THE DELMARVIA STAR, WILMINGTON, DELAWARE, JULY 22, 1923

## Large Audiences Hear Sousa at Longwood

Two large audiences attended the concerts of the Sousa Band which were given yesterday afternoon and evening in the Conservatory at "Longwood" through the courtesy of Mr. and Mrs. Pierre S. du Pont for the benefit of the Wilmington and West Chester Councils of Boy Scouts.

In addition to the regular fine ensemble, Mr. Sousa presented four soloists, Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone, and Joseph Deluca, euphonium. The programs were generous and were filled wtih favorites, old and new, Lieutenant Sousa being well represented by several of his famous marches. Naturally a special place was given his composition, "Boy Scouts."

THE SUNDAY CALL, NEWARK, N. J., JULY 22, 1923.

### Sousa's Success—

THE success of Sousa and his band, playing at Olympic Park today, 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 one 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 so-called educational musical courses, 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.

THE ADVANCE, PATCHOGUE, N. Y., JULY 27, 1923

## BIG AUDIENCE HEARS SOUSA'S BAND PLAY

### At Patchogue Theatre Tuesday Night

#### Operatic Airs, Vocal Solos, Martial Music Draw Heavy Applause

Proprietor Glynne of the Patchogue Theatre has received many compliments since the fine performance Monday evening when Sousa and his band, one of the world's most popular musical organizations, entertained at the theatre before a capacity audience. Sousa opened with "Tannhauser" overture, which was rendered in a splendid manner and drew forth great applause that continued throughout the entire performance after each selection.

Among the numbers rendered were Schelling's latest completed work "The Victory Ball", and Sousa's latest march, "Nobles of the Mystic Shrine". The former selection was presented for the first time by the Philadelphia Orchestra, in Philadelphia on February 23rd of this year, and in New York four days later. The composition of the music was begun in the spring of 1922 in New York and completed in Switzerland in the following summer. Two famous army bugle calls were used and at the end taps were sounded. The score bears this inscription: "To the memory of an American soldier".

A cornet solo, vocal solo, and an xylophone and harp solo were added attractions included in the program. The encores were selected from Sousa marches and popular music hits of the season. The "Stars and Stripes Forever", "Semper Fidelis" and "El Capitan" drew thunderous applause. Sousa closed with a folk tune entitled "Country Garden", by Percy Grainger.

NEWARK LEDGER JULY 22 1923

THE NEWARK L

# SOUSA AND HIS BAND DELI

## JOHN PHILIP SOUSA DECLARES MOVIES HAVE HELPED MUSIC

John Philip Sousa and his band were at Olympic Park yesterday for the afternoon and evening. His soloists were:,Miss Marjorie Moody soprano; John Dolan, cornet; George Carey, xylophone, and Joseph Deluca, euphonium.

The lieutenant-commander was very generous with his encores, using the more popular music for them, yet the classical numbers received round after round of applause.

About 1:30 in the afternoon a woman about seventy years of age asked to be shown the way to Manager Guenther's office and when she met him there she said: "I want to thank you for giving us the opportunity of hearing the great Sousa for the small admission of—of ten cents."

After the first performance of the afternoon, the world's greatest master met the newspaper men in Manager's Guenther's office for a chat.

"How long have you been leading a band?" he was asked.

"I was leading an orchestra when seventeen," said Sousa.

Then he continued: "I am sixty-eight now, so you can figure it out for yourself."

"But when did you take charge of a band?" came the question.

"I was asked to lead the Marine Band of Washington when I was twenty-five," said the band master quietly.

"You do not seem to play many jazz pieces," was suggested.

"We play what is commonly called jazz, but it is played as music. The motion picture houses play jazz, but it is played as music and does not sound so terrible. You take the great picture houses of this country and they have done a great deal toward making this a great country for music. Half the people who attend the performances at these houses go because of the music."

At this moment Harry Askin, manager for Sousa, came in and joined the party. There were a few moments left before the last afternoon performance and the topic of conversation turned toward the weather. It was agreed that the night performances should be under cover.

"It may not be known," began Sousa, "but it rains harder in South Africa than anywhere on earth I gave a concert by State request down there one time and fully forty thousand people stood in the drenching rain to hear me."

*FOR the second time this year John Philip Sousa, the march king, will come to town with his crack band of seventy pieces and a flock of excellent soloists. However, the conditions will be slightly different, for the band will play without an admission charge at Olympic Park this afternoon and evening, instead of two dollars a seat, as at the Sussex avenue armory.*

OLYMPIC PARK probably will entertain the greatest throng in its history this afternoon and evening, when John Philip Sousa and his seventy-piece band will give a free concert. The band opened its season yesterday, playing at Longwood, N. J., the private estate of Pierre du Pont, and will open at Willow Grove Park, Philadelphia, next week, remaining there for the remainder of the season. Four concerts will be given at the Irvington Park today, two in the afternoon and two in the evening. The program will include Sousa's famous marches and some novelties not included in the march king's last concert at the Sussex avenue armory.

The concerts will be given on the open-air stage near the park entrance, and in event of rain will be transferred to the dance hall. Soloists at the afternoon concert will include Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone, and Joseph Deluca, euphonium. The soloists will be Miss Moody, Mr. Dolan, Mr. Carey, Meredith Wilson, flute, and William William Kunkle, piccolo.

THE RECORD and Times-Democrat, WEDNESDAY, ULY 25, 1923

## SOUSA'S BAND GIVES TWO SUPERB CONCERTS

John Philip Sousa and his superb band delighted the audience in the Stroud theatre yesterday afternoon and last night. The concert proved conclusively that the maren king has lost none of his popularity here, nor has he lost that wonderful control which has stamped his organization as one of the best in the country. It is a privilege to hear a band of this calibre and the community owes Manager Gene Lerner much for having brought it here.

There were people from all sections of the county, from many cities who are stopping at the various summer hotels, people who have heard Sousa in the large parks and theatres, but who wanted to hear him again. There is an attractive force to the name of Sousa that can't be denied.

The program which had been arranged was of that nature that all classes couldt enjoy There was the overture, "Tannhauser," and the symphonie poem, "The Victory Ball," which brought the finer qualities of music, directly in contrast with the lighter selections such as the fantasie, "The Merrie Merrie Chorus," and "Mr. Gallagher and Mr. Shean." Every number met with entire approval and encores were the order of the afternoon and evening.

Mr. Sousa has surrounded himself with soloists of merit. Miss Marjorie Moody, the vocalist, makes a most pleasing appearance and sings with that delightful abandon that comes from splendid training. Her number were received with great joy. The same is true of Miss Winifred Bambrick, the harpist. She played the very difficult composition, Listz's "Liebstraumme," with wonderful feeling and technique, her encore number, "Believe Me if All Those Endearing Young Charms," bringing joy to the hearts of every one.

The male soloists were John Dolan, who is a wizard with the cornet and who captivated the audience. He plays with great ease and poise. George Carey, on his exylophone, gave a most intelligent interpretation of the "Witches Dance."

Sousa and his band, his old favorites, El Capitan," "Stars and Stripes Forever," "Nobles of the Mystic Shrine," will long be recalled with pleasure by the audience which heard him last night.

A. F. H.

THE MORNING PRESS, EAST STROUDSBURG, PA.,

## SOUSA GREETED BY BIG CROWD AT THE STROUD

### March King With Program of Heavy and Popular Numbers Pleases—Applause for the Old Familiars—Rollick Through Marches.

#### A Review by Edward Dougherty

So long as the Sousa Band remains intact, Edwin Bok who very recently offered $100,000 for the most practicable plan to secure world peace, might better withdraw his offer, for when Sousa directs his yast army of musicians in a martial air like his own "The Stars and Stripes Forever," everybody feels like shouldering the old musket and hiking.

Inversely, Sousa would easily cop the hundred thousand were he to get the mighty war lords together in one theatre, and render some soft and lovely, limpid, almost fragrant thing like "Love Sends a Little Gift of Roses, particularly with Miss Marjorie Moody as the vocalist, whose interpretation of this number utterly bewitched the audience that filled the Stroud Theatre.

Everybody loves a band. The most crass human you or anybody else can think of, perceptibly and involuntarily hits a stride or reacts to the rylhmn in some manner when a band begins to play, and when that band happens to be Sousa's it intoxicates the brain, permeates the body and cajoles the feet into all sorts of odd gyrations.

There was a representative audience present last evening. Some knew the difference between Listz and Meyerbeer, and others didn't, so it is not presumptious to label the crowd as representative. Anyhow everybody knew "Gallagher and Shean" and "Yes We Have No Bananas," which were played here last evening as never were they played before. A minister of the gospel wantonly wiggled in his seat as the Great Fruit specialty about the dearth of bananas was interspersed with McDowell's lilting but innocuous "The Witches Dance."

The tribute to Wagner, to Listz, to Meyerbeer, to Mac Dowell, and to Schelling while enthusiastic was not to be compared to the detonations of an inordinately delighted audience following the marvelous rendit'on of the most popular airs of the day. Wagner fell before the cruder onslaught of the

(Contineud on page five)

### SOUSA GREETED BY BIG CROWD AT THE STROUD

(Continued from page one)

product of the roaring forties, as Willard-pardon, Richard-felt the syncopated punch of youth.

Something should be said about the most intelligently arranged program that has yet appeared in the Stroudsburgs, which by following closely the auditor was able to ascertain just what the music was all about, and an entire audience, not a mere esoteric few, followed the musical developments and delectables with more or less understanding.

The opening number was the Thannhauser overture of perhaps the greatest operatic genius, Wagner. This movement, almost everyone should know is necessarily threnodic, vehement, seductive, somber, and finally swells into a crescendo that almost causes the listener to grip his seat in awe of its sheer majesty. The nuances of this variegated theme were detected by even the most uncultured ear. A burst of applause almost as mighty as the conclusion of the overture rewarded the efforts of the band and its gifted leader, for whom the concert was a great personal triumph.

The cornet solo by Mr. John Dolan of "The Secret" by Cautier-Hazel, the musical delineation of "At the King's Court," by the band, and the vocal solos of Miss Marjorie Moody including "The Shadow Dance," from Dinorah the Meyerbeer opera, and "Love Send a Little Gift of Roses," were showered with applause.

The vague unrest that is woven into the very texture of Alfred Noyes' poem, "The Victory Ball," set to music by Ernest Schelling, is a musical picture of the aftermath of the world war. It is a fantasy, but it is charged with the atmosphere of Chateau Thierry, or the Marne, or St. Mihiel, or any place that for four long years human life was valued lower than the present rating of the German mark. The audience was impressed but the applause was perfunctory. The people who licked Germany don't like these ghoulish reminders of the fact.

George Carey as the Xylophone soloist captured the crowd's fancy

POTTSVILLE, PA., DAILY REPUBLICAN, JULY 25, 1923.

# SOUSA WAS ROTARY GUEST

Lieut. Commander John Phillip Sousa, was the guest of the Pottsville Rotary Club at its noon luncheon, Wednesday. The famous bandmaster spent about an hour at the luncheon.

Sousa was escorted into the meeting by C. A. Hall, general manager of the East Penn Electric Co., who is also president of the Schuylkill Amusement Co. As the band master entered the dining hall, he was greeted with deafening applause. He was again applauded when Mr. Hall introduced him. Sousa was unable to remain until the close of the luncheon, being compelled to leave in order to get his band to Schuylkill Park for the opening concert.

The speaker was T. C. Herbert, superintendent of the Schuylkill Division of the Penna. R. R. Co. With Mr. Herbert were C. B. Hughes local yardmaster and W. J. Schick, local agent, and a number of other division officers. C. B. Hughes acted as toastmaster.

Supt Herbert referred to Pottsville as a pr gressing industrial city in his opening remarks.

He gave a very interesting introduction to his address when he traced the methods of transportation. He started in the very early history of the world and traced the means of transportation to the present methods.

•day ,he said, transportation is the backbone of industry and said that in the U. S. is to be found the best transportation system in the en tire world. Today the railroads are handling the greatest volume of business in their history and the railroad system of the nation is sound.

Supt. Herbert said that traffic has increased 200 per cent since 1920, while the system has increased only 10 0per cent. Thus he explained that the railroads are severely handicapped in the movement of traffic ,but these conditions, he remarked, will soon be remedied.

He spoke of the difficulty the railroads are experiencing in having credit extended them and added that legislation has increased the expenses of the railroads and reduced revenue.

During the month of October, the peak of railroad business is reached, and he displayed charts showing how the increases come about by months. Last week, the P. R. R. carried 10,000 more cars than they did at the peak of business last October.

He said that the railroads are preparing to spend a billion and a half dollars on equipment and improvements and remarked that with these added facilities will be of material benefit. He then told of the work being done on the Schuylkill division, saying that committees had been working on this division and excellent results had been obtained.

The speaker explained the improvements being made in the repairing of cars and locomotives. He said thsi department is not up to what it should be but satisfactory developments are being made. He asked the co-operation of the Rotarians with the railroads.

Few people realize that they pay only one cent per ton per mile for the transporting of freight.

In closing, he asked that the rates and laws be left alone. "Permit us to get on our feet and give the transportation laws a fair trial before any more changes are asked," he pleaded.

Pres. T. K. Leininger, president of the club, thanked Supt. Herbert for his interesting and instructive address.

# SOUSA BAND MEMBER DEAD

Fred Grabner, 35 years old, of Minneapolis, Minn., a member of Sousa's band which is playing at Schuylkill Park, was found dead in a rooming house at 415 East Norwegian street shortly before one o'clock, Wendesday afternoon. Death is believed to have been caused by acute indigestion. The man had been complaining for the last two days.

It was with much difficulty that the authorities learned the name the man. The band had gone to the park. Word was sent up to Commander Sousa who sent a member of the band down to make arrangements for the sending o fthe remains to his home. Undertaker W. F. Weber removed the remains to his undertaking establishment late in the afternoon.

It is believed that his death was caused by acute indigestion. Deputy Coroner Dr. Henry Dirschedl is investigating.

The musician came to the Richards' home with two other members of the band and asked for a room. All were given single rooms. The dead man entered the bath room where he washed and shaved. He complained to Mrs. Richards that he was not feeling well and said he had a pain over his heart. She mixed him a dose of peppermint which he took and then laid down on the bed.

Mrs. Richards called the attention of one of the other band men to the condition of the man, and according to her story which she told to officer Dewald, this fellow went to the dead man's room and talked with him. Shortly before one o'clock, Mrs. Richards went to his room to call as he had instructed her to do so, saying that he had to report at the Allan Hotel at 1:15 o'clock. When he did not answer her she opened the door to his room and said she found him lying on the bed. She called him the second time and the third time she attempted to arouse him by shaking him when she discovered that he was dead.

She called for help and a number of neighbors and several people passing, came in Dr. J. J. Moore was summoned. He made an examination and pronounced the man dead from acute indigestion.

## BODY OF MUSICIAN IS SHIPPED TO MINNEAPOLIS

The body of Fred D. Grabner, the musician, identified with Sousa's Band, who died suddenly at the boarding home of Mrs. Harry Richards on East Norwegian street last Wednesday afternoon, was shipped this morning to his home at Minneapolis, Minnesota.

The arrangements were in charge of Undertaker William F. Weber. The body was sent by express being placed aboard the 7:45 P. & R.local trains which followed the "flier' out of the Pottsville station. The local of the American Federation of Musicians of the native town of the deceased has charge of the funeral.

The deceased was 35 years old, six feet, two inches tall, weighed 240 pounds and served throughout the World War. He possessed a fine physique, inflammatory rheumatism causing his death. Grabner played a tuba bass horn in the

THE POTTSVILLE JOURNAL, THURSDAY EVENING, JULY 26, 1—

# 17,003 PEOPLE AT SCHUYLKILL PARK

### Sousa Band Draws Largest Crowd That Ever Attended Popular Resort

### ATTRACTION COST $7,300

The crowds at the Schuylkill Park to hear Sausa's Band this afternoon broke all former records, in fact, establishing high water mark for that pleasure resort. Every car for the park was packed to its utmost capacity carrying people from all over the territory in which the traction lines operate. The steam lines also added many to the vast crowds throng that jammed every available space of the big park.

The next largest crowd that ever packed the park was that of yesterday and last night there was a total of 17,003 paid admissions. This registered the largest attendance up to the figures of this afternoon which are ahead of those of yesterday afternoon with the prospects that the night throng will keep pace.

There were 1,650 people in the 50 cent reserved seats yestrday afternoon with 2,400 more last night. The 4,000 seats this afternoon were all filled as they will also be tonight. It is said that the Schylkill Park Association went to a toal expense of $7,300 to secure the band attraction, arrange for the extra seats and to cover the advertising entailed.

## OODLES OF CARS

### Congestion on Road To Park Last Evening

Sousa's band at Schuylkill Park drew an automoble congestion last night never before experienced in this vicinity.

From 7:45 o'clock until 8:15 a line of automobiles reaching from Port Carbon to the park moved along at a snail pace, stopping every five yards.

Guards were stationed at every vantage point in the park, and the handling of the automobile swarm was admirable, every inch of space being utilized.

It is about 800 yards from Port Carbon to Schuylkill Park, yet it required an hour to travel that distance last night before Sousa's first concert.

Arriving at the park one found the bandstand situated underneath tall hemlocks in a natural amphitheatre, surrounded by thousands of seats. The bandmen seemed to enjoy the wonderful outdoor weather and the whole thing was enjoyable from many stand points.

The only criticism that could be found with Sousa is that he did not play enough of his own music.

The success of the Sousa venture probably will lead to the engagement of Victor Herbert, who never had played here.

# TREMENDOUS CROWD HEARS SOUSA BAND

### Many Will Go To Park Again Today to Hear Far-famed Organization

### LONG STRING OF AUTOS

Before tremendous crowds Sousa and his band rendered very delightful concerts on the special banstand erected for the purpose in the picnic grove at Schuylkill park. People came from everywhere, by trolley, train and motor, and especially noticeable was the crowd that came by automobile. For hours last evening a steady stream of autos entered and at one time the line extended to Port Carbon. Again today the band wll give four programs, each separate and distinct commencing at 2, 4, 8 and 10.

So favorable did the band impress many people yesterday that some were heard to express their intention of coming again today particuarly because of the entire change program for today.

THE POTTSVILLE JOURNAL, FRIDAY EVENING, JULY 27, 1923.

# ANOTHER BIG CROWD HEARS SOUSA BAND

The melodious strains of "Evening Star", the "Home Chorus", and the immortal "Bridal Chorus," from "Lohengrin," composed the Wagner fantasia with which the first of last evening's concerts opened bring forth an outburst of enthusiastic appreciation. The piccolo solos, "The humming Bird" and "Listen to the Mocking Bird", by William Kunkel, were much enjoyed.

Roledo's "Three O'Clock in the Morning", ever popular, brought liberal hands of applause, as did "The Blue Danube," by Strauss the greatest waltz writer of all time, were fully appreciated.

Of course the vast crowds that listened to the music of the band went to the park to hear Sousa's own marches and every one of them, such favorites as "Fair of the Fairest", "Hands Across The Sea", presented as encores, together with the newer numbers evolved by that great exponent of martial melody merited the splendid reception they got.

In the second concert John Dolan, with cornet solos, and Miss Marjory Moody, who possesses a beautiful lyric soprano, augumenting more Sousa numbers, the program concluding with "The Stars and Stripes Forever." all brought forth evidences of fullest appreciation.

The crowds who filled the park last night were impressed with the system in vogue regulating the parking of possibly 3,000 automobiles that were placed on the baseball diamond, on the western hillside and along the road leading to the exit from the park the big crowd emptying itself by machines and trolley cars without the slightest confusion. The work of the state police on the highway skirting the park was especially good. All-in-all the greatest throngs of of people that have filled the park since it was opened as an amusement resort, were handled in a manner that brought general praises for President C. A. Hall, Manager L. E. Guntrup and E. G. Finney, the popular publicity representative.

THE STAR, SATURDAY, JULY 28, 1923. Oneonta, N. Y.

## GREATEST OF ALL BANDS

### Sousa Delights Audience at Oneonta Theatre Yesterday That Occupied Every Seat.

Possibly the day will come when the name of another will replace that of John Philip Sousa as the greatest of all band leaders and march composers. One thing is certain, however; that day will not be while the March King is alive nor for many years after he has passed away. Any person of the hundreds who sat in ecstasy for over two hours at the Oneonta theatre yesterday afternoon while Sousa and his band occupied the stage can tell you the reason, which is that only a genuis could have trained a body of musicians to such an approach to perfection, could have led them so ably, and could have written the marches which bear the name of Sousa.

As a vehicle of musical expression a band may not approach a symphony orchestra but its playing has a much wider appeal and is susceptible of much more that is pleasing to the average ear. No symphony orchestra could have packed the theatre as did Sousa's band yesterday and for that matter no other band could have accomplished the result. The name of Sousa is a household word throughout America and wherever he appears people "flock from miles around" to hear him. That was true yesterday, the audience numbering many from vicinity towns.

The program rendered yesterday was very carefully selected and included numbers that brought out the capabilities of every instrument. The range was complete, from symphonic selections containing passages that it would seem that only stringed instruments could properly interpret to crashing marches in which the brasses vied with each other for unusual effects.

The solo numbers added a pleasing touch to the program. John Dolan, cornetist, displayed an amazing purity of tone and facility of expression. Misss Marjorie Moody, soprano, delighted all with her selections, ranging from grand opera to beautifully simple numbers. Miss Winifred Bambrick showed a complete mastery of the harp and played her way into the hearts of her auditors. George Carey proved himself to be a wizard of the xylophone, handling the sticks in a positively uncanny manner. His selections ranged from the classical "Witches Dance" to the popular "We Have No Bananas."

As encores, with which he was very liberal, Mr. Sousa played mostly marches of his own composition, including El Capitan, U. S. Field Artillery March, Nobles of the Mystic Shrine, Semper Fidelis, and the Stars and Stripes Forever. As the swinging harmonies of those famous marches crashed through the auditorium it was not difficult to answer why they are so popular and why the composer has acquired such lasting fame. When the strains of Stars and Stripes Forever began the audience showed its regard for the selection, called the best composition of its kind ever written, by applauding vigorously.

The visit to any city of Sousa and his band must be regarded as in the nature of an event of public importance and should the master ever return to the city he will be assured of a welcome no less cordial than that accorded him yesterday afternoon.

THE SCHENECTADY UNION-STAR, SATURDAY, JULY 28, 1923.

# SOUSA AND HIS BAND ENCOMPASS VARIED PROGRAM

## From "Yes, We Have—" to Master Works Included Among Numbers.

## PACKED HOUSE SALAAMS FAMOUS MARCH KING

## Musicians Work Under Difficulty in Absence of Large Stage.

It's a very, very far cry from either Tannhauser or Ernest Schelling's "A Victory Ball" to Gallagher and Shean and that well known hymn of the baseball parks and prize ring arenas of 1923, "Yes, We Have No Bananas." However, Sousa and his band encompassed them with ease and last night's audience at the State Theatre demonstrated approval for them with perhaps the heaviest applause going to the latter pair of musical perpetrations.

The theatre was packed to the doors for the annual salaam to the March King. It being the first time that the State has been sold on a reserved seat basis, there was considerable confusion and delay in seating the throng but with great patience, the girl ushers straightened out the tangles while Wagner's heroic themes were being unfurled by the brasses. The band presented its efforts under some handicap, their being no stage provided for their use and the men were distributed high and low about the conductor, in the orchestra pit and on the little platform in front of the picture screen proscenium.

**Dolan First Soloist.**

John Dolan, whose name as cornetist is becoming indelibly linked with that of Sousa through long association, was first among the soloists. His principle number this season is "The Secret," a florid composition requiring agile piston fingers and a suberbly developed embrouchure. Dolan, as was the case last season avoids the tried and true triple-tongue polka of his famous predecessors in his line of endeavor. For an encore, the soloist offered a Sousa song "I've Made My Plans for the Summer."

Dolan is a suburb cornetist and performed some admirable work last night but he was not at his best.

The suite by Sousa "At the King's Court" was brilliantly and gracefully presented. A Sousa suite almost invariably holds a prominent place on his programs.

One of the out-standing features last evening was the presentation of Schelling's "A Victory Ball". This is described as a symphonic poem having as inspiration the poem of the same name written by Alfred Noyes. It depicts for the ear, the scenes of uproar and confusion attending the celebration of victory with its riotous joy and bachanalian revels. This is then shot through and through with the ghastly thrill of an approaching horde of the war dead who look upon the scene from the walls of the ball room and finally exit on their march to eternity.

The outstanding emotional theme is contained in Noyes words;

"God, how the dead men grin by the wall
"Watching the fun of the Victory Ball"

**Novel, Picturesque Number.**

In general, the motifs are not brought out sharply and it mystified the majority of the large audience last night. With fore-knowledge of the meanings intended by Schelling, it must be admitted he has achieved something novel and decidedly modern in picturesque and sonorous scoring.

A fantasia called "The Merrie Merrie Chorus" proved a medley of three or four ensemble numbers from Faust, Il Trovatore and William Tell.

George Carey, xylophonist extraordinary, was in fine fettle last night and put over a succession of numbers to great applause. His variation on "Yes We Have no Bananas" held a strong appeal.

Miss Winifred Bambrick at the harp came a little late in the program to secure undivided attention and appreciation. She nevertheless was enjoyed by the many admirers of this instrument in the hands of an artiste.

Percy Grainger's "Country Garden" brought the program to a light and airy conclusion.

**Stars and Stripes.**

Having finished a review of the printed program, it now becomes necessary to retrace the steps through the list of encores with which Sousa is always generous. First and foremost, of course, is the old and everyoung "Stars and Stripes Forever." This march has long since taken its place alongside the national anthem in the hearts and minds of Americans and it would be difficult to say more in behalf of any musical composition.

The second choice is probably the "U. S. Field Artillery," with its pistol shots and general harmonious excitement. In Sousa's hands it has plenty of hair-raising snap.

The comedy offering for the season is a ridiculous arrangement of Gallagher and Shean with close harmony quartette arrangements for choirs and mixed choirs of brasses and reeds on "Drink to Me Only With Thine Eyes," interlarded between frequently repeated queries from the oboe or flute—"Positively, Mr. Gallagher?" and the well-known reply from the resnonat brasses and saxaphones—"Absolutely, Mr. Shean." It "went over" with a loud huzza from those assembled, many of whom visualized the now historic red fez and the white pith helmet of the originals.

With the other marches, the evening was pronounced a decidedly refreshing one by the large throng which poured out into the rain-drenched world after the final flick of the well-loved baton of John Phillip Sousa.

SCHENECTADY GAZETTE, SATURDAY MORNING, JULY 28, 1923.

# SOUSA DELIGHTS BIG AUDIENCE IN STATE THEATER

Sousa and his band were greeted last night by one of the largest audiences which even they have ever played for in Schenectady in the State theater. The beautiful auditorium was filled and standing room was sold for the popular concert band. Mr. Sousa, as usual, brought interesting soloists who gave much pleasure in their admirable work.

It was gratifying to have the theater tried as a concert hall because it has so often been spoken of as a great asset to the city in that way, if available for music programs occasionally. It is such a delightful, big airy place to go into the accommodations for seating the players seem adequate and the whole place is roomy comfortable and the music is heard to advantage. Just that charming back curtain would obviate one of the grievances which concert audiences have in this city. That gray silgen black drop with its silhoutte of birds and tree tops would be a worthy setting for Paderewsky and his piano or Frieda Hempel in her Jenny Lind dress. Last night the musicians were on the stage and also in the orchestra pit and Mr. Sousa stood with the lower group, but where his delightful conducting could be seen by everyone.

Miss Marjorie Moody, soprano, appeared on the program for the "Shadow Dance," from Dinorah, which, as someone back of the Gazette reporter said: "Is a terrible one to sing." But she did not choose it for that reason as it was also beautiful as she handled it and her admirable voice gave it a pleasing interpretation. She added a pretty song, "Love Sends a Gift of Roses."

The harpist, Miss Winifred Bambrick, had much work in the band's pieces and her instrument's tones came out beautifully in the ensemble numbers. It was delightful to hear her play the Liszt Liebestraum, she has such command of the resources of her enthralling instrument. Her encore was "Believe Me If All Those Endearing Young Charms," which was very sweet as she played it on her harp. John Dolan, the cornetist, is an admirable player, his tones beautifully modulated and clear and expressive in every note. He played "The Secret (Gautier-Hazel) and a Sousa piece, "I've Made My Plans for the Summer."

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LAKE PLACID NEWS, FRIDAY, AUGUST 3, 1923

# CLUB COLUM

(in simpler speling)

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THE WATERTOWN DAILY STANDARD

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The final number by the band, Folk tune "Country Garden" by Percy Grainger was superbly rendered.

WATERTOWN DAILY TIMES.

# SMALL CROWDS TO HEAR SOUSA

## March King Gives a Meritorious Performance to Meager Houses.

Scanty crowds attended both the afternoon and evening performances at the Avon Sunday when Sousa's band, playing under the auspices of Watertown Post No. 228, American Legion, was the attraction. Only about half a house was present for the evening concert, and the after noon attendance was also small.

Sousa is still Sousa, however, as was amply demonstrated at both performanecs. The world famous conductor led with all the zest and smoothness that are prime characteristics of his artistry, and his musicians responded with a harmony of production and beauty of finish even above that which marked his two previous engagements here, in 1921 and 1922.

Features of the evening concert weer the splendid rendition of Arthur George's war poem, The Victory Ball, set to music by Schelling. This number represented the war dead hovering over a ball held to celebrate victory in battle, and was played with a fire and verity that were remarkable. John Dolan's work with the cornet, in a solo number, The Secret, was also exceptional, as were the xylophone playing of George Carey in the Witches' Dance, the soprano rendition of the Shadow Song from Dinorah by Miss Marjorie Moody; and the Liebstraumme, played on the harp with striking tonal qualities by Miss Winifred Bambrick.

Other numbers on the evening program included the Merrie Merrie chorus, arranged by Sousa from Faust, Pinafore and 11 Trovatore; a suite, Her Ladyship, the Countess, Her Grace, the Duchess, and Her Majesty, the Queen; and the overture from Tannhauser. This overture, the opening number, was especially noteworthy.

Sousa's marches, as usual, were played as encores to the regular numbers. He gave The Stars and Stripes Forever, U. S. Field Artillery, El Capitan, and a brand new one, The Nobles of the Mystic Shrine, which was played with great success at the recent national convention of the Shriners in Washington. His band members, Sousa said this morning, hold that this march, his latest, is one of the best he has ever written.

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## BANDMASTER CAN'T UNDERSTAND ITS POPULARITY

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He has a theory, however, and he expounded it to a Times reporter this morning just before leaving on the 9:20 southbound train for Utica, where his band appears in concert this afternoon and evening.

"I imagine that, 'Yes, We Have No Bananas,' has gained such a following because the American people, more so than any other in the world, demand quick, snappy humour," declared Sousa. "In that song you find the flashlike contrast between affirmative and negative, and contrast is one of the primary essentials of humour.

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One of the out-standing features last evening was the presentation of Schelling's "A Victory Ball". This is described as a symphonic poem having as inspiration the poem of the same name written by Alfred Noyes. It depicts for the ear, the scenes of uproar and confusion attending the celebration of victory with its riotous joy and bachanalian revels. This is then shot through and through with the ghastly thrill of an approaching horde of the war dead who look upon the scene from the walls of the ball room and finally exit on their march to eternity.

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Having finished a review of the printed program, it now becomes necessary to retrace the steps through the list of encores with which Sousa is always generous. First and foremost, of course, is the old and ever-young "Stars and Stripes Forever." This march has long since taken its place alongside the national anthem in the hearts and minds of Americans and it would be difficult to say more in behalf of any musical composition.

The second choice is probably the "U. S. Field Artillery," with its pistol shots and general harmonious excitement. In Sousa's hands it has plenty of hair-raising snap.

The comedy offering for the season is a ridiculous arrangement of Gallagher and Shean with close harmony quartette arrangements for choirs and mixed choirs of brasses and reeds on "Drink to Me Only With Thine Eyes," interlarded between frequently repeated queries from the oboe or flute—"Positively, Mr. Gallagher?" and the well-known reply from the resonat brasses and saxaphones—"Absolutely, Mr. Shean." It "went over" with a loud huzza from those assembled, many of whom visualized the now historic red fez and the white pith helmet of the originals.

With the other marches, the evening was pronounced a decidedly refreshing one by the large throng which poured out into the rain-drenched world after the final flick of the well-loved baton of John Phillip Sousa.

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SCHENECTADY GAZETTE, SATURDAY MORNING, JULY 28, 1923.

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The harpist, Miss Winifred Bambrick, had much work in the band's pieces and her instrument's tones came out beautifully in the ensemble numbers. It was delightful to hear her play the Liszt Liebestraum, she has such command of the resources of her enthralling instrument. Her encore was "Believe Me If All Those Endearing Young Charms," which was very sweet as she played it on her harp. John Dolan, the cornetist, is an admirable player, his tones beautifully modulated and clear and expressive in every note. He played "The Secret (Gautier-Hazel) and a Sousa piece, "I've Made My Plans for the Summer."

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The band has an interestingly arranged program, varying from the new Schelling tone poem "The Victory Ball," or perhaps one should name the Tannhauser overture first to the banana song and Gallagher and Sheehan. Of course it was all good. Every time Mr. Sousa raises that slim little wand the music comes from his big band instrument that is the best of its kind. The Tannhauser was played wonderfully. His marches and the good old pieces like "U. S. Field Artillery," with shots fired off in the middle of the piece are delightfully characteristic of Sousa and immensely popular. To see Sousa conducting Babalina, with the quiet little magically rythmic movement of his shoulder and almost no motion of his baton arm is a unique experience.

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The overture, "Tannhauser," was played in masterly fashion, the Pilgrim's Chorus being superbly rendered. Sousa seems to bring out in "Tannhauser" new beauty, his interpretation being highly individual. As an encore he gave the old favorite "El Capitan", that spirited and always popular march.

John Dolan, the cornet soloist, then played "The Secret" by Gautier-Hazel. For an encore he played Sousa's "I Have Made My Plans for the Summer", an exceedingly melodious and pleasing composition. Mr. Dolan, needless to say, is a cornet soloist of first rank.

The third number, "At the King's Court," by Sousa, was exquisite in rendition. Like all of Sousa's compositions it satisfied the ear, the melody and spirit combined with the perfection of the playing left nothing to be desired, "Her Majesty the Queen" being particularly pleasing.

Miss Marjorie Moody, the soprano, then sang "Shadow Dance" —'Dinorah' by Meyerbeer, a rather difficult selection. Miss Moody has a charming personality and her voice is very sweet but not of great volume. She sang "Shadow Dance" well but she was better in her encore, "Love Sends a Little Bunch of Roses."

The next number played by the band was the most striking part of the program, barbaric in parts, almost discordant at time and chaotic. It is peculiar, very modern and thought provoking. It is the latest work of Schellingand was completed in the summer of 1922. It is a symphonic poem, "The Victory Ball" and was inspired by Alfred Noyes's poem of the same name and is inscribed "'To the Memory of an American Soldier." This number alone would make the concert worth hearing.

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Having finished a review of the printed program, it now becomes necessary to retrace the steps through the list of encores with which Sousa is always generous. First and foremost, of course, is the old and everyoung "Stars and Stripes Forever." This march has long since taken its place alongside the national anthem in the hearts and minds of Americans and it would be difficult to say more in behalf of any musical composition.

The second choice is probably the "U. S. Field Artillery," with its pistol shots and general harmonious excitement. In Sousa's hands it has plenty of hair-raising snap.

The comedy offering for the season is a ridiculous arrangement of Gallagher and Shean with close harmony quartette arrangements for choirs and mixed choirs of brasses and reeds on "Drink to Me Only With Thine Eyes," interlarded between frequently repeated queries from the oboe or flute—"Positively, Mr. Gallagher?" and the well-known reply from the resnonat brasses and saxaphones —"Absolutely, Mr. Shean." It "went over" with a loud huzza from those assembled, many of whom visualized the now historic red fez and the white pith helmet of the originals.

With the other marches, the evening was pronounced a decidedly refreshing one by the large throng which poured out into the rain-drenched world after the final flick of the well-loved baton of John Phillip Sousa.

SCHENECTADY GAZETTE, SATURDAY MORNING, JULY 28, 1923.

# SOUSA DELIGHTS BIG AUDIENCE IN STATE THEATER

Sousa and his band were greeted last night by one of the largest audiences which even they have ever played for in Schenectady in the State theater. The beautiful auditorium was filled and standing room was sold for the popular concert band. Mr. Sousa, as usual, brought interesting soloists who gave much pleasure in their admirable work.

It was gratifying to have the theater tried as a concert hall because it has so often been spoken of as a great asset to the city in that way, if available for music programs occasionally. It is such a delightful, big airy place to go into the accommodations for seating the players seem adequate and the whole place is roomy comfortable and the music is heard to advantage. Just that charming back curtain would obviate one of the grievances which concert audiences have in this city. That gray silgen black drop with its silhoutte of birds and tree tops would be a worthy setting for Paderewsky and his piano or Frieda Hempel in her Jenny Lind dress. Last night the musicians were on the stage and also in the orchestra pit and Mr. Sousa stood with the lower group, but where his delightful conducting could be seen by everyone.

Miss Marjorie Moody, soprano, appeared on the program for the "Shadow Dance," from Dinorah, which, as someone back of the Gazette reporter said: "Is a terrible one to sing." But she did not choose it for that reason as it was also beautiful as she handled it and her admirable voice gave it a pleasing interpretation. She added a pretty song, "Love Sends a Gift of Roses."

The harpist, Miss Winifred Bambrick, had much work in the band's pieces and her instrument's tones came out beautifully in the ensemble numbers. It was delightful to hear her play the Liszt Liebestraum, she has such command of the resources of her enthralling instrument. Her encore was "Believe Me If All Those Endearing Young Charms," which was very sweet as she played it on her harp. John Dolan, the cornetist, is an admirable player, his tones beautifully modulated and clear and expressive in every note. He played "The Secret (Gautier-Hazel) and a Sousa piece, "I've Made My Plans for the Summer."

Probably George Carey is one of the most clever xylophonists in the world and the audience was delighted with him last night. The xylophone is a most effective instrument in the band or orchestra, where its peculiar tones are needed but to some ears it will never be acceptable as a solo instrument.

The band has an interestingly arranged program, varying from the new Schelling tone poem "The Victory Ball," or perhaps one should name the Tannhauser overture first to the banana song and Gallagher and Sheehan. Of course it was all good. Every time Mr. Sousa raises that slim little wand the music comes from his big band instrument that is the best of its kind. The Tannhauser was played wonderfully. His marches and the good old pieces like "U. S. Field Artillery," with shots fired off in the middle of the piece are delightfully characteristic of Sousa and immensely popular. To see Sousa conducting Babalina, with the quiet little magically rythmic movement of his shoulder and almost no motion of his baton arm is a unique experience.

Sousa's own suite was admirably played and the three parts brought out the capabilities of the band in colorful tone painting most admirably and showed Sousa a versatile composer for though characteristic it was most unlike his march compositions and songs. In the Schelling symphonic poem the band instruments did not seem suited to the work. The encores included many of the most popular Sousa compositions which are always received with the most enthusiasm and a modern and delightful playing of "Gallagher and Sheehan" and "Yes, We Have No Bananas." The program closed with a pretty English country dance theme by Percy Grainger. The concert was given under the auspices of the Schenectady Woman's club and managed by Ben Franklin.



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Sousa consert Over the Agora Saturday n 300 cars parkt outside. so jenerus with encores, all the waits between that he gave 25 number on the program. The was predicted from th periments, proved to b besyd the unusual ch Agora, so entirely diffe ordinary theater, it wil tinction of having the in this part of the cun

THE WATERTOWN DAI

# SOUSA'S BAND DELIGHTS IN CONCERT HERE

## Numbers Were Finely Given—Schelling's "The Victory Ball" Well Worth Hearing Alone

Under the auspices of the Watertown Post of the American Legion, Sousa and his Band played at the Avon theatre Sunday evening. The band also played in the afternoon. Had the band played out of doors all Watertown would have gathered to hear it, but the warm weather deterred many who otherwise would have attended. The audience made up in enthusiasm, however, what it lacked in numbers.

The overture, "Tannhauser," was played in masterly fashion, the Pilgrim's Chorus being superbly rendered. Sousa seems to bring out in "Tannhauser" new beauty, his interpretation being highly individual. As an encore he gave the old favorite "El Capitan", that spirited and always popular march.

John Dolan, the cornet soloist, then played "The Secret" by Gautier-Hazel. For an encore he played Sousa's "I Have Made My Plans for the Summer", an exceedingly melodious and pleasing composition. Mr. Dolan, needless to say, is a cornet soloist of first rank.

The third number, "At the King's Court," by Sousa, was exquisite in rendition. Like all of Sousa's compositions it satisfied the ear, the melody and spirit combined with the perfection of the playing left nothing to be desired, "Her Majesty the Queen" being particularly pleasing.

Miss Marjorie Moody, the soprano, then sang "Shadow Dance" —'Dinorah' by Meyerbeer, a rather difficult selection. Miss Moody has a charming personality and her voice is very sweet but not of great volume. She sang "Shadow Dance" well but she was better in her encore, "Love Sends a Little Bunch of Roses."

The next number played by the band was the most striking part of the program, barbaric in parts, almost discordant at time and chaotic. It is peculiar, very modern and thought provoking. It is the latest work of Schellingand was completed in the summer of 1922. It is a symphonic poem, "The Victory Ball" and was inspired by Alfred Noyes's poem of the same name and is inscribed "'To the Memory of an American Soldier." This number alone would make the concert worth hearing.

George Carey, the xylophone soloist, who gave "The Witches Dance" by McDowell, was forced to give two encores. Mr. Carey is an artist to whom an audience cou listen indefinitely.

Sousa's new march, "The Nob of the Mystic Shrine," was ex lent and he gave as an encore beautiful march "United S Artillery."

Miss Winifred Bambrick gave her harp solo, straumme" and as an encr lieve Me If All Those E Young Charms."

The final number by Folk tune "Country Ga Percy Grainger was su dered.





# BANANA SONG PUZZLES SOUSA

## BANDMASTER CAN'T UNDERSTAND ITS POPULARITY

## HUMOUR IS HIS THEORY

### Sharp Contrast Between Negative and Affirmative a Possible Solution—Doesn't Expect It to Last.

Why is "Yes, We Have No Bananas," so popular?

Don't be ashamed if you can't diagnose offhand the tremendous success that this raggy, nonsensical tune, with its fantastic words, has won, for John Philip Sousa, greatest of bandmasters, admits that it's all a puzzle to him, too.

He has a theory, however, and he expounded it to a Times reporter this morning just before leaving on the 9:20 southbound train for Utica, where his band appears in concert this afternoon and evening.

"I imagine that, 'Yes, We Have No Bananas,' has gained such a following because the American people, more so than any other in the world, demand quick, snappy humour," declared Sousa. "In that song you find the flashlike contrast between affirmative and negative, and contrast is one of the primary essentials of humour.

"It is a peculiar thing, too, that the first two notes of the chorus are the same as the first two notes of the Hallelujah chorus by Handel. And the song also carries a strain or two found in Darling Nellie Gray. The notion of the composer of using a Greek's handling of the English language was, however, in my estimation perhaps the real reason for the song's success. Almost everyone has talked with a Greek fruit vendor, and has noted the same imperfect use of English which forms the backbone of the song."

Incidentally, and apropos of the melody, "Yes, We Have No Bananas," is expected to sell more than 2,000,000 copies, and the writers, Frank Silver and Irving Cohan, have just disposed of their copyright for something between $50,000 and $60,000. Bands and orchestras from the Battery to the Golden Gate are playing the tune, and lips from Maine California are whistling it.

"In spite of its present popularity, however," said Sousa, 'Yes, We Have No Bananas, cannot last. It is a fad of the moment. While it is going, though, the best thing is to follow the popular taste and play it. That is why we include it as an encore."

The leader was asked when he expected to retire.

"Well,' he remarked, "some morning you may pick up a paper and exclaim, 'Why, Sousa is dead!' Then you will know that I have retired, but I certainly shan't quit until then. I am 68 years old now, but I still have every bit of the enthusiasm I had when I was 25, and so long as I can maintain the pace I see no reason for stopping my work."

The band has been on the road only a little more than a week. Lake Placid was the last stop before Watertown. From here the band goes to Utica, and then Syracuse, Rochester and Albany will be visited. A six weeks' engagement will be played at Willow Grove, near Philadelphia before Sousa starts on a tour that will take him to the coast and return. This will not be finished before next March.

Sousa still suffers somewhat from an injury received in September, 1921, when a spirited horse he was riding threw him and tore some ligaments loose from his spine and shoulder. For two months he remained in bed, and then doctors, realizing further inactivity would mean death sent him out on the road again. He lacks the full use of his left arm, although he can now bend it from the elbow.

Sousa is carrying with him 70 musicians, including Miss Marjorie Moody, soprano soloist, and Miss Winifred Bambrick, harpist. He considers his presents band the best trained and most harmonious organization with which he has ever worked.

# GION TO LOSE $600 ON SOUSA

Officials of the American Legion, which backed the Sousa band concerts at the Avon theatre Sunday, announced today that their organization would lose about $600 on the venture. It had been hoped that $2,500 would be cleared.

No reason can be assigned by the Legion for failure to draw better crowds. It was pointed out today that the lyceum course put on last winter by the chamber of commerce also attracted poor houses. Last summer, however, when Sousa played here there was a capacity attendance.

UTICA DAILY PRESS

# SOUSA'S BAND PLAYS TO BIG CROWDS HERE

## Scores Turned Away at Evening Concert in Colonial

## SOLOISTS GET FINE WELCOME

## Shriners Say It With Flowers After Hearing New March

It was a glorious musical treat John Philip Sousa and his famous band provided for two audiences of appreciative Uticans at the Colonial Theater Monday. Every seat was taken at the evening performance and scores of persons were turned away. To say that everybody was delighted would be putting it mild.

After the musicians had played the stirring strains of Sousa's newest march, "Nobles of the Mystic Shrine," a huge basket of flowers from Ziyara Temple was bestowed upon the popular March King. He smiled his gratitude and then the animated organization burst into the inspiring "Stars and Stripes Forever."

Seldom has a band attempted such an ambitious program as that given here. It was replete with encores and even the soloists had to respond again and again, so persistent was the demand for more of the meritorious music. The soloists were: Miss Marjorie Moody, soprano; John Dolan, cornet; Miss Winifred Bambrick, harp, and George Carey, xylophone.

### Weird Effort Is Masterly

Of all the weird numbers ever played by Sousa's men, none was more fantastic that the symphonic poem, "The Victory Ball," arranged by Schelling, representing the war dead hovering over a ball to celebrate victory in the line. One strain was a transformance of the entire band into a huge bagpipe and the effect, while productive of the most primitive in music, was amazing.

Wagner's "Tannhauser" overture opened the evening concert in a burst of mighty crescendos after rendition of subdued themes by the bass instruments. Then John Dolan, cornet virtuoso, gave an unusually brilliant interpretation of "The Secret," with smoothness and beautiful expression, interspersed with vivacious triple tonguing passages. For his encore he played "I've Made My Plans for the Summer," by Sousa, which was a dainty little number.

In a suite, "At the King's Court," all the descriptive ability of the musicians was called into play until at the finale there was so much pomp and flourish one could easily visualize the quene passing by in review.

### Vocalist Is Delightful

Miss Moody had a difficult solo, "Shadow Dance," which she rendered with exquisite sweetness and grace. Two encores were necessary before the vast audience would permit her to step off the stage. Especially pleasing was her singing of "Love Sends a Little Gift of Roses," while "The American Girl," a Sousa number, proved catchy.

Mr. Carey's xylophone solo, "The Witches Dance," was so well played by the young artist that he had to respond with three encores. "Humoresque" was a gem as interpreted by the young man. Then, just to be a little more modern, he pounded out "Yes, We have No Bananas." It wasn't necessary for any card to be displayed for that song.

A talented harpist, Miss Bambrick, wove a difficult composition with her deft fingers in the selection, "Liebstraumme," by Liszt, but her encore, "Believe Me If All Those Endearing Young Charms," was truly beautiful.

Among the abundant encores played by the band during the splendid program were "Bamballina," "United States Field Artillery March," "Nights in the Woods," "Stars and Stripes Forever," "Semper Fidelis" and "El Capitan."

### Uticans in Band

Every instrument, from the piping oboe to the giant Sousaphone, had a chance to shine in a clever medley, "Look for the Silver Lining." John Schueler, popular Utican, who is playing solo trombone with the band, had a strain to himself and it was appreciated. His brother, William Schueler, occupied first chair in the clarinet section and was kept busy during the entire program. An entirely different program was given in the afternoon.

As usual the audience was captivated by the graceful directing of the beloved bandmaster, who did not hesitate to manifest apreciation for the volumes of applause showered by the Uticans. Sousa's Band will wind up its long engagement in New York City next May after a tour of the country. If the French are out of the Ruhr by that time the band will go abroad.

THE UTICA OBSERVER-DISPATCH

# SOUSA'S BAND PLEASES BIG HOUSES HERE

## Great Bandmaster Again Demonstrates His Artistry Before Enthralled Audiences—Programs Delightful.

BY BETTY BLAIR.

Sousa and his wonderful band have come and gone, and we can mark their visit as one of the Red Letter Days that bring us joy. Not joy for the moment only, but joy for the days and years to come, for once seen and heard Sousa and his band are never forgotten.

I do not know who enjoyed Sousa's visit to Utica the more, the youngsters who saw the famous conductor and heard his band for the first time, or the old folks who remember the Sousa of years ago when his hair and beard were black.

He has lost the beard and some of the hair, but he is the same old Sousa. But we shouldn't say "old" for Sousa is young. How young one doesn't realize fully until he sways to the gay Bamballina, then the certainty of it comes over one.

The fountain of youth must surely be in the World of Music, and in this fountain Sousa has bathed.

Perhaps the work of the conductor may be a bit more polished, a bit more sure than in the old days, but the old gayety and joyousness, the old power and the abandon and rhythm of youth are there.

Sousa, in his own compositions, wonderfully interpreted by his musicians, is momentarily grave and gay, joyously human and above all else perhaps, patriotic to a degree.

Was not the lively flapper a delicious bit, did not the nonsensical "Gallagher and Shean" cause chuckles of laughter throughout the house yesterday afternoon? Did not the "Stars and Stripes Forever," stir up our waning fires of patriotism anew?

From Strauss to Wagner we were thrilled by the music, forgetting men and instruments, seemingly borne away by Sousa's baton into his beautiful world.

The work of the soloists was very pleasing as was evidenced by the persistent encores.

Miss Winifred Bambrick played the harp very charmingly, and in Miss Marjorie Moody's fresh soprano was the very joyousness of youth.

John Dolan's cornet solo carried us to the heights of The Pyramids and no witches ever danced more gaily than those of George Cary on the xylophone.

Sousa's new marches bid fair to be as popular as the old, and the old ones bid fair to live as long as we, and then to be passed down to our marching children.

As both concerts yesterday, encores were given so graciously that the audiences, who had sat as still as mice without even the rustle a program to break the spell, through a long program that seemed all too short, were loth to go after the last number had been played.

THE POST-STANDARD, SYRACUSE, N. Y.

# Fourteen Encores Sousa's Reply to Crowd's Plaudits

Trumpets blared, cymbals crashed and drums rolled in real Sousa fashion at the state armory last night, and the large audience that completely filled the hall applauded loudly and long as Sousa audiences have done for a quarter century or more.

The great American march king, straight and erect as ever and wearing the traditional white gloves, led his men through a program of nine numbers and 14 encores with the same precision that was such a factor in his early successes. Many of his characteristic gestures are now missing, but his keen sense of rhythm still prevails, and the swing of his march tunes is irresistible.

Tigris temple band deserves a share of the honors of the evening for its part in the performance of the new Sousa march, "Nobles of the Mystic Shrine." The local musicians took their places on the stage and joined with the Sousa men in a splendid performance of this stirring number, which possesses all the melodic and rhythmic characteristics of Sousa's best works.

The program numbers were a little disappointing. Those of largest scope, the Tannhauser Overture and Snelling's symphonic poem, "The Victory Ball," originally scored for orchestra, necessarily suffer when arranged for band.

### Solo Number Enjoyed.

However, the former was well arranged and well played, and as it is widely known, was well received. The latter, a new work of futuristic type, seemed out of place on a Sousa program and there was much fidgeting among the audience during its performance.

Solo numbers scheduled, however, were thoroughly enjoyed and loudly applauded. John Dolan, cornetist, proved an artist of no mean order. Triple tongue passages, rapid cadenzas and varying rhythms appeared mere child's play to him and at all times his tone was full, mellow and well controlled. George Carey, xylophone soloist, was recalled three times after playing MacDowell's "Witches Dance," and his first encore, "Yes, I Have No Bananas," aroused the audience to enthusiasm.

Miss Winifred Bambrick displayed much technical ability in Liszt's "Liebestraeume," and responded to continued applause with a charming performance of the old song, "Believe Me If All Those Endearing Young Charms."

### Encores Real Hits.

Considerable vocal dexterity was shown by Miss Marjorie Moody in the "Shadow Dance" number from Meyerbeer's "Dinorah." She has a pleasing soprano voice, remarkably well controlled, and of wide range. As an encore she sang, "Love Sends a Little Gift of Roses," and Sousa's "The American Girl."

But the real hits of the evening were the encore numbers, especially the Sousa marches. "Stars and Stripes Forever," "U. S. Field Artillery" and "Semper Fidelis," are as popular today as ever, judging by the way they were received last night. It was music of this type that made Sousa famous and in its direction he is without peer.

A clever medley of the "Gallagher and Shean" song, introducing strains from "Drink to Me Only With Thine Eyes" and "Bananas" struck a popular note and pleased the audience.

SYRACUSE HERALD:

# "TANNHAUSER" AND "BANANAS" WIN AUDIENCE

## Sousa's Mixed Program Holds Thrill for All; Singing Pleases.

Running the scale from "Tannhauser" to "Yes, We Have No Bananas," sliding back for "The Victory Bell," a symphonic poem of bagpipe barbarity, John Philip Sousa and his band then "marched" a record State Armory audience off to bed last night even as they pleaded for more.

Sousa offered his audience nine numbers and led his men through 14 encores.

The band leader is still the Sousa who has been acclaimed by the public for the last quarter century. He has the same technique, the same precision of rhythm and the artistry that has characterized his work throughout his career.

The numbers, among the greatest of which were the "Tannhauser Overture" and Snelling's symphonic poem, "The Victory Ball," were particularly well rendered for a band as the vehicle, inasmuch as they were originally orchestral pieces.

Among the soloists, George Carey, xylophonist, scored well with the audience and was recalled three times after playing MacDowell's "Witches Dance."

Miss Marjorie Moody, soprano, pleased with her offering of the "Shadow Dance" number from Meyerbeer's "Dinorah."

In two encores she sang the Sousa composition, "The American Girl," and "Love Sends a Little Gift of Roses."

The combination of the Tigris Temple band with the Sousa musicians in the rendering of the leader's recent march, "Nobles of the Mystic Shrine," was well received.

—ROCHESTER TIMES-UNION—

# SOUSA'S BAND IS RECEIVED WITH ACCLAIM

## Capacity Audiences at Eastman Theater Give Tremendous Applause to Peerless Leader — Brilliant Soloists Enjoyed.

That great American institution, Sousa's band, filled the Eastman Theater to capacity for two concerts, yesterday, the evening audience being so large that many persons stood in the back of the house for the entire program.

This truly remarkable composer-director whose talent for inventing smooth, swinging march rhythms and striking melodies has carried him with popularity untouched through the waves of ragtime, jazz and blues, has been given some rousing receptions in Rochester but never one which surpassed in enthusiasm that of last night. Generous, as always, he responded to the continuous applause with the playing of old favorites, and the house resounded again and again at the first notes of "El Capitan," "The Stars and Stripes Forever," "U. S. Field Artillery" and "Bullets and Bayonets," to which American boys have marched away to two wars.

Last night's program opened with the Tannhauser overture which was played with precision and volume. "At the King's Court," a descriptive suite by Sousa, followed. Then came Schelling's "The Victory Ball," composed to express a mood induced by the reading of Noyes' "Victory Ball" and the impression of the composer on returning from the scenes of war to a world which seemed in danger of forgetting the lessons of the conflict. The music was originally written for orchestra and was first played in February of this year by the Philadelphia Orchestra. Impressive though it proved, last night, one felt that its themes call for the strings of the orchestra.

Other band numbers which gave great pleasure were the fantasia, "The Merrie, Merrie Chorus," arranged by Sousa and Percy Grainger's "Country Garden."

A new march by Sousa, "Nobles of the Mystic Shrine" proved that the composer has lost none of his skill. At the close of the number a basket of flowers was presented to Commander Sousa by Shriners of Rochester who were at the concert in large numbers.

The soloists contributed largely to the success of the program, George Carey, xylophonist, a former Rochester boy, receiving an ovation which his skill well deserved. Mr. Carey revealed unsuspected possibilities of his instrument in a series of solos varying from McDowell's "Witches Dance" and Dvorak's "Humoresque" to the popular "Yes, We Have No Bananas."

Miss Marjorie Moody sang Meyerbeer's "Shadow Dance" from "Dinorah" with clear, flexible voice and responded to the applause with "Love Sends a Little Gift of Roses." Miss Winifred Bambrick, harpist, played Liszt's "Liebestraumme" and "Believe Me If All Those Endearing Young Charms" and John Dolan was warmly applauded for his cornet playing of "The Secret" by Gautier-Hazel.

THE ROCHESTER HERALD, THURSDAY, AUGUST 2, 1923

# VAST CROWD HEARS SOUSA

## Popular Bandmaster Gives Two Concerts in Eastman.

## SHRINERS PRESENT FLOWERS

### "Yes, We Have No Bananas" Included in Programs of Both Popular and Classical Band Numbers.

Long before the curtain went up on Sousa and his band last night at the Eastman Theater, the S. R. O. sign was up. Music lovers from every walk of life left outdoor diversions on a hot evening to hear Sousa's justly famous organization, the first band to play in the Eastman. If setting is an inspiration, it got in its work last evening. The musicians never played better; the audience was never more appreciative. In fact, it seemed as if Sousa's long list of popular pieces, the majority encores, would be exhausted before the audience was satisfied. It went mad about everything from Schelling's beautiful symphonic poem, "The Victory Ball," to the less musical, but equally well applauded, "Yes, We Have No Bananas."

Even the lowly xylophone had an air of "belonging" and its player, George Carey, wrested more real music from it than it is generally credited with possessing.

Sousa, soldierly and magnetic, wielding a magical baton that seemed to have the power to make 85 musicians as one, was again the idol of Rochester band enthusiasts. His new march, "Nobles of the Mystic Shrine," was accorded a full measure of appreciation, but the audience was unsatisfied. It demanded, as it always does of the generous bandmaster, "Manhattan Beach," "Stars and Stripes Forever," "U. S. Field Artillery," "Bullets and Bayonets," "El Capitan," and everything else it could remember that he had composed. At the close of the Mystic Shrine march, a huge basket of flowers in Shrine colors was presented to Sousa by Shriners of the city.

The program began with the "Tannhauser" overture by Wagner, an excellent opening piece for such worthy musicians. A Sousa suite, "At the King's Court" followed. The most pretentious thing on the program was Schelling's "The Victory Ball" played for the first time last February by the Philadelphia Orchestra. In it was incorporated two army bugle calls, a vivid musical picture of war as it has passed down through the centuries, and, finally, "taps," played off stage and furnishing a solemn close. The bagpipe effect attained in the second half of the piece was quite remarkable.

A fantasia, "The Merrie, Merrie Chorus," a lively medley of operatic choruses, arranged by Sousa, restored the audience to good spirits again. The last number was Grainger's folk tune, "Country Garden."

Four soloists assisted the band. Miss Marjorie Moody, soprano, sang "Shadow Dnace" from "Dinorah" by Meyerbeer, with "Love Sends a Little Gift of Roses" for encore. She possesses a voice that makes up in sweetness anything it lacks in strength. Miss Winifred Bambrick, a promising young harpist, gave Liszt's "Liebstraumme," playing "Believe Me if All Those Endearing Charms" for encore.

John Dolan, cornetist, gave one an entirely new conception of cornet music in his solo, "The Secret," by Gautier-Hazel. It was a number worthy of solo honors. George Carey, xylophone player, gave "The Witches' Dance," by McDowell, a very popular number. For encores, he played "Humoresque," by Dvorak, "Nola" by Arndt and "Yes, We Have No Bananas."

A capacity audience heard the special matinee concert arranged because of the early demand for seats that sold out the house for the evening.

# Sousa Gives Talk at Luncheon Held by Shrine Club

With an after dinner speech which was like a last year's flapper's dress, "just long enough to cover the subject, but short enough to be interesting," Lieutenant Commander John Phillip Sousa charmed the members of the Shrine Club at the luncheon given in his honor at the Powers Hotel yesterday.

Commander Sousa spoke of the pleasure it gave him to bring his famous band to give the first band concert in the Eastman Theater. He predicted that the Eastman Theater, together with the School of Music and the Philharmonic Orchestra will result in making Rochester one of the foremost musical centers in the United States.

Yesterday's luncheon meeting was one of the largest the culb has had. Mayor Van Zandt and several other city officials were present to meet Commander Sousa, and the Damascus Chanters, under the directorship of Stanley W. Hawkins, sang several songs. The next luncheon meeting will be held on September 7.

# SOUSA PAYS CITY TRIBUTE AT LUNCH

Tribute to Rochester as the city whose name is linked with "kodaks, culture and female beauty" was paid by Lieutenant Commander John Philip Sousa, master of the famous band that yesterday offered the first band concerts in the Eastman Theater, in a brief address at the luncheon given in his honor yesterday noon by the Shrine Lunch Club.

The luncheon in the ballroom of the Powers Hotel was one of the largest the club has given since its organization. Commander Sousa confined his remarks almost exclusively to anecdotes gleaned from his long experience as a band conductor.

A sample of Rochester's musical achievements was given by the Damascus Chanters, under the direction of Stanley Hawkins. A number of city and county officials, including Mayor Van Zandt, attended the luncheon. Howard H. Sims, vice-president of the club, presided.

Lieutenant-Commander Sousa is a noble of the Mystic Shrine, being a member of Almas Temple, of Washington. One of the numbers on the program of the two concerts yesterday was the "Nobles of the Mystic Shrine March," his latest composition, which was played for the first time at the recent imperial council session in Washington.

ROCHESTER DEMOCRAT AND CHRONICLE, THURSDAY, AUGUST 2, 1923.

## Music

### SOUSA'S BAND.

Sousa takes his band on tour at a ason when almost no other organiza- on purveying music to the public would re count of that public to support the nture; but Sousa has no fear; the peo- e want to hear him and his band and s marches and clever arrangements of d and new material whenever he comes. his time he came to Rochester to play r the first time in the Eastman Thea- r and there he played two programs, e in the afternoon to a large audience d one in the evening to a great crowd at taxed the capacity of the theater. play two concerts in a hot August y to large and enthusiastic audiences a feat.

Moreover Sousa presented two pro- ams of different content, except for the clusion on both of a new and really arming arrangement he has made of me favorite opera choruses. He put agner on both programs, the "Tristan" relude and "Love Death" on the after- on, and the "Tannhauser" overture on e evening, the latter more effective for nd; for not even Sousa's wizardry ith clarinets can transform them into rings of that poignantly intense string nsion of tone that the "Tristan" mu- c needs. In the afternoon he played s own "Leaves from My Note-Book" ite which was new last year; it is both genious and entertaining. Then there as a new march as there ought to be, The Dauntless Battalion," with the ousa rhythm and vivacity.

The afternoon soloists included John olan, who plays the cornet in prima onna fashion and always plays an ex- a number per force; William Kunkel d Meredith Willson, who played a ccolo and flute duet that people liked ry much, with its light and facile elodiousness to justify the title, "Flut- ring Birds;" Winifred Bambrick, a rpist who plays well, and Marjorie oody, the soprano who has been for veral seasons a Sousa soloist. Miss oody has an upper tone that is excel- nt in quality and unforced appeal; she ng Del Aqua's "Chanson Provencal" ith good effect, and a popular song that e audience welcomed.

In the evening after the Tannhauser d Mr. Dolan's second solo of the day, altogether enlivening performance, me Sousa suite "At the King's Court" hich proved one of the popular num- rs. Miss Moody's evening number was e Dinorah "Shadow Song" which she calizes very well. Then Sousa played helling's new symphonic poem "The ictory Ball" which was given its pre- iere performance by the Philadelphia rchestra this year. Made over for band, is an imposing and interesting composi- on; there is plain inspiration from the ar sentiment indicated in Mr. Schell- g's program note and plenty of mate- al ingeniously used. Whether there ould be more instrumental color in the rchestral version could only be deter- ined after hearing the composition layed by orchestra.

A new Sousa march, "Nobles of the lystic Shrine," which we knew of, and ere glad to hear was coupled with Mac- Dowell's "Wiches Dance," played as a xylophone solo by George Carey and made very effective. Mr. Carey makes the xylophone a musical instrument; some other players make this a matter of doubt. Miss Bambrick played Liszt's "Liebestraum" and it adapts well to the harp. Percy Grainger's "Country Gar- den" was the last programmed number. Of course there were extra numbers galore played at both concerts; some of the favorite Sousa marches and other numbers which Sousa audiences receive with special favor.

THE TIMES-UNION, ALBANY, THURSDAY, AUGUST 2, 1923.

### SOUSA'S BAND TODAY.

Lieut. Gen. John Philip Sousa and his popular big band, with assisting soloists, arrived in this city at noon in anticipation of the two concerts to be given this afternoon and tonight, and the appearance of the famous musician on our streets caused a great deal of interest. The organization has been enjoying a remarkably successful tour, and in many places broke all records for attendance, every event being enjoyed by extremely large and enthusiastic audiences. At one o'clock a luncheon was given at the Albany club in honor of Conductor Sousa's great work in developing bands for service, he being one of the famous dollar a year men of the country. At the Great Lakes station where he carried on the work he at times had as many as three thousand young men under his charge, and from these he organized a number of really fine bands, one department of which numbering over three hundred it will be remembered visited Albany during war times and gave a concert on the capitol steps.

**This afternoon at Harmanus Bleecker Hall at three o'clock the band gave its matinee concert before a large audience, and tonight at 8:15 it is expected that a capacity audience will be present to enjoy the night concert.**

THE KNICKERBOCKER PRESS, FRIDAY, AUGUST 3, 1923.

# SOUSA, AS USUAL IN MUSICAL TRIUMPH

## Delights Large Audience at Harmanus Bleecker Hall Last Night.

**Lieutenant Commander John Philip Sousa has a large and varied group of musical friends, with all of whom he is on the best of terms, and he introduced several of them to his large audience at Harmanus Bleecker hall last night. Wagner led the list, as was due his dignity; Meyerbeer was there and Percy Grainger and the very modern Ernest Schelling. But none of Sousa's musical friends mean half as much to his audiences as does John Philip himself. The host is always at the head of the table.**

A Sousa concert has become an American institution, and you know just as well what to expect from one as you do from the circus or the Fourth of July. There will be some excellent band harmonics and illustrations of tempo and control of reeds, strings and brasses, such as in the "Tannhauser" overture last night some mighty spirited playing of Percy Grainger's "Country Garden" and a wierd combination of dissonances called "The Victory Ball" in which Ernest Schelling out-Ornsteins Leo Ornstern. Its oddities become nightmares in band treatment, and it sounded last night as if Schelling's idea of victory was not consistent with harmony.

There were, of course, Sousa marches and more Sousa marches. Back to "El Capitan" the leader went; revived the old "Manhattan Beach" and gave his newest, "Nobles of the Mystic Shrine," which proves that he can still write a stirring march. The suite, "At the King's Court" is pleasing, but not inspired or of startling musical originality.

But even the Sousa marches got no such rapturous applause at their start as did a frequently heard plaint about the scarcity of bananas. George Carey played it on his saxiphone, and the storm of handclapping burst. He also played the Dvorak "Humoresque" and proved a left handler of the sticks that produce sound on this instrument.

"Bambalina" and "Look for the Silver Lining" were other encores, and Miss Marjorie Moody sang the "Shadow Song" from "Dinorah" with a fair command of colorature. John Dolan's cornet solos and Miss Winifred Bambrick's harp solos shared in the generous applause of the night.

But a Sousa concert is a one man show. It glows brightly while Sousa and his men are toying with the popularities, and interests those who enjoy one of the best of bands when it rises to higher plane. Ben Franklin brought Sousa for two performances, and both were well attended.

# CATSKILL, GREENE CO., N. Y.,

=Sousa's Band gave two excellent concerts at the Community Theater last Friday—programs that pleased the audiences. Despite the unfavorable weather, a great many persons came in from the country to hear the famous bandmaster.

=Out of respect for President Harding, at the Sousa concert on Friday evening "Nearer, My God, to Thee," was given as the opening number, the entire audience rising in memory of the nation's dead executive.

PHILA. INQ. 8-8-23

# SOUSA ATTRACTS BIGGEST AUDIENCE

## "March King" Plays Hymn In Memory of the President at Ocean Grove Concert.

Lieut. John Philip Sousa and his band of renowned players paid a nice tribute to the late President Warren G. Harding last evening at their annual concert in the Ocean Grove auditorium when before the opening number they played "Nearer My God to Thee," with audience and players standing thruout the number. Many in the audience looked for some sort of tribute from the noted "march king" and the selection was beautifully rendered. The solemnity of the selection seemed to continue thru the first part of the program's opening number, the well known "Tannhauser" overture by Wagner, which was a dignified follower of the hymn.

The audience, without doubt the largest so far of the concert season in Ocean Grove, continued its practice of former years and arrived for more than an hour. During the rendition of the opening overture latecomers streamed down the aisles by scores, unmindful apparently that they were detracting from the program by distracting the attention of those who had foresight enough to arrive on time.

Following the opening number John Dolan, able cornetist with the band, played "The Secret" by Gautier-Hazel, and for an encore gave a melodious Sousa composition, "I've Made My Plans for the Summer," which had a swing that caught the fancy of the audience at once.

The only suite on the program was another number by the famous "march king" and portrayed musically the royalty "At the King's Court." The numbers were "Her Ladyship, the Countess," "Her Grace, the Duchess" and "Her Majesty, the Queen."

Thruout his program Mr. Sousa selected for encores popular selections and marches from his own pen. Among the extra numbers given were the well known and ever popular "El Capitan" march which was played with snap and vigor. Others were: "Bullets and Bayonets," Sousa; "U. S. Field Artillery," Sousa; "Look for the Silver Lining," Keane; "Bambalina," Youmana - Stewart; "Nobles of the Mystic Shrine," one of Sousa's latest marches; "Stars and Stripes Forever," perhaps Mr. Sousa's best known march; "High School Cadets," Sousa.

Another soloist who divided honors with the band was Miss Marjorie Moody, soprano, who won instant favor by her interpretation of the "Shadow Dance 'Dinorah'," by Meyerbeer and was recalled for an additional number. This time she gave "Love Sends a Little Gift of Roses," Openshaw, to the great delight of her hearers. She responded to the demand for a second encore number by singing Mr. Sousa's "The American Girl."

ASBURY PARK SUNDAY PRESS (THE SHORE PRESS), AUGUST 5,

A symphonic poem, "The Victory Ball" by Ernest Schelling and a fantasia, "The Merrie, Merrie Chorus," the latter put together by the famous band master himself, followed in quick succession. The Schelling composition contained a number of unusual harmonies and was a striking bit of musical artistry heightened by military touches. The fantasia included one of the familiar airs from the light opera "H. M. S. Pinafore," and part of the "Anvil Chorus."

Two other soloists were George Carey, xylophonist and Miss Winifred Bambrick, harpist. Mr. Carey gave the "Witches' Dance," with band accompaniment for which he received enthusiastic applause and for an encore the audience derived keen enjoyment when the band played, "Yes, We Have No Bananas," Mr. Carey providing the obligator. His third selection was the Dvorak "Humoresque," which he played with three mallets and without accompaniment. The selection was exquisitely rendered. Being recalled a fourth time he played Arndt's "Nola," with band accompaniment. Miss Bambrick's first number was "Liebestraume" which she pluckily completed after stopping to mend a broken string. For an encore she gave "Believe Me If All Those Endearing Young Charms."

The concluding number was a folk tune, "Country Garden," by Percy Grainger.

The program given in the afternoon also was a delight.

EL PASO TIMES

# *Maurice Sackett Dreams Of Contract With Sousa's Big Band and Gets It; Boy Scout From El Paso Makes Good*

**MAURICE SACKETT left El Paso in the fall of 1922 with his flute and a determination to "make good". It didn't take the boy long to prove his merit, for nine months later he had signed a 40-weeks' contract with John Phillip Sousa's band.**

**The famous band will give a concert in El Paso January 19, 1924, sponsored by the local Shriners. P. J. Gustat, leader of the Boy Scout band, in which Maurice got his first experience, will have the band at the train to meet him.**

**High School Graduate.**

Maurice was born in Waco, Texas, 18 years ago, and came to El Paso, with his parents, when he was six.

He was graduated from El Paso high school in 1922. He played in the Boy Scout and municipal bands and in the

MAURICE SACKETT

**high school orchestra. He has played in several church orchestras also, for the Woman's club and the Kiwanis and Rotary clubs and has frequently provided entertainment for patients at hospitals and sanatoriums.**

**The problem of Maurice's future was a matter of great concern to his family. He was determined to go east, but his father did not have the money. The family agreed to sell the old homestead in Waco, but no buyer was found. Then a loan was granted by the university loan fund. B'Nai Brith and Mrs. Frank Coles also helped finance the boy's eastern trip.**

**His Dream Comes True.**

**"I am so thankful to God and everyone else that my heart is just overflowing," the boy wrote to his mother.**

**"I dreamed last night I was with Sousa, and today sees the fulfillment of my dream."**

**"When that band train rolls into the station here in January, the Boy Scout band and every scout in El Paso will be there to meet Maurice, and we will show Mr. Sousa and his band how to play 'The Stars and Stripes Forever'," said P. J. Gustat, Boy Scout bandmaster.**

**After the completion of his tour with the famous band, Maurice will return to New York, where he will study in the Institute of Musical Art under George Barrare and Frank Damrosch.**

### Willow Grove Program

Starting with the concerts of this Sunday, August 5, Lieutenant Commander John Philip Sousa and his band, with artist soloists, will be at Willow Grove Park and will continue for six weeks. This famous band is now on its thirty-first tour. The following soloists will appear at different concerts during the engagement: Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophone; Joseph De Luca, euphonium; William Bell, sousaphone; Meredith Willson, flute, and William Kunkel, piccolo.

Many new compositions will be offered during the engagement. Today two new marches of the March King will be offered; one, "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, will be played at the early afternoon concert, and the other march, played at the late afternoon concert, "The Nobles of the Mystic Shrine, which was written for the Shriners' convention recently held in Washington. A new humoresque, as much an annual Sousa product as a march, this year will be "Mr. Gallagher and Mr. Shean," based upon the song made famous by the two comedians of musical revue fame.

Thursday, August 9, will be "Sousa Day."

## SAXOPHONE IN BERLIN

### Blind Musician Having Hard Time With Critics

*Public Ledger Foreign Service*

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**Berlin, Aug. 11.—Lodario Teixeira,** blind Brazilian musician, has come to Berlin to prove to music-lovers here that the saxophone is a serious musical instrument. The initial reactions of the musical critics show that he is blowing against odds, for their idea of the saxophone is that it is a fool noise instrument, fit only for circuses and vaudeville.

Several illuminating descriptions of the new horn, "which is of metal, with a mouthpiece like a clarionet, but which cannot be taken seriously as an orchestra instrument," have been published. However, thus far the concert fans' reaction to a saxophone in an orchestra, the few times that it has been tried, has been comparable to that of the beer-garden habitue who discovers a buy in his beer.

Although the saxophone is associated with American jazz, it was not an American who was responsible for the invention of the instrument. The offense, if offense it was, must be ascribed to Adolphe Sax, of Paris. The instrument was a novelty at the Paris Exhibition of 1849.

PUB. LEDGER PHILA. 8-9-23

# SOUSA AT WILLOW GROVE

## Six Weeks' Engagement at Park for Band Announced

Starting with the concerts of today, Lieutenant Commander John Philip Sousa and his band with artist soloists will be at Willow Grove Park and will continue for six weeks. This famous band is now on its thirty-first tour. Lieutenant Commander Sousa in all these years has kept the band up to the highest standard. It has been his aim always to have the most expert and brilliant players obtainable. The following soloists, who are established favorites with Willow Grove Park audiences, will appear at different concerts during the engagement: Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophone; Joseph DeLuca, euphonium; William Bell, sousaphone; Meredith Willson, flute, and William Kunkel, piccolo. Many new compositions will be offered during the engagement. Today, August 5, two new marches of the March King will be offered; one, "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, will be played at the early afternoon concert, and the other march, played at the late afternoon concert, is the "Nobles of the Mystic Shrine."

## Sousa and the Presidents

**Personal recollections of every President since Hayes are stored away in the memory of Lieutenant Commander John Philip Sousa, who with his band comes to Willow Grove Park today for a limited engagement. As director of the United States Marine Band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the marine band before the Administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson to serve as lieutenant commander of the Great Lakes Naval Training bands during the World War, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, O., and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.**

"... identity. In the under... known as "The Gas Pipe Kid." As the home-run king of the Pacific Coast League, he was known as "Bat" Shugrue. Rockliffe Fellows plays the cary and he is supported by Frazi Rodgeway, Buddy Messenger, Hayden Stevenson, Emmett King, William Welch, Frederick Stanton and Robert Daly.

### Sousa Crosses Continent

That Lieutenant Commander John Philip Sousa's forthcoming annual tour, the thirty-first of his career, and his fourteenth trans-continental journey, is in every sense a trans-continental tour is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the northeast in Boston. He will be his farthest to the northwest at Portland, Ore., on New Year's Day, and his farthest to the southwest at San Antonio, Tex. He will play his engagement farthest to the southeast at Miama, Fla. The tour this season begins early in July, and ends early in March.

### Sousa Uses "Gallagher and Shean"

The fact that John Philip Sousa, about to start on a transcontinental tour, has built his new humoresque on a foundation of the popular ditty called "Mr. Gallagher and Mr. Shean," has revived the amiable chatter about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular.

### Sousa Stays at Willow Grove

Lieutenant Commander John Sousa and his band will today enter upon the second week of their engagement at Willow Grove Park. Sousa and his band is now making its thirty-first tour and playing its twenty-second season at Willow Grove Park. The programs for the week will include many new Sousa numbers and also of other composers, chief among them being Garner's "A Wistful Waltz" and an Irish air, "Take a Look at Molly," by Lockwood. Miss Marjorie Moody, a coloratura soprano, whose voice has charmed Willow Grove Park audiences for several seasons, will sing during the coming week. The cornet solo selections by John Dolan have proved popular, and George Carey, the xylophone soloist, has pleased park visitors.

JOHN PHILIP SOUSA AND THOMAS A. EDISON

# Bandmaster on Visit to Electrical Wizard

## Sousa Found Edison to Have More Feeling for Melody Than for Rhythm—A Tribute to the Sage of Orange.

INTERESTING sidelights into the musical nature of Thomas A. Edison were revealed recently to Lieutenant Commander John Philip Sousa, the famous bandmaster. Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employees of his various enterprises. He was invited because of his experiences in the greatest musical organization ever attempted in America, the training of several thousand bluejackets at the Great Lakes Naval Training Station during the world war.

"Mr. Edison, of course, does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, but four were of particular significance to him.

"He also surprised me by the statement that of all the records made by his company the best-selling song was a rather old-fashioned melody entitled 'Take Me Home Again Kathleen.' As is generally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf, Walt Mason, the prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a portion of their hearing, Mr. Edison has been recompensed with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in his melodic sense.

"Naturally, our talk turned to present-day musical tendencies, and that means to a discussion of jazz music, which everyone knows is noise with rhythm, if not melody. He remarked that he had in his laboratory a device by which it was possible to play a record backwards, and smilingly he remarked, 'Jazz doesn't sound so bad that way.' I earnestly urged him to get his device upon the market at once and suggested that it be done on a Henry Ford scale of production.

"I asked Mr. Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise, because with his sense of rhythm it seemed natural that he would write rhythmic music. Then he added that if he composed he would write music which would be entirely independent of the E string. Since more love—sensuous as well as holy, it must be admitted—has been told in the E strings than has been written in all the books in the world, I confess myself unable to classify Mr. Edison's musical nature in any way but under the general head of 'unorthodox.'

"Whatever the nature of Mr. Edison's musical theories, it must not be forgotten that Edison through the invention of the talking machine has done more to promote good taste in music than any other agency in the world. I have found this particularly emphasized in my own work. Wherever I go with my band, I find that the phonograph has created a lively sense of musical appreciation. People in isolated communities who have never heard a grand opera company, or a symphony orchestra in their lives, through talking machines and talking-machine records have been able to familiarize themselves with good music. One of my aims of 30 years as a conductor has been to present good music, and I am frank to admit that I am finding appreciation in a greater degree because people over the country have familiarized themselves with good music. As a case in point, one of my numbers this season, 'The Merrie, Merrie Chorus,' is a collection of choruses from well-known operatic works. Had Mr. Edison not invented the phonograph, I doubt if I could have safely considered such a number for something more than 300 American cities and towns this season."

Record. 7/29/23

# Her Father Made Violins

## Miss Rachel Senior Was Reared in House Full of Them.

There is small wonder that Miss Rachel Senior, violin soloist with Lieut. Com. John Philip Sousa and his famous band, which comes to Willow Grove Park next Sunday, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's Band, which might well be a rare old Stradavarius, is the handiwork of her father, Charles Senior, of Mason City, Iowa, who has had violin making for a hobby, and who during his long lifetime has found time to make in their entirely more than 100 instruments.

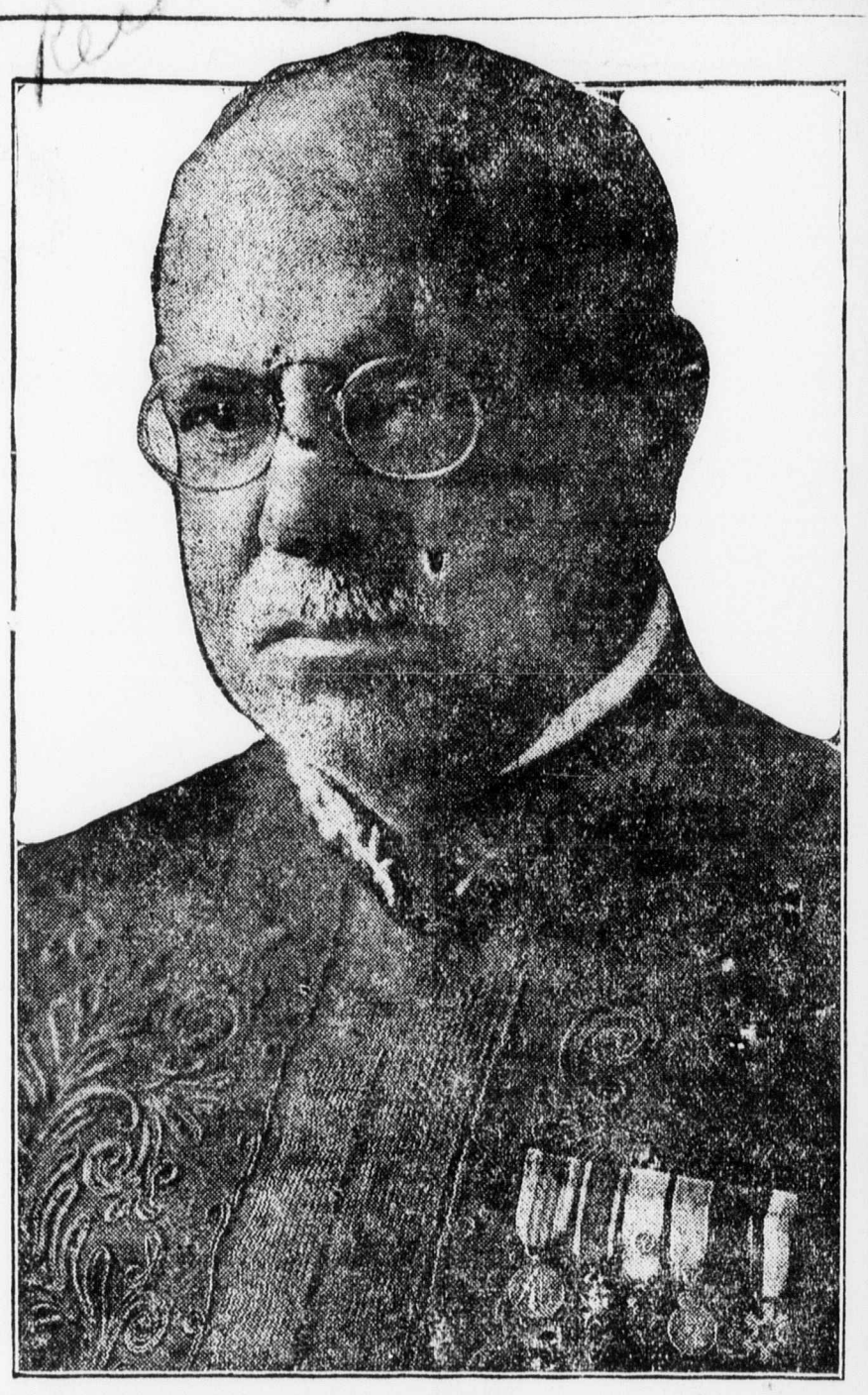
Charles Senior was a business man with a love for music. He directed the local orchestra, and then for diversion attempted to make a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home. Senior taught his daughter the rudiments of the instruments, and then with a rare modesty purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handicapped by becoming accustomed to a violin which might not be correct. Miss Senior eventually came to New York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's Band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-beloved of all violinists of her generation.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's Band, played an instrument which had been fashioned by her father years before she was born and which for more than twenty years had been mellowing and sweetening and waiting for her.

Rachel Senior

Record 8/8/23





JOHN PHILIP SOUSA

# Sousa Says Good Music Cannot Be Made to Order

## Bandmaster and Composer, Who Comes to Willow Grove Park Today, Tells How He Wrote His Own Works.

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, is the opinion of Lieutenant Commander John Philip Sousa, the famous bandmaster, who with his great organization which bears his name, today begins a limited engagement at Willow Grove Park.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bed an idea to come. The marches without exception have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in hour or two. I wrote 'The Diplomt,' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton' but the six months were spent in developing an idea, which came in a moment.

"I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas of course were long in the making, but the central idea came in a moment out of the proverbial sky, and then was developed.

"I believe I could write a march in an hour or two, and play it within an hour or two more. There are composers for musical comedy who could be told at 1 o'clock to have a new song number ready by 2 o'clock, and who would come through. But song and march number most likely would be without inspiration, and would be an imposition upon the public."

Public Ledger 7/15/23

### Sousa at Willow Grove

Starting with the concerts of this Sunday, August 5, Lieutenant Commander John Philip Sousa and his band with artist soloists will be at Willow Grove Park and will continue for six weeks. This season the band has been further augmented with soloists, including Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophone; Joseph DeLuca, euphonium; William Bell, sousaphone; Meredith Willson, flute, and William Kunkel, picco o.

Many new compositions will be offered during the engagement on Sunday, August 5, including two new Sousa marches, one "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, at the early afternoon concert and the other at the late afternoon concert, the "Nobles of the Mystic Shrine." A new humoresque, as much an annual Sousa product as a march, this year will be "Mr. Gallagher and Mr. Shean," based upon the hit song. Evening Ledger

### Sousa's Return to Willow Grove

Bulletin

Beginning with the concerts tomorrow afternoon and evening, Lieutenant Commander John Philip Sousa, with his band, will be at Willow Grove Park for an engagement of six weeks. The soloists are Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophone; Joseph De Luca, euphonium; William Bell, sousaphone; Meredith Willson, flute, and William Kunkel, piccolo. Among Sousa's new compositions to be heard this season are two marches, "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, and "Nobles of the Mystic Shrine," which was written for the Shriners' convention recently held in Washington.

### New Sensation for Sousa

Lieutenant Commander John Philip Sousa, the famous bandmaster, saw his first parade in more than fifty years recently in New York. When Sousa was a boy he saw the grand review of the returning Union armies in Washington, his native city. Then he became director of the United States Marine Band and his business became leading parades. Recently in New York he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York Silver Jubilee Exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand, and with few exceptions they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

SOLOISTS WITH SOUSA'S BAND COMING TO WILLOW GROVE PARK NEXT MONTH. Miss Marjorie Moody, the well-known soprano (left), and Miss Winifred Bambrick, the noted Canadian harpist

(c) Underwood & Underwood

Phila. Record 8-8-23

# Sousa, Famous Band Master, at Willow Grove Park

## March King Begins Six Weeks' Engagement—Many Special Events Are Planned.

Starting with the concerts of today, Lieutenant Commander John Philip Sousa and His Band with artist soloists will be at Willow Grove Park for six weeks This famous band is now on its thirty-first tour. Sousa has traveled farther and given more concerts than any other musician and his music is popular in every part of the world. He has conducted his band wherever it has appeared and he can claim, with this record, that he has given more concerts than any other man in the history of music. Lieutenant Commander Sousa in all these years has kept the band up to the highest standard. It has been his aim to have the most expert and brilliant players obtainable. This season the band has been further augmented with soloists who are known from coast-to-coast; and taken in its entirety will be the greatest band organization ever sent on a tour. The following soloists who are favorites with Willow Grove Park audiences will appear at different concerts during the engagement: Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophone; Joseph DeLuca euphonium; William Bell, Sousaphone; Meredith Willson, flute and William Kunkel, piccolo.

Many new compositions will be offered during the engagement today, among them two new marches of the March King; one, "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy will be played at the early afternoon concert and the other march played at the late afternoon concert is the "Nobles of the Mystic Shrine," which was written for the Shriners' Convention recently held in Washington, and where it had its first performance under Lieutenant Commander Sousa's direction, with a massed band of 6000 instruments chosen from the various Shriner organizations. A new humoresque, as much an annual Sousa product as a march, this year will be "Mr. Gallagher and Mr. Shean" based upon the song made famous by those comedians.

Thursday, August 9, will be "Sousa Day," when the afternoon and evening concerts will be devoted to the compositions of John Philip Sousa. A new number having its first performance of choruses from well-known operatic works.

Among the special days booked for the week is the Baltimore and Ohio Railroad Veterans Association Outing. This association is composed of several hundreds of employes stationed in Baltimore and who are coming direct to the park in special trains. On Saturday, August 11, the employees of the N. Snellenburg Store, will hold their fourth annual outing at the park. The outing will be featured by a program of sports and during the afternoon, at intermission between the regular Sousa concerts, the N. Snellenburg Choral Society, under the direction of Henry Gordon Thunder and their band will give concerts in the Music Pavilion.

The special feature nights in Danceland have proved very successful. The The Novelty Dance on Wednesday and the Prize Dance Contest on Friday in conjunction with the new dance music by Charlie Kerr's Danceland Orchestra have attracted large crowds nightly.

Phila. N. Amer

# SOUSA AFFECTED BY EARLY IMPRESSIONS

N A 7/15/23

## 'March King's' Ears Were Filled With Martial Music as Child

NEW YORK, July 14.—Those who love to believe that childhood impressions are most likely to determine the latter life of the individual have a powerful argument in the case of Lieutenant Commander John Philip Sousa, the famous bandmaster.

Sousa was born in Washington in 1854. From the time he was 7 years old until the time he was 11 years old old the civil war raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then, when Sousa was 11, he saw the greatest military event which had ever taken place on this continent, the grand review of the Union armies in Washington. Sousa was 11, and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra and a career as a composer of operetta, became director of the United States Marine Band.

One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And that in that great moment and down thru the years the echoes of the day of the grand review and the tramp of feet of the victorious army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to which armies have marched, to which the armies of the Potomac and the James would have been, in numbers at least, but a "corporal's guard."

Record 7/15/23

THE PHILA

August Helmecke

# World's Largest Drum Is Sousa Band Instrument

## Bandmaster Declares That Player of the Percussion Leviathan Is an Indispensable Artist.

THE greatest bandmaster in the world is Lieutenant Commander John Philip Sousa, who brings his band to Willow Grove Park on August 5. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who, with his big bass drum, for the past 15 years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows, drumheads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity, even when there has been no rainfall, causes the pores of the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drumheads to split. The manufacturerss were told to spare no expense in evolving the kind of drumhead which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for $3500. But the zebra skin drumheads have withstood a dozen tours. In Vancouver and Palm Beach, in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman presented August with cymbals. They had come from Manchuria and had been the property of a Manchurian executioner, who on execution days, by crashing them together, announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person except the director, to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written to be marched to. One does not march to trombones, the trumpets or the clarinets, but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa he is a member of the orchestra of the Metropolitan Opera House in New York.

# Many American Notables Have Played in Town Bands

## President Harding Among Those Who Have Confessed to Sousa That They Were in Those Cradles of Fame.

Membership in the town band as a boy or a young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation, according to Lieutenant Commander John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the pre-eminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago President Harding and myself were at Chester, Pa., to receive honorary degrees from the Pennsylvania Military College," says Sousa. In the course of the conversation, the President remarked that he had been bandsman as a boy. I then remarked upon the numbers of men whom I have met in my 31 years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago the brass band was an important feature in the social life of the small city.

"A generation ago the brass band was a matter of intense town pride in the smaller communities, and membership was eagerly sought. That condition has not entirely passed, and I find many communities where the town band is rightly considered the community's best advertising asset. In several States, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers, and occasional opportunities to see the world through trips to Fourth of July celebrations at the county seats or upon great occasions to the great fairs. So the ambitious aggressive youth of the community was to be found in the brass band, and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful.

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more ordinarily successful in life in a profession, in business or in politics, who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E-flat cornets and E-flat clarinets, instruments which have almost disappeared in modern brass band instrumentation. So many of them were performers upon fast-disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-bass drummer?

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells and for directions upon repertoire. Many industrial concerns over the country are organizing company bands, and I hope I may be pardoned if I boast that a great number of the young men who were in my Great Lakes naval training bands during the world war have become musical directors in their home communities."

Phila Record

# Mormon Manager Visits New York

Record 7/6-23

New York theatrical men were much interested in the recent visit to that city of George Piper, of Salt Lake City. Piper is a Mormon, whose mother was born in New York, leaving for Salt Lake City in 1859. Hiram Claussen, grandfather of John Willard, built the theatre which Piper now operates. Brigham Young sent men out into the desert to get metal for the roof of the theatre from the wrecks of covered wagons left in the trail of General Albert Sydney Johnston's army.

Piper related to some of his friends a number of interesting happenings in the early days of the Salt Lake City theatre activities, and one of these was regarding the first appearance on the stage of Maude Adams. A child was needed for a scene in "The Lost Child," and Annie Kiskadden, one of the members of the company, offered her infant, Maude, who was asleep in a cradle in the greenroom. That cradle is still in the property room of the Salt Lake Theatre.

Booking of concerts at the famous Tabernacle frequently falls to the lot of Piper. "The Tabernacle attractions are required by the Mormon Church to be almost on the plane of religious concerts, and the number is limited," said he. "We seldom have more than four or five of these attractions during the season; but they are enthusiastically supported both by the Mormons and the non-Mormons. The most popular of the concert stars is Lieutenant Commander John Philip Sousa, who will visit Salt Lake City for the fifteenth time this year. Sousa illustrates a point I have been making that business thrives upon acquaintanceship. I have had something to do with all of the Sousa concerts, and therefore I know that each time he has played to greater receipts than upon the previous visit.

"The whole answer lies in the fact that the West, particularly, is more apt to stand by its old friends than the East, and the biggest business is done by the stars whom the people have come to know."

Inquirer 7/16/23

### Sousa Has a Long Trip

John Philip Sousa, the march king, can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world; but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season. Although it was, theatrically, a poor season, managers and musical societies throughout the United States and Canada complained when they learned that they could not have Sousa and his band; so, it was the part of common sense to give to them what they wanted, and to plan the new season along unusual lines.

That the tour will take Sousa across the Continent means, of itself, nothing. What means a lot is the activity in performance the tour will involve. In many cases the booking is so "close" that the jumps will be made by motor-lorries, so that the hundred-odd men of the band will not be compelled to lose rest when certain trains are without sleepers or when they run at awkward hours.

work he has been a star on the stage and has been well known on Broadway for a number of years.

Marjorie Moody—Willow Grove

**Willow Grove Park**—Sousa and His Band enter upon the second week of their engagement here today, with soloists and special programs. Next Thursday is styled "All-Sousa Day," when the programs at all four concerts will be devoted to the works of the popular "March King." Charlie Kerr's Orchestra continues to provide the music at Danceland; Wednesday night there will be a novelty dance with favors; Thursday night is announced as surprise night, and Friday night is a prize dance contest.

### Bandmaster for Thirty-one Years

On September 26, 1892, in Plainfield, N. J., Lieutenant Commander John Philip Sousa, the famous bandmaster, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour, gave his first concert as the head of the band which bears his name. In New York, recently, it was recalled that the first number played by Sousa at his first concert was a sacred composition written by John Patrick Gilmore, who had died two days previously in St. Louis. The band stood throughout the playing of the composition in memory of Gilmore, the greatest bandmaster of his generation, as is Sousa of his generation.

Pub Ledger

Phila. North Amer.

# SOUSA AND BAND AT WILLOW GROVE PARK

## 'March King' Begins His Annual Visit Today; Famous Compositions

Starting with the concerts today, Lieutenant Commander John Philip Sousa and his band, with artist soloists, will be at Willow Grove Park for six weeks. This famous band is now on its thirty-first tour and Sousa has been the idol of the public during that length of time.

JOHN PHILIP SOUSA

For almost a generation now, Lieutenant Commander John Philip Sousa, the famous bandmaster has gone about his self-imposed task of providing the nation with its marches and their titles, as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history, and Sousa responds with a march, and down thru the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa marches was "The High School Cadets," written in the eighties, and sold for $25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students thruout the United States. Then came "The Washington Post." Shortly afterward came "King Cotton," to be followed by other famous works.

# SOUSA'S BAND RETURNS

## Famous Organization to Be at Willow Grove for Six Weeks

John Philip Sousa, with his organization of more than fifty musicians and soloists, is at Willow Grove for his annual engagement, which this year has been extended to cover a period of six weeks.

With his organization this season he has an unusual list of artist soloists—Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone soloist; William Kunkel, piccolo soloist; John M. Garrett, cornetist; William Bell, sousaphone soloist; Joseph DeLuca, euphonium; Arthur Danner, cornetist, and Dana M. Garrett, cornetist.

8 PUBLIC LEDGER—PHILADELPHIA,
SUNDAY MORNING, AUGUST 12, 1923

# Sousa's Band at Willow Grove

## Good Concerts Are Attracting Large Audiences to Popular Park.

Lieutenant Commander John Philip Sousa and his band will today enter upon the second week of their engagement at Willow Grove Park. Sousa is now making his thirty-first tour and the band is playing its twenty-second season at Willow Grove Park. In commenting on the length of time he and his band have been before the public and the number of years he has been appearing at the park Lieutenant Commander Sousa said: "I have no first hand, nor second hand, nor third hand, nor any other hand from anyone telling his feelings after 30 consecutive years' touring. There may be someone who has made 30 annual tours about this world of ours. I have never had the pleasure of comparing notes with him, but I have a lively sense of how I feel as each succeeding year presents itself. My audiences of today I greet as old friends—friends who have helped establish a standard for my concerts, and who, I believe, would be unhappy if I deteriorated from the standard we have maintained. It was necessary in the beginning to create a clientele, and there was but one way to do it, that is, with honesty of purpose and with sincerity. If I did not believe in the art value of my work I would have failed to interest the thousands who attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended upon that particular effort. I honestly believe the excellence of effort has been preserved or has grown as the years have gone. The organization in size is double what it was 30 years ago, and it has always embraced in its membership many of the most brilliant players of the world, and the present year is no exception to that condition. According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all, from the simplest to the most complex, presented with a story-telling quality and the highest possible artistic excellence."

The program this week will include new Sousa compositions and also those of other composers. Marjorie Moody, coloratura soprano, has been receiving the plaudits of her many admirers and will sing again this week. Cornet solos by John Dolan have pleased as usual, and George Carey, xylophone soloist, has created enthusiasm at all concerts at which he has appeared.

Thursday will be the second Sousa day, when concerts will be devoted to the compositions of Sousa. Saturday will be Grand Army of the Republic day. Veterans of the civil war will meet at the park as has been their custom for many years. There will be provided a campfire and a dress parade.

The special events at Danceland, such as Novelty night on Wednesday, Surprise night on Thursday and prize contest on Friday, are popular. Charlie Kerr's Danceland Orchestra plays new music.

## RAIN FAILED TO DAUNT ARMY OF SOUSA FANS

### March King Opens His Annual Series of Concerts at Willow Grove.

John Philip Sousa, "the march king," with his organization of more than 50 musicians and soloists, returned to Willow Grove yesterday for the annual engagement, which, this year has been extended to cover a period of six weeks—the longest single engagement given any musical organization at Willow Grove in many years. Rainy weather interfered with the size of the crowds for the afternoon concerts—but even with adverse conditions there was an audience of several thousand persons mainly from Philadelphia and the suburbs for each of the two concerts given during the afternoon.

The famous conductor and composer was given an ovation at each concert. During his stay at Willow Grove he will, as usual, live at the Huntingdon Valley Country Club, Noble, motoring to and from Willow Grove for the concerts he will conduct.

With his organization this season he has an unusual list of artist soloists. New compositions, written by Sousa since his last Willow Grove engagement, will dominate many programs during the engagement. By request all afternoon and night concerts of one day each week will be given over entirely to Sousa music the first of these special concerts being scheduled for next Thursday.

For the opening day Sousa featured two of his favorite suites—"Camera Studies," and "At the King's Court." Four of the favored Sousa marches were listed—"The Dauntless Battalion," entirely new and dedicated to the Pennsylvania Military Academy; "Nobles of the Mystic Shrine," another recently written march; "The Diplomat," and the "Gallant Seventh." All the normal Sousa pep and musical virility are apparent in each one of these marches.

Balancing the four programs given, Sousa included the compositions of older masters—Meyerbeer, Wagner, Strauss, Gautier-Hazel, Goldmark,, McDowell Moyrelles.

P. L.—Aug

## *Sousa Baffled in Theme of Opera Promised Singer*

If you had given your word—and to a lady—to provide her with a grand opera on a romantic subject and treating of a period of American history, just where would you begin? That is the problem that is puzzling Lieutenant Commander John Philip Sousa, as he tours America this season with his famous band. For Sousa is the individual who has given the promise, and Mary Garden is the lady. Sousa and his band will appear at the Eastman Theater Wednesday evening.

"When I first considered the composition of an opera upon an American subject, with the strong element of romance, I felt that I had all of American history from which to select my subject matter, because to me American history always has been nothing but romance," remarked Sousa recently.

"I started in with the Colonial period. In New England, the colonial days were underlaid with Puritanism. Not much chance for romance there. In the Southern colonies, the pall of slavery hung heavily. My musical advisers told me that the Revolutionary period had been overdone at least for the present. The war with Mexico was a suitable subject until the Mexican troubles of the last decade. Now there is too much chance that an opera dealing with a war with Mexico might be considered a comic opera. There is nothing new to be gotten from a romance of the Civil War period, and for the present at least the great romance of the building of the West is still in the hands of the movies. The World war and Roosevelt, who will be the central figure in the greatest historical play our country will know, are still too close to us.

"There is the problem, and any suggestions, when sent with postage fully prepaid, will be thankfully received."

Sousa—Willow Grove

# *MOURNING CITY STANDS MUTELY "AT ATTENTION'*

## *Industry's Wheels Silent, All Business at Standstill While Knell of Church Bells and Minute Guns Tell Final Earthly Passage of Warren G. Harding to Cemetery at Marion*

8-11-23

## *Former President's Virtues as Exponent of Peace and Fraternity Find Echo in Tribute at Memorial Services in City of Brotherly Love, Where Rich and Poor Unite in Homage*

Philadelphia, with bowed, uncovered head and with solemn thoughts of silent throngs slowly marching along the main stret of a midwestern town, paid final tribute yesterday to a citizen, a friend and a President—Warren G. Harding.

With its great wheels of industry silenced, with shop doors closed and with business at a standstill, the first capital of the Nation, mourned the passing of the leader of the land in simple, quiet fashion as he, who had passed, would have wished.

The unnatural hush that found its way into every nook and corner of the strets and homese, and the tolling of church bells and memorial services held in hundreds of churches and theatres, as Philadelphia's token of respect for Harding, the man and President, who had forever passed on.

As the hands of the City Hall clock, high above the yawning canyons of city streets approached the hour of one o'clock, far out over the broad expanse of a great city could be heard the tolling of bells.

Then, as the hands of the clock crossed the hour, came the sweet, solemn notes of "taps," echoing and reechoing through silent streets, over the heads of passing throngs, who had halted on sidewalks, in hotel lobbies and in railroad stations.

As heralds of the hour when the great man of Marion forever passed from this earthly life, buglers stationed on the roofs of stores, gave to Philadelphia the sad message that the Nation's Chief Executive had been laid to rest.

With the first note of the bugle's requiem, police sprang smartly to attention and stood at salute. Vehicles of the rich and the poor came to an abrupt halt; pedestrians paused.

**State House Bell Leads in Requiem**

In Independence Square, gathered around that edifice known throughout the world as the Nation's birthplace, thousands of persons stood in silent tribute, while the bell, which had tolled for Garfield and McKinley, once more awoke to toll the years of a useful life, lived and loved by Warren Harding. Fifty-seven times its low, metallic voice vibrated and there were thousands in the throngs below who not only doffed their hats in respect and bowed their heads, but who stood with tear-dimmed eyes, in memory living the days when that great bell in the tower had last spoken before and told an anxious world that a great strife had ceased.

And as bells tolled and a city stood silent, there came from far away the booming of great guns, the Nation's salute to its lost leader. Navy Yard guns boomed their last Presidential salute for their late commander-in-chief, as word was flashed through the air that he had been laid at rest.

Yesterday, as the hour drew near for the interment services in that quiet, country cemetery at Marion, the picture of the great man, draped deep in mourning, was placed before the Liberty Bell and the Betsy Ross house, that all who passed might see and give thought to the sudden, silent passing of a great man.

**Human and Vehicle Traffic Pauses**

Broad and Chestnut streets, ordinarily the centre of the city's business activity, came to so swift and complete a stop, it seemed some unseen power had robbed every human and every machine of the means of motion.

Pedestrians stood silent; the engines of motor cars stopped; grinding trolley wheels could not be heard.

At Broad and Walnut streets traffic likewise ceased. From the Union League and Manufacturers' Club members, numbering many of the city's distinguished men, came to the pavement and stood at attention. Throughout the long stretch of South Broad street the silence and the stillness prevailed. Only the fluttering crepe on the doors of the club houses moved in the breeze.

At the Reading Terminal crowds came to a standstill as the bell of St. John's Catholic Church, Thirteenth street below Market, began a requiem. It was tolled at intervals of ten seconds.

**Theatres and Business Houses Closed**

Theatres were closed, summer schools were empty. The city's business and industrial life united in doing reverence to the dead President, and where activities were not wholly suspended for the entire day, at last a five-minute period of mourning was observed.

The Walnut Street Theatre remained closed throughout the day. All theatres in the Nixon-Nirdlinger chain were closed until 6 P. M., Standard Time, by order of Fred G. Nixon-Nirdlinger, general manager. Amusements at Willow Grove and Woodside parks were suspended until early last night. At Willow Grove last night John Philip Sousa, an intimate friend of the late President, directed a sacred concert. The programme included President Harding's favorite hymns and a march, "Keeping in Step With the Union," which has been dedicated to Mrs. Harding. The fireworks display was abandoned last night at Woodside Park.

## CROWD OF 12,000 LISTEN TO MEMORIAL CONCER

### Sousa and His Band Render Touching Program at Willow Grove.

An audience of fully 12,000 person assembled in the music pavilion and under a canopy of trees in Willow Grov Park yesterday afternoon to hear the sacred concert given in memory of Warren G. Harding by John Philip Sousa and his band.

Although the concert was not scheduled to begin until 5 o'clock (3 o'clock central time), the hour at which the late President was to be laid in his last resting place, the throngs were pouring into the park as early as 2 o'clock to get good places in the pavilion. Long before the concert began there was nothing but standing room in the vicinity of the pavilion.

The program given by the noted director and his organization included the hymn "Abide With Me," "Songs of Grace and Songs of Glory," by Sousa; "A Mighty Fortress Is Our God" and other hymns which were sung by the late President in his hours of worship. Soloists who figured in the program were John Dolan, cornetist, and Miss Marjorie Moody, soprano. Dolan played Rossini's "Inflammatus" and Miss Moody sang "Ave Maria," by Gounod. The band also played the stirring Sousa march, "Keeping Step With the Union," which the March King dedicated to Mrs. Harding.

As the familiar strains of "Abide With Me," "Nearer, My God, to Thee," "Rock of Ages" and "Lead, Kindly Light" gently filled the great open-air auditorium, here and there stifled sobs could be faintly heard, and strong men wept, unashamed.

N.Y. AMER.

## *Clifford's "N.Y. American March' Concert Featur*

By GRENA BENNETT.

THE feature of Saturday evening's concert in Central Park Mall was the presentation by Paul Clifford's Band of a work entitled "The New York American March," and dedicated by the composer-bandmaster to William Randolph Hearst.

As all musical persons know, the requisites of a march are rhythm and swing—the rhythm that compels the marcher to keep step, the swing that persuades the listener to mark time. These requisites Mr. Clifford's selection contain in the fullest measure.

But "The New York American March" is notable for another outstanding quality. It is a brilliant series of melodies adroitly connected. Time was when "The Girl I Left Behind Me," "Garryowen" and "The British Grenadiers," repeated over and over again, constituted the band repertory of marches. But America, led by Lieutenant John Philip Sousa, changed all this. Sousa did for the march what Strauss did for the waltz. He glorified and diversified a set of tunes instead of repeating a single air.

It was this attainment that led that jolly sovereign, Edward VII, after listening to a Sousa quickstep, to stump his Grenadier bandmaster by asking, "Why don't you do something that?"

Paul Clifford has done it has inspired his "New York American March" with irresistible beat, rhythm and exhilaration enriched with a wealth of melodies—beautiful song motives following each other in more or less elaborate fashion. The work received an enthusiastic tribute of applause from an audience of several thousand.

Other numbers on the programme were operatic selections by Flotow, Giordano, Verdi and Gounod, and pieces by Myddleton, Perfetto, Massenet, Haydn, Clifford and Bucalossi.

PUB. LED. 9-2-23

### Another Sousa "Find"

From out on the Dakota prairie Lieutenant Commander John Phil Sousa summoned Miss Nora Faucha to become the soprano soloist with band during his current tour, whi marks his thirty-first season as a bar master. And Sousa, who has a repu tion as a discoverer of new tale makes the prediction that it will the great prairie regions from which great singers of America will come the next generation.

Miss Fauchald was born in Norw while her mother was on a visit to home, but she came to America wh she was six months old and Min North Dakota, a typical town of Northern prairies was her childh home. By the time she was fifte Miss Fauchald had studied violin piano, and had more than a local re tation as an instrumental musici She sang solo parts in the chu cantatas and oratorios, but seems have thought more seriously of a ca as a violinist than as a vocalist. H family returned to Norway when s was in her late teens, and during th time she studied voice in the No wegian capital. Then the family r turned to America to settle in Ne York, and it was shortly after h graduation from the Institute of Mus and Art in New York that Sousa fi heard Miss Fauchald sing. He ga her some advice as the shaping of h career, and a year later she was e gaged by the March King.

**Self Confidence.** Ability and self-confidence are interchangeable terms, so far as conducting is concerned. **Have** the ability to conduct capably and your style of conducting will denote self-confidence. There is no royal road to this goal. Work, study, and practice are required. Notice how coolly Mr. Sousa goes about the business of conducting. No apparent striving for effects, no "hard-working" gestures, no jumping-jack tactics, but just an easy, natural air and attitude that gives you, as well as his men, complete confidence in his surpassing ability. You cannot do better than keep Mr. Sousa in mind as an **ideal** to follow.

**From** MUSICAL COURIER
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**Date** AUG 16 1923

### Records Broken for Sousa's First Week

John Philip Sousa and his band achieved an unusual record for attendance after the first week of his present tour, which is the thirty-first that the great "March King" and his organization have made throughout the country. Four dates out of the first week show that at the Olympic Park, Newark, July 22, 53,000 persons passed through the turnstile. On July 25 and 26, at Schuylkill Park, Pottsville, Pa., 40,000 persons attended. At Patchogue, L. I., July 23, the receipts were $2,500. For a matinee at Oneonta, N. Y., July 27, $1,700 was taken in. An evening at Schenectady, July 27, brought $3,300, and at Lake Placid, July 28, $3,500.

FRIDAY, AUGUST 10, 1923

## WILLOW GROVE PARK

### Sousa Will Give Sacred Concert This Friday

Friday, August 10, at 5 P. M., sacred concert in memory of Warren G. Harding by Sousa and his band.

Hymn, "Abide With Me".....Monk
Cornet Solo, "Inflammatus"...Rossini
Mr. John Dolan
"Songs of Grace and Songs of Glory," Sousa
Overture, "A Mighty Fortress Is Our God" .....Nicolai
March, "Keeping Step With the Union" .....Sousa
Written for and Dedicated to Mrs. Warren G. Harding
Soprano Solo, "Ave Maria" ...Gounod
Miss Marjorie Moody
"The Star Spangled Banner"...Smith

Lieutenant Commander John Philip Sousa and his band will, on Sunday, enter upon the second week of their engagement at the park.

Sousa and his band are now making their thirty-first tour and playing their twenty-second season at Willow Grove Park. In commenting on the length of time he and his justly famous band have been before the public and the number of years he has been appearing at the park, Lieutenant Commander Sousa said: "My audiences of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be unhappy if I deteriorated from the standard we have maintained. It was necessary in the beginning to create a clientele and there was but one way to do it, that is with honesty of purpose and with sincerity. If I did not believe in the art value of my work I would have failed to interest the thousands who attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended upon that particular effort. According to my ideas a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all, from the simplest to the most complex, presented with a story-telling quality and the highest possible artistic excelence." Anyone who has heard a Sousa concert during the past week knows that Conductor Sousa meant every word he has said.

The programs for the coming week will include many new Sousa numbers and also of other composers, chief among them being Garner's "A Wistful Waltz" and an Irish air, "Take a Look at Molly," by Lockwood.

Miss Marjorie Moody, a coloratura soprano whose exquisite voice has charmed Willow Grove Park audiences for several seasons, has been receiving the plaudits of her many admirers and will again sing during the coming week. The cornet solo selections by John Dolan have pleased as usual with this artist, and George Carey, the master xylophone soloist, whose playing of the world's music masterpieces and music of the popular type has created much enthusiasm at all concerts in which he has appeared.

Thursday, August 16, will be the second Sousa Day, a day when both the afternoon and evening concerts will be devoted entirely to the compositions of John Philip Sousa. On Saturday, August 18, the annual Grand Army of the Republic Day is scheduled. The veterans of the Civil War will meet at the park as has been their custom for many years. There will be provided for the veterans a camp fire and a dress parade, features which have interested visitors to the park on former G. A. R. days.

The special dance nights at Danceland, such as, Novelty Night on Wednesday; Surprise Night, something new each week, on Thursday, and the Prize Dance Contest on Friday, have proved very popular with the patrons of this beautiful place. Charlie Kerr's Danceland Orchestra playing the newest dance music is a magnet hard to resist.

PHILADELPHIA RECORD, SUNDAY, AUGUST 26,

Rachel Senior—Willow Grove

FRIDAY, AUGUST 17, 1923

## SOUSA CONCERTS AT WILLOW GROVE

### Large Attendance and Special Features at Park—New Compositions

At Willow Grove Park, Sousa, the Marcrh King, enters on Saturday, upon the third week of his engagement, unusally large audiences have heard the concerts of the past week. The new marches and the novelties which he has recently compiled have been received with marked approval by the audiences, in the form of ovations tendered the noted bandmaster and composer at every concert.

In all the concerts already given, the compositions of the famous writer of march music—and other types of music—have played an important part. The tendency of the park's audiences is to demand Sousa compositions at all concerts, but Mr. Sousa has not permitted his own works to dominate any of the concerts, excepting on the "All Sousa Days," one of which is given each week. The famous bandmaster has been very liberal in including many of his own compositions in all the programs, but he has followed his custom of presenting well-balanced programs of all the noted composers. It is in the knowing of just what his audiences desire and what constitues a perfect program, that has placed this conductor on the top rung of the ladder of fame and populartiy.

The programs of this Sunday will be of special interest as they include the two new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine," both of which have been most enthusiastically received by admirers of the March King's stirring marches. Marjorie Moody, who has been retained for an extended period, will sing the florid aria, "Ah forse Lui" from Verdi's "Traviata," during the late afternoon concert, and at the final concert for the day will sing the "Shadow Dance" from "Dinorah," Meyerbeer. John Dolan, the master cornetist, will play the "Scintilita" and The Pyramid," numbers which bring forth the finest phrases of this art. During the afternoon concerts, George Carey, whose mastery of the xylophone has made him an established favorite and causes a furore at his every appearance will play McDowell's "The Witches Dance."

On Wednesday, at the late afternoon concert a new composition, "Country Gardens," a folk tune by the great pianist-composer, Percy Grainger, will be played for the first time at these concerts.

The third of the "All Sousa Days" is scheduled for next Thursday, when the conductor-composer will present four concerts of compositions selected from an almost inexhaustible repertoire of his own writings. Chief among the Sousa numbers to be presented will be a new Fantasia, "On with the Dance," a charming fantasy which includes "Regandon de Dardanna" by Rameau; "The Sun Feast Dance," "La Cinquatine" and other equally famous selections woven together into a Sousa number, and a Chanty, "When Naval Ships are Coaling." While reading an American Legion weekly, Mr. Sousa came across the words to this song, written by the well-known newspaper man, Wells Hawkes, and he was so well taken with its possibilities that he immediately composed a chanty to fit the words. Throughout the week the programs will have many novelties, popular dances and songs interspersed with the compositions of the more staid and scholarly kind.

There have been many special days and picnics at the park during the summer and for the balance of the season the management will be kept busy handling the large August crowds which come to hear the Sousa concerts. The park is now a riot of color, the foliage and summer flowers blending their gorgeous hues which has caused visitors to declare that Willow Grove Park is the most beautiful amusement park in the world. The Casino is daily catering to large numbers of patrons, the service and food served on its delightfully cool porches make it an ideal place to have lunch or dinner.

It is safe to state that Danceland with Charlie Kerr's Danceland Orchestra, is one of the most popular out-door dance floors in this section of the East. The Novelty Dance on Wednesday nights; Surprise Dance on Thursday nights and the Prize Dance Contest on Friday nights do much to contribute to this popularity.

## Her Violin Home

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieutenant Commander John Philip Sousa and his famous band, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully toned instrument which she uses when she appears with Sousa's band is the handiwork of her father, Charles Senior, of Mason City, Ia., who all his life has had violin-making for a hobby, and who, during his long lifetime, has found time to make in their entirety more than 100 of the instruments.

FRIDAY, AUGUST 24, 1923

## SPECIAL DAYS AT WILLOW GROVE PARK

### Sousa's Fourth Week Opens With Prospects of Big Attendance

John Philip Sousa and his band continue at Willow Grove Park, and on Sunday enter upon the fourth week of their engagement. Programs compiled for the week will be as interesting as those of the past three weeks and the late August patrons and vacationists from other sections of the country will find, in addition to the musical entertainments, a number of special features programed.

An occasion of interest will be the fifth annual picnic of the Co-Operative Welfare Association of the Philadelphia Rapid Transit Company, on Tuesday, August 28th and Wednesday, August 29th. On these days thousands of men and women employed in the numerous departments of the transit company will meet in reunion at the park. It will be a gala time in every way with all sorts of sports, including swimming races. The P. R. T. Band of 100 pieces and the P. R. T. Kiltie Band will be there. All the men in the two bands are employees of the company. Each day at 5.45 there will be a get-together meeting and a feature of especial merit at these meetings will be the first performances of Sousa's new march, "The March of the Mitten Men." This march was written and dedicated to the Mitten Men and management and will be played by the combined Sousa and P. R. T. Bands, and directed by Lieutenant Commander John Philip Sousa. On Wednesday, the annual dinner given by Chairman Mitten of the P. R. T. will take place at the Casino. Sousa will give his band concerts on these picnic days at 2 and 4.45, instead of at 2.30 and 4.30, in order not to conflict with the picnic arrangements.

Unusually interesting programs have been prepared for the coming week. Starting at the early Sunday afternoon concert with the celebrated "March Military" of Schubert, and followed during the day with the descriptive suite of Sousa's, "At the Movies"; Ernest Schellings' poem, "The Victory Ball," which has been heard many times by the Philadelphia, New York Philharmonic and Chicago Symphony Orchestra; Sousa's "A Bouquet of Beloved Inspirations" and the Cowboy breakdown "Turkey in the Straw." The xylophone solo, "Nola" by George Carey and John Dolan's cornet solo, the "Centennial" will be the featured instrumental soloists. Marjorie Moody, soprano, will sing at the late afternoon concert, "The Wren," with flute obligatto by Meredith Willson, and in the late evening concert, the aria from "Ernani." During Monday's concerts Marjorie Moody will be the only soloist, singing "The Song of India" and "At Dawning," and throughout the week will appear twice daily.

Interesting programs have been prepared for the fourth All Sousa Day, on Thursday, when each of the four concerts will be devoted to the compositions of this famous composer-conductor. The Patriotic Order Sons of America, in Convention in Philadelphia during the coming week will hold an outing at the park on Thursday, when thousands of members of the order are expected to attend. In recognition of the many requests received by Mr. Sousa, from members of the P. O. S. of A., he has very graciously consented to include in the programs of his own works, on that date, the march, "Sons of America Diamond Jubilee" by Hiram L. Wynne, Jr., a young Philadelphia musician who has written this as the official march of the Patriotic Order Sons of America Convention.

The park is most attractive now in its late summer beauty. The amusements are crowded with happy pleasure seakers; the Casino, where the visitor can get the best of food, is attracting many diners; and Danceland, the best dancers congregate nightly to enjoy the rhythmic dance measures played by Charlie Kerr's Danceland Orchestra.

MARJORIE MOODY - WILLOW GROVE PARK

PUBLIC LEDGER—PHILA SUNDAY MORNING, AUGUST 26,

FRIDAY, AUGUST 31

## SOUSA CONTINUES AT WILLOW GROVE PARK

### Special Features On The Program for Next Week

With but a fortnight of the 1923 season at Willow Grove Park remaining, patrons of this famous out-door music centre have a great musical treat in store for them.

Marjorie Moody, soprano, concludes her engagement on Sunday, singing the "Shadow Dance" from "Dinorah" at the late afternoon concert and Verdi's "Caro Nome" at the final evening concert. On Monday, Nora Fauchald, soprano, will make her bow to Willow Grove Park audiences. Miss Fauchald is a well-known concert singer, who has been making concert appearance in the large cities throughout the country.

The musical numbers on the programs for Sunday, include: Tschaikowsky's "Fourth Symphony," "Songs of Grace and Songs of Glory;" overture, "Tannhauser;" "El Capitan;" "In the Sudan;" "Le Trompette" and several of Sousa's best marches, including "The Stars and Stripes Forever." John Dolan, cornetist; will play "The Pyramids;" George Carey, xylophone solo, "Morning, Moon and Night;" Joseph DeLuca, will provide a special treat in the late evening concert with a euphonium solo, "The Evening Star," and Frederick W. Bayers, saxophone solo, "Air Varie."

For the Labor Day period Lieutenant Commander Sousa has prepared especially fine programs and has also planned unusally interesting programs for the fifth all Sousa music concerts of next Thursday afternoon and evening. These concerts will feature three of Sousa's well written suites, "Maidens Three;" "Tales of a Traveler;" and "Last Days of Pompeii." In addition to many popular numbers by the famous composer, the following marches have been selected for presentment during the afternoon and evening: "The Boys are home again;" "The Volunteers;" "The Anchor and Star" and "The Glory of the Yankee Navy."

The notable special event listed for the week is the annual Rotary Club dinner at the Casino, on Thursday night, September 6. Several hundred Rotarions have accepted invitations for the event. Lieutenant Commander Sousa will be the guest of honor at the dinner. On Saturday, the American Legion is scheduled to hold their outing, the first at the Park, and it is their intention to continue these outings each year, similar to the Grand Army Veterans, who have been holding their reunions at the Park for the past quarter of a century. Sports will be indulged in during the day and at the meeting held in the Music Pavilion at 5.45 p. m., prominent speakers will talk on subjects of interest to the legionairres. Lieutenant Commander Sousa has prepared a special patriotic concert for the American Legion at 9.45 p. m., and will include in the program his march, "Comrades of the Legion," which he has dedicated to the American Legion."

Patrons will find Willow Grove Park more beautiful than ever. The various amusements, Danceland, with its wonderful dance music by Charlie Kerr's Danceland Orchestra; the Casino and lunch booths are all features much enjoyed.

FRIDAY, SEPTEMBER 14,

## SOUSA TALKS TO STUDENTS

### Addresses Abington School Pupils—Only a Few Real Musicians, He Says

"Only one-half of one per cent. of persons who adopt music for a profession or career are geniuses or gifted with that proportion of genius which will make them artists," was the declaration of John Philip Sousa in an hour's lecture to the student body of the Abington High School Thursday. The famous bandmaster accepted an invitation to talk on music, and was given an ovation by the more than 400 students when he stepped on the platform.

"Of every 100 'musicians' in the country, at last 75 per cent, are just about good enough to hang on to their jobs by their teeth," he said. Fifteen per cent. have a real liking for music and evidence a proficiency which puts them in the passable list. Nine and nine-tenths per cent. are really adapted to music; they are good. But the slim minority, one-half of one per cent., constitutes the sum total of those who are the real artists, the real geniuses."

Sousa compared the study of music in schools in the West with schools of the East, and his comment indicated that the West "has something" on the East. "Western schools in many cases have made music one of the major studies, have lifted it above the elective studies," he said.

## WILOW GROVE PARK CLOSES SEPTEMBER 16

### Famous Seventh Regiment Band Ends Successful Park Season

The twenty-eighth season at Willow Grove Park will be brought to a conclusion this Sunday, after a highly interesting and successful season covering a period of 128 days. The closing day will be in the nature of a gala event for there will be as the main attraction, the famous New York organization, the Seventh Regiment Band, under the direction of Lieutenant Francis W. Sutherland. It will be the first appearance here of this band, to which Lieutenant Commander John Philip Sousa dedicated his "The Gallant Seventh," the 101st published march of his career. Sousa's farewell concert will be on Saturday night, September 15th, following his long stay at the park.

The Seventh Regiment Band is to the extent of nearly eighty per cent a Sousa organization, as that proportion of the membership is of former Sousa bandsmen. Sutherland is one of this group. He was the first Sousa man to enlist for service during the war and he went overseas as bandmaster of the 104th Field Artillery, a New York unit. He was subsequently detailed as a division bandmaster of the Twenty-seventh Division—the New York National Guard division. For the past two years he has been in charge of the Seventh Regiment Band. Sutherland's release from Sousa's band for war service was followed by the release of all Sousa men who wished to enlist and the majority of them followed Sutherland's lead, going into the 104th Field Artillery. They later transferred with him to the Seventh Regiment.

One of the features of the concerts on Sunday will be the playing of "The Gallant Seventh." The official marching music of the Seventh just as Sousa's "Semper Fidelis" is the official march of the United States Marine Corps. Nora Fauchald, soprano, who made such a sensational success at the park during her week's engagement with the Sousa Band will return and render several songs of a popular appeal, and Lieutenant Sutherland, a cornetist of the first rank will give a solo during the early evening concert. The band will appear at Willow Grove Park in dress uniforms of gray and white, with immense shakos to add to the dashing effect.

Willow Grove Park is closing one of the most successful seasons since its opening more than a quarter of a century ago. From every standpoint the 1923 season has been most satisfactory, further establishing the reputation that has placed Willow Grove Park above all other amusement parks in the world, from both a musical and recreation standpoint.

16 NORTH AMERICAN, PHILADELPHIA, SUNDAY, AUGUST 26,

# "Legion Day" to Be Held at Willow Grove Sept. 8

## Sousa, Naval Veteran and Legionnaire, to Arrange Special Program for the Occasion.

Patterned after similar successful celebrations conducted for many years by the G. A. R., the Philadelphia County organization of the American Legion will hold their first annual American Legion day at Willow Grove Park on Saturday, September 8.

Lieutenant John Philip Sousa, late U. S. N. and a Legionnaire of national prominence whose famous band is now playing at Willow Grove Park, will arrange a special program for the delectation of the thousands of local Legionnaires and their friends who are expected to attend the outing.

Arrangements will be made by Samuel M. Lieberman, chairman of Willow Grove Committee, to have the new department commander, who will be elected at the Reading convention on September 1, address a gathering of Legionnaires in the music pavilion.

The athletic feature will be a baseball game between the crack nine representing Frankford Post, No. 211, and the best Legion team available. The program will also include numerous other interesting events to be announced later.

On August 20 a meeting of the American Legion Bowling League was held at county headquarters. Twelve posts were represented and at the election B. V. Abbott, of Howard C. McCall Post, No. 20, was chosen as president for the ensuing year. James Farley, of the Kensington Post, No. 68, was elected secretary. The league will be an assured success as 16 posts have signified their intention of entering. Bowling will start on Monday night, October 1, and will continue for 30 weeks, on Monday and Tuesday of each week. The season will be divided into a first and second half with the winners bowling a series at the close. The winning team will have possession of the trophy donated by the County Committee and two other trophies have been presented, one to be the property of the winning post and the other to be awarded the man having the high season average. A third meeting will be held at county headquarters, No. 39 South Tenth street, at 3 o'clock, September 10. All posts interested should have representatives present.

## SOUSA IN FOURTH WEEK

### P. R. T. Welfare Picnic to Hear Band at Willow Grove

John Philip Sousa and his band today enter upon their fourth week at Willow Grove.

The feature at the park this week will be the fifth annual picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company, Tuesday and Wednesday. On these days thousands of men and women employees in the various departments of the transit company will forgather at the park. Sousa's newest number, "The March of the Mitten Men," will be played at the concerte each evening.

Willow Grove has reached the height of its attractiveness in its late summer beauty.

Winifred Bambuck—Willow Grove

PUBLIC LEDGER—PHILADELPHIA, SUNDAY MORNING, SEPTEMBER 2, 1923

### Willow Grove Program

With but a fortnight of the 1923 season at Willow Grove Park remaining, patrons have a musical treat in store for them.

Marjorie Moody, soprano, concludes her engagement on Sunday, singing the "Shadow Dance" from "Dinorah" at the late afternoon concert and Verdi's "Caro Nome" at the final evening concert. On Monday, Nora Fauchald, soprano, will make her bow to Willow Grove Park audiences. Miss Fauchald is a well-known concert singer.

The musical numbers on the programs for Sunday, include Tschaikowsky's "Fourth Symphony"; "Songs of Grace and Songs of Glory"; overture, "Tannhauser," "El Capitan"; "In the Sudan"; "Le Trompette" and several of Sousa's best marches, including "The Stars and Stripes Forever." John Dolan, cornetist, will play "The Pyramids"; George Carey, xylophone solo, "Morning, Noon and Night"; Joseph DeLuca, will provide a special treat in the late evening concert with a euphonium solo, "The Evening Star," and Frederick W. Bayers, saxophone solo, "Air Varie."

For the Labor Day period Lieutenant Commander Sousa has prepared special programs and has also planned an interesting program for the fifth All-Sousa music concerts of next Thursday afternoon and evening. These concerts will feature three of Sousa's well-written suites, "Maidens Three," "Tales of a Traveler," and "Last Days of Pompeii." In addition to many popular numbers by the famous composer, the following marches have been selected for presentment during the afternoon and evening: "The Boys Are Home Again," "The Volunteers," "The Anchor and Star" and "The Glory of the Yankee Navy."

A notable event listed for the week is the annual Rotary Club dinner at the Casino, on Thursday night, September 6. Lieutenant Commander Sousa will be the guest of honor at the dinner. On Saturday, the American Legion is scheduled to hold its outing. Sports will be indulged in during the day and at the meeting held in the music pavilion at 5:45 P. M., prominent speakers will talk on subjects of interest to the legionaries. Lieutenant Commander Sousa has prepared a special patriotic concert for the American Legion at 9:45 P. M., and will include in the program his march, "Comrades of the Legion," which he has dedicated to the American Legion.

# Sousa's Aid to Be Given Managers

## He and Harry Askin Stand Ready to Help in Fostering Ambitious Musical Undertakings.

PLANS for a national institute of concert management have been tentatively laid by Lieutenant Commander John Philip Sousa, the bandmaster, and Harry Askin, head of the Sousa business organization. The institute, to which concert managers and promoters from all sections of the country will be invited, probably will be held in New York in the spring or early summer, after Sousa has returned from his thirty-first annual tour. The institute will place at the disposal of concert managers the benefits of the 31 years of experience of the Sousa organization.

"The real deterrent to music in America is not lack of musical appreciation but the lack of knowledge of the business element," Askin said recently. "An unbelieveably large portion of all musical enterprises in America is in the hands, locally speaking, of civic organizations, which includes women's clubs, church societies, lodges, schools and commercial clubs. The usual procedure is for the manager of a concert star to contract with one of these organizations for his star's appearances upon a certain date for a certain sum of money, with the privilege, perhaps, of a percentage in case the receipts pass a certain figure. There the manager's responsibility ends. It is up to the local enterprise to exploit its attraction and to maintain its existence by at least meeting expenses upon its investment.

"Several seasons ago the Sousa organization conceived the idea of assisting these organizations. Where advice was acceptable we made suggestions according to local conditions for volume and nature of advertising and arranged a campaign of education into the purposes and merits of the local organization as well as familiarizing the community with Sousa. We are rather proud of the fact that for eight seasons no organization has failed to meet all expenses of promotion from a Sousa concert and that no organization ever has been compelled regardless of weather or season to go into its treasury for the guarantee for a Sousa concert.

"It is now Mr. Sousa's idea that the cause of music throughout America can be greatly aided if the results of our experience can be communicated to local concert managers regardless of their attractions. A severe financial set-back, of course, means the end of musical enterprise in a community for two or three years and, of course, discourages the cause of music not only for that community but by making one less city in which some real artist, possibly the greatest coming artist of his time, will be able to appear.

"Since most local concerts are handled directly or indirectly by music lovers, the most common pitfall is the belief that the mere announcement of the attraction is all that is necessary to secure a capacity house. The management fails to consider the great portion of the public which must be more thoroughly informed of the coming event. With the possible exception of Kreisler, Schumann-Heink, McCormack, Paderewski and Galli-Curci, there is no concert star now before the public who may be depended upon to return a profit upon the announcement alone. Yet there are many finished artists who are thorough musicians and worthy of patronage who can be made financially successful through rightly directed effort.

"Mr. Sousa's idea is that inasmuch as the cause of music in America so largely has been promoted by public-spirited organizations, he should show his appreciation as a musician by making available to these people and organizations the practical experiences of his long career."

PHILADELPHIA INQUIRER, SUNDAY MORNING, AUGUST 26,

**Willow Grove Park**—Today will begin the third week of the engagement of Sousa and his band. Large audiences have attended the concerts thruout the engagement, and the bandmaster's own compositions, including many new marches, have been especially popular. Thursday will be "All Sousa" day. The soloists for the week are Marjorie Moody, coloratura soprano; John Dolan, cornetist, and George Carey, xylophone player. Danceland, with Charlie Kerr's Orchestra, offers special features during the week, novelty dance on Wednesday night, surprise dance on Thursday night and the prize contest on Friday night.

# SOUSA LETS PUBLIC MAKE HIS PROGRAMS

## 'March King' Talks of Bands Here and Abroad

"I have often been praised for the quality and interest of my band programs," said Lieutenant Commander John Philip Sousa. "Without egotism I can say that there is every justification for such praise.

"It is not because I am superior to every other program maker, but because I let the public be the judge. When the band's season begins I prepare a series of programs that I think will suit the public. Then we go on the road. I keep my ears attentive. If any selection on the program is received half-heartedly I give it another trial. Should the cordiality of the audience not increase I know at once that that selection, no matter how much I might care for it, will not do. It is cast aside.

"Substitutions are made for any offering that does not cause enthusiasm and by process of elimination and of upbuilding I am able to make programs that are uniformly successful. The public has been the judge and the public continues to sit in judgment.

"We have the best bandsmen in the world. In Europe there are bands but they do not play with the expression of the best American bands. The English have some excellent arrangements of music for bands and the Germans are particularly good in Wagner. But the Americans give light and shade and provide color, so that band music here is at its best.

"Then, too, we do not attempt to usurp the functions of the orchestra. I would not think of attempting a symphony with my band, but operatic music, the ballet, sacred melodies and of course marches are never more expressively given than by a band."

## SOUSA WINS PRAISE

### Noted Bandmaster Begins Third Week at Willow Grove

At Willow Grove Park, Sousa, the March King, entered yesterday upon the third week of his engagement. Unusually large audiences have heard the concerts of the past week. The new marches and the novelties which he has recently compiled have been received with marked approval by the audiences, in the form of ovations tendered the noted bandmaster and composer at every concert.

The tendency of the park's audiences is to demand Sousa compositions at all concerts, but Mr. Sousa has not permitted his own works to dominate any of the concerts, excepting on the "All Sousa Days," one of which is given each week. The famous bandmaster has been very liberal in including many of his own compositions in all the programmes, but he has folbalanced programmes of all the noted composers. It is in the knowing of just what his audiences desire and what constitutes a perfect programme, that has placed this conductor on the top rung of the ladder of fame and popularity.

The programmes of today will be of special intrest as they include the two new Sousa marches, "The Dauntless Battalon," and "Nobles of the Mystic Shrine," both of which have been most enthusiastically received by admirers of the March King's stirring marches. Marjorie Moody, who has been retained for an extended period, will sing the florid aria, "Ah, forse Lui" from Verdi's "Traviata," during the late afternoon concert, and at the final concert for the day will sing the "Shadow Dance" from "Dinorah," Meyerbeer; John Dolan, cornetist, will play the "Scintilita" and "The Pyramid," numbers which bring forth the finest phrases of his art. During the afternoon concerts, George Carey, whose mastery of the xylophone has made him an established favorite and causes a furore at his every appearance, will play, McDowell's "The Witches Dance."

### New Sousa Marches

At Willow Grove Sousa enters on Saturday upon the third week of his engagement. The tendency of the park's audiences is to demand Sousa compositions at all concerts, but Mr. Sousa has not permitted his own works to dominate any of the concerts, excepting on the "All Sousa Days," one of which is given on Thursdays.

Today's programs will be of special interest, as they include the two new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine," both of which have been well received elsewhere by admirers of the march king. Marjorie Moody will sing the florid aria, "Ah, Forse Lui," from Verdi's "Traviata," during the late afternoon concert, and at the final concert for the day will sing the "Shadow Dance" from "Dinorah," Meyerbeer. John Dolan, cornetist, will play the "Scintilita" and "The Pyramid." During the afternoon concerts George Carey, xylophonist, will play McDowell's "The Witches' Dance."

On Wednesday at the late afternoon concert a new composition, "Country Gardens," a folk tune by the great pianist-composer, Percy Grainger, will be played for the first time at these concerts.

Charlie Kerr's Danceland Orchestra will dominate the outdoor dance floor. The novelty dancce on Wednesday nights, surprise dance on Thursday nights and the prize dance concert on Friday nights will continue.

LIEUT COMM. JOHN PHILIP SOUSA - WILLOW GROVE PARK

THE EVENING TELEGRAM—NEW YORK, SUNDAY, AUGUST 19, 1923.

### Lincoln and Sousa Agree.

EDITOR OF THE EVENING TELEGRAM:—

John Philip Sousa is quite right in his expressed belief that if "Yes, We Have No Bananas," had been perpetrated six or seven years ago it would have won place promptly as a "war song." He remarks that silly songs often make good war tunes, but he did not develop his subject.

Has it not occurred to you that two of the "fightin'est" songs ever sung were pretty silly? One can hardly claim for "Yankee Doodle" that it is the sort of song that won a place in history by reason of the depth of sentiment conveyed in the verses:—"Yankee Doodle came to town upon a pretty pony. He stuck a feather in his hat and called it 'macaroni.' "

But for nearly a century after America had won her independence that song was regarded as highly as a national anthem as "The Star Spangled Banner" and much more frequently played. Indeed at the U. S. Marine Band concerts on the lawns of the White House forty years ago the concert invariably ended with the jingly notes of "Yankee Doodle."

Then there is "Dixie." There is the tune that will be the one battle hymn of the "Lost Cause" from now until the end of time. It was the tune of which Abraham Lincoln said, in the last weeks of the war, when a Union drum corps performed it for him, "that's a tune we can't afford to let the Rebels have to themselves."

But who claims any great poetic or literary value for "Way down South in the land of cotton, cinnamon seed and sandy bottom"?

F. F. MOSSHART.

New York, August 17, 1923.

# Park Band Exposes Banana Song As "Taken" From Old Favorites

Carefully, beautifully and tunefully the secrets of "Yes, We Have No Bananas" were unfolded to a music-loving public of about 1000 at Druid Hill Park last night.

Gustav E. Klemm, conductor of the City Park Band, discovered the clandestine qualities of this popular song some time ago, but it was not until the concert that he offered his solution in musical form. He calls it a paraphrase.

In splendid symphonic effect the band struck up "My Bonnie Lies Over the Ocean," playing it softly and rapidly until the last few measures of the prelude were reached. Then it was drawn out slowly with the piccolo playing the first portion of the fruit song "allegro." They were one and the same thing. Quickly the audience perceived it also and a wild applause burst forth.

Somewhat the same fashion was employed in comparing the second part with "I Dreamt I Dwelt in Marble Halls" and the last part of "The Old-fashioned Garden."

There was no mistaking the identity of the Silver and Cohan medley. Everyone noticed it, a child could perceive the likeness.

The only difference between the banana jazz and the Klemm discovery is that the latter is real music.

CLIPPER
New York City
AUG 10 1923

Perhaps there is no more skillful showmanship manifested in theatricals than Harry Askins' direction of the Sousa Band tour. An indoor showman for years and director of big projects under a roof, Mr. Askins took hold of the Sousa annual tour some years ago. It never has faltered since then. The announcement of a forthcoming tour by Sousa has grown to be an amusement event. He's of such a standardization in musical entertainment that municipalities where the Sousa Band is routed over the season deem it an honor to be selected —and that cinches the gross before opening.

ESTABLISHED 1861
From AUG 18 1923
TIMES STAR,
Cincinnati, Ohio

**The popularity of Lieut.-Commander John Philip Sousa and his band does not seem to wane. During a recent two-weeks' tour of New York and New Jersey cities and resorts the famous composer and conductor played to gross receipts of $45,000.**

CHICAGO
ILL.
TRIBUNE
AUG 19 1923

**Still regarding music from its monetary aspect rather than from the rarefied peak of art, one hears that Lieutenant Commander John Philip Sousa and his band played at Newark, N. J., to an attendance of 53,000; in Pottsville, Pa., to 40,000, and that in two weeks the total gross receipts were $45,000.**

BALTIMORE
MD.
NEWS
AUG 20 1923

# Strike Up the Band

By O. O. McINTYRE

ALL of us have a drum major instinct. As we grow older we try, with a feeling somewhat akin to shame, to suppress it. The old query: What will people say?

I never hear a band marching down the street that I do not have an uncontrollable impulse to fall in behind. I want to step high, perhaps pirouette and if possible turn a few handsprings. And I would handspring if I didn't creak so.

It is a rather gruesome topic, but I have thought when life on this sphere was over I'd like to have a spirited band leading the procession, if any, to the final resting place.

No dolorous funeral marches, but some zippy, popular refrain of the day. I'd like to have the horses plumed and, if possible, prancing just a little.

It appears to me there is entirely too much fuss at funerals. The Great Adventure, after all, is much like the gentle opening and closing of a door. It should be nothing to fear.

There are, and rightly, sacred rites to be performed, yet, at the same time, it is not necessary to have them so lugubrious.

Nothing to me is so inspiring as a bang-up band. I'd rather be John Phillip Sousa waving the baton than George Harvey wearing the short pants.

Once I followed a circus band from Twenty-third street to the Plaza, over across the town to Broadway, and down Broadway to Madison Square. I saw several other men follow for a few blocks and then, apparently overcome by a sense of deep shame, sheepishly desert. They would not have deserted had they known the real fun I had.

I lived over again the days in Boyville. I carried water to the elephants, sneaked under the tent, saw the flying ladies of the trapeze, the comical clowns and all the rest as I marched.

And I came home tired, hungry and deliciously contented. Civilization is cruel at times in its trumpeting to conventions. Plague take it! Why can't a fellow follow a band without a lot of simps sniggering? Or feeling foolish?

A band is the greatest throw-back in the world to youth. I believe the thrill a boy has when he heard his first band never leaves him.

The excitement in my youth was generally hysterically. I have run along the top of a board fence madly while a band was playing—without a misstep. Any other time I would have broken my neck.

In our town there used to be a band concert in the public square each summer Wednesday evening. While the band played the older folk drove around the square in carriages and buggies. But we youngsters rolled in the grass, climbed trees and played leap-frog. It was our weekly spree.

Now, in middle and old age, we must stand like hitching posts with our hands behind us while the band plays. We ought to be slapping backs, kicking up our heels or strutting like drum majors.

A man who has crossed the ocean more than 200 times told me recently the only thrill remaining was for a band to play as the boat pulled out. He said he slid back to the stone-bruise age. He wanted to whoop and dance, but, being a man of staid affairs, he had to stand quietly. What a pity!

It seems to me too many people are pleading for humanity and not enough are tolerant with it in the little things that go to make humanity human.

There is a benign hypocrisy about permitting folk to wear white spats and then curling the lip in sneers because they want to step high to the rousing tune of a band.

I have been investigating this lure of the band and am amazed at the number of tender-hearted, idealistic people who suppress their emotions when a band begins to play. It is an unaccountable inhibition. The funniest man I know is Frank von Haven, the comedian. When he's on the stage he does whatever suggests itself. He has no inhibitions. He is the eel's pompadour in comicality.

If I were running the universe I would have a flock of bands at peace conferences and then they wouldn't break up in a row.

To my way of thinking it is a subtle tragedy threatening America when its people can't publicly sing and dance when the band plays.

In New York to follow a band stamps you with the indelible brand of a lout, an oaf or a yokel. You are almost supposed not to even listen to it. What do these wise New Yorkers suppose the band is playing for?

Every man at some time in life has his dream of going back home—the conqueror. He may have won high success as a merchant, writer, artist or fighter. But tucked away in the corner of his brain is the idea that unless a band is playing the welcome home will be a failure.

That is as it should be. Bands go with success. I have a memory of Marshal Joffre, when he was in New York, that clings. He was the guest of honor at a flag raising. Suddenly there was a stir and a rush in the distance. A big military band was coming over the top of the hill and down toward him.

He was standing still, but soon his feet began to move and slowly but surely he was stepping higher, and by the time the band reached him he was cutting up like a school boy. He was unconscious of it all. He was having a good time, and I don't imagine he cared a fig for convention.

It rather infuriates me in New York to see a band moving down the avenue. The men standing sluggishly at the curbs. No one thinks of marking time, but there is an eager light in each eye. A new life is being pumped into them, but they wouldn't show it for anything. They merely gape.

Once in my youth I went to visit Cousin Lucy in Boston. She read Longfellow and Milton's "Paradise Lost." When she read the staid old Boston Evening Transcript it was in the privacy of her room. She considered that a sort of literary debauch.

Her dresses dragged the ground and she never went out without gloves. She was the type who could make an event of the mere order to the maid to prepare dinner. She was very prim. One day we were in the sitting room. She had just been entertaining me by showing me some views of Oxford College and the Alps.

A circus was in town that day and I wanted more than anything else to see the parade. It was to pass down her street, but when she heard the first sound of the band, she pulled down all the blinds.

To compensate, that night she took me out into the garden and permitted me to have a bunch of hothouse grapes. Had I spent the rest of my boyhood with Cousin Lucy I know where I would be now. And I don't care for prisons.

The negro has the right idea about a band. He attuned himself to its wonders. He gives vent to the vital and living rhythm that is in him. We may laugh, but he is having a better time than we are. At the first blare of the band he galvanizes into life. He jiggs. He struts. "Hot-diggedy-dog!" And "Say boy!" he yells.

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ESTABLISHED 1881
From AUG 20 1923
TELEGRAM
New York City

### Memories of 1898.

EDITOR OF THE EVENING TELEGRAM:—

Lieutenant Commander Sousa's recent remark anent "war songs" reminds me of an incident which doubtless, ere this, the leader-composer has quite forgotten.

On February 22, 1898, Sousa's Band was giving an afternoon concert in the old Academy of Music in Philadelphia. Just exactly a week before the U. S. S. Maine had been blown up and sunk in Havana Harbor with terrifying loss of life. The crowd in the big auditorium was in a ferment and Sousa in response to its mood altered his programme very materially to include all sorts of fighting airs and national songs. He fairly ran the gamut from Revolutionary days down to the minute of the concert. "Yankee Doodle," "The White Cockade," "Hail, Columbia," "Marching Thro' Georgia," "Rally Round the Flag," "Maryland," "Columbia, the Gem of the Ocean," all of them, and he finally made the whole band stand up—a new idea in those days—while it played "The Star-Spangled Banner."

But the crowd was hungry for more. They had been demanding encores for an hour and getting their demand satisfied, and they could not understand why Sousa stood still and did not wave his baton for a "repeat." Then the leader held up his hand:—

"Ladies and gentlemen," he said, "I have played you all I know, and where 'The Star-Spangled Banner' is concerned there is no possibility of an encore, because nothing goes after that except 'Johnny Git Yer Gun.'"

BROADANARCH.

New York, August 17, 1923.

By Rud[illegible] Ayres.

NEW YORK
N. Y.
HERALD
AUG 23 1923

## Backyard Music.

### The Why of Jazz—Westward Ho, 1923 Style—Blue Men and Presidents.

Our court boasts an automatic piano; a young man studying for the concert stage and confining his attention mostly to one set of scales; an amateur engaged in mastering the harmonica, and failing, if at all, rather from lack of innate ability than from inadequacy of application; several phonographs, which render everything from Sousa to Puccini; a number of earnest vocalists of both sexes; and a lonesome dog. I think there is also a steam calliope somewhere about, although I can't put my finger on it. As summer waxes and wanes the noise increases, like the pressure upon a diver sinking toward the bottom of the sea; then, as A. S. M. Hutchinson would say, winter comes, and it diminishes. In August it has reached that point of crescendo sometimes indicated on musical scores by fff. or even ffff.

Devotees of Conrad will remember the passage in "Victory" in which Heyst goes into Schomberg's concert hall. "The uproar in that small, barn-like structure, built of imported pine boards and raised clear of the ground, was simply stunning. An instrumental uproar, screaming, grunting, whining, sobbing, scraping, squeaking, some kind of lively air, while a grand piano, operated upon by a bony, red faced woman, rained hard notes like hail through the tempest of fiddles. . . . But there is an unholy fascination in systematic noise. He did not flee from it incontinently, as one might have expected him to do. He remained, astonished at himself for remaining, since nothing could have been more repulsive to his tastes, more painful to his senses, and, so to speak, more contrary to his genius than this rude exhibition of vigor. The Zangiacomo band was not making music; it was simply murdering silence with a vulgar, ferocious energy. One felt as if witnessing a deed of violence; and that impression was so strong that it seemed marvelous to see the people sitting so quietly on their chairs, drinking so calmly out of their glasses and giving no signs of distress, anger or fear."

In those whose hearing was less sensitive the row in Schomberg's music hall may have induced a mood of gayety; and I presume that is the effect also of the row in our court. Loud and discordant noises, like violent colors, are needed to express the energy of contemporary life. Jazz is what the pioneer commits when there is no more land to steal from the Indians and no more forests to plunder.

Jazz exists in business as in music. "Are you conscious of an underground tremor?" asks the official organ of the Baltimore Merchants and Manufacturers Association, "Well, it is not an earthquake. Very true, an explosion has been recorded. But the destruction is not physical. It is something constructive instead of destructive. What is it? Why, a new outburst of enterprise has shaken the general business circle of Baltimore."

I don't always enjoy the noise in our court, but if it stopped I should look for bank failures, unemployment and every other sign of economic depression; even the breakdown of civilization. I shouldn't wonder if Rome burned and later fell, not because Nero and others fiddled but because they didn't fiddle loudly enough.

A lot of civilization, say Bertrand Russell and others, isn't worth while; the more time we save the less we have; the more we emancipate ourselves from manual labor the less we like what there is left to do; and so on and so on. But I am sure that airplanes, and especially the "night mail," are worth while. Who does not feel his imagination lift and soar with those rushing birds of night that soon will regularly take the continent in three great swoops—New York to Chicago, Chicago to Cheyenne, Cheyenne to San Francisco? Winging over Davy Crockett's country, winging over Johnny Appleseed's country, winging over Joseph Smith's country, seeing Tahoe like a blue flower in a meadow of tumbled mountains, coming down at last to the cloudy Golden Gate, traveling under the sun and under the moon and under the stars—the bare thought of it ventilates and illumines the crawling city confined imagination. What the mail planes carry is unimportant. There will be rush orders for shirts and ladies' dresses, urgent communications with regard to "deals" and "propositions," messages from Eddie begging forgiveness of Ella, explanations, extenuations, lies, promises—all the mess and clutter of written intercourse. But it is the going that counts, not the arriving. It would be worth while if the mail planes carried only the alphabet, indefinitely and haphazardly repeated, or the first chapter of Genesis. The throbbing of their great engines, the whistle of the great winds they pass, are worth the Government's trouble. And perhaps Ella, thinking of these things, will forgive Eddie, and the deals go through, and the lies somehow turn into truth.

AUG 26 1923
Enterprise
Brockton Mass

# SCHOOL BOARD ENGAGES SOUSA AND BAND FOR TWO CONCERTS

## *World-Famous Conductor and 100 Musicians Coming Here for Benefit of the B. H. S. Music Fund.*

TWO concerts are to be given by Sousa's band the afternoon and evening of Sept. 24 in the assembly hall of the Brockton High school, the world-famed conductor, Lieutenant-Commander John Philip Sousa, everywhere known as the "march king," and his musicians having been engaged by the advisory committee of the school board, which comprises Chairman C. Harold Porter, Mrs. Ella K. Weston and James P. Keith.

Sousa's band was here two years ago, but without the famous leader, for shortly before the local concerts Sousa was thrown from the back of a horse in Philadelphia and seriously hurt. All his engagements, extending over a period of three months, were cancelled.

It was a keen disappointment to hundreds, although no one questioned the merit of the concerts or the ability of John Dolan, who substituted for Sousa, and one of the reasons why the school board has arranged for the concerts next month was to give the city an opportunity to see the great bandmaster and composer in action.

Sousa will personally conduct his band this time. Chairman Porter of the school board has the personal assurance of Sousa and his manager, Harry Askin of New York, who was in Brockton this week.

Twenty-eight hundred tickets will be issued. One thousand of these, for the afternoon concert, will be reserved exclusively for school children and sold to them at a considerably reduced price, the tickets to be in the hands of school principals soon after the reopening of schools in September. Steinert's is to co-operate in the sale of tickets.

### Benefit of B. H. S. Music Fund.

Both concerts are for the benefit of the B. H. S. music fund, which was established by George Sawyer Dunham, supervisor of music, four years ago.

"Mr. Dunham and other supervisors of music have been developing singers and instrumentalists for several years," says Chairman Porter of the school board. "Result: The glee clubs and school orchestra. A fad, some may call it. If so it is one we indorse. We feel there is no more worthy work than cultivating a general taste for good music and developing musical talent among children who possess it. But school funds are not spent for this purpose. The music fund has been raised largely by the boys and girls themselves. For instance, the profits from the performance of 'The Pirates of Penzance' by the combined glee clubs and orchestra last spring were applied to it.

"Sousa's band is being brought here to give further impetus to the music fund. From the fund is taken money for the purchase of new music, also for instruments which the orchestra would ordinarily lack, these instruments being loaned to pupils during their school life but remaining the property of the school. We've developed several good 'cello players in this way.

"With any sort of co-operation the Sousa concerts ought to add $400 or more to the fund."

### More Than 100 Are Coming.

Instrumentation of Sousa's band calls for 85 men, exclusive of 12 soloists, by far the largest band Sousa has ever taken on tour. Soloists include Miss Marjorie Moody, soprano, who has been heard at concerts in this city; Miss Rachel Senoir, violinist; John Dolan, one of America's most accomplished cornetists; George J. Carey, xylophone; William M. Kunel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Sculler, trombone; William J. Bell, Sousaphone.

In all there is an organization of more than 100, surpassing even the Boston Symphony orchestra in personnel, and in their field musicians of equally high distinction.

ESTABLISHED 1881
From AUG 18 1923
TELEGRAM
New York City

### The March King Discusses Bananas

EDITOR OF THE EVENING TELEGRAM:—

John Philip Sousa evidently has a press agent with a keen ear for the sort of stuff in which the public is interested and so he persuaded his boss to give his views on the song of the hour "Yes, We Have No Bananas." It is said that Mr. Sousa finds that the popularity of this deliciously silly song lies in the fact that the American nation is still young. I had not considered the banana song as a cradle lullaby, but maybe Mr. Sousa does not mean that young. But, at any rate, here is what Mr. Sousa thinks about the "latest song hit," as they call these things in Broadway around Fiftieth street.

"'Yes, We Have No Bananas,' of course, is pure foolishness and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have.

"It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity it is still fairly healthy at heart.

"It is the jazz songs and the suggestive songs which cause me to 'view with alarm.'

"We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame and I cannot see any harm in them for a summer's diversion.

"It may not be generally recalled, but one silly song on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics General Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks, of course, are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains.

"Yet, 'Yes, We Have No Bananas,' five or six years sooner, might have been the war song of a nation."

JOHN B. MASON.

New York, August 15, 1923.

Winifred Bambuck—Willow Grove

### Sousa's Drummer at Willow Grove

The greatest bandmaster in the world, without doubt, is Lieutenant Commander John Philip Sousa, now at Willow Grove Park. The greatest bass drummer in the world, on the authority of no less an authority than Sousa himself, is August Helmecke, who, with his big bass drum, for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches. When Helmecke is not touring with Sousa he is a member of the orchestra of the Metropolitan Opera House in New York.

NORTH AMERICAN, PHILADELPHIA, SUN

PHILADELPHIA RECORD, SUNDAY, SEPTEMBER 2, 1923

NEW YORK MORNING TELEGRAPH FRIDAY, SEPTEMBER 7

SEPTEMBER 2,

# West Is Best for Singers

## Sousa Takes Case of Soprano in His Band as an Example.

NORA FAUCHALD

It is the belief of Lieutenant Commander John Philip Sousa that America must look in the future for great singers to regions outside the congested areas of the East. So firmly is he convinced that America will produce the greatest "song birds" that he has engaged for his tour this season with his band, a soprano whose childhood home was a small town of the Northwest prairies, in North Dakota. This young singer, Nora Fauchald, will make her local debut with the band at Willow Grove Park tomorrow.

Miss Fauchald was born in Norway where her mother was on a visit to her old home, but when she was six months old, Nora was taken to Minot, N. D., where her childhood was spent. At 15 years of age the girl was skilled as pianist and violinist and her reputation as a musician had spread to other parts of the State. She was then singing solo parts in church cantatas and oratorio concerts. In her late teens she went to Norway with her parents and there she studied singing. When the family returned to America it was to settle in New York and she graduated later from the Institute of Musical Art in that city. Sousa was so pleased when he heard her sing that he offered her an engagement and now he has given her eminence by placing her upon his programs for his extensive concert tour, soon to begin.

Sousa is of the opinion that girls of today in the East and particularly in New York, will not succeed in concert or on the stage. "Life is too fast and too hard," he asserted several days ago. "The nervous tension of the city is likely to burn out readily. The Eastern girl will develop faster than the girl from the West but three or five years will be the extreme limit of time at which the Eastern girl will remain at her best. The Western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot from which our new singers, both for the opera and concert stages, will come."

### Another Sousa "Find"

From out on the Dakota prairies, Lieutenant Commander John Philip Sousa summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour, which marks his thirty-first season as a bandmaster. And Sousa, who has a reputation as a discoverer of new talent, makes the prediction that it will be the great prairie regions from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway, while her mother was on a visit to her home, but she came to America when she was six months old and Minot, North Dakota, a typical town of the Northern prairies was her childhood home. By the time she was fifteen, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Music and Art in New York that Sousa first heard Miss Fauchald sing. He gave her some advice as the shaping of her career, and a year later she was engaged by the March King.

### American Legion Day

Excellent progress in the arrangements for American Legion day, to be celebrated at Willow Grove Park on Saturday, is reported by the committee in charge, which consists of Samuel M. Lieberman, chairman; Samuel G. Stouch, vice chairman; Mrs. B. Hoffman, secretary; Miss Florence Wagner, William B. Siple, Edward J. Wintering, Darrell Winsor, James F. Falvey, Robert J. Hanna, Thomas Dowd, J. Walter Hudson, William A. Mieles, Milford Bendiner, H. C. Kohlhas, Jr., Romain C. Hassrick and Louis H. Rush.

The committee, which recently held its first meeting, delegated to Comrades Wagner, Wintering and Winsor the management of the prize contests for women and children and the baseball game between Frankford Post and an all-star legion nine.

Announcement was also made that groves No. 2, 3, and 4 and the athletic field have been reserved for the legionaries and their friends who will attend the outing. Lieutenant Commander Sousa has arranged a special Legion day concert to be rendered by his famous band.

RECORD 9-2-23

WINIFRED BANBRICK and JOHN RICHARDSON—WILLOW GROVE PARK

J CHE

## SOUSA PITCHES FOR BAND BASEBALL NINE

Lieutenant Commander John Philip Sousa is renowned, apart from his music, as a marksman and equestrian. He is also keen for hiking and Willow Grove, where he is giving concerts at the head of his band, is his headquarters for walking expeditions. He makes from six to eight miles each pleasant morning, trailing highways and bypaths.

Several mornings recently he has been missed from his usual walking route. The reason was quickly discovered, for Sousa has now taken up baseball. As a matter of fact, he was a pretty good baseball player years ago.

The brass and the reed sections of his band have organized two teams and three games have been played. The first game was rather ragged and the brasses won easily. In the second game, Sousa appeared and he was induced to pitch the ball just to show his skill. He is now putting over some twisters that have all the science imaginable. He is out nearly every morning with the boys in a field near Willow Grove bandstand.

J. P. Sousa—Willow Grove

PUBLIC LEDGER 9-9-23

HELPS ENTERTAIN MUSIC LOVERS. Miss Nora Fauchold, soprano soloist with Sousa's band at Willow Grove Park

## *"Bananas" Fails to Alarm Sousa*

SPEAKING of "Bananas" in this connection, reminds me that Harry Askin, the astute manager for Lieut. Com. John Philip Sousa, was in town this week, looking over the big hall and the situation generally for Sousa's appearance here with his band October 20.

I asked him what this veteran producer of good music, now on this thirty-first tour of the country, thinks of the hysteria that has made ridiculous, music so popular. Naturally Sousa has been asked that question a good many times lately. Is he discouraged? After his thirty-one years of missionary work, is this the harvest? Is this what the American people want? Askin was able to give me a good answer, even a verbatim answer to the question.

Sousa's explanation is that he finds herein proof that as a nation we are still young.

He says: "'Yes, We Have No Bananas' of course is pure foolishness, but it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have. It will be forgotten in a few months, but I like to think that when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs that cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame and I cannot see any harm in them for a summer's diversion. It may not be recalled, but one silly song on a par with this 'Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of the day. His remarks, of course, are preserved for posterity in the Congressional record.

"As I view the situation, there is one thing for which I am extremely thankful. I am glad that 'Bananas' was not written during the world war. Some way, I find it difficult to find our boys marching off to war to its inspiring strains. Yet, 'Bananas' five or six years sooner, might have become the war song of a nation—and think of that."

### SOUSA'S BAND

The 31st season of Sousa and his band has begun, and that organization is now filling its annual six weeks' engagement at Willow Grove park in Philadelphia. It comes to Boston, with Sousa at its head, for two concerts in Symphony hall on Sunday afternoon and evening, Sept. 16. The soprano soloist will be Miss Marjorie Moody, who leaves the band immediately thereafter to join Charles Dillingham's latest musical comedy production for the coming season.

N.Y. WORLD

### SOUSA TO HAVE BAND OF 280.

John Philip Sousa and his band will play only one concert in New York city this season, but he intends making up for that by producing a band of 280 instruments—probably the largest band ever appearing in concert in the city. It will take place on the night of October 7 in Madison Square Garden.

PHILA. LED.

## How Sousa Wrote Hit

There is a deep reverence in the heart of John Philip Sousa, and it was manifest in his recent program at Willow Grove Park when, at special services, the memory of Warren G. Harding was hallowed in a program of music played by the band of the eminent bandmaster and composer. Sousa had a high personal regard for the late President of the United States, and the two men, long-time friends, had a common interest in music. The President liked the Sousa marches—and who does not?—and it is certain that could he have heard the latest Sousa composition, the "March of the Mitten Men," the nation's ruler would have been impressed as have many auditors by the reverential use of "Onward Christian Soldiers" as a part of the inspiring melody of the composition. The selection of that hymn for use in the new march was inspirational, and a reference to it brought up comment upon some other of Sousa's works. Some one asked: "Who influenced you to compose 'Stars and Stripes Forever'?" Sousa at once replied: "God; and I say this in all reverence. I was in Europe and I got a cable message that my manager was dead. I rushed to Genoa, then to Paris and to England and I sailed for America. On board the steamer as I walked miles up and down the deck, a mental band was playing 'Stars and Stripes Forever.' It persisted, crashing into my very soul and finally, on Christmas Day, 1896, I jotted down the melody on paper. It has since become known in every part of the world, and it is one of the most popular of my compositions. Some years ago I was at a luncheon in El Paso, Tex., and General Robert L. Howze, who was one of the guests, told me that he had marched to the rhythm of the composition during three wars."

Sousa has always been, to the extent of his power to control matters, an observer of the Sabbath. The giving of concerts on Sundays he holds to be a work of uplift, but he refrains from devoting any part of the Lord's Day to composition. That must wait and he has lost nothing by his adherence to his principles.

# 600 WOULD JOIN SOUSA'S BAND

## Director Receives That Many Requests From Old-Time Associates for His Concert at Garden.

### WILL HAVE 250 PIECES

Although it was announced only a week ago that Lieutenant Commander John Philip Sousa would direct a band of 250 pieces when he gives his only New York concert of the season at Madison Square Garden the night of October 7, more than 600 former Sousa bandsmen have written to their one-time director asking that they be selected to help make up the complement of 150 men who will be added for that occasion to his regular touring organization of 103 pieces.

In the thirty-one years of his career more than 5,000 men have passed through Sousa's band, of which number it is estimated that about 3,000 are living in New York, either as active musicians with the various orchestras, including the Metropolitan Opera and the two symphony orchestras, or as retired musicians, so it is not surprising that as many as 600 former Sousa men are available for the 150 places which Sousa will need to fill.

For the last few years there have been as many as 500 former Sousa men in the audiences at the concerts which he was accustomed to give yearly at the Hippodrome, while there is scarcely a town in America visited by Sousa during his touring season that some former member of his touring band or his wartime Great Lakes Naval Training Band does not climb upon the stage following the concert to renew old acquaintances.

The Madison Square Garden concert this year will be given under the auspices of the National Navy Club, which has maintained quarters at 15 East Thirty-first street since 1917, but which recently acquired a building site between Thirty-ninth and Fortieth streets on Park avenue.

## THE EVENING MAIL

JOHN PHILIP SOUSA, the bandmaster, will make but one New York appearance this season, but he is planning to make it a good one. He will direct a concert at Madison Square Garden on the night of October 7 under the auspices of the National Navy Club. He will have a band of 250 pieces, said to be the largest that ever played at a concert in this city. The Navy Club, of which Franklin D. Roosevelt is president, includes in its membership some of the city's most prominent men.

# Sousa Will Direct 250-Piece Band at Navy Club Concert

## Madison Sq. Garden Event on Oct. 7 Will Be Season's Only N. Y. Appearance; Biggest of Kind Ever Here

Lieutenant Commander John Philip Sousa, according to an announcement from his manager, Harry Askin, will make his only New York appearance of the season on Sunday night, October 7, at Madison Square Garden at a concert to be given under the auspices of the National Navy Club of New York, of which Franklin D. Roosevelt, Assistant Secretary of the Navy in the Wilson administration, is president. For this concert Sousa is to direct a band of 250 pieces, probably the largest band, it is said, which has ever appeared in concert in New York.

Commodore Louis M. Josephthal and Mott B. Schmidt are, respectively, treasurer and secretary of the National Navy Club. The vice-presidents are Admiral Hilary P. Jones, commander in chief of the Atlantic Fleet; Major General John A. Lejeune, commandant of the United States Marine Corps; Vice-Admiral John D. McDonald, commanding the scouting force of the United States fleet; Rear Admiral Plunkett, commandant of the Third Naval District; Rear Admiral William S. Sims (retired) and Rear Admiral James H. Glennon (retired).

Trustees of the organization include J. Russell Carey, Mrs. Charles A. Childs, Charles D. Draper, Douglas L. Elliman, F. Shelton Farr, William B. Franklin, Mrs. William H. Hamilton, William H. Hamilton, Paul L. Hammond, Mrs. E. Henry Harriman, Mrs. Duncan Harris, Mrs. A. Barton Hepburn, Francis H. Holmes, Commodore Louis M. Josephthal, Miss Lila Lancashire, Captain Byron A. Long, Miss May T. Moulton, Stephen H. P. Pell, Mrs. Edward C. Potter, Nathan T. Pulsifer, Mrs. Julian W. Robbins, Franklin D. Roosevelt, Mott B. Schmidt, R. A. C. Smith, Hooker Talcott, J. Frederick Talcott, J. Frederick Tams, Stewart Waller, Captain Roger Williams and Mrs. Edward H. Yorke.

NEW YORK EVENING JOURNAL
MONDAY, AUGUST 27, 1923

## SOUSA TO CONDUCT BAND OF 250 PIEGES

Lieutenant-Commander John Philip Sousa will make his only New York appearance this season at Madison Square Garden, Sunday night, October 7, when he will lead a band of 250 pieces. The concert will be given under the auspices of the National Navy Club.

The chief work of the club, of which Franklin D. Roosevelt is president, is to maintain a home at No. 15 East Forty-fifth street for United States naval men.

Portland Maine Express Aug 11, '23

## THE STROLLER

ONE OF THE BEST SHOWMEN in the world was in Portland yesterday—Harry Askin, manager of Sousa and His Band. I had an interesting little chat with him in his room at the Congress Square Hotel. I was glad to learn that the March King was in good health—much better than he has been at any time since he fell from his horse at Willow Grove two years ago. His right arm, which has swung the baton for so many years and which has troubled him some since his injuries, no longer needs the attention of a masseur.

This will be Sousa's 31st tour, and he is getting on in years. But it is not a "farewell tour." When I asked Mr. Askin if he thought it might be, he quickly replied:

"Never let Sousa hear you suggest that. I once did, and he said there would never be any farewell tour for him."

Last April when I saw Mr. Sousa in New York I recall what the bandmaster said, too, when farewell tours came up in our conversation. We had been talking about the long tour of this coming season when the band will go from coast to coast and to South America.

"This will not be a farewell tour," said Sousa emphatically. "I shall keep on giving concerts as if there were no such things as death in the world. I shall keep it until I can no longer swing my baton."

WHEN SOUSA COMES to City Hall in September he will bring the largest band he has ever had, Mr. Askin told me. There will be, including the soloists, 100 musicians.

"Sousa has arranged a greater number of novelties than has been his custom for several years past," said Mr. Askin. "It goes without saying there is a new Sousa march. It is The Nobles of the Mystic Shrine, and it is dedicated to the members of that order throughout America. It was played for the first time by a massed band of 1,000 Shriners, with Sousa leading, at the American League Baseball park in Washington last June at the big Shriners' convention. Sousa has also written another new march, The Dauntless Battalion, which is dedicated to Pennsylvania Military College.

"Among the interesting novelties that Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schelling's A Victory Ball, which was played last season by the Philadelphia Orchestra, the Philharmonic, of New York, and the Chicago Symphony Orchestra. The other will be Percy Grainger's A Country Garden.

"Sousa has also written a new fantasia called On With the Dance, and another novelty will be The Merrie, Merrie Chorus, a collection of choruses from well-known operatic works. The annual humoresque this year will be based upon the song made famous by the two comedians in the Ziegfeld Follies, Mr. Gallagher and Mr. Shean."

I ventured to ask at this point if the band had given Yes, We Have No Bananas any consideration.

"Oh," replied the manager, "we could not let that get by us. Yes, George Carey plays it on the xylophone, and strange as it may seem gets an encore every time he plays it. But then you know Carey can get by with anything he plays."

ONE REASON FOR THE great popularity of Sousa and his band, in my opinion, is that the bandmaster knows how to build a program that will please all classes. John McCormack and Ernestine Schumann-Heink also have sensed what the public wants, and they do not fill up their programs with arias sung in foreign tongues, as some of the singers do.

In a recent little letter which Sousa wrote he had this to say about program building:

According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all, from the simplest to the most complex, presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty.

Dallas Times Herald
SUNDAY, AUGUST 19, 1923.

# EDISON ENJOYS MUSIC DESPITE HIS DEAFNESS

### SOUSA GIVES INTERESTING SIDELIGHTS ON INVENTOR'S TASTES.

Interesting sidelights into the musical nature of Thomas A. Edison were revealed recently to Lieutenant Commander John Philip Sousa, the famous bandmaster. Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employes of his various enterprises. He was invited because of his experiences in the greatest musical organization ever attempted in America, the training of several thousand bluejackets at the Great Lakes Naval Training station during the world war.

"Mr. Edison, of course, does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, but four were of particular significance to him.

✦ ✦ ✦

**His Favorite.**

"He also surprised me by the statement that of all the records made by his company, the best selling song was a rather old-fashioned melody, entitled, 'Take Me Home Again, Kathleen.' As is generally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf, Walt Mason, the prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a portion of their hearing, Mr. Edison has been recompensed with a remarkable sense of rythm, and I think that his real appreciation lies in his sense of rythm rather than in his melodic sense.

"Naturally, our talk turned to present-day musical tendencies, and that means to a discussion of jazz music, which everyone knows is noise with rythm, if not melody. He remarked that he had in his laboratory a device by which it was possible to play a record backwards and smilingly he remarked, 'Jazz doesn't sound so bad that way.' I earnestly urged him to get his device upon the market at once and suggested that it be done on a Henry Ford scale of production.

✦ ✦ ✦

**Shuns E String.**

"I asked Mr. Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise, because with his sense of rythm it seemed natural that he would write rythmic music. Then he added that if he composed he would write music which would be entirely independent of the E string. Since more love—sensuous as well as holy, it must be admitted—has been told in the E strings than has been written in all the books in the world, I confess myself unable to classify Mr. Edison's musical nature in any way but under the general head of 'unorthodox.'

"Whatever the nature of Mr. Edison's musical theories, it must not be forgotten that Edison through the invention of the talking machine has done more to promote good taste in music than any other agency in the world. I have found this particularly emphasized in my own work. Wherever I go with my band, I find that the phonograph has created a lively sense of musical appreciation. People in isolated communities who have never heard a grand opera company, or a symphony orchestra in their lives, through talking machines and talking machine records have been able to familiarize themselves with good music.

"One of my aims of thirty years as a conductor has been to present good music, and I am frank to admit that I am finding appreciation in a greater degree because people over the country have familiarized themselves with good music. As a case in point, one of my numbers this season, 'The Merrie, Merrie Chorus,' is a collection of choruses from well-known operatic works. Had Mr. Edison not invented the phonograph, I doubt if I could have safely considered such a number for something more than 300 American cities and towns this sea-

THE PHILADELPHIA RECORD
SUNDAY, SEPTEMBER 9,

William Schneider, John Philip Sousa and Harry Askin

# Sousa Speaks About Marches

### Composing of "Stars and Stripes Forever" Was Result of an Inspiration.

There is a deep reverence in the heart of John Philip Sousa, and it was manifest in his recent program at Willow Grove Park when, at special services, the memory of Warren G. Harding was hallowed in a program of music played by the band of the eminent bandmaster and composer. Sousa had a high personal regard for the late President of the United States and the two men, long-time friends, had a common interest in music. The President liked the Sousa marches—as who does not?—and it is certain that could he have heard the latest Sousa composition, "March of the Mitten Men," the nation's ruler would have been impressed as have many auditors by the reverential use of "Onward Christian Soldiers" as a part of the inspiring melody composition. The selection of that hymn for use in the new march was inspirational, and a reference to it brought up comment upon some other of Sousa's works. Someone asked: "Who influenced you to compose 'Stars and Stripes Forever'?" Sousa at once replied: "God—and I say this in all reverence. I was in Europe and I got a cable message that my manager was dead. I rushed to Genoa, then to Paris and to England, and I sailed for America. On board the steamer, as I walked miles up and down the deck, a mental band was playing 'Stars and Stripes Forever.' It persisted, crashing into my very soul, and finally on Christmas day, 1896, I jotted down the melody on paper. It has since become known in every part of the world and it is one of the most popular of my compositions. Some years ago I was at a luncheon in El Paso, Tex., and General Robert L. Howze, who was one of the guests, told me that he had marched to the rhythm of the composition during three wars."

Sousa has always been, to the extent of his powers to control matters, an observer of the Sabbath. The giving of concerts on Sundays he holds to be a work of uplift, but he refrains from devoting any part of the Lord's day to composition. That must wait, and he has lost nothing by his adherence to his principles.

Recently at the Huntingdon Valley Country Club Sousa was photographed with his manager, Harry Askin, and with William Schneider, assistant manager.

## SOUSA DEFENDS SINGING OF NATIONAL HYMN ALWAYS

### Says Barnhart Had No Right to Omit It From Programs.

Lieutenant Commander John Philip Sousa recognizes the fact that the "Star-Spangled Banner" is difficult to sing and that the words of the anthem are not easily remembered. However, at the Huntingdon Valley Country Club last evening, where he is staying during his local concert season, he declared:

"I have no wish to criticize Harry Barnhart, director of New York community singing, for his stand in relation to the 'Star-Spangled Banner.' But we should remember that whatever its merits or demerits may be, the 'Star-Spangled Banner' is the recognized anthem of the American people and that while it remains so recognized, both native and foreign-born should be made thoroughly conversant with the words and music.

"It is asserted that there is defiance in the words of the hymn, but I would like to point out that it is not unusual to find defiance in the national songs of the countries of the world. The Marseillaise is a good example. Even such a mild hymn as 'God Save the King' contains such sentiment as 'confound their politics, frustrate their knavish tricks, on thee our hopes we fix, oh, save us all.' The Danish national hymn is full of fight and Ecuador appeals to the belligerent with this sentiment: 'Filled with righteous and fierce indignation, made by insolent Spain on our nation,' etc.

"The words of the 'Star-Spangled Banner' were originally called 'Defense of Fort McHenry.' They simply related an episode of 1814 in a war of America and Great Britain. The early Colonials had brought the tune over from England and the melody was originally the song 'To Anacreon in Heaven'—the club song of the Anacreonatic Society of London. It can be remembered that just before the words were written Great Britain had bombed the Capitol at Washington. I've no doubt that the fact of that occurrence does not interfere today, more than 100 years thereafter, with whatever friendship we have for Great Britain, for fights will occur among the best regulated nations as sometimes in the best regulated families. It is a great deal better for the emigrant who comes to America to learn that America has never been whipped than to suppress such information so that there may be no offense to his nineteenth cousin here or elsewhere."

BOSTON EVENING TRANSCRIPT,
WEDNESDAY, AUGUST 15, 1923

## SOUSA MARCH FOR ANCIENTS

### Composer of Band Music Will Dedicate Special Composition to Artillery Company

As soon as a "first-class idea" occurs to him John Philip Sousa will write a march for the Ancient and Honorable Artillery Company of Boston. The idea was suggested to Mr. Sousa by Captain Clarence J. McKenzie, commander of the company, whose request that a march be dedicated to the company was seconded by a letter from Governor Cox. In reply to Governor Cox, Mr. Sousa wrote as follows:

As soon as a first-class idea strikes me I am going to do myself the honor and pleasure of writing a march for the Ancient and Honorable Artillery Company. I have a few commissions ahead to work on and as soon as possible I will try to invoke the Muse to say something worthy of the dedication.

In his original letter Captain McKenzie mentioned teh fact that the company is the oldest military organization in the United States and includes in its membership Governor Cox and Secretary of War John W. Weeks. He suggested that if possible Mr. Sousa work into the march a suggestion of "Auld Lang Syne."

THE PHILADELPHIA INQUIRER
MORNING, SEPTEMBER 9, 1923.

## *Reverence Inspired a Popular March*

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Lt-Com-John Philip Sousa

Soldiers" as a part of the inspiring melody of the composition. The selection of that hymn for use in the new march was inspirational and a reference to it brought up comment upon some other of Sousa's works. Some one asked: "Who influenced you to compose 'Stars and Stripes Forever'? Sousa at once replied: "God—and I say this in all reverence. I was in Europe and I got a cable message that my manager was dead. I rushed to Genoa, then to Paris and to England and I sailed for America. On board the steamer as I walked miles up and down the deck, a mental band was playing "Stars and Stripes Forever." It persisted, crashing into my very soul and finally on Christmas day, 1896, I jotted down the melody on paper. It has since become known in every part of the world and it is one of the most popular of my compositions. Some years ago I was at a luncheon in El Paso, Texas, and General Robert L. Howe, who was one of the guests, told me that he had marched to the rhythm of the composition during three wars."

Sousa has always been, to the extent of his power to control matters, an observer of the Sabbath. The giving of concerts on Sundays he holds to be a work of up-lift but he refrains from devoting any part of the Lord's Day to composition. That must wait and he has lost nothing by his adherence to his principles.

NEW YORK TRIBUNE
MONDAY, AUGUST 27

## SOUSA'S FINAL WEEK

### Engagement at Willow Grove Park Nearing Close

With the concerts of this Sunday, but seven more days remain of the engagement of Lieutenant John Philip Sousa and his band at Willow Grove Park. The past five weeks have been a succession of triumphs for this famous bandmaster.

The programmes for today are of much interest. The soloists are Nora Fauchald, soprano; John Dolan, cornetist, and George Carey, xylophone. Miss Fauchald, who made her first Willow Grove Park appearance last Monday, has been the recipient of much praise, her beautiful voice and charming personality entirely captivating her audiences. The concerts of today will be Miss Fauchald's final appearances with the Sousa Band, and her numbers will be "The Lark Now Leaves His Wat'ry Nest," at the late afternoon concert and at the final evening concert, Tosti's "Good-bye." Marjorie Moody will return tomorrow as soprano soloist.

## WHOLE BAND WILL BE SOUSA TRAINED

When J. P. (just for a change) Sousa gives his only New York concert at Madison Square Garden the night of October 7 every member of his band of two hundred and fifty will be a Sousa musician.

In his career of thirty-one years the bandmaster has had more than 5,000 men in his organization. Of these more than six hundred have asked to be among the one hundred and fifty needed to bring the band up to two hundred and fifty for the concert which will aid the National Navy Club.

## Cadet Band of Bally Fifth Annual Concert

The fifth annual concert by the Cadet Band will be given Sunday afternoon, September 16, in Edwin Moyer's park, near the pubblic school house. A fine program has been aranged. Baritone, trombone and cornet solo's will be rendered. Musicians who formerly played with Susa's Band will be in attendance. Addresses will be delivered. The organizationis composed of 45 men and led by Isaac S. Stahl. They will render music for the Huff's church picnic Saturday. August 18, for the Gerhart reunion, Saturday, August 25, and for the Boyertown American Legion in the Reading parade, Saturday afternoon, September 1, and in the evening for the Eshbach baseball club.

14 MUSICAL LEADER CHICAGO - 8-31-23

BOSTON GLOBE 8-16-23

John Philip Sousa

## SOUSA'S NEW YORK CONCERT OCT. 7

Harry Askin, manager for Lieut.-Com. John Philip Sousa, recently announced that the famous bandmaster will make his only New York appearance of the season at Madison Square Garden Sunday night, Oct. 7th, at a concert to be given under the auspices of the National Navy Club, of New York. For this concert Sousa will direct a band of 250 pieces, probably the largest band which has ever appeared in concert in New York City.

The president of the National Navy Club of New York is Franklin D. Roosevelt, former Assistant Secretary of the Navy, and Democratic candidate for the vice presidency. The treasurer is Commodore Louis M. Josephthal and the secretary is Mott B. Schmidt. The vice presidents are Admiral Hilary P. Jones, commander in chief of the Atlantic Fleet; Maj. Gen. John A. LeJeune, commandant, United States Marine Corps; Vice Admiral John D. McDonald, commanding the Scouting Force, of the United States fleet; Rear Admiral Charles P. Plunkett, commandant of the Third Naval District; Rear Admiral William S. Sims, retired; and Rear Admiral James H. Glennon, retired.

Trustees of the organization include: J. Russell Carney, Mrs. Charles A. Childs, Charles D. Draper, Douglas L. Elliman, F. Shelton Farr, William B. Franklin, Mrs.

***(At Right)—Sousa Directing Jackie Coogan***

Jackie has a new director, it seems. The famous J. P. has a real critical expression on his face as he listens to the little movie star blowing "The Stars and Stripes Forever"

EVE LEDGER (PHILA) 9-12-23

THE "MARCH KING" ENTERTAINS his bandsmen and their wives. John Philip Sousa is easily recognizable in this group of picnickers at the Huntingdon Valley Country Club

### Willow Grove's Closing

The twenty-eighth season at Willow Grove Park will be brought to a conclusion today after an interesting season, covering a period of 128 days. The closing day will be in the nature of a gala event, for there will be as the main attraction the famous New York organization, the Seventh Regiment Band, under the direction of Lieutenant Francis W. Sutherland. It will be the first appearance here of this band, to which Lieutenant Commander John Philip Sousa dedicated his "The Gallant Seventh," the 101st published march of his career. Sousa's farewell was said last night, when he was given an ovation following his long stay at the park.

The Seventh Regiment Band is to the extent of nearly 80 per cent a Sousa organization, as that proportion of the membership is of former Sousa bandsmen. Sutherland is one of this group. He was the first Sousa man to enlist for service during the war, and he went overseas as bandmaster of the 104th Field Artillery, a New York unit. He was subsequently detailed as a division bandmaster of the Twenty-seventh Division, the New York National Guard division. When he returned from Europe he took the post of musical director of one of the prominent theatres in New York, and for the last two years he has been in charge of the Seventh Regiment Band. Sutherland's release from Sousa's band for war service was followed by the release of all Sousa men who wished to enlist, and the majority of them followed Sutherland's lead, going into the 104th Field Artillery. They later transferred with him to the Seventh Regiment.

One of the features of the concerts today will be the playing of "The Gallant Seventh."

### Sousa at Willow Grove

One week remains of the engagement of Lieutenant John Philip Sousa and his band at Willow Grove Park.

On Monday Marjorie Moody will return as soprano soloist. Miss Moody was soloist with the Sousa Band during the early weeks of the season's engagement. Also, on Monday, Rachel Senior, a young violinist, will make her first appearance at Willow Grove Park.

The Philadelphia Chapter of the National American War Mothers will hold their outing at the park on Wednesday. They will be the guests of the park management at the early afternoon con- Lieutenant Commander Sousa has prepared an appropriate program which will include the "Golden Star," which he dedicated to the War Mothers of America.

## 'PEN'S' INMATES HEAR BAND CONCERT LED BY SOUSA

Inmates of the Eastern Penitentiary Wednesday morning were treated to a special concert by their band under the leadership of John Philip Sousa, the "march king." He and his band are at Willow Grove Park.

The forty members of the prison band played Sousa's own compositions so well that he complimented them upon their work and also made a short address in which he urged the men to study the classical music more than the modern "jazz." After the concert was over, a hand-made humidor, made by one of the inmates of the prison was presented to the bandmaster.

PHILA. LEDGER - 9-14-23

### Some Sousa Records

Lieut. Com. John Philip Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American League baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag-raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march "Nobles of the Mystic Shrine." The greatest day's business ever done by Sousa and his band was in Cleveland, Ohio, September 30, 1922. The receipts amounted to $17,778.

The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date more than 2,000,000 copies of the music and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine Band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training Band of 1800 pieces during one of the Liberty Loan campaigns.

### Sousa's Coming Tour

Following his long engagement at Willow Grove Park, Lieutenant Commander John Philip Sousa, with his band, will leave today for Boston to begin a tour that will take the organization to the Pacific Coast. The tour will open in Boston. There will be a gala occasion in New York at Madison Square Garden on Sunday evening, October 7, when he will conduct a massed band made up of his own organization and a large number of former Sousa men in a concert of jubilee sort. Preceding that engagement and directly afterward the band will go to a number of Pennsylvania cities and towns for concert appearances.

### The Impresario Writes

Sir—Your article stating that every man has a streak of cowardice in him, and attributing that weakness to me because I allowed two women to drive me out of golf, is most misleading. The man who has the temerity to combat two women may not necessarily be brave, but he is certainly foolish.

JOHN PHILIP SOUSA.

### Sousa's Many Concerts

Sousa and his band, who start the final week at Willow Grove Monda are now in their thirty-first yea Nearly 10,000 concerts have been giv by the organization, and Philadelph has heard more of them than any oth community because of the annual e gagements at Willow Grove. This se son the band is going to the Pac Coast, and there will be two conce a day with many long "jumps" fr concert hall to concert hall. At conclusion of the concert here n Saturday night, September 15, the b will leave for Boston, where the s son's long tour will begin on Sunday

# EK—By Francis Toye.

John Philip Sousa, noted bandmas-
r and composer, was honored las
ight at Willow Grove Park, when he
as presented with a beautiful floral
ece by members of La Societe des 40
ommes et 8 Cheveaux, of which or-
anization Sousa is a member.

The presentation of the flowers was
part of the elaborate program which
ad been prepared by the Philadel-
hia county committee of the Ameri-
n Legion for the observance of the
rst annual American Legion day at
illow Grove Park, and this was one
the few parts of the program which
as not spoiled by the heavy down-
our of rain which began shortly after
oon.

Representatives of sixty-eight posts
a crowd of at least 4000 persons—
ad been expected by members of the
mmittee in charge of the plans for
egion day. An elaborate program of
orts, including a baseball game be-
veen Gregg Post No. 12, of Reading,
nd Frankford Post No. 211, of this
ty, was called off on account of the
owers.

Most prominent among those who at-
nded the festivities were J. Leo Col-
ns, state commander of the Legion;
G. Gordon Forster, Pennsylvania
presentative on the national legisla-
e committee; John M. Dervin,
unty chairman, and Gilbert M. Ja-
bosky, deputy adjutant of Philadel
hia Legionnares.

N. A. N. 9-9-23

## OUSA IN UNIQUE TRIBUTE TO MEMORY OF HARDING

There is a deep reverence in the
art of John Philip Sousa, and it was
nifest in his recent program at Wil-
w Grove, at special services, the mem-
of Warren G. Harding was hal-
ved in a program of music played by
band of the eminent bandmaster
d composer. Sousa had a high per-
al regard for the late president of
United States and the two men,
g-time friends, had a common in-
est in music.

he president liked the Sousa marches
who does not?—and it is certain
t could he have heard the latest
isa composition, "The March of the
ten Men," the nation's ruler would
ve been impressed, as have many
itors by the reverential use of "On-
rd Christian Soldiers" as a part of
inspiring melody of the composi-
n.

he selection of that hymn for use
the new march was inspirational
d a reference to it brought up com-
nt upon some other of Sousa's works.
ne one asked, "Who influenced you
compose 'Stars and Stripes For-
r'?" Sousa at once replied, "God—
I say this in all reverence. I was
Europe and I got a cable message
t my manager was dead. I rushed
Genoa, then to Paris and to Eng-
d and I sailed for America. On
rd the steamer, as I walked miles
and down the deck, a mental band
playing 'Stars and Stripes For-
r.' It persisted, crashing into my
y soul and finally, on Christmas day,
, I jotted down the melody on paper.
has since become known in every
t of the world and it is one of the
st popular of my compositions."

bound to say that, speaking
, I agree with the conventional view as to Byrd's church music being superior to his secular compositions. Not that these are bad. On the contrary, they are admirable. But some of his contemporaries wrote, I think, just as charming harpsichord pieces, madrigals, and songs. Byrd's church music, however, seems to have a quality all its own, as might be expected from a man whose religious sense was strong enough to prevent him indulging in the then fashionable practice of exchanging Roman for Anglo Catholicism, despite risk of financial loss or even actual persecution. The spirit that animates this music has wings, as it were; it soars to ethereal heights, and carries us up with it. I never expect to hear anything more lovely than the "Ave Verum" as sung by the English Singers or the Latin Anthem and the portions of the "Great Service" as sung at Westminster Abbey. Palestrina at his best never wrote anything more truly inspired. It is certainly to be hoped, and perhaps expected, that Byrd's music will now pass into the repertory of many cathedrals, not only in this country but abroad. I fear most of it is too difficult for the use of the ordinary church choir, but as to its intrinsic excellence there cannot, I think, be two opinions.

### *The British Music Society's Congress*

By a happy inspiration, the annual congress of the British Music Society was timed to coincide with the Byrd Tercentenary, and there have been lectures, concerts, debates, and a banquet for the delegates, who came from all over England. It has been, I am told, the most successful congress in the annals of the society, and I am very glad to hear it. The British Music Society, now that it has been reorganised on a thoroughly efficient basis, performs a most valuable function in our musical life, providing as it does not only an organisation representative of musical activity in this country, but a general kind of clearing-house for all musical problems. It deserves, and I hope receives, the support of everybody interested in the welfare of music, whether British or foreign, in Great Britain.

ature of the work of the
pect. Its offices were
flattering to our national
of the newly-founded
emporary Music. The
by this enterprising body
well known to all music-
hardly be said that the present state of
e is exactly favourable to international effort of any kind, but the society seems, despite enormous difficulties, to be riding the very choppy sea of national jealousies with remarkable buoyancy. At any rate, the festival is announced to take place, as usual, from August 2—7 at Salzburg, where some thirty composers of different nationalities will be represented. England, it may interest my readers to know, will contribute Arthur Bliss's "Rapsody," Lord Berners's "Valses Bourgeoises," and W. T. Walton's new String Quartet to the common fund of European compositions—a distinguished, if not perhaps a very representative selection.

### *The Garde Républicaine at the Albert Hall*

An enormous and extremely fashionable audience assembled at the Albert Hall the other Sunday to hear the Garde Républicaine band play in aid of the Somme Battlefields Memorial. This famous organisation is, of course, the premier military band of France, corresponding, more or less, to our Guards' bands, but even more pre-eminent in its own country owing to the undeniable fact that the playing of the average military band in France does not reach the standard expected here. The Garde Républicaine certainly play very well; indeed, for delicate and soft effects I am not sure that we can equal them. The *timbre* is somewhat different from that of our military bands, and I am told by an expert that the "cups" of the trombones and other brass instruments are larger than is usual here, so that a more mellow effect, as well as a more gradual *crescendo*, is obtainable. As against this there is, perhaps, some loss of incisiveness, and I am afraid that I must write that the intonation was not always impeccable. The programme hardly seemed of a nature to provoke extreme enthusiasm. It may be bad taste on my part, but I must admit to a liking for a really good march on a military band from time to time. It is now all the fashion to play arrangements of the classics and other orchestral works, which is doubtless laudable and desirable in moderation. But the fact remains that these compositions will always sound better on the orchestra, for which they were written. Why does one never hear the music of that remarkable composer, Sousa, nowadays? Most of his marches are absolutely first-rate. So are one or two of Louis Ganne's. I would far rather have heard *Sambre et Meuse* or *Père La Victoire* at the Albert Hall than *Roma*—surely the dullest composition ever perpetrated by the composer of *Carmen*.

### *Miss Beatrice Harrison's 'Cello Recital*

Little new music has been produced. Lionel Tertis introduced us—or, at any rate, me—to an unfamiliar work by Bloch, with which I am content to remain on bowing terms, and Miss Beatrice Harrison, at her admirable concert, brought forward a new tone-poem by Bax, and a new 'cello concerto by Delius. As usual in the case of Delius, there is some music of ravishing beauty, the general effect being, however, marred by a monotony of mood and undue prolixity. A ten minutes' "cut" out of the concerto would work wonders. Of how much music is this, alas, not true? However, music and musicians now begin their annual estivation. Perhaps in the autumn we shall all be more patient.

PHILA. PUBLIC LEDGER 9-16-23

## Sousa's Farewell at Willow Grove

Lieutenant John Philip Sousa and His Band will remain at Willow Grove Park one week longer. On Monday Marjorie Moody will return as soprano soloist. Miss Moody was soloist with the Sousa Band during the early weeks of this season's engagement. Also on Monday Rachel Senior, a young violinist, will make her first appearance at Willow Grove Park.

The Philadelphia Chapter of the National American War Mothers will hold its outing at the park on Wednesday. Lieutenant Commander Sousa and His Band will play the "Golden Star," which he dedicated to the war mothers of America.

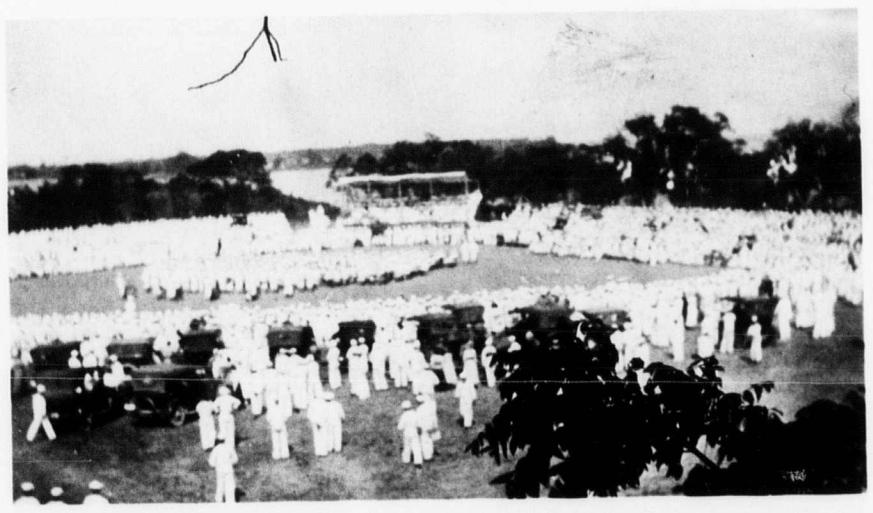
The final Sousa day will be on Thursday, when the four concerts will be devoted entirely to his own compositions.

On Saturday, the final day of Sousa and His Band, special-request programs have been prepared to meet the demands made by his admirers.

The Seventh Regiment Band of New York will play Sunday, September 16, the closing day of the 1923 season. It is under the direction of Lieutenant F. W. Sutherland, who was director of New York's famous 107th Regiment Band during the late war. This is the band for which Lieutenant Commander Sousa wrote and dedicated his stirring march, "The Gallant Seventh."

PHILADELPHIA LEDGER 9-16-23

MASSED BANDS ATLANTIC FLEET
YORKTOWN, VA. SUMMER 1918
25,000 SAILORS IN AUDIENCE



LIEUT. COM. JOHN P. SOUSA, CONDUCTOR

JOHN PHILIP SOUSA AT HUNTINGDON VALLEY COUNTRY CLUB. The march king snapped with Dixie Willson, the authoress, Bird Millman, "queen of the air," and (above) Meredith Willson, a well-known flutist

BOSTON DAILY ADVERTISER

SEPTEMBER 17, 1923

## SOUSA'S BAND HEARD IN SUNDAY CONCERTS

John Philip Sousa and his famous band gave two concerts before large audiences at Symphony Hall yesterday. This was the beginning of Sousa's annual New England tour. The brilliant bandmaster was warmly applauded, and so were the soloists. A composition by Alexander Steinert, Jr., of Boston, was among the hits.

BOSTON GLOBE-SEPTEMBER 17, 1923

# SOUSA AND HIS BAND PLEASES BIG CROWD

### Two New Marches and Other Novelties Performed

Sousa and his band proved that they are as popular as ever by playing yesterday afternoon and evening in Symphony Hall to crowded houses and strenuous applause.

Two new marches and other interesting novelties were featured in the two programs, but for many listeners the great thrill came when "Stars and Stripes Forever" was given as an encore and the front of the stage was lined with players hurling the tune out into the audience.

"El Capitan," "High School Cadets," "Semper Fidelis" and "Solid Men to the Front" were among the old favorites offered as encores. The audience greeted each of the familiar marches with outbursts of clapping as it began.

At both concerts "Rameses," by Alexander Steinert Jr of Boston, was given as an extra piece. It is effective, light music, more remarkable for harmonic and instrumental color cleverly employed than for melodic invention.

An encore that roused chuckles of glee at each concert was "Mr Gallagher and Mr Shean," with "Drink to Me Only with Thine Eyes," and "Yes, We Have No Bananas" introduced into the instrumental dialogue, and numerous ludicrous bleats and rumbles from the brass instruments in the band.

To the musician the most interesting new piece was Ernest Schelling's "The Victory Ball," composed for symphony orchestra. Schelling's musical interpretation of Alfred Noyes' poem puts the rather ironic question, "What would the men killed in the war have felt if they could have witnessed the Armistice Day and other celebrations of the victory?"

Mr Schelling's music is original, and much of it deeply moving. It is the best work of his yet heard here. Sousa's genuine devotion to American music is again shown by his venturing the first performance here and in many other cities of so serious and complex a piece as "The Victory Ball."

For the rest, the two concerts were not much different from those offered in former years. Sousa himself supplied, either as arranger or as composer, the most spirited and tuneful of the pieces on the two programs. He conducted with vigor and precision, and his men obeyed his slightest wish.

Once or twice a hint of dull routine crept into the playing of hackneyed pieces, particularly in the evening, when the performers must have been tired. Sometimes the cornets among other instruments might have kept down a bit to advantage. The excellent acoustics of Symphony Hall made the fortes often unpleasantly loud.

Marjorie Moody, well known here as a coloratura soprano, sang a solo and several encores at each concert with her accustomed fluency and feeling. In the afternoon Rachel Senior played Sarasate's "Faust" Fantasy, and as an encore "Traumerei," by Schumann, in a fashion that proved her an accomplished violinist.

The members of the band offering solos, John Dolan, cornet; George Carey, xylophone; Meredith Willson, flute, and Winifred Bambrick, harp, were each deservedly encored. But to Sousa himself went the lion's share of the applause, and a huge basket of flowers handed up to the stage by an usher at the evening concert.

## Westinghouse Radio Program for Today

920 Kilocycles—Eastern Standard Time.

9 a. m.—Music. Union live stock market report from the "National Stockman and Farmer."

11:30 a. m.—Music. Victrola and records furnished by the S. Hamilton Company; piano and rolls furnished by C. C. Mellor Company. Weather forecast.

11:50 a. m.—United States bureau of market reports furnished through the "National Stockman and Farmer."

11:55 a. m.—Arlington time signals.

2:15 p. m.—Baseball scores by innings from The Post studio.

5 p. m.—Baseball scores from The Post studio.

5:15 p. m.—Dinner concert by the trio of the KDKA Little Symphony Orchestra.

6 p. m.—Baseball scores from The Post studio.

6:05 p. m.—Dinner concert continued.

6:15 p. m.—"Tropical Tales," by Carveth Wells, F. R. G. S., by permission of the Swarthmore Chautauqua Association and "Asia," from The Post studio.

6:30 p. m.—"Girls—Your Hair," by Lady Anne Clapper of the Lady Anne Clapper Beauty Shop, from The Post studio.

6:45 p. m.—The children's period.

7 p. m.—Baseball scores from The Post studio.

7:05 p. m.—"How Are You Going to Look This Fall," by Elinor Barton of the Joseph Horne Company, from The Post studio.

7:10 p. m.—"Poetry Yesterday, Today and Tomorrow," prepared by the Carnegie Library, from The Post studio.

7:20 p. m.—Concert by the trio of KDKA Little Symphony Orchestra, assisted by Robert Coe, baritone.

March, "Bride Elect" ..... Sousa
"Morning" (Peer Gynt) ..... Grieg
Solo for cello, "Larghetto" ..... Mozart
Baritone solo, "The Vulcans Song" (with orchestra) ..... Gounod
Mr. Coe.
Concert waltz, "Berceuse" .... Waldteufel
"Romance" ..... Rubinstein
Baritone solo, "The Bells of Youth" ..... Speaks

THE BOSTON HERALD. SEPTEMBER 17, 1923

# SOUSA'S BAND DELIGHTS BOSTON

### Diversified Program Heartily Applauded

When Sousa's band comes to town it is an occasion for the entire family to celebrate, and to judge by the attendance and applause at Symphony hall yesterday afternoon, at his first concert of the season, they all did. There was the usual sprinkling of Sousa marches and waltzes, played with the dramatic precision and lack of flourish that are peculiarly his own. In addition to a program of nine numbers, there were 13 encores, ranging from Alexander Steinert, Jr.'s, "Rameses" to "Yes, We Have No Bananas."

The program opened with "The Indian," a rhapsody by Preston Ware Orem, from the Indian themes discovered by Thurlow Lieurance. It is a dramatic piece, based on a recurrent theme in a minor key, and closes with a veritable tour de force, of which Sousa made the most.

Mr. John Dolan's cornet solo, "Cleopatra," by Demare, was much applauded, as were the solos by Miss Moody, Mr. Carey and Miss Senior. Sousa's portraits, included in "At the King's Court," are exquisite short characterizations, and in quite a different mood from the Sousa of martial fame.

"The Victory Ball," Schelling's latest work, a fantasy based on the poem of the same name by Alfred Noyes, was the most interesting thing on the afternoon program. A horrible, disjointed fantasy of dead men watching the "Victory Ball," with the strains of the dance repeated in caricature in the minor mode, it suggests Rimsky Korsakoff's diabolical orgy, "Moonlight on Mount Triglav." By a curious bit of irony, the encore was "Solid Men to the Front," with an added interpolation of pistol shots to increase the tension.

The only new number was Sousa's march, "Nobles of the Mystic Shrine," that is very good Sousa. The most applauded number was the medley of old and new dance tunes, "strung together by Sousa," some semi-classical, some jazz, but all of them popular, with a recurrent Gallagher and Shean dialogue in the trombones. The program ended with Percy Grainger's folk tune, "Country Gardens."

BOSTON POST, SEPTEMBER 17, 1923

# SOUSA'S BAND OPENS SEASON

### Schelling's Fantasy, "The Victory Ball," Played

BY OLIN DOWNES

The testimony, by numbers and applause, that his audiences gave John Philip Sousa and his band yesterday afternoon and evening in Symphony Hall must have warmed the heart of the famous composer and bandmaster. In turn, the music written or interpreted—or both—by Mr. Sousa, and especially when he conducted his own marches, brought the particular thrill that only these compositions bring to the hearer.

Was it the fresh ears of the opening of the concert season, or was it a particularly felicitous afternoon for leader and players which impressed one so with the fulness, clearness and brilliancy of the instrumental tone?

This writer, at any rate, was impressed anew with the sonority and effectiveness of scoring, and the manner in which Mr. Sousa's band, when it so desired, emulated the tone colors and often the most sensitive distinctions in shading of the orchestra.

Nor would the effect have been the same without Mr. Sousa's characteristic manner of conducting, the "pep" of his gestures, the swinging arms which once persuaded a doubtful bank cashier in South America that this was indeed John Philip Sousa and none other, whose check was passed him to be cashed.

Mr. Sousa not only produced a new march of his own, "Nobles of the Mystic Shrine," and other new medleys, and compilations he had scored, but introduced for the first time here Ernest Schelling's fantasy, originally for orchestra, "The Victory Ball," and played as an encore the piece of Alexander Steinert's 'Rameses."

Schelling's music is inspired by the bitter poem of Alfred Noyes, in which the ghosts of those who died on the battlefields comment satirically as they watch the dancers at the Victory ball. The piece savors of modern Russian composers in the introduction and in other spots. It has, however, effective places—the introduction, one of the dance tunes, and the final ghostly crescendo and decrescendo—the dead filing away to the chant of the "Dies irae," and the final, eerie trumpet, blowing "Taps."

tial ardor.

He is certainly not [illegible]

"And yet," he said, as he sat in his dressing room last Sunday, following the concert in Symphony Hall, "it is true that two women frightened me forever out of golf!"

This is the story of the "great scare," as he tells it:

By Olin Downes

"It happened," said Mr. Sousa, "that I was stopping at the Netherlands Hotel in New York, that my own horses were not available at the time for riding, of which I am very fond, and that I was advised to go out to Millbrook to the Country Club where a good mount would be at my disposal.

"But there I was accosted by a golf enthusiast, who said that, by all means, for my better health and enjoyment of life, I should learn golf.

"In the language of the day, I fell for it. There was at the club an expert, a busy, extremely expensive expert. I applied to him for lessons. He told me of the clothes I would need—the stockings, the shoes, the golfing suit, etc., all of which I duly acquired.

### Got 50 Balls to Start With

"But that, of course, was only the beginning. It came to the outfit for the game. I purchased sundry brassies, mashies and what not. I secured 50 golf balls.

"The expert was so busy and prosperous that he could only give me a lesson at seven in the morning—which, for me, is the middle of the night—but punctuality is a kind of a hobby of mine, wherefore, at 7 a. m. sharp I appeared on the green.

"I spent the comparatively brief period of my expensive lesson whacking the 50 golf balls as frequently and accurately as possible from the tee. Sometimes I hit the ball, sometimes I didn't. Now I made three feet and anon 15 yards. Once I landed with precision and such force as my amateur muscles could summon, and I think the ball went a hundred yards anyhow.

"The next thing, I was told, was according this feat I hit the [illegible] and broke it to smithereens, but I [illegible] right on and later paid for the window.

"But at last, coming on a pleasing vista of greensward and rolling country, I saw ahead of me those two grass widows, most becomingly—I will admit it—most becomingly attired.

"I waited for them to go on, but they, too, seemed to have a terrible time trying to master the golfing art, and so, after waiting vainly for many minutes while they pirouetted about in the offing, I took position and let drive.

"The ball went, I should say, some 30 yards away from the youngest and prettiest of the grass widows. She ran—in the direction of the ball. She kept on going, however, her friend hastily joined her, they disappeared in the direction of the club, and I continued the course alone.

"The bogy was 68, and I made it in 218, which I thought very good for a first try. I was in a mood for congratulations when I returned, when, to my astonishment, I was met by a page and told that my wife and my two daughters, Priscilla and Helen, expected me in their rooms upstairs.

### I Was Soundly Lectured

"I went up directly, as all wise husbands and fathers do on such occasions. I was backed against the wall and lectured soundly. It seemed that I not only ignored the etiquette of golf, which requires that a player shall not 'pass through' unless bidden to do so, that, furthermore, I had behaved in a brusque and ungentlemanly manner, and, worst of all, was considered a dangerous man to whom the risking of the lives of two unprotected grass widows was no consideration whatever.

"Considerably sobered and chastened, I left the room not completely discouraged or cast down, but, we will say, sobered and chastened a bit. I resolved to behave more discreetly if I ever met those ladies again on the course.

"Next morning, at 7, my expert duly browbeat and instructed me, and at 11 I was again on the green.

"Lo and behold, when I came to that same attractive bit of scenery which I have described to you as the situation of the encounter of the morning previous—there were those two women—the grass widows—in all their toggery, fussing about, and still, it seemed, having great difficulty in pursuing the game.

"I dispensed with my clubs [illegible] do exactly what [illegible] denly dropped to the ground, in the manner of the Indian scout. The caddie did the same.

"The women seemed interested.

"Then I leaped to my feet, ran a few short paces and swiftly dropped again into the grass, only looking up every few seconds, shading my eyes with my hand, as if reconnoitering on the trail. The caddie did the same.

"Suddenly, with a shriek, both women ran away.

"I felt that I had done well; that my behavior had been the acme of tact and delicacy, and I pursued my game in a golden silence. I think I did it that day in about 274.

"But I little knew what awaited me. When I returned to my club there was another summons, and swift and savage denunciation. 'What have I done?' I said. 'I didn't hurt the ladies, did I? I didn't even speak to them. I was simply scouting to find a way past, if there were one, in order not to disturb them at their simple and charming fun.'

"But I couldn't seem to explain satisfactorily. My family unanimously condemned me. It seemed that I was expected to offer the ladies some explanation of my conduct. At that, however, I plainly confess that I funked. It had been hard enough for a lone man confronted with his own family. What would it be with veteran widows and all their paraphernalia and armament? And suppose I should meet them while alone, and defenceless save for an insignificant caddie, on the course.

"I shudder even now to think of that moment. I made a quick decision and acted instantly upon it. I discarded my golf forever. I sold my clubs and things for what they would bring. I decided that saddle and gun were infinitely safer and more in my domain than mashies, grass widows and the toggery of golf. And I have not deviated by one jot or tittle from a decision which I consider eminently sound and sensible."

—BOSTON AMERICAN—
—MONDAY, SEPTEMBER 17

# SOUSA PLAYS WORK OF HUB COMPOSER

Sousa!

A magic word. Your feet start moving at the mere mention of it. There are those who prefer the cloying sweetness of the symphony. There are those who fall for the barbaric jazz. But the middle ground has a huge following—the music of the brass.

It is the 31st annual tour of John Philip Sousa that Boston witnessed and heard yesterday afternoon and evening at Symphony Hall.

**HUB COMPOSER HONORED.**

Added interest attached to this year's visit by the fact that the encore at both performances is from the pen of a Boston composer, Alexander Steinert, Jr., entitled "Rameses."

The large audience in the afternoon heard Orem's rhapsody "The Indian'; a cornet solo, "Cleopatra," by John Dolan; Sousa's "At the King's Court," which series of musical portraits included "Her Ladyship, the Countess;" "Her Grace, the Duchess" and "Her Majesty, the Queen." Miss Marjorie Moody, soprano, sang Meyerbeer's "Shadow Song." This was followed by a medley of famous tunes by the band, a xylophone solo by George Carey; [illegible] of the Mystic Shrine" March; "Faust Fantasia (violin solo) by Miss Rachel Senior and "Country Gardens," folk tune.

**EVENING PROGRAM.**

In the evening the program was:

"A Bouquet of Beloved Inspirations," entwined by Sousa. Cornet solo, "The Centennial," Bellstedt, John Dolan. Suite, "Leaves from My Note-Book," Sousa. (a) "The Genial Hostess." Vocal solo, "Villianelle," Dell Acqua, Miss Marjorie Moody. "The Portrait of a Lady," (Kammennoi-Ostrow), Rubenstein. Fantasia, "The Merrie, Merrie Chorus," compiled by Sousa. (a) Flute solo, "Valse," Godard, Meredith Wilson. (b) March, "The Dauntless Battalion (new) Sousa. Harp solo, "Fantasia Oberon," Weber-Alvarez, Miss Winnifred Bambrick. Tunes, "When the Minstrels Come to Town," Bowron.

# OUSA SEES NO HARM IN THE SILLY SONGS

## Yes, We Have No Bananas" Is Evidence the Nation Is Still Young, He Says

### IS BAND HERE OCT. 5

While the majority of those who ke their music seriously are shak- g their heads in sorrow that a com- osition with the inspiring title of Yes, We Have No Bananas," should ecome the best seller in America nd hold its place for several months, ieutenant Commander John Philip ousa, who will bring his famous and to York on October 5, has found e silver lining. Mr. Sousa finds in Yes, We Have No Bananas," evi- nce that the nation is still young.

"'Yes, We Have No Bananas,' of urse is pure foolishness, and it has e advantage of being entirely fool- hness without a touch of sugges- veness, which too many of our ngs now have," Mr. Sousa says. "It ll be forgotten in a few months. t I find in its popularity consider- le evidence that the nation is still ung, and when a nation finds time laugh at a piece of absurdity, it is ll fairly healthy at heart. It is the zz songs and the suggestive songs hich cause me to 'view with alarm.' e always have had silly songs, bas- upon the idea of pure absurdity, d I cannot see any argument ainst them. They are fleeting in eir fame, and I cannot see any rm in them for a summer's diver- n. It may not be generally recall- but one silly song, on a par with s, We Have No Bananas' is pre- ved in the records of the nation. at was 'Shoo Fly, Don't Bother .' In the course of an attack upon n by critics, General Benjamin tler, then in congress, replied with title of the silly song of that day. s remarks, of course, are preserved posterity in the Congressional cord.

"There is one thing, however, for ich I am deeply thankful. That is t 'Yes, We Have No Bananas' s not written during the World r. Some way I find it difficult to ture our boys marching on to war its inspiring strains. Yes, Yes, Have No Bananas,' five or six s sooner, might have been the a nation."

# COMING TO YORK

Lieutenant Commander John Philip Sousa, who will bring his band to York on Friday, October 5. Two concerts will be given in the High school auditorium for the benefit of the High School Athletic association.

# FEW ARE REAL MUSICIANS, DECLARES THE MARCH KING

### Very Small Minority Have Genius to Become Artists, Says Sousa.

"Only one-half of one per cent. of persons who adopt music for a profession or career are geniuses, or gifted with that proportion of genius which will make them artists," was the declaration of John Philip Sousa, in an hour's lecture to the student body of the Abington High School yesterday. The famous bandmaster accepted an invitation to talk on music, and was given an ovation by the more than 400 students when he stepped on the platform.

"Of every 100 'musicians' in the country, at least 75 per cent. are just about good enough to hang on to their jobs by their teeth," he said. "Fifteen per cent. have a real liking for music and evidence a proficiency which puts them in the passable list. Nine and nine-tenths per cent. are really adapted to music; they are good. But the slim minority, one-half of one per cent., constitutes the sum total of those who are the real artists, the real geniuses."

Sousa compared the study of music in schools in the West with schools of the East, and his comment indicated that the West "has something" on the East. "Western schools in many cases have made music one of the major studies, have lifted it above the elective studies," he said.

# SOUSA SAYS ONLY FEW ARE MUSICIANS

## Tenth of One Per Cent Worthy of Name, He Declares

## ADDRESSES BOYS

"Only one-tenth of 1 per cent of persons who adopt music for a professoon or career are geniuses, or gifted with that proportion of genius which will make them real artists."

This was the declaration made by John Philip Sousa in an hour's lecture to the student body of the Abington High School yesterday. The famous bandmaster accepted an invitation of officials of the suburban high school to talk on music, and was given an ovation by more than 400 students when he stepped on the platform as the guest of Superintendent E. S. Ling and J. C. Weirick, principal.

"Of every 100 'musicians' in the country, at least 75 per cent are just about good enough to hang on to their jobs by their teeth. Fifteen per cent have a real liking for music and evidence a proficiecy which puts them in the passive list. Nine and nine-tenths per cent are really adapted to music; they are good. But the slim minority—one half of 1 per cent—constitutes the sum total of these who are the real artists, the real geniuses," Mr. Sousa said.

He compared the study of music in schools in the west with the schools of the east, and his comment indicated that the west "has something" on the east.

"Western schools in many cases have made music one of the major studies, have lifted it above the elective studies," he said.

A school official later said that in the larger number of schools music is still in the elective class, in so far as the study of music by the enrolled student is concerned.

Before appearing before the Abington students, the famous leader and composer had just completed an hour's hike along the Old York road and suburban highways in Abington township.

Since the accident of more than two years ago, when he was thrown from his horse and injured, Mr. Sousa has taken up hiking as a means of keeping physically fit, and each morning he leaves the Huntingdon Valley Country Club, in knickers, sweater and cap, and tramps to Jenkintown, Wyncote, Rydal or Abington, putting in about two hours of real "road work."

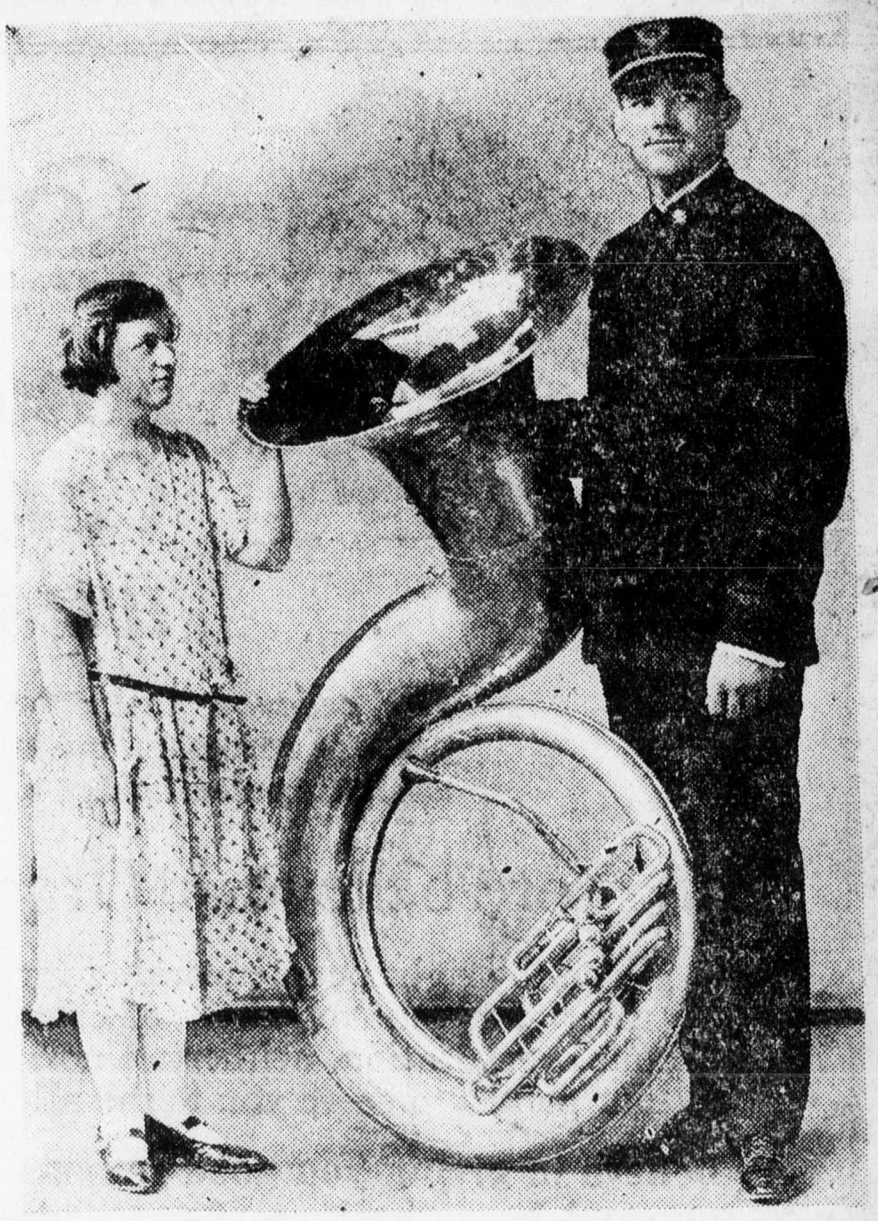
Announcement to the student body that Mr. Sousa would lecture to them was received with real approval by the students, and it was an enthusiastic group that gathered in the big assembly hall for the talk.

# SOUSA LEADS THE BAND IN THE PENITENTIARY

The 1500 men and women who spend their time behind the walls of the Eastern Penitentiary saw Lieutenant Commander John Philip Sousa conduct the prison band as it played his marches yesterday morning. The March King had been invited to lead the prison band by James Stevens, one of the inmates, who is the assistant band master.

The program comprised some of Sousa's most popular compositions and concluded with "The Stars and Stripes Forever." There were 50 men playing that stirring music, one third of whom were negroes. Sousa gave them a short talk after the concert, explaining correct postures, and other tricks of the trade. Rev. William Weaver, one of the chaplains, presented him with a handsome wood inlaid humidor, made in the prison.

# Music Notes on Current Attractions



The Long and Short of it; Miss Winifred Bambrick, Souza's smallest player, and Wm. Bell, 6 feet 6 inches, who plays the Souza-phone.

Here are the largest and the smallest members of Sousa's Band. The man is William Bell, six feet six inches in his hosiery, the tallest member of the great Sousa organization, who plays the sousaphone, the largest instrument in the band, and Miss Winifred Bambrick, four feet seven inches in her French heels. It would be more singular if Miss Bambrick played the piccolo, the smallest instrument in the band, instead of the harp.

Sousa, who is on his 31st annual tour, considers Miss Bambrick the finest harpist he ever has heard, and that probably is the reason she has been with the big band the past several seasons.

# SOUSA LEADS PRISON BAND

### Praises Eastern Penitentiary Musicians and Receives a Present

John Philip Sousa led the Eastern Penitentiary band through a concert of his own compositions yesterday, and after the concert the Rev. William M. Weaver presented an inlaid cigar humidor to him on behalf of the band.

Mr. Sousa praised the prison band, declaring it a splendid institution, not only because of the enjoyment which it afforded to its own members, but also because of its effect on the atmosphere of the prison. Also he commended Earl Norman, the leader.

AT Olympic Park the other night Sousa's band played "Yes, We Have No Bananas."

Sargent turns out a couple of daily installments of "Mutt and Jeff."

Oscar of the Waldorf flips flapjacks in a white front window.

Rudyard Kipling writes lyrics for a girls and music show.

Metropolitan Opera House ensemble rehearses "Mr. Gallagher and Mr. Shean."

But we wish we had been there to near Sousa's band play "Yes, We Have No Bananas."

# 'PEN'S' INMATES HEAR BAND CONCERT LED BY SOUSA

Inmates of the Eastern Penitentiary Wednesday morning were treated to a special concert by their band under the leadership of John Philip Sousa, the "march king." He and his band are at Willow Grove Park.

The forty members of the prison band played Sousa's own compositions so well that he complimented them upon their work and also made a short address in which he urged the men to study the classical music more than modern "jazz." After the concert was over, a hand-made humidor, made by one of the inmates of the prison was presented to the bandmaster.

Pedestrianism is a sport that is more honored in the breach than the observance in these days of motor cars. Yet there are some good old-fashioned walkers and they can step out on occasion. Such a group started several days ago from Valley Green, on the Wissahickon, to walk to Lincoln Drive and West Johnson street. In fact there were two groups, for one of them headed by Walter Hering, a wealthy resident of Abington, was in competition with another that had as leader John Philip Sousa. Now, Mr. Sousa is a pedestrian of long-established reputation—didn't he use to march for miles and miles with the Marine Band when he was its leader, and didn't he during the war parade time and again with the Great Lakes' Naval Band? Mr. Hering, being a gentleman farmer, rather fancied his ability as a walker and so he was keen for a wager. He felt that he could beat Mr. Sousa "all hollow," and so there was a bet made that the loser should pay the winner of the walking race one dollar for each minute that elapsed at the conclusion of the winner's walk until the loser should arrive. That was Mr. Hering's big mistake. He started blithely enough, accompanied by Mrs. Hering, Nora Fauchald, soprano; Rachel Senior, violinist, and Mr. Edwards, of Jenkintown. Mr. Sousa had in his party James Francis Cooke, editor of The Etude; Mary Baker, soprano; Winifred Bambrick, harpist, and William Schneider, treasurer of the Sousa band. They walked and they walked and they walked. Some of them thought they would never get there—the bandmaster's pace was surely lively. But the end came and William Allen, Park Guard on the drive, kept time on the laggards, so that there was $25 coming to Mr. Sousa when Mr. Hering and his party finally arrived. The "hikeometer" worn by the bandmaster showed that he had walked five and a half miles in an hour and 15 minutes—not so bad! Mr. Sousa has bought a new pair of shoes since then with that $25. Mr. Hering probably needs a pair.

# SOUSA COMING

## Popular Band Having Record-Breaking Attendance at Concerts in Its 31st. Season.

Sousa and his band opened the 31st season on July 21st. Since the tour opened every record for attendance has been broken.

July 22nd, at Olympic Park, Newark, New Jersey, the attendance for the day was 53,000, and at Pottsville, Pennsylvania, July 25-26 the attendance was 40,000. This gives an indication of this popular American institution. In thirty

JOHN PHILIP SOUSA

years, Sousa and his band have given over 10,000 concerts from the Atlantic to the Pacific.

Harry Askin, for years the manager of the band, will visit Lowell during the coming week to complete the arrangements for Sousa's appearance here on September 17th. The evening concert will be given in Memorial Auditorium under the local management of Albert Edmund Brown who is taking care of the local arrangements for Albert Steinert, who is presenting the band in a number of New England cities Mr. Brown has arranged for a special concert in the afternoon to which school children and those persons who are connected with the Lowell schools will be admitted at special prices. In talking about his programs for this season, Mr. Sousa recently said:

"According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all from the simplest to the most complex presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis."

LOWELL SUN TUESDAY, SEPTEMBER 18,

SEPTEMBER 18

# SOUSA PLEASES AGAIN

## "Victory Ball" and Mystic Shrine March Both Make Fine Appeal

Lt. Com. John Philip Sousa and his band of 100 musicians gave two concerts in Lowell yesterday; in the afternoon at the high school and in the evening at the Memorial Auditorium. It may be said that the latter marked the opening of the fall season in matters musical. The program follows:

Rhapsody, "The Indian" ..... Orem
Cornet solo, "Cleopatra" .....Demare
John Dolan
Potraits, "At the King's Court"..Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
Soprano solo, "Shadow Song" (Dinorah) ..... Meyerbeer
Miss Marjorie Moody
Fantasy, "The Victory Ball"..Schelling
Caprice, "On With the Dance,"
Strung together by Sousa, being a medley of famous tunes
(a) Xylophone, solo, Nocturne and Waltz" ..... Chopin
George Carey
(b) March, "Nobles of the Mystic Shrine" (new) .....Sousa
Violin solo, "Faust Fantasia".Sarasate
Miss Rachel Senior
Folk tune, "Country Gardens" Grainger

As will be seen, the band had as assisting artists Miss Marjorie Moody, soprano, and Miss Rachel Senior, violin, while other soloists were John Dolan, cornet, and George Carey, xylophonist of the band. Miss Moody was with the organization last year, but Miss Senior is a new-comer to the city.

Although last evening's concert was typically Sousa in more ways than one, it also showed the band in a new light, at lease in Lowell, particularly in the Schelling fantasy, "The Victory Ball," based upon the poem of the same name by Alfred Noyes. Much has been heard of this music arrangement, but it hardly can be described after one hears it. The poem itself as a weird and creepy description of the ghosts of dead soldiers "watching the fun of the Victory ball," while "under the dancing feet are the graves." As the fantasy unfolds one is brought face to face with startling symphonic passages verging on the discordant, yet clearly depicting the poem and the story it tells. Unless the printed text is closely followed, however, much is lost.

As always, it was the more familiar band selections that Sousa found his greatest appreciation on the part of the audience. Many of these just never will go out of style and spontaneous applause greeted "Stars and Stripes Forever," "Solid Men to the Front," "Semper Fidelis," and others equally well known. The program also contained his new march, "Nobles of the Mystic Shrine," written by the bandsman on occasion of the Washington conclave this year.

Sousa also did not hesitate to use several of the popular tunes of the day. The composers of "Yes, We Have No Bananas" never would have rocognized it as the band played it last night. It was dignified and elevated to a hitherto unknown position. A bit of comedy was introduced in the "Gallagher and Shean" composition.

The famous leader was most generous with his encores and these added numbers brought out just the marches the audience was eager to hear.

Miss Moody chose to sing Meyerbeer's "Shadow Song" from Dinorah and in it her beautiful voice was given every opportunity to show its splendid attributes. Miss Senior's violin solo, the "Faust Fantasia," demanded and received nimble fingering and a facile bow.

The audience was of a numerical size quite satisfactory and Albert Edmund Brown, local manager, was congratulated upon an early season success.

**Afternoon Concert**

The afternoon concert in the Cyrus W. Irish auditorium at the high school delighted a large audience. It was especially arranged for school pupils and teachers and distinctly was of an educational nature. A feature was the appearance of the high school band with the Sousa organization in one of the composer's best known marches, "Manhattan Beach." It was splendid experience for the schoolboys and was much appreciated.

LOWELL COURIER-CITIZEN

# SOUSA AND HIS BAND IN LOWELL

## Famous Organization Opens Local Musical Season with Two Concerts.

As was the case last year, Lieut. Commander Sousa and his famous band opened the musical season here, but this time in the Memorial Auditorium, better suited to music of the sort.

Needless to say this musical prelude came with fanfare of trumpets, clashing of cymbals and thunder of drums, the massing of musicians at the fore in the favorite marches, in short, all the popular features that characterize the leader and his men.

With the exception of the violinist, the soloists were the same as he introduced last season.

Aside from Orem's Rhapsody on Indian themes, which opened the concert, the most exacting number played by the band was the tone poem "The Victory Ball," the latest composition of Ernest Schelling, heard in New York and Philadelphia last season and now arranged for military band. This Fantasy, suggested by the well known poem by Alfred Noyes, is frankly more serious music than Sousa generally essays, complex in its harmonics, more modern in its dissonances. Against the rhythm of the dance tunes are set the weird mutterings of the shades of "dead men standing by the wall watching the fun of the Victory ball." Touched with the scorn and bitterness of Noyes's lines, the music is as scornful and poignant, through the frivol of forgetfulness to the contrast with the ghostly movement of the pulsing march to its culmination in the echoed "Taps" against a sepulchral rumble of the drums. Not popular music, perhaps. Too near the tragic for that. But revealing the band in more significant role than is usual in its programs.

More characteristic Sousa fare was had in the bandmaster's Portraits "At the King's Court." The countess, judging from the music was something of a coquette. The duchess, a trifle more dignified, condescended to a waltz with opening measures strangely reminiscent of a once popular song. Heralded by fanfare of trumpets and roll of drums "Her Majesty, the Queen," made royal progress in stately march, evidently a substantial and regal personage.

Again in the Sousa vein was the medley of famous tunes, "On With the Dance," strung together skilfully enough and ending in "Turkey in the Straw," remembered from last year's program.

Percy Grainger's setting of the old folk tune, "Country Garden," brief and piquant, proved well suited to the band.

For the rest, there were the marches, new and old; the "Nobles of the Mystic Shrine," written for the conclave last June in Washington, "Solid Men to the Front," "Semper Fidelis," "Stars and Stripes" and others which Sousa's audiences never tire of hearing. This season the customary humoresque introduces Messrs. Gallagher and Shean, affording opportunity for ludicrous effects in the question and answer style of those versatile conversationalists.

Mr. Dolan's cornet solo was admirably done. It was of course inevitable that Cleopatra should have tripped the light fantastic polka. That goes without saying, in a cornet solo where triple tonguing is an essential if the virtuoso's skill is to be displayed. More musical if less brilliant, was Mr. Dolan's playing of the Berceuse from "Jocelyn," which he gave smoothly as an added number.

Miss Marjorie Moody was successful in the Shadow Song from "Dinorah," managing the florid measures lightly and gracefully and with a good quality of tone, and proving easily equal to Victor Herbert's popular song, "A Kiss in the Dark," with which she responded to a recall.

Once again Mr. Carey demonstrated his dexterity with the xylophone, scarcely a poetic instrument, and yet in this case used to present compositions of the poet of the piano, Chopin. As might have been expected, the Minute waltz went betetr in this medium than did the familiar E flat Nocturne, and the popular songs of the moment, truth to say, went better than either.

Miss Rachel Senior, who succeeds Miss Thompson as violin soloist, gave the Sarasate fantasy of themes from "Faust" with pleasing, if not powerful tone, and added the familiar Traumerei by way of good measure.

In the afternoon the program which had been previously announced was followed. Miss Bambrick had opportunity to show her skill with the harp, and the High school band shared the honors with the professionals in Sousa's stirring march, "Manhattan Beach."

S. P. M.

PORTLAND PRESS HERALD,
WEDNESDAY MORNING, SEPTEMBER

# SOUSA'S BAND HEARD BY 3000

## Brilliant Success Scored By Conductor And Skilled Artists

Chopin and "Yes, We Have No Bananas," fantasy and folly, march and jig, all had their place on the program played by Sousa's Band, with Lieutenant Commander John Philip Sousa conducting, at the City Hall last night, when nearly 3,000 persons assembled in the auditorium for the band concert which was the opening of the 1923-1924 Portland musical season.

The moment the March King raised his baton the music commenced and with the exception of a short intermission the program of ten numbers—doubled by encores—went smoothly and vividly on until the last note of "Country Gardens" had faded any and the door had closed on Sousa, departing.

The vigor of the music, the power of Sousa himself, the teamwork of the players, the skill of the soloists, the interest an audience always feels in the remarkable instruments in Sousa's band, all united to make the concert a popular success.

The ease with which the master apparently procures his effects and his habit of letting the soloist respond to an encore with full credit while he (as director) unostentatiously directs the band from behind his music stand, were noted and commented on last night. Another pleasing feature of the players is their immediate response to encores and their ability at the director's command to make their work of such a diverting character.

The Rhapsody, "The Indian," by Orem opened the program. This composition introduces a number of Indian themes ranging from lullaby tunes to warrior's music. John Dolan, who, if memory serves correctly, conducted the band in the 1921 concert here during the illness of Sousa, appeared as a cornet soloist last night.

"Cleopatra" by Demare was his only programmed number but he presented the "Berceuse from 'Jocelyn'" as an encore.

**Electric Lights Threatened**

Sousa's series of portraits entitled "At the King's Court," which includes "Her Ladyship, the Countess," "Her Grace, the Duchess" and "Her Majesty, the Queen," lived up to the name and the work ended in such a thunder of music that one marveled that the electric lights remained in place. The work of the white-haired men who beat the cymbals and the big drum was particularly notable in this number, especially at the finale.

To the audience's joy, Sousa played a number of his own marches in the course of the program as encores. "El Capitan" was his first at the close of "The Indian." "Bambalina," the popular dance hit, with his second answer to the demand for encores for the opening number. "The Glory of the Yankee Navy" followed "At the King's Court" and a further extra was "Nights in the Woods," by De Bozi.

**Miss Moody Has Quality Voice**

"The Shadow Song," from "Dinorah," introduced Miss Marjorie Moody to the audience. She is a coloratura soprano and possesses a voice of a soft, rich quality. This difficult song proved easy for her. "A Kiss in the Dark" and Sousa's "The American Girl" were her encores. Her gown was of tomato satin, with bands of gold embroidery.

A Fantasy, "The Victory Ball," based on Alfred Noyes ironical poem of that name, the music for which Schelling wrote, was presented by the Band. Because of the nature of the work, it could not be called beautiful but it was forceful and interesting and brought out all the weird effects of which musical instruments are capable.

To add to the peak of sound when the band played "Solid Men at the Front" one of the players shot off a pistol three or four times, adding to the general riot of sound.

**A Strung-together Melody**

An interval of five minutes brought Sousa back with his players. A caprice, "On With the Dance," a medley of famous tunes "strung-together by Sousa," had a number of familiar tunes notably "Turkey in the Hay." At this point, the Band introduced high comedy into its playing by its rendition of "Gallagher and Shean." "Drink To Me Only With Thine Eyes" was interpolated into the succession of ways the band played the song. "Carolina in the Morning" and "Yes, We Have No Bananas" also were a part of this remarkable encore number.

As xylophone soloist, George Carey made a big individual hit. Chopin's "Nocturne and Waltz" was his selection. He also did "Yes, We Have No Bananas," and as a further encore "Crinoline Days."

**The Mystic Shrine March**

For the first time, Portland heard Sousa's new march, "Nobles of the Mystic Shrine," written for the recent Shrine celebration in Washington. This was good, but the "Parade of the Wooden Soldiers" was better, and the popular "Semper Fidelis" and "Stars and Stripes Forever" were last of all.

Miss Rachel Senior made her debut as a violin soloist with Sousa's Band last night. She gave a lengthy solo number entitled "Faust Fantasia," which contained many of the airs from the opera Faust. She had a great personal charm as well as an ability to play and she, too, gave an encore. Her dress was of black crepe, heavily beaded with jet and metal beads.

When the Band had played Grainger's "Country Gardens," a satisfied audience made its exit. The concert was held under Steinert management and a matinee was given in the afternoon.

PORTLAND EVENING EXPRESS & ADVERTISER

# SOUSA GUEST KIWANIS CLUB

## Leonard A. Pierce Tells Members of Aroostook Lumber Interests

A good many members of the Portland Kiwanis Club were in Lynn yesterday celebrating, but those remaining at home enjoyed one of the most interesting meetings of the season at the Elks Club.

A guest of honor of the noonday meeting was John Philip Sousa, who has lunched with the club on other occasions, and an exceptional musical feature was the violin playing of 10-year-old Frances Woodbury, a young lady who promises to be a sensation in a musical way in Portland and who has yet to make her initial appearance before a general audience.

The little violinist played several selections and astonished the Kiwanians with her execution and the real musical spirit that she showed in her different renditions. In addition to being able to play marvelously for one of her years Miss Woodbury has a most attractive and pleasing personality.

Director Sousa addressed the club briefly, telling a couple of good stories of a humorous character. One of them related to his first appearance as a violin player, which he said the appearance of Miss Woodbury recalled to his mind.

The bandmaster's second story was of an experience in England. He had noticed a poor scrub woman in his hotel and thinking it might brighten her life a bit to hear his band, he secured for her a pass to the concert to be given in the evening.

"Is that all the night you have off?" inquired the scrub lady when Mr. Sousa asked her if she would like to go to the concert.

The concluding speaker of the day was Leonard A. Pierce, Esq., who is a member of the club. Mr. Pierce's topic was Aroostook County, and he dwelt for the most part on the lumber interests there, promising to take up the subject of spuds later if the club desired to hear him.

A map was shown upon which the wild lands had been marked off, showing how great a part of the northern section of the State is still covered with forests. Forty-five thousand square miles of Aroostook was wild land, he said, and 2,000 miles under cultivation.

The greater part of the lumber cut is now devoted to paper making, the speaker explained, the long and short lumber mills gradually disappearing.

The fire peril was described and the measures taken to prevent losses through this source were commended. Mr. Pierce said the fire danger was especially menacing on account of the large number of trees that have been killed off by disease. From 50 to 60 per cent of the fir of the State, he said, had been killed by the bud worm.

Maine's timber, he said, was the State's greatest natural resource and upon it a great many industries depend.

**SOUSA'S BAND**

Sousa and His Band, the world's most famous musical organization, will give two concerts today at City Hall, at 3 o'clock and at 8.15, when the March King and his 100 men will present two wonderful new programs, including two new marches by Sousa and a new humoresque and fantasia which Sousa has composed for this coast to coast tour.

There are eight soloists with the band this season. Miss Rachel Senior, a young and talented violinist, whom Sousa discovered, will make her first appearance in this City. Among the other noted soloists are Miss Marjorie Moody, the brilliant coloratura soprano; Miss Winifred Bambrick, the Canadian harpist, George Dolan, the king of cornetists, George J. Carey, the greatest xylophonist in the world, and P. Meredith Wilson, a noted flutist. At the matinee special reduced rates will be made to all school children. Seats will be on sale up to noon today at Steinert's, 517 Congress street. After that at the box office at City Hall.—Advertisement.

PORTLAND EVENING EXPRESS & ADVERTISER WEDN

AUGUSTA JOURNAL

FRIDAY, SEPTEMBER 21, 1923

BANGOR DAILY COMMERCIAL, 10

SEPTEMBER 20,

# EVER WELCOME SOUSA AGAIN PLEASES MUSIC LOVERS OF PORTLAND

## Audiences Cut Down by Absence of Many Still at Summer Places But Usual Enthusiasm Greets March King

John Philip Sousa, the March King, is ever welcome in Portland.

Sousa, with his alert, brisk manner, his fine soldierly bearing, and his skilled conducting, directed his superb band at two popular concerts in this City yesterday, and though the audiences at City Hall were not as large as might have been hoped for, (owing to the fact that many people are still at summer places), the usual enthusiasm prevailed and the programs of enjoyable selections, with all the favorite Sousa marches as encores, and a list of eminent soloists, gave great pleasure to the afternoon and evening attendances.

The Sousa concerts have been the most popular entertainments for the general music loving people for many years and the band, besides playing airs commonly ascribed to organizations of this order, renders with most admirable musicianship and effect, orchestral works and classes of high character. The musicians at yesterday's concerts, played magnificently, with full brilliant tone, delightful ensemble, and fine technical equipment.

Sousa's quiet method of conducting, holding without effort absolute control over his men, was again in evidence.

**Eminent Soloists With the Band**

The list of soloists for both concerts was made up of John Dolan, cornetist, who repeated his successes of last year, playing with a mellow, rich tone, displaying adequate volume and excellent technique; Miss Marjorie Moody, coloratura soprano, whose voice is not large but is of velvety warm quality and used with much charm; Meredith Willson, the most admirable flutist; Miss Winifred Bambrick, skilled harpist; George Carey, expert xylophonist; and Miss Rachel Senior, accomplished violinist. All of these artists were encored numerous times and this, with the generous number of encores given by the bandmaster, extended the programs to unusual length.

**Favorite Selections.**

Some of the favorite band selections at these concerts were Sousa's suite, Leaves From My Note-book; Kamennoi Ostrow, by Rubenstein; Orem's rhapsody, The Indian, (the plaintive airs being very beautiful); the weird Schelling work, The Victory Ball, with its snatches of melody, and Sousa's caprice, On With the Dance.

Sousa is most effective as a composer of marches and all of the old time favorites and several new compositions were performed with spirit and great brilliance, setting the audiences humming and keeping time with their feet.

**We Have No Bananas.**

The audiences at the Sousa matinee and evening concerts had their fill of this popular air, for "Bananas" rang from the City Hall platform. Sousa first gave this piece in paraphrase, and the efforts of the band in this line were very amusing, making the audience giggle audibly during its performance. Then Mr. Carey, who made a great success with his xylophone solos, broke into this air after the Chopin Nocture and Waltz (thus destroying the "mood" created by the Polish master) and he certainly got the most out of the "Banana" song, giving it a rollicking rhythm and making the hall echo with the modern dance melody.

All in all it was a very jolly afternoon and evening and the audiences came away well satisfied. The evening audience was of very good size.

The concerts—the first of the Peddie winter entertainments—were under the direction of Albert and Rudolph Steinert, Harry Askin, manager.

BANGOR DAILY NEWS,

SEPTEMBER 19,

# SOUSA THE GUEST OF LOCAL LIONS

## At Noon Lunch at Tarratine Club—Band Plays Here Twice Today.

John Philip Sousa, the famous bandmaster and composer, will be the honored guest at the luncheon of the Lions Club at the Tarratine Club at noon today and the members are eagerly anticipating the pleasure of meeting the famous March King personally. Director William R. Chapman, who is here in the interests of the Maine Musical Festival, will also be a guest.

Mr. Sousa and his band of 100 pieces will arrive in Bangor early Wednesday morning by special train. Mr. Sousa will have rooms at the Bangor House, but it is expected he will not remain over night, leaving after the evening concert at The Auditorium for Augusta, where the band appears Thursday. From Augusta the band goes to Lewiston and from Maine to a series of concerts in Connecticut.

H. E. Hutchings, advance agent for Mr. Sousa arrived in Bangor Monday and will remain here until after the concert to assist in the sale of tickets Mr Hutchings is assistant treasurer of the Boston Opera House Co. He states that at the concerts given in Symphony Hall at Boston Saturday and Sunday big audiences greeted every appearance of the band which was said by critics to be the best Mr. Sousa has ever put on the road. Monday the band played in Lowell and hundreds of school children heard the members of the high school band play under the baton of Sousa.

There has been a very good sale of students tickets for the matinee performance here when the members of the Bangor High School Band will play a number or two with the Sousa musicians. The price of students tickets is only 50 cents to any part of the house.

The hours for the concerts are 3.30 for the matinee and 8.15 at night.—advt.

# SOUSA'S BAND THRILLS AUDIENCE

## America's March King Appears in Person—"The Victory Ball," Schelling's Fantasy, Grips Listeners—Favorite Marches Played

Gorged with music at City hall, but the walls did not fall—Sousa, the Sousa, the March King and his band were there in full strength. The need of an auditorium for Augusta was again pronounced, when City hall was filled with music lovers, who were overwhelmed with the storm of music. But again, the crowd, while it filled the up stairs and half filled the down stairs, would not have made much of an inpression in an auditorium. So there you are.

But the applause was spontaneous and the appreciation was sincere. Sousa, himself, was there and that topped the enjoyment of the afternoon. Two years ago, Augusta admirers were disappointed in not seeing him in action.

With a band of over 60 musicians, Sousa directed a program over two hours in duration. He was most generous in encores, favoring with his marches, many of which have been favorites for years.

"The Victory Ball," fantasy, the latest completed work by Shelling, was perhaps the most impressive of the afternoon, in its way. The score bears the inscription, "To the memory of an American Soldier." The fantasy is based on Alfred Noyes' poem, "The Victory Ball." To satisfactorily enjoy it, one should be familiar with the poem. When the program was arranged this was borne in mind, because the poem was printed on the program.

Weird, to say the least, "The Victory Ball" began. Out of the initial weirdness developed a tune and about the tune swirled notes, higher and higher, until a mass of chords rose. Stanza after stanza struggled with one another and then resolved into a lighter melody, which even so, was still ponderous and a creature of doubts. Hesitancy, then flippancy brought in by the noise of the tambourine and this in turn was drowned by the low reedy tones. They were insistently sweet and slow and another strain found expression.

Returning to the initial strain, the repetition was by times monotonous. But this was relieved with the castenets, which sounded almost Spanish. Lost in a maze of music almost, an uncertain quality of noises came into a minor strain, tantalizing in its uncompleteness.

Ah, there is a familiar strain. But no, it was but another weird cousin. Then came a jerky, hectic strain which was closely followed by a deafening, dulling tramp, tramp, with the cornet calling, clear and loud above it. It came louder and louder and then softened away into nothingness.

A dull boom, a still persistent drum or two, a brassy echo. Refer to the poem:—"Shadows of dead men stand by the wall. Watching the fun of the Victory Ball. They do not reproach, because they know, If they're forgotton, its better so." It was the dead men talking.

Drowned almost by the blare of the trumpets, aided by the drums, the "talking" was pushed, for the time being, into oblivion. A martial strain found expression, only to thin out again, re-echoed in thin brasses. A dead silence.

Sweetness, maybe "Ox-eyed matron and slim white girl." It might have been an echo from the land of 'honey and cream,' instead of the dance, after the war. But a sinister strain undermined it, grew louder and louder and climbed up on top. It grew into a ponderous noise, crash upon crash, leaving only the drum.

Leagues away, the cornet sounded taps and the deep grumble of the heavy tones of the harp found the echo. It was a terribly beautiful thing and bitter, "The Victory Ball," by Schelling.

No concert by Sousa's band would be complete without Sousa's marches and every time the band started one, even before the announcer appeared, bearing the card, there was a ripple of appreciation. School day memories found expression in 'The Stars and Stripes Forever" and it was a thrilling burst of music, when the seven fifes, eight cornets and six slide trombones, stood in a straight row in front and played.

In spite of the cramped conditions for the marvelous feast of music, one could not help but be impressed by the finesse and beauty of it all. The finished product, Sousa's own compositions, played by Sousa's band and directed by the composer. It was keenest enjoyment to sit there and observe one of the world's leading march kings conduct his band with all the "pep" and assurance which brings about results.

Besides Mr. Sousa and his band, there was Miss Marjorie Moody, possessor of a sweet soprano voice, who sang "Shadow Song" (Mayerbeer), in an accomplished style. Her rendition of Victor Herbert's waltz hit, "A Kiss in the Dark," was highly appreciated.

Then there was Miss Rachel Senior, a violinist of no mean ability, who played "Faust Fantasia," which was also enjoyed.

# SOUSA CAPTIVATES TWO BIG AUDIENCES

## EVERY NUMBER OF TWO SPLENDID CONCERTS WINS LOUD APPLAUSE

When Julius Ceasar in the course of his military campaigns, which were carried on with the idea of conquering the world and bringing it under the rule of Imperial Rome, uttered the words, "I came, I saw, I conquered," he probably thought that he had said something, the like of which no other mortal might ever rightly repeat. But he didn't know John Philip Sousa.

If there is anyone, who does not recognize that name, it may be said the John Philip Sousa is none other than Sousa, the March King, who, with his famous band, appeared Wednesday in Bangor for a matinee and an evening concert at the Auditorium. Like Caesar Sousa may well become egotistical and what is more, Sousa can repeatedly do so, for he has "come and conquered" in the past and he did it again Wednesday, when two large audiences were present to bear witness to that fact.

As for the two concerts taken as a whole—they were of the typical Sousa style and were presented in the typical Sousa manner, from the more elegant and impressive picture works to those of lighter vein and the smashing vigor of the Sousa marches. Sousa is one of the most skilled of master workmen. He plies his craft with a deftness and surety as, with a touch here and there, he exhibits his product to the public gaze in controlling the work of a hundred individuals who as apprentices respond with alacrity and precision to the slightest movement of the baton, held by his skillful fingers, or the almost imperceptible nod of his head. It is a pleasure to listen to the work of his musicians and it is a joy to see the March King as he rules over the members of his court.

The Sousa programs of this year are of the same content, that for more than a quarter of a century has given a tinge of finish in its highest application. With the sounding of the first note it appeals to the audience like the beginning of a trip and as the different numbers progress one after the other the effect is similar to a visit to new places of interest until the coming of the closing chord brings a return home with the feeling that the tour was everything it should have been, with nothing essential missed and nothing unessential encountered.

The ensemble offerings of Sousa and his band may in a word be described as grand—a word that in this particular instance offers an opportunity for an almost infinite discussion of its almost innumerable phases beginning with the gentle breezelike utterings of the flutes and continuing down to the mighty blasts of the basses and the thundering of the tympani. Whether it be one of the more serious works of some eminent composer, a bit of folk music from the pen of some authority, a humorous selection with a smile in every note, or one of the Sousa marches with their harmony of fredom and their rythm of lasting patriotism, there is contained in every note the source of extended treatises, which if fully written would extend into every field of learning.

As for the soloists—Yes, John Dolan is still with Sousa and his solo work on the cornet was as always, all that could be asked for. Miss Marjorie Moody, soprano, again brought that refreshing touch into her solos as her voice, gentle but clear in enunciation, spread with a softness that came as a summertime zephyr to the ears of her hearers.

Finish and expression in their zenith were set forth in the flute solos of Meredith Willson, while the numbers on the harp played by Miss Winifred Bambrick brought out all the music in that instrument as the strings responded to her swift moving and skillful hands.

Miss Rachel Senior, violin wielded the bow with all the power of an artist as she expressed through the medium of the strings the thought and the feeling contained in her selections, and George Carey guided the hammers over his xylophone in classical and in popular numbers as well with a surety that was as apparent as the notes issuing from the strips of wood.

When it comes to encores, Sousa brings them on in quantity and plays them with quality, both the old and the new. In the afternoon members of the Bangor High school band occupied desks with the Sousa bandsmen for two of the responses, El Captain and High School Cadets, and it was both a pleasure and an honor for the young musicians to appear under the March King's direction as it was also a pleasure for the audience to hear them.

As one of the encores was begun the audience burst into applause with the opening notes, for the march was recognized as the Stars and Stripes Forever even before the young man, whose duty it was to display the names of those numbers, had an opportunity to appear on the stage carrying aloft a card bearing the title in large letters.

The adieus came all too soon for the audiences who had "come and been conquered."

The band and staff personnel of the M. Steinert & Sons Co., under whose auspices the New England tour of 30 concerts is being given, left in their special cars Thursday morning at 9.30 for Augusta where a matinee performance was given in the afternoon. This evening the band plays in Lewiston and from Maine the tour takes it to a series of concerts in the southern part of New England.

LEWISTON DAILY SUN, FRIDAY MORNING, SEPTEMBER 21

# Sousa Discusses Temperance Question With Sun Reporter

John Phillip Sousa, world renowned band master, aside from being an eminent authority on matters musical, has formed definite ideas on the question of "temperance" or "lack of temperance," as he terms it. The subject was called to mind by Mr. Sousa during an interview with a Sun representative in the corridor of City Building at the conclusion of the concert last evening, by the sight of a man apparently bearing what in the vernacular of the street would be termed "a load."

"I am firmly convinced that there is less 'temperance' under the 'temperance' law than there was before the 18th Amendment was enacted," Mr. Sousa said, and continued:

"I have seen men sit down in their clubs, with a bottle of beer or possibly a glass of whiskey and soda. That would be all they required. But that order of things has changed and now men carry about on their hips or in their inner pockets well supplied flasks, from which they drink more often and in larger quantities than under the old method of taking one's liquor."

# SOUSA AND HIS BAND

## Program of Many Novelties Greeted by Crowded House Last Night

### Old Favorites As Encores Applauded—Soloists Well Received

A crowded and enthusiastic house as always greeted America's greatest band master at City Hall last night and the verdict seemed to be "He grows better every time you hear him."

Many in the audience last night rerembered seeing Sousa conduct a quarter century ago or more at the Empire and called to memory appearance after appearance since tnen, yet now as then it is Sousa and his band.

To speak of the work done last night is unnecessary. The program is the only thing to be commented on and as usual Sousa showed himself a master of program making as already noted in The Sun. The program opened with a wonderful welding of Indian Melodies in Orem's Rhapsody "The Indian," but almost every number was notable. Sousa's own "portraits" was played for the first time here and received much applause.

The last number of the first part of the program Schelling's "The Victory Ball," was terrible. One felt Noyes should not have written the poem; Schelling should not have conceived the music; Sousa should not have played it. It isn't true not in its spirit. The men on Flanders field were not wrong but it was so real as Sousa made it with its haunting "Taps" at the end that it took all of "Solid men to the Front" to bring back the real world.

One of the most enjoyable numbers was Rachel Senior's violin solo, Sarasate's "Faust Fantasia" with "Traumerei" as an encore. She seems to possess both temperament and technique. Dolan, the cornetist, who has been here before showed himself great as he always is, following his "Cleopatra" with Godard's "Berceuse" from Jocelyn.

Marjorie Moody, the soprano, sang the "Shadow Song" from "Dinorah" pleasingly but her voice was perhaps a trifle light for the accompaniment. Her encores, "Love Sends a Little Gift of Roses" and "A Kiss in the Dark" were better suited to her voice. Mr. Carey played a Chopin "Nocturne and Waltz" an incongruous choice for a Xylophone solo and followed it with "Yes, We Have,etc" which really seemed more appropriate. There was much regret that the harpist had no solo.

As usual, Sousa's own march melodies were, most applausively received, "The Stars and Stripes," "El Capitan," "The Glory of the Yankee Fleet," "Semper Fidelis," Wholesome if blatant patriotism still appeals to a Yankee audience and Sousa knows how to reach it.

LEWISTON EVENING

# SOUSA RECALLS FIRST VISIT TO LEWISTON

## A Lewiston Journal Reporter Takes Luncheon with "The March King"

Lieut. Commander John Philip Sousa is one of the most genial and companionable of men. When he meets a newspaper reporter or a person who has been associated in any way with his concerts in the various towns he visits, the chances are he invites them off-hand to lunch or dine with him. It was so with the Lewiston Journal reporter who was in Portland Tuesday to attend the Sousa concert there.

Mr. Sousa arrived in Portland Tuesday forenoon with his band and he had a very busy day of it. As soon as he arrived the Portland Kiwanis club took him in tow and he was their guest at luncheon at the Elks Club. His coming to this city was like the returning of an old and beloved friend and his time between matinee and evening concert was filled with interviews and greetings. From City Hall to his hotel he was constantly halted by mothers with children who "just wanted to shake hands with Mr. Sousa," newspaper reporters, persons who wished to express their pleasure in the matinee program and those who had met Mr. Sousa in distant places. Among the latter was a vaudeville star who last spoke with Mr. Sousa in the north of Africa.

CONTINUED FROM 1ST COL

Besides the Journal music reporter Mr. Sousa had as guests at dinner his three charming young women soloists, Miss Bambrick, Miss Senior and Miss Moody. He was in the best of spirits and as he partook of his favorite tomato salad with plenty of oil, and filet mignon he kept the table lively with his characteristic wit, his humorous stories and merry badinage. Mr. Sousa is a famous story-teller (he has even published stories with marked success) and his material is inexhaustible. One of the young women expressed an admiration for "Baked Alaska" and Mr. Sousa promptly asked the waitress if it could be prepared there. It could. Later it arrived, a hot delicately browned mound of white fluff without and frozen sweet within, decorated ith cherries and blazing like a birthday cake.

Mr. Sousa recalled stopping at a hotel in Falmouth on his first trip to Maine, where the sea food was the best he ever tasted. He had codfish tongues there and that reminded him to order some for next morning's breakfast if they could be found.

One of the things which most surprises about Mr. Sousa is his wide versatility of interests. One of the speakers at the Kiwanis club that afternoon had talked on the Maine forests and their preservation. Mr. Sousa was deeply interested and had the facts and figures down fine. His nephew is an expert forester. "I think there must be something of the Druid in my make-up" said Mr. Sousa. "I have a worshipful attitude toward trees. They stand so invincible against centuries of storm an dstress. I much prefer them to flowers."

And here's a tip to Lewiston admirers. Instead of bouquets they might present Mr. Sousa with a small tree!

Interest in the little violinist who entertained at the Kiwanis luncheon moved Mr. Sousa to relate his own "first appearance" in public. It was at an insane asylum and he was aged eleven. This debut was an ignominious failure. "Even the idiots knew I had made a mess of it and laughed at me," said Mr. Sousa. He related the circumstances with evident amusement not forgetting to mention the lifelong lesson it taught him never to put play before work.

Sousa's Band is much like a big family. Some members have been with him sixteen years or more. The last "original member" of the Sousa Band retired at the close of last season. Mr. Sousa appears to remember every musician who has played with him. He has a sort of second sight in picking his soloists many of whom in later years become famed. "Maude Powell was with me two years," said Mr. Sousa. "I thought then, as many have thought since, that she was the best woman violinist ever heard in America. Maude had a will of her own, as well as myself, but, happily they never clashed. She was with me in 1905 and 1906. It was in that time we made our over-seas concert tour and in Europe she was one of my best drawing cards.

"I believe," declared this director and selector of musicians, "that of all the musicians in the world, 75 per cent. are mechanics. They have taken up music by accident or had it thrust upon them. Of the remaining 25 half are adaptable—that is, they find music easier than anything else. Ten per cent., perhaps, are talented, and there is only one genius in a thousand and this is a conservative estimate."

When not conducting concerts, Mr. Sousa is writing a novel and an opera. He is still working on the third act of the opera. The title of the novel, which he is not yet ready to make public, is suggestive of mystery but he says it is purely romance. "My best love story," said Mr. Sousa, "hasn't a word of love in it." He is the author of four novels, the last published being 'The Transit of Venus," which were very well received. "One disappointed critic," related Mr. Sousa, "seemed to resent my intrusion in the field of literature. Said I'd better stick to my music and leave novels to those who have to write for a living."

Mr. Sousa recalled his first appearance in Lewiston. This was in 1902 in the first season out with his band. The last two weeks he spent in Maine and visited Portland, Lewiston, Augusta, Rockland and Skowhegan. "I remember that town was included," said Mr. Sousa, "because I sent my wife a rhyme about the name." He further remembers that Maine gave him the best houses of that season and this, perhaps, is the reason he has always entertained a warm feeling for the Pine Tree State, and visits it each year when some of the larger places are omitted.

UNION, MANCHESTER, N. H., SATURDAY
SATURDAY, SEPTEMBER 22,

# SOUSA'S BAND IN FINISHED CONCERT

## Incomparable Musical Organization Greatly Pleases Well-Filled House

Lieut. Commander John Philip Sousa came before the public of Manchester last evening as a conductor of rare ability, a prolific and popular composer, and a discerning musician in his selection of men to make up his famous band.

The Strand was filled from the foremost seats in the orchestra to the last seats in the second gallery and the approval of the audience was registered constantly, even between the movements of some of the numbers, so eager were they to express their delight in the program. Even the man without music in his soul was moved by the stirring martial strains, or the swing of some famous composition.

### Unobtrusive Leadership.

The famous conductor unconsciously attracted as much attention to himself as was given to his musicians, by his unobtrusive leadership and his expressive hands which by almost imperceptible movements interpreted the music and directed the men. If the expression "good team work' is ever applicable to an assemblage of musical artists, it certainly is to Sousa's band for the response of every instrument was unerring.

Miss Marjorie Moody, soprano, assisted the band in a solo from Meyerbeer, "Shadow Song," which was admirably adapted to bring out the airiness, delicacy and bell-like quality of her voice. As an encore she sang "A Kiss in the Dark," by Herbert.

Sarasate's "Faust Fantasia" was played as a violin solo by Miss Rachel Senior, whose sympathetic rendition of the number drew forth rounds of applause. Miss Senior added two encores to her part in the evening's program.

Two other solos added variety to the band selections. These were a cornet solo, "Cleopatra" by Demare, played by John Dolan, followed by the Berceuse from "Jocelyn" by Godard, as an encore. George Carey also played a Chopin nocturne and waltz, which he followed with a spirited rendition of "Yes, We Have No Bananas" in response to the applause.

The program included a generous number of compositions by Souso himself. Several were set down in print, but the larger number were played as encores and their announcement brought out storms of applause, especially whe none happened to be a special favorite.

A shudderly thing was the fantasy, "The Victory Ball," the newest work by Schelling, which is based on the poem by Alfred Noyes, "The Victory Ball" and is dedicated "to the memory of an American soldier." One could almost feel the presence of the dead soldiers watching and discussing the fun at the ball. The interpretation of the fantasy was strikingly well done.

The rhapsody by Preston Ware Orem, "The Indian" was among the notably acceptable numbers.

The program included Sousa's "Portraits," with three movements: "Her Ladyship, the Countess," "Her Grace, the Duchess," "Her Majesty, the Queen." A caprice, "On With the Dance," which was "strung together by Sousa," introduced a medley of famous tunes. His new march "Nobles of the Mystic Shrine," found instant favor. The closing number of the evening was Grainger's folk tune, "Country Gardens."

### Stirring Encores.

The encores played included Sousa's "El Capitan," "The Glory of the Yankee Navy," "Solid Men to the Front," "Stars and Stripes Forever," and "Semper Fidelis," which is said to be Sousa's favorite of his own compositions.

"Bambalina" and "Nights in the Woods," by DeBozi, were also given as encores, followed by Jessell's popular "March of the Wooden Soldiers." One number by the band, which approached in number the 100 men which Sousa claims as his total musical aggregation, began with "Gallagher and Shean," and that which is on every one's lips, "Yes, We Have No Bananas," which was enthusiastically applauded.

WORCESTER DAILY TELEGRAM.
SATURDAY, SEPTEMBER 22.

## Sousa's Band

Sousa and his famous band of 100 pieces comes to Worcester today. He is to be given a luncheon by the Lions' club at Bancroft hotel this noon, at which members of the Kiwanis, Rotary and Exchange clubs will attend and he is to give two concerts in Mechanics hall, 3 and 8.15 o'clock. The band is on its 31st annual and 14th transcontinental tour and the New England section of it is under the direction of Albert M. Steinert. The famous bandmaster has been greeted by large audiences everywhere, more than 3000 being at his concert in City hall, Portland, Tuesday night. There has been a large sale for the concerts today and Mechanics hall will be crowded tonight.

Sousa has prepared attractive programs for his concerts, and in addition to the band numbers there are four soloists for each concert. This afternoon the soloist are John Dolan, cornetist; Marjorie Moody, soprano; Winifred Bambrick, harpist, and Meredith Wilson, flutist. Tonight the soloists are John Doland, cornetist; Marjorie Moody, soprano; George Carey, xylophonist, and Rachel Senior, violinist. The regular program includes nine numbers for each concert, but the encores are usually nearly twice that number. He plays many of his old marches, which are the most famous ever written, and among the numbers for his encores are "Yes, We Have No Bananas," "Mr. Gallagher and Mr. Shean," "The March of the Wooden Soldiers," Victor Herbert's "A Kiss in the Dark," Jocyln's bercuse, and plenty of others, not to omit the best of them all, "The Stars and Stripes Forever," with the Sousa swing and the trombones.

BULLETIN, PROVIDENCE.
MONDAY, SEPTEMBER 24,

# CONCERT SEASON OPENED BY SOUSA IN ALBEE THEATRE

Lovers of band music in general, and admirers of John Phillip Sousa in particular, turned out en masse last evening to hear the first important concert of the season at the E. F. Albee Theatre. It was a typical Sousa audience in size and in enthusiasm. Popular melodies and more pretentious numbers, played as only Sousa can play them, delighted the huge crowd and the genial bandmaster drew generously upon his supply of encore pieces. Soloists, up to the standard set by assisting artists of other seasons with the band, made a pleasing impression and lent variety to the programme.

In personnel Sousa's organization changes but little from year to year. This is one of the secrets of the band's fine ensemble. Last evening the players gave a very satisfying exhibition of technical exactness and tonal balance. They follow the beat of their leader's baton with almost uncanny precision. This gives a remarkably clean attack and perfect rythm and results in making quite bearable such masterpieces as "Yes, We Have No Bananas" and others which Mr. Sousa introduces in his arrangement of popular melodies.

An interesting number was presented in his portraits, "At the King's Court," Schelling's latest work, based upon Alfred Noyes's poem, "The Victory Ball," a feature number of the programme, is written in the modern style and furnishes many gruesome musical moments.

Two talented young women soloists were heard in the appearance of Miss Marjorie Moody, coloratura soprano, and Miss Rachel Senior, violinist. Miss Moody, who has sung with success in this city in previous seasons, has improved in the management of her fine voice. She sings with delightful ease and smoothness and with a style that bespeaks a fine musical appreciation of her numbers. She added encores after her aria.

Miss Senior likewise made a hit with her audience. The difficult Sarasate "Faust" Fantasie was well played. Her intonation is pure and her technique fluent and sure. Messrs. John Dolan, cornetist, and George Carey, xylophonist, were the other soloists who contributed to the programme. Both played extras.

A special encore by the band was added during the evening. This was D. W. Reeves's "Second Regiment" march. It was played with great spirit.

The programme follows:

Rhapsody, "The Indian," Orem; cornet solo, "Cleopatra," Demare, Mr. John Dolan; portraits, "At the King's Court," Sousa, (a) "Her Ladyship, the Countess, (b) "Her Grace, the Duchess," (c) "Her Majesty, the Queen;" soprano solo, "Shadow Song" ("Dinorah"), Meyerbeer, Miss Marjorie Moody; fantasy, "The Victory Ball," Schelling; caprice, "On with the Dance," strung together by Sousa, being a medley of famous tunes; (a) xylophone solo, "Nocturne and Waltz," Chopin, Mr. George Carey, (b) march, "Nobles of the Mystic Shrine" (new), Sousa; violin solo, "Faust Fantasia," Sarasate, Miss Rachel Senior; folk tune, "Country Gardens," Grainger.

A. F. P.

LAWRENCE TELEGRAM,
SATURDAY, SEPTEMBER 2

# SOUSA AND HIS BAND PLAY HERE

## Good Sized Audience Hears Him At the Colonial Theater

John Philip Sousa and his band, just as tuneful and inspiring as ever, played yesterday afternoon in the Colonial theater. There was a good sized audience for a Friday matinee, and it was easy to be seen that had it been possible to book this afternoon for a Saturday afternoon or for some evening, the house would have been sold out.

The audience was an enthusiastic one, and was generous in its applause, particularly of Sousa's own marches. The number that seemed to make the hit of the afternoon was "The Stars and Stripes Forever," one of Sousa's own compositions which is still popular after nearly a quarter of a century of life. Without question the martial music in this piece is most inspiring.

The soloists were well received and applauded.

Sousa was generous with his encores ,and he played medleys of many of the popular pieces of the day, as well much of the better music of today and other days. The march king is older, of course, than he was in the old days, but he is the same Sousa, nevertheless, and his band is just as good as it ever was—perhaps better. At any rate, the concert was greatly enjoyed yesterday, and the only thing to be regretted is that the program could not have been rendered at night so that more people, who would have liked to have been present, could be there.

EVENING TRIBUNE,
PROVIDENCE-

# SOUSA DELIGHTS LARGE AUDIENC

## Great Bandmaster Renders Fi Program, Including Reeves' Famous March.

Received with the usual enthusia which invariably characterizes a Sou presentation, the noted bandmaster a peared at the E. F. Albee Theatre h evening in a program which delighted large and enthusiastic audience wr filled every available seat in the big ;l house. Sousa was ably assisted by s eral exceptionally fine soloists, Miss M jorie Moody, soprano; Miss Rac Senior, violin; Mr. John Dolan, corn and Mr. George Carey, xiyophone.

As always, Sousa's selections includ many march numbers, played with stirring effect which seems typical of musicians directed by this skilled lea who was most generous in respond with numerous encores to the insist applause. Many of the popular so of the day ewre interpreted in an origi manner and were heartily received. cluded in this latter group was "Yes, Have No Bananas" and "Mr. Gallaghe and Mr. Shean," which took on a ne lease of life last evening under the skillfu manoeuvring of the Sousa artists. "Regiment March" by the late D. W Reeves, brought forth applause long an loud, while the arranged program con tained several choice masterpieces, no tably "The King's Court" and "The Vic tory Ball." Mr. Sousa's directing, smoot and seemingly without effort, was re sponded to by the players with an exact ness and precision which was a treat t witness.

The concert, one of the series to b presented under the auspices of M Steinert & Sons, included the followin program:

Rhapsody, "The Indian," Orem; corn solo, "Cleopatra," Demare, Mr. Joh Dolan; portraits, "At the King's Court," Sousa, (a) "Her Ladyship, the Countess, (b) "Her Grace, the Duchess," (c) "He Majesty, the Queen;" soprano solo "Shawod Song" ("Dinorah"), Meyerbeer Miss Marjorie Moody; fantassy, "The Vi tory Ball," Schelling, caprice, "On Wit the Dance," strung together by Sousa being a medley of famous tunes; (a) xlyo phone solo, "Nocturne and Waltz," Cho pin, Mr. George Carey, (b) march "Nobles of the Mystic Shrine" (ew) Sousa; violin solo, "Faust Fantasia," Sarasate, Miss Rachel Senior; folk tun "Country Gardens," Grainger.

NORWICH BULLETIN,

Y, SEPTEMBER 26

ROWD FILLED ARMORY FOR SOUSA BAND CONCERT

Sousa's music played as only usa's band can play it under the adership of Sousa himself drew an thusiastic crowd of from 1,200 to 00 to the armory Tuesday night, hile probably several hundred more joyed the concert from the outside. Right down the programme it was encore for every number and all e old Sousa favorites were heard in encorelist. Four worthy soloists, ss Marjorie Moody, soprano, Miss achel Senior, violin, John Dolin, rnet, and George Carey, xlyophone, eived the stamp of pronounced proval for their part in the pleas- of the evening.

After the concert the band left by o special trolley cars for New Lon- n so as to go to New Haven in e for a matinee there today (Wed- sday).

RWICH EVENING RECORD

OUSA'S BAND GIVES AN ENJOYABLE PROGRAM

The state armory on McKinley ave- ue was filled with an enthusiastic udience to greet Sousa's band Tues- ay evening. A popular program was iven, such as only Sousa knows how o give, and the band was very gen- rous with its encores, sometimes wo or three being given after the endition of a particularly enoyable umber. The band played with its sual spirit and swing under the in- piring baton of its great leader. The ld Sousa favorites were not forgotten o the great delight of all, there were everal new marches and for encores e band did not scorn to give such odern musical effusions as "Yes, We ave No Bananas" and others. Four oloists made the program a diversi- ed one. They were Miss Marjorie oody, soprano, Miss Rachel Senior, iolin, John Dolin, cornet and George arey, xylophone, and their efforts ere received with hearty approval. he paid attendance were not the ly ones to enjoy the concert. Sev- al hundred outside of the armory rank in their fill of the delightful usic without charge. After the con- ert the band left by two special olley cars for New London so as o go to New Haven in time for a atinee there today.

EVENING DAY, NEW LONDON, CONN.,

WEDNESDAY, SEPT. 26, 1923

SOUSA AND HIS BAND

March King Gave Delightful Concert at Capitol Theatre.

John Philip Sousa and his fa- nous band have played to many arger audiences, but the march king and his wonderful musical organization could hardly have sked for more enthusiastic appre- iation than was accorded to their efforts at the Capitol theatre yes- erday afternoon. New Londoners have heard many great bands, but none have given more satisfaction han Sousa's. The program was a delight and no less notable than he numbers that were on the printed list were the encores and he added features that were so iberally supplied. A feature that should not be overlooked was the part taken by the combined Bulk- ley and W. M. I. orchestras that were located in the pit and assist- d in rendering The Boy Scouts of America and the High School Cadets marches, under the leader- hip of the master musician. The arrangement gave the young people chance to play alone and they ac- quitted themselves with great redit. The experience was one ever to be forgotten by the stu- dents, who no doubt will recall it to their children's children.

John Philip Sousa has been be- fore the public so long that his personality hardly requires much description. He does not obtrude himself by fancy motions, but in a dignified way he gets the best there s out of his players and develops the beauties of his own and other artists' compositions without vio- ent waving of his baton or rump- ling his hair.

The program was selected with fine judgment. There was no lack of the technical features that de- light the ear of trained musicians and there were also the popular numbers that everybody appreci- ates.

The musicians filled the huge stage and the equipment of brass, wood, reeds and accessories was ample to interpret the most com- plicated compositions. It not only produced tremendous crashes of harmony when required but inject- ed a deep feeling into the subdued passages that showed the master hand of the director.

Some of the most popular Sousa marches were played. El Capitan, The Stars and Stripes Forever, and the Nobles of the Mystic Shrine were interpreted with the rhythm and dash for which they are noted and besides The Glory of the Yan- kee Navy, Solid Men to the Front, and the March of the Wooden Sol- diers furnished enjoyment.

The Victory Ball was one of the most elaborate of the numbers. Its close harmony transition of keys the changes in the volume of sound and the striking instrumental com- binations called for the most care- ul rendition and it was accom- plished quite as artistically as the most captious critic could desire.

CONTINUED NEXT COLUMN

# Caruso as a Bronze Billikin

ONE of the few mementos in Philadelphia of Caruso is a bronze bust of the noted tenor made by himself and presented to James Francis Cooke, editor of the Etude, president of the Philadelphia Music Teachers' Association, and a well-known musician and author.

In recounting his acquaintance with Caruso, Mr. Cooke exhibits with pride the bronze bust, which was a Christmas present from Caruso several years ago.

"Caruso's skill with his pencil is well known," said Mr. Cooke, "but his real love was for sculpture. He told me that as a boy he would rummage around in the excavations of Pompeii and Herculaneum and every now and then come across some century-old piece of bronze that would delight his soul. If I am not mistaken, he told me that he was employed as a laborer there when he was a boy. In his residence in New York he said to me: 'When the time comes that I shall leave the stage, I have one great ambition and that is to develop myself as a sculptor.'

"Once he sent me as a Christmas gift a bronze bust he had made which was a caricature of himself in the role of Canio in Pagliacci.

"He had modeled it himself and his signature is moulded in the side. With rare humor he made it in the form of a Billikin. 'It will bring you luck for the rest of your life,' he wrote upon a card. Many sculptors and artists have commented upon its intrinsic value.

"The only voice I have ever heard which resembled Caruso's in many particulars was possessed by a young tenor who was enormously fat. I think he weighed 300 pounds, and was reported to be so lazy and indifferent to success that nothing had been heard of him outside of the small town in which he lived. I heard this man in company with the last Evan Williams, himself the greatest oratorio tenor of our times in America.

Williams agreed with me that it was the only voice he had heard which was like that of the famous singer. This man was an American. His size made stage appearances almost grotesque, but the report was that when he attempted to train down he lost his health and he preferred to be fat and healthy rather than thin and famous.

"The great tenor had a big heart and was always ready and generous. Indeed, if he had not received an income of such enormous proportions he might have died a poor man. I was very much amazed to read in the newspapers after his death accounts of his earnings which were totally out of keeping with reports I have received from well authenticated sources. The general impression was that he received $3000 for his performances. This was true of opera in some instances, but I have heard from the lips of one of his managers who accompanied him on concert tours that his receipts for one tour averaged $20,000 a concert, or $220,000 for the 11 performances.

"These performances were given through the west and the south in huge convention halls, armories and mammoth circus tents. I know that in one case, a head of the musical department of a great western university paid Caruso a check of $13,000 for one concert. This is not extraordinary when it is remembered that the Sousa Band, playing to about one-half the admission rates Caruso received, has played to business as high as $8000 at one performance in the New York Hippodrome. Therefore, the statement that Caruso's receipts were $3000 a night is ridiculous, except in the case of some of his operatic performances."

EVE. PAY NEW LON. CONTINUED

In The Stars and Stripes Forever six piccolo players were placed at the front of the stage where they were supported by cornets and trombones, making a wonderfully effective combination.

Mr. Gallagher and Mr. Shean was one of the most attractive pieces, introducing novel instrumental effects that were highly original.

With the band are four very competent soloists. John Dolan played Cleopatra as a cornet solo, and for an encore, Bereceuse from Jocelyn. Miss Marjorie Moody sang the Shadow Song by Meyerbeer and, in response to the applause, rendered A Kiss in the Dark. Both of her numbers were in excellent voice and her enunciation as well as great range were extremely pleasing. George Carey's zylophone selections were accorded a great reception. He played four times and including Yes, We Have No Bananas, which was particularly appreciated. Miss Rachel Senior's violin numbers were executed with skill and technique of a high order.

Sousa takes particular pains to give his soloists a chance to exhibit their art to the best advantage, never drowning them with the accompaniment.

The concert was a notable musical event and considering the fact that it was held at an hour when many who would have been glad to hear it could not get away, the audience was large for a city the size of New London, although the spacious theatre could have accommodated a good many more.

New Haven Evening Register.

THURSDAY SEPT. 27, 1923

## SOUSA AND HIS BAND PLEASE IN TWO CONCERTS

John Philip Sousa and his band, under the direction of Albert and Rudolph Steinert, gave two of their diversified concerts at Woolsey Hall yesterday, the audiences being large and euthusiastically appreciative.

The programs comprised several novelties and works of a high classical order. Sousa's recent work, "At the King's Court," designated as portraits, under the sub-titles, "Her Ladyship," "Her Grace" and "Her Majesty," showed the famous band master's creative genius. The second movement contains a fascinating waltz which was exquisitely colored, the harp commanding an important part.

Ernest Schelling, the pianist, has lately completed a fantasy, "The Victory all," the poem from tBhe pen of Alfred Noyes. This is a most effective work, grim, wierd and almost grewsome in its instrumentation. It abounds in clossal climaxes and strange tonl effects. After prolonged applause, Sousa's "Solid Men to the Front," vivified by real pistol shots, was given as an encore.

Other than the several classics, the program resolved itself into a musical entertainment. Many of the march kings familiar marches were played including "The Stars and Stripes Forever," where the brass brass players in a body file to the front of the stage.

The soloists were of a very high order. John Dolan, the cornetist has but few rivals. Miss Marjorie Moody was surprisingly efficient in her rendition of the "Shadow Song" (Dinorah); and the audience became greatly enthused by the cylophone solos of George Carey, whose numbers included the Chopin "Nocturne" and "Waltz" and even "Yes! We Have No ananas."

Art reached a high standard in the violin playing of Miss Rachel Senior, in the "Faust Fantasia." In this the harpist shared the honors.

Throughout the evening the audience was in a jovous mood, seemingly reluctant to leave the hall, even as the closing of the program reached the hour of 11.

E. A. LEOPOLD

THE DAILY MISSOULIAN, MONDAY MORNING, JULY 23, 1923.

JOHN PHILIP SOUSA.

John Philip Sousa and his band are about to start their thirty-first tour. Philip has played "The Stars and Stripes Forever" in every civilized country in the world —and in Mexico. He had been in Missoula many times, and, what is more important, is coming here during the present tour. He will not land here for about six months, but we are already happy in anticipation.

For, as we have told you so frequently, a brass band is Farthest North in Music to us.

And Sousa's band is the Pole.

UNDOUBTEDLY THEY'VE GONE SWIMMING.

# Sousa Addresses Kiwanis; Is Made Honorary Member

## Famous Leader and His Band Here For Concert at Bardavon Tonight

John Philip Sousa, leader of the famous Sousa's Band, was honored at the meeting of the Poughkeepsie Kiwanis Club in the Nelson House here this afternoon, when he was unanimously elected an honorary member of the club. He was the honor guest of the occasion and for a half-hour entertained with stories of his tour in Europe, specially in Russia. When the meeting was over, the cameraman of the Keystone Industrial Film Company snapped him and Grover Schatz, president of the Poughkeepsie Kiwanis, as they stepped out from the hotel.

Tonight the Poughkeepsie Kiwanis Club will attend the Bardavon Theatre in a body to listen to the concert by this famous band.

Walter O. Lloyd, newly elected state governor of Kiwanis was heartily cheered on his election in Binghamton, and in return he told some of the things which were done at the upstate convention. He highly praised the work done by Louis Mitchell of Buffalo, the former governor and asked that a vote of appreciation be given him when he retires from the Kiwanis governorship in January.

The entertainers today were Miss Clara Hey, mezzo-soprano; Harry Stowell, violinist, and Miss Eunice Fischer, pianist and Sydney Stockwin, cellist, the latter three comprise the Bardavon trio.

Bandmaster Sousa entered the Kiwanian quarters at 1:10; as Ben Schlesinger finished remarks on the coming Kiwanian convention, Mr. Sousa entered and the members of the local club arose, applauding heavily as the famous bandmaster marched in.

Sousa was attired in regulation band uniform of black, streaks of grey shot through his hair and his mustache was of a light grey. He took the chair beside the speakers 'table, and did not take long in getting acquainted.

When first seated he asked Mr. Schatz about the theatre at which his band is to play tonight. Sousa's pronunciation was new to Mr. Schatz. He recalled the pronunciation saying with it"The Bard of Avon, Shakespeare's Theatre."


AS DANCED AT LOOMIS' DANCING ACADEMY.

AND ALL FASHIONABLE RESORTS IN U.S. AND EUROPE.

HARTFORD DAILY COURANT: THURSDAY, SEPTEMBER 27,

## SOUSA'S BAND.

Lieutenant Commander John Philip Sousa and his noted band are in Hartford today for their annual visit, which has become a yearly fixture on Hartford's calendar of musical events. Sousa's Band will be heard at Foot Guard hall this afternoon and again this evening. The afternoon concert will start at 3 o'clock and the evening program at 8:15 o'clock. Sousa's Band is having a triumphant tour this season, playing to big audiences everywhere. Mr. Sousa has assembled the largest band he has ever taken on tour and declares it is the finest organization of his long career. Mr. Sousa has an exceptionally fine group of soloists with his band this season. Among them are John Dolan, regarded by Mr. Sousa as the best cornetist he has ever heard; Miss Marjorie Moody, soprano and Miss Rachel Senior, a violinist of rare talent. These solo numbers give relief to the band programs and add greatly to the enjoyment of the concerts, as each of the group of soloists is a real artist.

Ticket are on sale at Sedgwick & Casey's, Inc., Asylum and Trumbull streets.

THE HARTFORD DAILY TIMES, FRIDAY, SEPTEMBER 28, 1923.

# SOUSA BAND OPENS MUSIC SEASON HERE

### Famous Composer Pleases Large Audience at Concert.

Lieutenant Commander John Philip Sousa, affectionately known as "The March King," paid his annual visit to Hartford yesterday. Two concerts were given at Foot Guard hall, one in the afternoon and the other in the evening. Of late the arrival of Sousa's band has come to be considered the official opening of the music season in this city, and no more fitting inaugural could be found than the concerts given by Sousa and his players.

The program presented at the evening was an interesting one, as Sousa's programs always are. From Chopin and Sarasate to "Yes, We Have No Bananas" and "Carolina in the Morning," the bandmaster selected numbers which were well calculated to suit every taste.

While the greater part of the program was familiar, several new compositions were heard that seemed to please. The first number was Preston Ware Orem's Rhapsody, "The Indian," which was followed by Sousa's own portraits, "At the King's Court." This is in three parts, "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen." Next in order was the unusual fantasy, "The Victory Ball," the latest work of Ernest Schelling. After the intermission the first number was a caprice, "On With the Dance," which was a medley of famous tunes, arranged by Sousa. One of the most interesting bits was Sousa's new march, "Nobles of the Mystic Shrine." Finally came the familiar "County Gardens" folk tune, by Percy Grainger.

Encores there were in abundance, and it is safe to say that these constituted the most popular part of the program. Beginning with the well remembered "El Capitan," and "The Gallant Seventh," then came "Solid Men to the Front." The famous director was given an ovation at the conclusion of his spirited rendition of "Semper Fidelis," but the high mark of the evening was undoubtedly reached with "Stars and Stripes Forever," probably the best loved of the many popular marches of the composer. For the climax of this march an unusual effect was obtained when first five piccolo players stepped to the front of the stage, next followed by five trombones and five cornets.

The soloists were John Dolan, first cornet player of the band, who gave an effective rendition of Demara's "Cleopatra," Miss Marjorie Moody, who gave the "Shadow Song," from Meyerbeer's 'Dinorah," and Victor Herbert's "A Kiss in the Dark" as an encore; George Carey, xylophone artist, who played a Chopin nocturne and a Chopin waltz, with "No Bananas" and the Dvorak "Humoresque" as encores, and Miss Rachael Senior, violinist, who played Sarasate's "Faust Fantasia."

Much of the interest of the evening, of course, centered on the person of the famous conductor. Advancing years have dealt kindly with him, and there are no evidences of any letup of the spontaneous and always energetic manner which has always been in evidence in his conducting. His band is a remarkably well organized and well equipped organization. As bands go, it has no superiors, and any evening spent in company with Sousa and his musicians is bound to be a source of inspiration and great pleasure not only to the academic musician, but to those who follow music for pleasure only.

The audience was large and exce ingly friendly. Mr. Sousa was resp sive to the demands made upon h and the program, by reason of the nu erous encores, was not brought to conclusion until after 10:30. Mr. Ca made one of the hits of the evening w his xylophone solos, and he handled unusual musical equipment with gr skill. Mr. Dolan is a cornetist of usual ability, and his execution much admired. His best work was d in his encore, the exceedingly famil "Berceuse" from "Jocelyn" by Goda

The most unusual number of the e ning was Mr. Schelling's fantasy, wh was inspired by a poem by Alf Noyes, "The Victory Ball." This co position has been dedicated to "memory of an American Soldi While there may be some question to the musical value of this work, th is no question as its dramatic pos bilities, all of which were well brou out. The harmonies are unusual, pr ably too unusual, but well arran with the spirit of the poem.

The final Grainger number was a well done throughout, and the "Nol of the Mystic Shrine" is one of the b marches written by Sousa in ma years.

THE HARTFORD DAILY TIMES,

### AT FOOT GUARD HALL TO-DAY

JOHN PHILIP SOUSA.

Noted Conductor and His Band at Foot Guard Hall This Afternoon and Evening.

# SOUSA'S BAND AT FOOT GUARD HALL

### Noted Conductor Here To-day for Two Concerts.

Lieutenant-Commander John Philip Sousa and his famous band are in Hartford to-day for the annual visit of the Sousa organization, which is a fixture on Hartford's list of musical occasions.

The Sousa Band is giving a concert this afternoon and another this evening at Foot Guard Hall in High street. The matinee program is entirely different from that arranged for this evening. The matinee is set for 3 o'clock and the night concert for 8:15. Cars leave for all points after the evening concert.

Lieutenant-Commander Sousa is having the greatest season of his career. The band has been out about seven weeks on its current tour and day after day has played to capacity audiences in the principal cities of the East. Everywhere it has been acclaimed as the greatest ensemble of musicians in Mr. Sousa's long career.

In addition to the big band of picked musicians, Mr. Sousa has on tour a talented group of soloists. Among them are John Dolan, cornet soloist and concert master; Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; and Miss Rachel Senior, violinist. These solo numbers are sprinkled through the program with great effectiveness.

Another soloist, who scored a pronounced hit in Hartford last season and who is with the band this year, is George J. Carey, xylophonist. Mr. Carey was given encore after encore at Foot Guard Hall last fall.

The program for this evening's concert:

Rhapsody, "The Indian," Orem.

Cornet solo, "Cleopatra," Demare, Mr. John Dolan.

Portraits, "At the King's Court," Sousa, (a) "Her Ladyship, the Countess," (b) Her Grace, the Duchess," (c) "Her Majesty, the Queen."

Soprano solo, "Shadow Song" (Dinorah) Meyerbeer, Miss Marjorie Moody.

Fantasy, "The Victory Ball." Schelling.

INTERVAL

Caprice, "On With the Dance," Strung together by Sousa, being a medley of famous tunes.

Xylophone solo, "Nocturne and Waltz," Chopin, Mr. George Carey.

March, "Nobles of the Mystic Shrine" (new) Sousa.

Volin solo, "Faust Fantasia," Sarasate, Miss Rachel Senior.

Folk tune, "Country Gardens," Grainger.

THE BROCKTON TIMES, TUESDAY, SEPTEMBER 25, 1923

# SOUSA THRILLS LARGE APPRECIATIVE AUDIENCE

### High School Band Also Comes In for Share of Praise and Commendation.

Sousa's band, under the personal direction of Lieut. Commander John Philip Sousa, and assisted by the High School band, presented a typical Sousa program before a large audience in the High school auditorium for the benefit of the High school music fund.

The High school orchestra joined with Sousa's band in the playing of his "High School Cadets" and "King Cotton" marches. The band was assisted by Miss Marjorie Moody, soprano; Miss Rachel Senior, violin; John Dolan, cornet, and George Carey, xylophone, as soloists.

A burst of applause greeted Sousa as he stepped upon the stage at 8.15, and after a brief acknowledgment the program started.

The first number, Preston Ware Orem's rhapsody, "The Indian," was woven from the plaintive melodies of the American Aborigines, as recorded by Thurlow Lieurance during his researches in early American music. The effect, with the full band, was weird to an extreme, the selection including many passages for the wood wind instruments. The encore for this was Sousa's "El Capitan" march.

John Dolan's cornet solo, "Cleopatra," brought out the artist's ability to good advantage, with many passages requiring nice triple tonguing. Mr. Dolan responded to the encore with "The Berecuse" from Joselyn, a number which is a favorite of music lovers, which brought thunderous applause.

A Sousa composition, "At the King's Court," arranged in three parts, "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen," showed Sousa in a different aspect than most people think of him.

In this composition the "March King" has shown that he is capable of producing music of a different, more subtle class. The countess was portrayed in minuet time, the duchess in waltz time, and the queen, whose advent was announced by a flourish of trumpets, was ushered in by more pompous music. Each pause in the selection was the signal for applause. Another Sousa number, "The Gallant Seventh" march, was the encore.

Miss Marjorie Moody's offering was the "Shadow Song" from Dinorah, followed by "A Kiss in the Dark" as the encore. Miss Moody possesses a pleasing voice, which captivated the audience. Both songs were well rendered, and received great applause.

Schelling's "The Victory Ball," a fantasy, dedicated "to the memory of an American soldier" and based on Alfred Noyes' poem of the same name, was a weird, fantastic composition of immense depth, featuring instrumental work intermixed with strains of dance music, and dying away with rolls of the drum, a trumpet sounding taps in the distance, and three low, soft cords from the band.

Sousa's "Solid Men to the Front" followed as an encore, and the terseness and strain of the preceding selection was released by a series of revolver shots, taking the place of bass drum beats, startling the audience, and relieving the situation.

After a brief intermission another Sousa number, "On With the Dance," a medley of famous tunes, gave the band opportunity to show its versatility, containing as it did passages for almost every class of band instrument. The first encore for this number was "Mr. Gallagher and Mr. Shean," which had some new wrinkles in it for the listeners in the shape of different tunes, after which the now famous "Absolutely, Mr. Gallagher? Positively, Mr. Shean," would sound from now one and then another instrument. "The Parade of the Wooden Soldiers" followed and was applauded to the echo.

George Carey's xylophone solo, "Nocturn and Waltz," by Chopin, was encored by several popular selections, and the "Melody in F," a piece of entirely different type. Mr. Carey received much applause and his selections were especially fortunate in that they showed the range in class of music that a thorough artist can play upon the xylophone.

Sousa's "Nobles of the Mystic Shrine," a new march, was encored with the old favorite, "Stars and Stripes Forever," both being typical Sousa marches. In the next two numbers, encores, the High School orchestra, especially drilled for the occasion, joined Sousa's band in the "High School Cadets" and "King Cotton" marches.

A violin solo, "Faust Fantasia," played by Miss Rachel Senior," was encored with "Traumerai." Both numbers were played with brilliance and met with the approval of the audience.

The concert closed with a folk tune, "Country Gardens." It is impossible to speak of a Sousa program without saying a few words about the masterly manner with which the "March King" conducts. The entire band was under his baton at all times, and he secures the maximum of effect with the minimum of effort.

Among the spectators much praise was heard for the High School band, whose members covered themselves with glory in the manner in which they joined with the older and more experienced musicians under the leadership of the master.

Among the members of the High School orchestra who acted as ushers were Misses Janet Snow, Mary Smith, Esther Wells, Phyllis Heath, Irene Packard, Ida Bloom, Charlotte Tonis, Kathleen Kelleher, Alice Morrell and Davis Daw and Joseph Jacobson, Kenneth Dean, Joseph Manske, Albert and Alexander Levine, Elliot Baker, Louis Spekin and Harlen Carroll.

NEW BEDFORD SUNDA STANDARD, SEPTEMBER

# MARCH KING IS HERE TODAY

Fleeting as will be the visit of John Philip Sousa and his band to New Bedford for their concert at the Olympia Theater at 2:30 this afternoon, it is only indicative of the intense activity of his 31st annual tour on which he has just embarked that makes of the itineary a super-tour in the fullest sense of the word.

For the reason that the great bandmaster-composer felt he would like a long rest—meaning with him an opportunity to work just as hard along other lines—Manager Harry Askin last year booked a comparatively brief tour for the season. Though it was a poor year theatrically, managers and musical societies everywhere complained when they learned they could not have Sousa and his band. Because it was the part of common sense to give them what they wanted, the schedule this year was arranged along such unusual lines as to give the nearly hundred players and soloists contracts for a full year.

Only three weeks of this time could be allotted New England. New Bedford was fortunate in being selected again for one of these concerts. In many cases, throughout the United States, the booking is so close that the jumps will be made by motor-lorries so that the hundred-odd men of the band will not be compelled to lose rest when certain trains are without sleepers, or where they run at awkward hours. The quick jump that is necessitated from New Bedford to Providence, where the band will play in the evening, is part of this program. But it has been arranged under almost ideal conditions, as the Department of Public Utilities has authorized the New Haven to run a special train from here to Providence for the exclusive use of the Sousa band members.

### A Shrine Composition.

Included in the numbers on this season's program that have been enthusiastically received in Boston and Portland in the opening week of the tour is Sousa's latest composition, "The Nobles of the Mystic Shrine." The Shrine band which played its own march for the first time in Washington last spring consisted of 6,000 men from all parts of America. The composition was inspired by the appeal of the late Presidednt Harding at the Shriners' convention for a larger fraternal fellowship, and as such Sousa's latest musical triumph is a tribute to the late President.

While the swing of the music of Sousa's band is most diverting, there is in the personality of the famous March King himself that which will always attract large numbers. The ease with which the master apparently procures his effects, an ease from which the vigor of true directorship never departed, is a characteristic of the bandmaster most often commented upon.

Miss Rachael Senior will be heard by a New Bedford audience this afternoon for the first time with her violin solos. Miss Marjorie Moody will make a return engagement as a vocalist. Besides there is this year a varied number of classic and novelty soloists, not necessarily listed on today's program, but ready for encores to the fullest number the audience calls for.

PITTSFIELD



THE SPRINGFIELD UNION:

SATURDAY EVENING, SEPTEMBER 29.

# Critical Audience Hears Sousa's Band

## Many Berkshire Festival Guests Attend; Program Well Received.

PITTSFIELD, Sept. 28—Sousa and his band of talented musicians today gave a concert in the State Armory that was well attended despite the threatening weather. A varied program consisting of orchestral and band music, with solos by Miss Marjorie Moody, soprano; George Carey, xylophone; John Dolan, cornet, and Miss Rachel Senior, violin, was well received.

The band has never been confronted by a more critical audience than that which nearly filled the Armory tonight. Many of the guests attending Mrs. Elizabeth S. Coolidge's music festival on South Mountain were included in the audience, and several of these were personal guests of Mr. Sousa. Despite the nature of the audience it was highly appreciative, no less than nine encores being played in response to the repeated applause. Among them were some of the leader's own well known compositions, including "El Capitan," the "Gallant Seventh," "The Stars and Stripes Forever," "Semper Fidelis," and "Berceuse," from Jocelyn.

It would be difficult to select the best received number on the program as the tastes of virtually every class of audience were satisfied before the nine numbers were completed. Worthy of special mention was the opening piece, "Rhapsody," by Orem. This was a composition of Indian themes recorded by Thurlow Lieurance; it was typically Indian and was well done. Another number which drew well in applause was a fantasy, "The Victory Ball," by Schelling. The fantasy is based on Alfred Noyes' poem of the same name. It tells of impressions of shadows of dead men standing by the wall watching the fun of the victory ball. The weird theme of the composition was well carried by the leader's various instruments.

WATERBURY REPUBLICAN, MONDAY MORNING, OCTOBER 1, 1923.

# SOUSA'S BAND AGAIN PLEASES

## March King Visits City With Fine Group of Musicians

### NEW MARCH PLAYED

### Soloists Welcomed by Local Music Lovers—Kunkel Given Ovation

Sousa's band, directed by the March King himself, entertained last night in the new armory on Field street an audience that, though small in numbers, gave the musicians a hearty welcome to Waterbury and enthusiastically applauded every number. Sousa brought to the armory one of the largest and one of the best bands he has directed in several seasons. To those who have heard the band in former years it brought back the days of Herbert Clark, Arthur Pryor, Mantia and other sterling artists.

The program opened with a rhapsody "The Indian," by Orem, a number that depicts the Aboriginies of America in music. The Indian themes introduced in the rhapsody were recorded by Thurlow Lieurance and welded into rhapsodic form by Preston Ware Orem. It was a delightful bit of unusual harmony.

John Dolan, cornet soloist with Sousa again this season, pleased with his solo selection "Cleopatra" by Demare. Mr. Dolan proved last night that he was still the master of the cornet and the fine impression made previously was sustained. He chose for an encore the Berceause from Joclyn.

No Sousa concert would be complete without a Sousa number or two outside the popular march numbers, and Mr. Sousa gave his audience a musical treat in Portraits, "At the King's Court." This number was exceptionally fascinating the climax with its majestic theme almost lifting the audience to its feet. Emil Kunkel, of Waterbury, the piccolo soloist, though omitted from the program by mistake, was heard and delighted his audience. His work won for him renewed favor.

Miss Marjorie Moody, soprano soloist with Sousa this season, was heard to advantage. She sang "Shadow Song" by Myerbeer as her first selection and delighted all with her encore "A Kiss in the Dark."

The first half of the program ended with a fantasy "The Victory Ball" which brought out the full power of the band. The fantasy is based on Alfred Noyes' poem "The Victory Ball" and the score bears the inscription: "To the memory of an American Soldier."

In the second half Sousa numbers were again heard and Mr. Carey, the wizard of the xylophone, was introduced and rendered "Nocturne and Waltz" by Chopin. He was generous with encores and played spirited numbers which pleased the audience and demonstrated his well known skill and technique. "The Nobles of the Mystic Shrine" was introduced, following the xylophone solo. Heard for the first time here, it took its place at once among the great marches of the great March King and was played as only Sousa's band can play Sousa marches.

The violin soloist this season is Miss Rachel Senior, new to Waterbury, but an artist of note whose work has long been recognized as of great merit. She never fails to please her audiences.

THE NEW HAVEN JOURNAL-COURIER, THURSDAY, SEPTEMBER 27, 1923.

# SOUSA AND HIS BAND CAPTIVATE LOCAL AUDIENCE

## Variating Program Furnishes Entertainment For Every Temperament.

The March King reigned supreme last night over the hundreds who had come to Woolsey hall to hear this extraordinary musician and composer conduct his three-score master musicians in a program which ranged from the classic to the well known "popular" airs. Lieut. Commander John Philip Sousa chose his program with great care. There were compositions for everyone, the blatant orchestral numbers for those who consider a number perfect if they can get in its mood and perhaps tap the foot in time to the swing of the piece, an dfor those who deem the classics and no others, as music itself, there were several well chosen numbers to select from. Orem's rhapsody, "The Indian," was a fitting overture to a program interspersed with the marches best beloved by every American. The rhapsody contains numerous Indian themes, ranging from the songs of peace to the war songs and they have all been welded into rhapsodic form by Preston Orem. Needless to say it was played with the verve and snap that sets apart Sousa's band from all others. El Capitan, one of Sousa's older marches and "Bambalina" from Wildflower, now playing in New York, were given as encores.

From the two "picture" or story compositions, one found it difficult to chose. They were both of radically different type and both were received with vociferous applause. Sousa's suite, "At the King's Court," was a series of three protraits, first, Her Ladyship, the Countess, who tripped into the picture and we suspect indulged in gossip, leaving in haughty grace; then Her Grace, the Duchess, a frail, delicate person given to playing the harp, yet presiding over the waltz with sweet dignity and last of all Her Majesty, the Queen, announced with a blare of trumpets and gradually swinging into a majestic march. The thing as a whole is a beautiful work and was played as such. Alfred Noyes' much commented upon poem, "The Victory Ball," was the theme upon which Schelling based his fantasy "The Victory Ball." It opened with a curious blending of the wind instruments which made one think of wind in graveyards, gradually opening out to a dance rhythm. The poem deals with a ball, held in honor of the dead, who, in ghostly array, attend the affair, commenting upon its utter unworthiness of the name. As the dead soldiers talk there is a stirring march played, then later the muffled drums and taps blended in with the dance music until the piece ends in an odd hush. For an encore "Solid Men To the Front" was played.

Sousa nas earned a most envied position as a blender of songs. In his Caprice, "On with the Dance", he makes a potpourri of numerous famous tunes including hits from recent musical comedies. The playing of Mr. Gallagher and Mr. Shean, in which Drink to Me Only With Thine Eyes was mournfully inserted, was greeted with much enthusiasm as was that masterpiece "Yes! We Have No Bananas" and "The March of the Wooden Soldiers." Then a new march, "Nobles of the Mystic Shrine" by Sousa, created quite a stir. It contains a splendid Oriental theme which is played to perfection by the famous leader's men. Percy Grainger's "Country Gardens" being built around an old folk tune, concluded the program and although people were loath t oleave their seats, the great leader did not come back for a last encore as he had given generously during the evening.

As usual the soloists were artists. Miss Marjorie Moody, a sweet singer, rendered Meyerbeer's Shadow Song from Dinorah in a most acceptable form, her lilting tones being heartily received by her audience. As an encore, she pleased with "A Kiss in the Dark" and "Love Sends a Little Gift of Roses" both songs being rather new but of great popularity. John Dolan, in his cornet solo of "Cleopatra" by Demare, gave a masterful interpretation and for contract the Berceuse from Jocelyn was beautifully played. Xylophone solos are always favorites, the clear bell-like tones being liked by all. George Carey the soloist rendered Chopin's "Nocturne and Waltz" in a most artistic manner displaying rare technique and in his rendition of decidedly lighter numbers, including popular songs, he showed marked versatility. The violin soloist, Miss Rachel Senior, played the intricate, "Faust Fantasia" by Sarasate, in masterful fashion, giving for her encores Traumerie and Maiden's Song.

With the closing of Grainger's "Country Gardens" the splendid program was brought to a close and people reluctantly left the hall, knowing that the March King will not visit the city for perhaps another year, yet contented that they had heard his marches, old and new, which arelike no others.

—F. C. R.

BERKSHIRE EVENING EAGLE

# SOUSA HIMSELF IN FINE CONCERT AT ARMORY

## Many of the Old Favorites and Some of the New, Including the "Banana" Song

Sousa and his band were at the armory last night. There was a time, a few years ago, when the mere announcement that the March King was coming would have placed at a premium standing room even on the common. But times have changed. Only a fair sized audience heard him on his present New England tour and Pittsfield may not be routed next year. The last time the band was here Sousa himself did not appear personally. He had been in an accident. This may have made a difference.

Be all that as it may, Sousa is still the uncrowned king. Everyone enthused over the fantasy, "The Victory Ball," as everyone did over the medley of famous tunes, the folk tune, 'Country Gardens," Miss Rachael Senior's violin solo, "Faust Fantasia," John Dolan's cornet solo, "Cleopatra," Miss Marjorie Moody's soprano solo, 'Shadow Song," George Carey's xylophone solo, "Nocturne and Waltz," and the march "Nobles of the Mystic Shrine," in which six flutes were heard. The rhapsody "The Indian" was exquisite.

This last was one of the numbers that might be described as "extra good." "The Nobles of the Mystic Shrine," was heard in Pittsfield before it will be heard publicly in New York. The New York American, on Thursday, printed a picture of Lieutenant Commander John Philip Sousa with a story of this march, dedicated to the nobles of the mystic shrine everywhere. It is Sousa's metrical tribute to a great order. Selections played for encores included: "Gallagher and Shean"; "Yes, We Have No Banans"; "Carolina in the Morning" and "Parade of the Wooden Soldiers" which again proved their popularity.

Rudolph Steinert, one of the firm which directs the Sousa tours was here yesterday. He was in Europe when arrangements were made for the Pittsfield appearance. When he arrived in the city he said he feared that some mistakes had been made in planning for the Sousa appearance. The famous leader came at the time of the festival, the armory is not just the place for a concert, though when a band is concerned it has certain obvious advantages over a smaller hall because of the intense percussion and Sousa has been here so many times. Yet, this last consideration should not have been an insuperable bar for he is ever new, ever fresh, ever present with a program of vast variety and most tuneful melody. There is only one Sousa.

Springfield will welcome Sousa tonight. Other attractions which are to be at the auditorium there this season include: October 18, John McCormack, tenor; November 6, Anna Pavlowa and her balle russe; in November, Ignace Paderewski, pianist; January 14, Efrem Zimbalist, violinist; January 29, Sergei Rachmaninoff, pianist; February 28, Mme. Geraldine Farrar; March 21, Vladimir DePachmann, pianist; March 25, Fritz Kreisler, violinist; April 2, Mme. Marie Schumann Heink; April 14, Mme. Maria Jeritza, soprano of the Metropolitan. So far as known now none of these famous stars is to appear in Pittsfield this season. Several of them have been brought to the city in seasons gone by, but the financial risk is too great. Charles W. Isbell of North Adams has no special plans affecting the city this fall and winter.

SPRINGFIELD SUNDAY REPUBLICAN: SEPTEMBER 30,

# SOUSA'S BAND GIVES TWO ROUSING CONCERTS

## Brilliant Music Delights Large Audiences in Auditorium Afternoon and Evening

A vigorous opening to the 1923-24 musical season was given yesterday when Sousa and his famous band gave two concerts in the Auditorium. It was the same Sousa with the familiar crisp precision and brilliance, so seldom equaled. The program was well varied ranging from effective transcriptions of serious music such as Rubinstein's "Kameauoi-Ostrow," through his own unrivaled marches and the latest sparkling jazz. Sousa was generous too, in the number of soloists he provided, Marjorie Moody, soprano; John Dolan, cornet; Meredith Wilson, flute; Winifred Bambrick, harp; Rachael Senior, violin, and George G. Carey, xylophone; the two latter appearing only on the evening program.

John Dolan whose brilliant cornet playing is familiar to everyone was the first of the soloists to be heard yesterday. He played the sonorous and difficult "Centenial," by Bellstadt, with "The Lost Chord" as an encore with Arthur H. Turner at the organ. Miss Moody, who already has several successful seasons with this band to her credit, sang in the afternoon Dell Aqua's delightful "Villanelle," with "Love, Send a Little Gift of Roses" as an encore and in the evening, "The Shadow Song," by Meyerbeer. She displayed a very sweet voice and did some good colatura work especially in her stacatto singing. Meredith Wilson played a graceful and pleasing waltz by Godard arranged for flute and Miss Bambrick pleased everyone with the Weber-Alvarez "Oberou" fantasy arranged for harp.

In the evening the really remarkable xylophone player, George G. Carey and Rachael Senior, violinist, with Miss Moody and John Dolan, were the soloists. There were a number of the popular hits and the audiences were delighted with potpourris in which figured Wooden Soldiers, two well-known musical interlocuters and a yellow tropical fruit. It was all quite brilliant and up to the minute.

PITTSFIELD

"An Indian Rhapody"—its delightful strains linger still.

EVENING BERKSHIRE

Sousa plays "Yes, We Have No Bananas" in such a way that we are forced to conclude that really we have none.

SEPT 28 1923

WATERBURY EVENING DEMOCRAT, MONDAY, OCTOBER 1,

# SOUSA'S BAND HEARD LAST NIGHT

## Much Talent Displayed and Entertaining Program of Band Numbers and Solos

### MANY ENCORES

Sousa, himself, directed his band of talented musicians last night at the New Armory hall. An appreciative audience applauded and demanded an encore for every number. John Dolan, first cornettist, who conducted the band last year in this city when Sousa was unable to be present, was one of the soloists last night; other soloists were Miss Marian Moody, soprano, Mr Carey, xylophane artist, and Miss Rachael Senior, violinist.

The band numbers this year were of the same fine order, and their arrangement artistically conceived. Among the many compositions were, a rhapsodic number, "The Indian," the principal themes of which were written by Thullow Lieurance, arranged in the presented form by Ware Orem; Sousa's "At the King's Court;" a fantasy "The Victory Ball," band on Alfred Noyes' poem of the same name; "the Nobles of the Mystic Shrine," and the many marches and characteristic sketches that Sousa is so good at arranging, as encores. "The Victory Ball" was perhaps the most brilliant number, and it is dedicated to the memory of an American soldier.

William Kunkel, a former local young man, and a very fine piccola artist was heard to good effect at last night's concert. Mr Dolan played a cornet number, "Cleopatra," by Demare, and for an encore "Berceuse" from "Jocelyn." Miss Moody sang, "The Shadow Song" from Myerbeer's opera, "Dinorah," and as an encore, "A Kiss in the Dark." Mr Carey's number was an arrangement for the xylophone of a Nocturne and Waltz by Chopin.

**All the band and solo numbers were of an interesting nature. The program could not help but please the varied tastes. The band is well balanced and under Sousa's direction an exceptionally smooth effect is noticeable.**

NORTH ADAMS NOTES

# SOUSA LEADS BOYS' BAND

John Philip Sousa was met at his hotel in North Adams by the Drury high school band previous to the concert by his famous band there yesterday afternoon and escorted to the auditorium. When the boys' band began its concert, Sousa took the baton and directed a few seletcions. He spoke highly of the band's work and was delighted with his escort.

THE NORTH ADAMS EVENING TRAN

# In Famous

Director James Morley Cha
Dorothy Welch With Lt.
Sousa, Famous Bandma
Concert.

PITTSFIELD



THE SPRINGFIELD UNION: SATURDAY EVENING, SEPTEMBER 29,

## Critical Audience Hears Sousa's Band

### Many Berkshire Festival Guests Attend; Program Well Received.

PITTSFIELD, Sept. 28—Sousa and his band of talented musicians today gave a concert in the State Armory that was well attended despite the threatening weather. A varied program consisting of orchestral and band music, with solos by Miss Marjorie Moody, soprano; George Carey, xylophone; John Dolan, cornet, and Miss Rachel Senior, violin, was well received.

The band has never been confronted by a more critical audience than that which nearly filled the Armory tonight. Many of the guests attending Mrs. Elizabeth S. Coolidge's music festival on South Mountain were included in the audience, and several of these were personal guests of Mr. Sousa. Despite the nature of the audience it was highly appreciative, no less than nine encores being played in response to the repeated applause. Among them were some of the leader's own well known compositions, including "El Capitan," the "Gallant Seventh," "The Stars and Stripes Forever," "Semper Fidelis," and "Berceuse," from Jocelyn.

It would be difficult to select the best received number on the program as the tastes of virtually every class of audience were satisfied before the nine numbers were completed. Worthy of special mention was the opening piece, "Rhapsody," by Orem. This was a composition of Indian themes recorded by Thurlow Lieurance; it was typically Indian and was well done. Another number which drew well in applause was a fantasy, "The Victory Ball," by Schelling. The fantasy is based on Alfred Noyes' poem of the same name. It tells of impressions of shadows of dead men standing by the wall watching the fun of the victory ball. The weird theme of the composition was well carried by the leader's various instruments.

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WATERBURY REPUBLICAN, MONDAY MORNING, OCTOBER 1, 1923.

## SOUSA'S BAND AGAIN PLEASES

### March King Visits City With Fine Group of Musicians

### NEW MARCH PLAYED

### Soloists Welcomed by Local Music Lovers—Kunkel Given Ovation

Sousa's band, directed by the March King himself, entertained last night in the new armory on Field street an audience that, though small in numbers, gave the musicians a hearty welcome to Waterbury and enthusiastically applauded every number. Sousa brought to the armory one of the largest and one of the best bands he has directed in several seasons. To those who have heard the band in former years it brought back the days of Herbert Clark, Arthur Pryor, Mantia and other sterling artists.

The program opened with a rhapsody "The Indian," by Orem, a number that depicts the Aboriginies of America in music. The Indian themes introduced in the rhapsody were recorded by Thurlow Lieurance and welded into rhapsodic form by Preston Ware Orem. It was a delightful bit of unusual harmony.

John Dolan, cornet soloist with Sousa again this season, pleased with his solo selection "Cleopatra" by Demare. Mr. Dolan proved last night that he was still the master of the cornet and the fine impression made previously was sustained. He chose for an encore the Berceause from Joclyn.

No Sousa concert would be complete without a Sousa number or two outside the popular march numbers, and Mr. Sousa gave his audience a musical treat in Portraits, "At the King's Court." This number was exceptionally fascinating the climax with its majestic theme almost lifting the audience to its feet. Emil Kunkel, of Waterbury, the piccolo soloist, though omitted from the program by mistake, was heard and delighted his audience. His work won for him renewed favor.

Miss Marjorie Moody, soprano soloist with Sousa this season, was heard to advantage. She sang "Shadow Song" by Myerbeer as her first selection and delighted all with her encore "A Kiss in the Dark."

The first half of the program ended with a fantasy "The Victory Ball" which brought out the full power of the band. The fantasy is based on Alfred Noyes' poem "The Victory Ball" and the score bears the inscription: "To the memory of an American Soldier."

In the second half Sousa numbers were again heard and Mr. Carey, the wizard of the xylophone, was introduced and rendered "Nocturne and Waltz" by Chopin. He was generous with encores and played spirited numbers which pleased the audience and demonstrated his well known skill and technique. "The Nobles of the Mystic Shrine" was introduced, following the xylophone solo. Heard for the first time here, it took its place at once among the great marches of the great March King and was played as only Sousa's band can play Sousa marches.

The violin soloist this season is Miss Rachel Senior, new to Waterbury, but an artist of note whose work has long been recognized as of great merit. She never fails to please her audiences.

PITTSFIELD

"An Indian Rhapody"—its delightful strains linger still.

EVENING BERKSHIRE

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SEPT 28 1923

THE NEW HAVEN JOURNAL-COURIER, THURSDAY, SEPTEMBER 27, 1923.

## SOUSA AND HIS BAND CAPTIVATE LOCAL AUDIENCE

### Variating Program Furnishes Entertainment For Every Temperament.

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From the two "picture" or story compositions, one found it difficult to chose. They were both of radically different type and both were received with vociferous applause. Sousa's suite, "At the King's Court," was a series of three protraits, first, Her Ladyship, the Countess, who tripped into the picture and we suspect indulged in gossip, leaving in haughty grace; then Her Grace, the Duchess, a frail, delicate person given to playing the harp, yet presiding over the waltz with sweet dignity and last of all Her Majesty, the Queen, announced with a blare of trumpets and gradually swinging into a majestic march. The thing as a whole is a beautiful work and was played as such. Alfred Noyes' much commented upon poem, "The Victory Ball," was the theme upon which Schelling based his fantasy "The Victory Ball." It opened with a curious blending of the wind instruments which made one think of wind in graveyards, gradually opening out to a dance rhythm. The poem deals with a ball, held in honor of the dead, who, in ghostly array, attend the affair, commenting upon its utter unworthiness of the name. As the dead soldiers talk there is a stirring march played, then later the muffled drums and taps blended in with the dance music until the piece ends in an odd hush. For an encore "Solid Men To the Front" was played.

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### MANY ENCORES

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BERKSHIRE EVENING EAGLE

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... between President Toole
...dent Dan O'Neil of the East-
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...nge, Mr. Toole said, was sat-
to both Hartford and Balti-
...s.
...Neil and myself," said Presi-
..., "have notified Mr. Hickey
Sexton of the new arrange-
...hich we believe will adjust
...tion. I can see no objection
... for the series were to have
sale yesterday, but now
...bably won't go on until Mon-
Tuesday. Games both days
at 3 o'clock. Frank Brown
named as the Eastern league

Chicago ...
Philadelph...
Boston ..
New Yo...
Clevelan...
Chicago
Philadel...
AM...
YEST...
New York
Boston ..
Batteries
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NORTH ADAMS NOTES

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THE NORTH ADAMS EVENING TRANSCRIPT, SATURDAY, SEPTEMBER 29,

## *In Famous Company*

Director James Morley Chambers and Drum Major Dorothy Welch With Lt. Commander John Philip Sousa, Famous Bandmaster, Before Yesterday's Concert.

24 POUGHKEEPSIE NEWS POUGHKEEPSIE OCT 2 - 23

# Sousa's Advance Agent Started Yarns About Him To Boost His Attendance

## Famous Band Conductor Tells Various Tales About His Name

In the star dressing room at the Bardavon Theater after the concert Monday afternoon, John Philip Sousa, famous bandmaster, chatted pleasantly on the legends, real and imaginary which have grown up around his name.

"Twenty-five years ago I had a marvelous press agent" said the famous conductor. "He started all the U. S. A. stories about my name that make the circuit of the globe about once in three years. We were traveling in Greece, when the brand was first devised. The agent wanted to boom attendance and reported that I was a Greek by birth, that my name was Philip So, that I had gone to the United States early in life; on my baggage was marked 'Philip So U. S. A.' and thus Philip Sousa was taken to be my name.

"This fable worked with magical effect, and it was tried on every subsequent country, always with results. In England it was said I was born within sound of Bow Bells, that my real name was Samuel Ogden, that I emigrated to America, with my initials and the land of destination on the baggage. The derivation of Sousa had a truly English flavor to men of that land. And I had a similar title for each monarchy with a story to match.

"As a matter of fact I am of Portugese descent, but I was born in Washington, D. C. The name of Sousa is well known in Portugal, and has an ancient history. It was brought into Europe—chiefly Portugal—by the Saracens, because the capital city of Iran bore the name of Sousa, and it has come down into modern times with a large family tree.

"A week ago we were in New Bedford, a city that has a large Portugese population. I looked in the 'phone book, and sure enough, there were about 20 Sousas in that city. The Sousas played a part in Portugese history and in the history of that country published by Dutton the name appears frequently.

"The John of my name was for the King of Portugal at the time of my father's birth, while the Philip was for the King of Spain, into whose country my father's parents had to flee because of political uprisings."

By this time Lieutenant Sousa had doffed the uniform of bandmaster and was in street clothes ready to take a brisk walk before resting and dining preparatory to the evening concert.

# Sousa Elected To Membership By Kiwanians

The honor guest of the weekly Kiwanis luncheon at the Nelson House Monday was John Philip Sousa, who was elected unanimously an honorary member of the club. Hhe entertained the members with a series of anecdotes about his travels in Russia and other countries. The Kiwanis organization attended his evening concert in a body.

Walter O. Lloyd, new state governor, was greeted with enthusiasm and he spoke briefly on the Binghamton Convention. The program was given by Miss Clara Hey, mezzo soprano; Harry Stowell, violinist; Miss Eunice Fischer, pianist; and Sydney Stockwin, cellist.

# Scores Enjoy "Alley Music"

Alley music may be of various kinds. Usually one connects it with the raucous cries of the night that issue from feline throats. But there was a different kind of alley music in Cannon Street Monday evening that recalled the words, "The night shall be filled with music", for Sousa's Band could not be confined to the dimensions of the Bardavon, and echoed and reechoed through the alley back of the Bardavon, and across, down and up Cannon Street.

That it did not pass unappreciated was to be noted in the score or more of persons who stood in Cannon Street near the back entrance of the theatre, and enjoyed the entire program.

# Sousa and Band as Good as Ever

## Audiences Again Thrill at Majesty of Truly Remarkable Music

Sousa and his band gave two performances at the Bardavon Monday. The afternoon progam was; "A Bouquet of Beloved Inspirations," by Sousa: "The Centennial," cornet solo, by Bellstedt; Suite, "Leaves from my notebook," a, the "Genial Hostess," b, the "Camp Fire Girls," c, the "Lively Flapper," by Sousa; Valse from "Romeo et Juliette," vocal solo, by Gounod; "Kammenois-Ostrow" by Rubenstein; Fantasia, the "Merry Chorus," by Sousa; "Valse," by Godard; "The Dauntless Battalion," by Sousa; Oberon Fantasia for harp, by Weber; "When the Minstrels Come to Town," by Bowron.

In the evening the program was: Rhapsody, "The Indian," by Orem; "Cleopatra," cornet solo, by Demare; "At the King's Cout," by Sousa; "The Lark Now Leaves her Watery Nest," soprano, by Paker; "The Victory Ball," by Shelling; "On with the Dance," by Sousa; "Nocturne and Waltz," xylophone solo, by Chopin; "Nobles of the Mystic Shrine," by Sousa; "Faust Fantasia," by Sarasate; and "Country Gardens," by Grainger.

All the virtues of the band were in force at the performances Monday. The impeccable rhythm, the perfect balance of the brass and wind choirs, the uncanny intuition of Sousa in regard to dynamics. He knows as does no other what the public wants, and where and when it wants it. The familiar thrill was communicated in nearly all the numbers, but it was most in evidence when the stirring old marches came out in the encores.

"The Stars and Stripes for ever" boomed and pushed its way to glory and won the most enthusiastic applause at the afternoon session.

But the latest novelties had their place in the scheme of things. "Yes We Have no Bananas" suddenly cropped out, paired with "Mr. Gallagher and Mr. Shean." In all these numbers Sousa led his forces with the minimum of effort and with the maximum of effect that have won and held for him the affection of the whole world over a period that passes the memory of man to describe.

In spite of the many and excellent compositions on the day's list, the chief honors went not to the composer, Sousa—who led numerically—but to Ernest Schelling, whose orchestral suite, "The Victory Ball," played last season by the New York Philharmonic, made a deep and striking impression. Mr. Schelling has chosen to present the contrasts suggested by the riotous gaiety of a victory ball with the grim wraiths of the men who died to make that victory possible. Alfred Noyes' poem is said to be the basis for the work, which has power and imagination enough to carry out so painful a theme.

Sousa's band excelled in the performance of this suite and was rewarded by an outburst of genuine applause at the close. The large audiences, afternoon and evenings, were pleased with the program and won a full sheaf of encores, according to the generous Sousa custom.

LEBANON DAILY NEWS,

# J. PHILIP SOUSA GUEST OF THE KIWANIS CLUB

## Brief Address Was Delivered by Famous Band Director

## F. E. BOYER SANG

## Local Ladies Rendered Vocal and Instrumental Selections

CLEVELAND SUNDAY NEWS-LEADER

# *Sousa Hopes to Break Record Again*

JOHN PHILIP SOUSA, who likes us for much the same reason that the others like us, is coming back for a couple of concerts at public hall next Saturday.

Last year he attracted the largest audiences that ever assembled in Cleveland to hear a concert for which admission was charged. Twenty thousand people heard him in one day—and this has been much commented upon as perhaps being a world record for a traveling band.

Sousa has put into his programs for Cleveland more that is novel, and that contributes to real enjoyment and interest than in any other of his Cleveland concerts. One of the features this year will be "The March Past," which was prepared for his concert in Madison Square Garden in New York October 7. In this number, soldiers, sailors, and marines will typify the great marches which Sousa has written for the various branches of the service, these being "United States Field Artillery," for the artillery, "Sabres and Spurs," for the cavalry, and "Bullets and Bayonets" for the infantry, as well as "Who's Who in Navy Blue" for the navy and "Sempre Fidelis," which has become the official march of the United States Marine Corps. He will also present here "A Day at Great Lakes," the descriptive number based upon his experiences at the Great Lakes naval training station during the world war. The organ in the city auditorium also will be used during the concerts.

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programs of Sousa's band. Sousa is now on his thirty-first annual tour and because his concerts take place in every section of America, Sousa, more than any other American musician has opportunities to sense the real musical tastes of the American people.

"When I first began my tours, something less than a million persons heard my concerts each season," he said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance, was scarcely known to the American people, when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera House in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldiers' just eighteen years ago.

"At the outset of my career, the scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other, Ernest Schelling's 'The Victory Ball' which created a deep impression and much discussion when played last year by The Philharmonic Orchestra, of New York and by the Chicago and New York orchestras. I think I was the first band conductor to play Grieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opera choruses which this year form the basis of 'The Merrie Merrie Chorus' and the collocation which last season took the form of a bouquet of best-beloved tunes and this year a dance collocation entitled 'On with the Dance' also have become possible. And I may add that the march form has increased in popularity until I find that I must write at least two new march numbers each year, in order to keep pace with the public taste."

# LEBANON, PA.

John Phillip Sousa, America's premier band leader, was accorded a royal welcome by the Kiwanis Club when he arrived here at noon for a concert to be delivered at the Academy of Music this afternoon. The distinguished musician was to have come this morning, and a large reception committee awaited him at the Reading depot, but he missed his connections and did not get here until the New York flyer arrived. He was met at the station by John Wintersteen and several other Kiwanians and was driven in haste to the Hotel Weimer, where the Kiwanis Club prolonged its session to await him.

As an additional tribute to the distinguished visitor, the Kiwanians had as their guests for the day the members of the Quota Club, and a number of the wives of the members of the Kiwanis Club.

Prof. Sousa made a clever address after he had been accorded a rising recognition. The lateness of his arrival, and the early hour of the concert at the Academy necessitated hurry on his part, but after being introduced by Dr. Alfred Strickler, he made a grand address, and said he is known as the greatest musician in the universe, not only in the United states as the introducer said. His talk was greatly appreciated.

The Kiwanis meeting was one of much interest throughout, and while waiting for the musician to arrive, the guests were delightfully entertained by talented musical artists.

F. Edward Boyer, General Manager of the Horn Tailor Enterprises, a professional grand opera singer, who is visiting W. H. Miller, manager of the Horn Tailor Shop here, sang "Lassie O'Mine" by Bowles, and "Negro Hard Trials" by Burleigh, with a grace and polish that brought enthusiastic applause. He was accompanied by Walter Wolfe.

Miss Blanche Berger, the local talented violinist, played "Canzonnetta" by Freml, and "The Canebrake," by Gardner, with her usual elegance of style and remarkable expression, and she won merited applause.

She was accompanied by Miss Suzanne Frantz.

Miss Margaret Gerberich, another singer who has brought great credit to her home city, and who has won highest praise outside of Lebanon on several occasions, sang "Pale Moon," by Logan, and "Sing to Me, Sing," with much grace and in fine voice. She was never heard here to better advantage, and her hearers were delighted. She was accompained by Miss Sarah Werner.

Miss Suzanne Frantz sang several numbers that added to her popularity with the club and won favor from the entire audience. She was accompanied by Miss Madeline Donmoyer.

President Joe Brand presided at the meeting with his best brand of polish and vim, and by invitation Mrs. Rose Clark, head of the Quota Club tendered greetings in behalf of her fellow members, and H. J. Shenk tendered the best wishes of the local Rotarians.

Isadore Lawn, was the silent booster of the day, and his gift of a fine box of cigars was awarded to Dr. Harry F. Thomas.

Each lady guest was presented with a box of candy by the Kiwanis Club.

EASTON EXPRESS, THURSDAY, OCTOBER 4, 1923.

## SOUSA LIKES SONGS OF PRESENT DAY

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young. Sousa's Band will play at the Orpheum tonight.

"'Yes, We Have No Bananas' of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have, Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly, songs based upon the idea of pure absurdity, and I cannot see any argument against them."

# SOUSA GIVES REAL TREAT

## Famous Band Renders Fine Program at Orpheum Theatre

John Philip Sousa and his band gave Easton the second concert of our present musical season which seems to be of greater proportions than the writer can recall. There are some music lovers who were inclined to pass over lightly, and could not be induced to consider in a serious way, the music in combinations used by brass bands. But let them hear the superb quality of Sousa's band and the swaying rhythms of all his numbers and they would treat this music as seriously as any other.

Sousa's programs are primarily for the public. They are melodic and highly entertaining. He paraphrases popular songs in such a clever manner that we can see not only a subtle but a distinct humor, and did not Beethoven insist upon this phase in music and depict it in his way?

The most important number on the program was Ernest Schelling's tone poem, "The Victory Ball," after Noyes' well known poem. It was originally written for orchestra and was played by many of the country's leading orchestras last season. The present arrangement for band seems to lend to the composition the desired effects. It is very modern and still full of melodic unity that won for the American pianist great consideration.

The Sousa marches appeared during the evening as only this band does them. They are landmarks in our national musical history. There were soloists, too, that gave the program distinction. A Chopin nocturne and valse were well done by a xylophonist and the Faust Fantasie of Sarasate by a violinist, and the usual cornet soloist and a singer rounded out an evening of legitimate concert music by America's greatest band.

Earle D. Laros.

EASTON DAILY FREE PRESS, THURSDAY, OCTOBER 4, 1923

## SOUSA AND HIS FINE BAND AT THE ORPHEUM THEATRE

Lieutenant-Commander, John Philip Sousa and his incomparable band delighted two highly-appreciative audiences ot the Orpheum Theatre Wednesday with a carefully-selected program of musical selections that called forth such applause that there was an encore or two for each. The fact is that at both the afternoon and evening concerts the audiences seemingly could not get enough, although the popular conductor, who always leads his own band, was generous in playing encores, responding graciously in acknowledgement of the repeated handclapping at the conclusion of each selection.

Not only was the famous band at its best—it is always that way with Sousa's musicians—but the soloists, each of whom is an artist, appeared to put forth their best efforts to please. Rarely, if ever, have Easton audiences heard better than Miss Nora Fauchald, who sang "The Lark Now Leaves His Wat'ry Nest"; "The American Girl" and "You And I" with a sweetness of voice that captivated all; George Carey, xylophone selections, including "Nocturne and Waltz" and others; John Dolan, cornetist and Miss Rachel Senior, violinist.

"The Victory Ball" by the entire band, the score of which bears the inscription, "To the memory of an American soldier," was one of the most difficult selections on the program and its rendition was a credit to Mr. Sousa's splendid organization. But the loudest applause of the entire evening was accorded the band when it played Mr. Sousa's old compositions, such as "Stars and Stripes Forever," "El Capitan," "Solid Men To The Front," "The Gallant Seventh" and other marches that have made him famous.

There were fifty men and a woman harpist in the band and the latter, in solo parts during the band selections, showed marked ability on the instrument.

# J. PHILIP SOUSA GUEST OF THE KIWANIS CLUB

(Continued

CLEVELAND PLAIN DEALER 10-14-23

CLEVELAND NEWS LEADER 10-14-23

# Music Stars in Cleveland This Week

© G. M. KESSLERE
AMELITA GALLI-CURCI

JOHN PHILIP SOUSA

ARTHUR BECKWITH
CROSBY PHOTO

MISS RACHEL SENIOR

CHARLES HACKETT

FROM far out on the Dakota prairies John Philip Sousa has summoned Miss Nora Fauchald to become the prano soloist with his band during current tour. And Sousa, who, it st be remembered, has a reputation a discoverer of new talent, makes general prediction, with the engement of Miss Fauchald, that it will the great prairie regions from which great singers of America will come the next generation.

Nora Fauchald

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Rachel Senior Senior, violinist, a pupil of Franz Kneisel and Leopold Auer, will be the soloist.

***String Quartet Concert.***

There is historical as well as musical interest in the series of concerts to be given by the Cleveland Institute of Music String quartet at the Museum of Art. The first concert of the course will be given Friday evening. We have already outlined in these columns the pro-

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THE YORK DISPATCH, 25

FRIDAY, OCTOBER 5, 1923.

## SOUSA'S BAND GIVES PROGRAM OF MERIT

MUSICIANS IN SPLENDID FORM DURING ENTERTAINMENT THIS AFTERNOON

### ANOTHER CONCERT AT 8:15

Lieutenant Commander John Philip Sousa and his band of over 100 musicians, including soloists of a high type, gave a program of exceptional merit at the York High school auditorium this afternoon, where they appeared under the auspices of the high school athletic association. Ensemble and solo work were of a character to delight any lover of music and the program for this evening's concert, which will also be in the high school auditorium and which will commence promptly at 8:15 o'clock, promises to be just as attractive as that of this afternoon. Quite a few good seats remain unsold for tonight's concert.

The afternoon program was one typical of Sousa, the set numbers including a medley, a suite, and a fantasia compiled by him, together with a new Sousa march, "The Dauntless Battalion," while for encores were used a number of those stirring numbers which are ever popular and which have given to Sousa the unquestioned right to the title, "March King." The whole exemplified the of program building.

Four soloists were heard this afternoon, including: Miss Nora Fauchald, soprano; John Dolan, cornetist; Meredith Willson, flutist, and Miss Winifred Bambrick, harpist. The latter delighted with her playing of "Fantasia Oberon" (Weber-Alvares), while Mr. Willson's rendition of a "Valse" (Godard), was most praiseworthy. "The Centennial" (Bellstedt), a polka, played by Dr. Dolan and the band, won enthusiastic praise as did the singing of an aria from "Romeo et Juliette" (Gounod), by Miss Nora Fauchald, who has a rich voice, full of much melody.

The opening number, "A Bouquet of Beloved Inspirations," was an arrangement by Sousa of a number of old time favorites, none of which lost in their rendition by this organization. The suite, "Leaves From My Notebook," also by Sousa, is a descriptive number which was played with telling effect. "The Portrait of a Lady" (Rubenstein), perhaps one of the most charming numbers on the program, was given with the delicacy often ascribed only to the orchestra. "The Merrie, Merrie Chorus," a Sousa fantasia, the new Sousa March and a number listed as tunes, "When The Minstrels Come To town" (Brown), completed the program for the afternoon.

The program for this evening will be as follows:

Rhapsody, "The Indian".....Orem
Cornet solo, "Cleopatra".....Demare
John Dolan
Portraits, "At The King's Court".....Sousa
a. "Her Ladyship, the Countess"
b. "Her Grace, the Duchess"
c. "Her Majesty, the Queen"
Soprano solo, "The Lark Now Leaves His Watry Nest"...Horatio Parker
Miss Nora Fauchald
Fantasy, "The Victory Ball"..Schelling
Interval
Caprice, "On With The Dance" Strung Together By Sousa
Being a medley of famous tunes.
a. Xylophone solo, "Nocturne and Waltz" .....Chopin
George Carey
b. March, "Nobles of The Mystic Shrine" (new) .....Sousa
Violin solo, "Faust Fantasia"...Sarsate
Miss Rachel Senior
Folk Tune, "Country Gardens" Grainger

### SOUSA GUEST OF HONOR AT KIWANIS LUNCHEON

Lieutenant Commander John Philip Sousa, who, with his band is in York for two concerts at the York High school auditorium this afternoon and evening, was the guest of honor and speaker at the weekly luncheon of the York Kiwanis club, held this noon at the Colonial hotel. In the absence of C. D. Bond, the president, who is attending the state convention of Kiwanis clubs, at Altoona, Dr. J. M. Shellenberger, the vice president, presided. A telegram of greeting was read from the 28 local member in attendance at the state convention.

About 40 were present at the luncheon and heard a remarkably witty talk by Mr. Sousa, himself a Kiwanian. His remarks chiefly related to experiences while abroad with his band, which is no less famous than himself. The bandmaster proved himself a fluent speaker and his remarks were enjoyed by all.

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# PLAY

*The Where, How and Why of Playtime*

Volume One — Number Forty-seven

*Monday October 15, 1923, Cleveland, Ohio*

## SOUSA—AN INSPIRATION

*By J. W. McClure*

PERHAPS you noticed that the grand old man, John Philip Sousa, is coming back to Cleveland for a couple of concerts at Public hall, afternoon and evening, Oct. 20. Yes, probably you did, and likely as not, you arranged instanter to attend one of his concerts. Judging from the audience that greeted Sousa on his last visit here, everybody in Cleveland is aware of his coming again.

There's something of an inspiration about John Philip Sousa. He's the grand exception in many ways. He knocks most of the theories sky-high. An old geezer who didn't know what he was talking about told us a few years ago that a man was no good after sixty, didn't he? And there were idiots who believed him. Look at Sousa. He is now perilously close to seventy years of age (that is he will cross the line in a year or so) and if there is a younger, fresher mind and a more energetic young fellow before the public today, he should be held up as an example. Sousa just declined to grow old. It didn't appeal to him, that kind of a thought, so he thought about something else and remained young. He may have been the favorite bandmaster of your parents or your grandparents; but that doesn't mean that he has fallen behind the times and does not appeal to the present generation. As a matter of real fact, he is more popular today than ever before. Where he was once a "local favorite" or enjoyed "national distinction", he is today an international personage. Sousa has performed a huge service for all people. In all parts of the world, the islands of the sea as well as upon the continents, in small hamlets as well as in metropolitan capitals, Sousa is known and beloved. He has brought music into the lives of a countless multitude.

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EVENING REPORT, LEBANON, PA., OCTOBER 5, 1923.

## *Sousa's Band Heard By Capacity House At Thursday Matinee*

One of the largest audiences that ever heard a Sousa band concert in this city was recorded yesterday afternoon at the Academy of Music when America's premier band master, Lt. Commander John Philip Sousa, and his famous musicians, gave a ninety minute concert that literally swept the hearers into the heights of ecstacy.

Aside from the band numbers the concert this year was featured with solos including soprano numbers by Miss Marjorie Moody; violin numbers by Miss Rachel Senior; concert solos by John Dolan; and Xylophone numbers by George Carey. All the soloists were roundly applauded and they were gracious with encores.

The program opened with Oram's rhapsody "The Indian" which was rendered in a manner to convince the great audience that there is really "only one Sousa's band". Then followed the cornet solo "Cleopatra" by Mr. Dolan, and a series of delightful short characterizations "At The King's Court" by the band. Myerbeer's "Shadow Song" was rendered in faultless style by Miss Moody.

Probably the most interesting number on the program was the next selection by the band. It was Schelling's fantasy "The Victory Ball", and was received with an outburst of applause seldom equaled in this playhouse. It was followed with the encore "Solid Men to the Front", one of Sousa's most popular Victor records.

"On With the Dance," a series of famous tunes strung together by Sousa, took well, while Mr. Carey's Xylophone solos were exceptionally well rendered. One of the new selections to spring from the pen of the famous bandmaster is "Nobles of the Mystic Shrine" march, playey with all the dash and vim of a great Sousa band.

The violin solo by Miss Senior, and the Folk Tune "Country Gardens" closed the program. Among the encores were "Gallagher and Shean", a popular number that is more popular in Lebanon right now than ever before. But for many folks the greatest number on the program was the encore "Stars and Stripes Forever" and its rendition thrilled to the extreme.

CLEVELAND PLAIN DEALER 10-14-23

CLEVELAND NEWS LEADER 10-14-23

# Music Stars in Cleveland This Week

© G.M. KESSLERE
AMELITA GALLI-CURCI

ARTHUR BECKWITH
CROSBY PHOTO

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FRIDAY,

SOUSA PR

MUSICIA DURI

ANOTH

Lieuten Sousa an cians, inc gave a at the this afte under th athletic work we any love for this also be and whic 8:15 o'clo tractive a few go night's c The af cal of So a medley plied by Sousa m lon," wh number are ever to Sous the title exemplif Four s noon, in soprano; dith Wi fred Bar lighted Oberon" Willson' ard), w Centenn by Dr. thusiast an aria (Gounod has a r The o Beloved ment by favorite renditio suite, also by which "The P perhaps number with th to the Chorus, Sousa tunes, town" for the The p as follo Rhapsod Cornet Portrait a. b. c. Soprano His Fantasy Caprice Being a. Xylo b. Marc Violin Folk T SOUS A Lieu ip Sou York High noon honor lunche held t In the resid conver toona, vice p of gr local state Abo cheon talk wania to ex band, himse himse mark



A year or so ago, according to a story, Sousa looked at his name in the family Bible or in *Who's Who* and realized that according to the record, he was older than he had thought himself to be. He consulted one of the most celebrated medical specialists in America. He asked for the truth, after a thorough examination. Was it time for him to retire? He asked the question himself.

"Don't be a fool", was the doctor's advice. Supplementing this needless caution, he said that physically and mentally, John Philip Sousa was as sound as a young fellow just beginning his life's work. He advised him against any change in his activities.

This meant diligent work during working hours—and plenty of recreation and *PLAY*. Sousa has been a willing worker for something like fifty years. He composed marches that made the whole world march, he wrote novels and he traveled over the earth—during about six or seven months in the year. One night stands mostly, long, energy-consuming train rides. Long rehearsal hours. Usually two concerts a day. Enough to wreck the constitution of the ordinary mortal—at least according to popular notions.

But Sousa always has *PLAYED* as wholeheartedly as he has worked. Trap-shooting has been one of his hobbies. Walks afield and other healthy exercises have been a part of his program to which he adhered as closely as to composition, rehearsing and concert-giving. Sometimes he found the leisure to write a musical comedy, as "El Capitan" proved; and when he did so, he scored a big success. In fact, Sousa's has been a life well spent, one bringing most satisfying results, among which must be listed happiness and the power to give pleasure to others.

In his case, as in others, it was the busy man who had the most time. He never slumped on the job. And he always *PLAYED*. Today, nearing the seventieth threshold of life, he is an inspiration to all the rest of us. Far from "letting down", he is now undertaking the principal tour of his life. He will be on the road constantly until next March—a trip that has been underwritten for one-half million of dollars. After March? A holiday into which he will enter as thoroughly and whole-heartedly as a boy of fifteen.

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"UP SHE GOES" comes into the Hanna after a record of long success in New York and elsewhere. A musical version of Frank Craven's farce comedy.

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## *Sousa's Band Heard By Capacity House At Thursday Matinee*

One of the largest audiences that ever heard a Sousa band concert in this city was recorded yesterday afternoon at the Academy of Music when America's premier band master, Lt. Commander John Philip Sousa, and his famous musicians, gave a ninety minute concert that literally swept the hearers into the heights of ecstacy.

Aside from the band numbers the concert this year was featured with solos including soprano numbers by Miss Marjorie Moody; violin numbers by Miss Rachel Senior; concert solos by John Dolan; and Xylophone numbers by George Carey. All the soloists were roundly applauded and they were gracious with encores.

The program opened with Oram's rhapsody "The Indian" which was rendered in a manner to convince the great audience that there is really "only one Sousa's band". Then followed the cornet solo "Cleopatra" by Mr. Dolan, and a series of delightful short characterizations "At The King's Court" by the band. Myerbeer's "Shadow Song" was rendered in faultless style by Miss Moody.

Probably the most interesting number on the program was the next selection by the band. It was Schelling's fantasy "The Victory Ball", and was received with an outburst of applause seldom equaled in this playhouse. It was followed with the encore "Solid Men to the Front", one of Sousa's most popular Victor records.

"On With the Dance," a series of famous tunes strung together by Sousa, took well, while Mr. Carey's Xylophone solos were exceptionally well rendered. One of the new selections to spring from the pen of the famous bandmaster is "Nobles of the Mystic Shrine" march, playey with all the dash and vim of a great Sousa band.

The violin solo by Miss Senior, and the Folk Tune "Country Gardens" closed the program. Among the encores were "Gallagher and Shean", a popular number that is more popular in Lebanon right now than ever before. But for many folks the greatest number on the program was the encore "Stars and Stripes Forever" and its rendition thrilled to the extreme.

THE GAZETTE AND DAILY, YORK, PA.,

SATURDAY MORNING, OCTOBER 6, 1923.

# SOUSA'S BAND MAKES BIG HIT WITH YORKERS

## Delights Audiences At High School With Two Beautiful Programs

### ATTENDANCE IS POOR

A rare treat was afforded York music lovers last night and yesterday in the concerts of Sousa's band, given under the direction of Lieutenant Commander John Philip Sousa, in the high school auditorium, under the auspices of the York High school Athletic association. The program was a varied one, bringing every phase and emotion in music, ranging from the classics to the simplest folk songs. Some of the numbers were masterpieces in orchestration, reading into the strains song and story, and depicting life in various phases. The wonderful strains of the band of 70 men, held the hearers rapt, and swayed them with emotion, from the most solemn music to the gayest, minstrelsy, every man talent and culture throughout.

The famous director and composer was very generous, responding to the wild applause at every number, giving among encores his own creations. Among the encores were, "Solid Men to the Front," "Gallagher and Sheen" "Stars and Stripes Forever," "King Cotton March."

The feature of the evening was the last number on the program, a special number. This was the announcement that the band would play "The Citizens March" composed by Thomas Tedesco, leader of the York City band and dedicated to Mahlon N. Haines, this city, president of the York City band. This number was received with loud applause.

The first number, a rhapsody, "The Indian," by Orem, portrayed Indian themes in music, welded into a rhapsodie by Preston Ware Orem. Mr. Dolan's cornet was well received and encored. Miss Nora Fauchald sang "The Lark Now Leaves His Wat'ry Nest," by Parker. She was encored twice. "The American Girl" was one of her encore numbers. "The Victory Ball," by Schelling, was probably one of the best numbers on the program. A Xylophone solo by George Carey, and a violin solo by Miss Rachel Senior, were both well received. Both soloists were requested to render several numbers.

The soloists all made a great hit with the audience, responding most graciously to every encore throughout the afternoon.

A great many vacant seats were noticeable in the audience, practically the first eight rows, the best seats in the house, being unoccupied. The balcony was well filled.

The afternoon concert was poorly attended, with about one-half the house sold.

The Society of Ushers of the High school, recently organized, was in force during the two concerts, in charge of Harry Fauth. They are: Raymond Shearer, Paul Ritter and Harry Fauth, of the Senior class; Frederick Hollinger and Clifton Denues, of the Junior class; Dietz Keller, Maurice Gallatin, Carroll Wire, Lawerence Miller, Ellis Brydia, Bayard Keller, Wayne Leader, Edward Walters and Lester Smith, of the Sophomores; George Baumaster, Paul Breighner, Sanford Brown, David Bush, Louis Dowell, Stewart Garver, Chester Guyer, Carl Hake, William Herman ,Richard Jacobs, Charles Leathery, Albert Lightner, Frank Lloyd, Richard Martin, Max Mueller, Evans Peeling, Williard Peschko, Clarence Peters, Gardner Roth, Albert Shive, Marshall Stoops, Harry Thompson, Frank Weaver and Vinton Welsh, all freshmen.

## JOHN PHILIP SOUSA

Great bandmaster, whose organization delighted music lovers of York yesterday at High school auditorium.

## TESTIMONIAL SHOOT TO SOUSA AT LANCASTER

At the close of the Sousa band concert last night, Lieutenant Commander Sousa, was met by W. W. Posey, president of the Lancaster Athletic association and William E. Beers, president of the Atlantic Indians, an association at New London, Connecticut. The band master is a member of each organization. He accompanied them to Lancaster, where he is the guest of the Lancaster association. A testimonial shoot will be tendered him this morning by the Lancaster County Gun club, in which several of York's best trapshooters will participate.

## SOUSA PAYS VISIT TO YORK COUNTY FAIR

Lieutenant Commander John Philip Sousa, world famous bandmaster, was an interested visitor to the York fair yesterday afternoon. He paid much attention to the cattle exhibits and also to the horses on the ground. The bandmaster, as he viewed his surroundings, remarked several times "Quite a big thing."

Prof. Sousa yesterday noon was the guest of the Kiwanis club at luncheon at the Colonial hotel and following the luncheon ,the bandmaster, two of his singers and his violinist, were entertained by a committe composed of H. N. Forry, a fair manager; Dr. H. H. Rosser and Walter Graham. The party was shown residential sections and other interesting points in the city, and taken to the fair grounds prior to the appearance of Prof. Sousa at the High school yesterday afternoon.

## GREAT BANDMASTER GUEST OF KIWANIS

Lieutenant Commander John Philip Sousa, who, with his band gave two concerts at the York High school auditorium yesterday noon and evening, was the guest of honor and speaker at the weekly luncheon of the York Kiwanis club, held yesterday noon at the Colonial hotel. In the absence of C. D. Bond, the president, who is attending the state convention of Kiwanis clubs, at Altoona, Dr. J. M. Shellenberger, the vice president, presided. A telegram of greeting was read from the 28 local members in attendance at the state convention.

About 40 were present at the luncheon and heard a remarkably witty talk by Mr. Sousa, himself a Kiwanian. His remarks chiefly related to experience while abroad with his band, which is no less famous than himself. The bandmaster proved himself a fluent speaker and his remarks were enjoyed by all.

MIDDLETOWN DAILY TIMES-PRESS,

WEDNESDAY, OCTOBER 3, 1923.

# *Sousa's Band Here Delightful Treat*

The classic mastery of Chopin shouldered into "Yes, We Have No Bananas," while fantasy and folly, march and jig, all had their place in the sun on the program played Tuesday night in the Stratton Theatre by Sousa's Band, with Lieutenant Commander John Philip Sousa conducting. Not only was every seat in the enclosure filled, but music lovers stood in rapt wonder as that well-lubricated machine of harmony ushered in the Middletown 1923-1924 musical season.

With the raising of his magic baton Sousa had his audience under a spell, only a short intermission breaking the concentrated attention of one of the biggest houses ever to witness or hear an extravaganza in this city. Encores doubled the length of the program, and that last note prior to its departure will live vividly for a long time in the minds of those who were fortunate enough to attend.

What united to make the concert a popular success was the vigor of the music, the powerful influence of Sousa himself, the welded teamwork of the musicians and the skill of the soloists The interest an audience always feels for Sousa's remarkable instrumentation, was superlative.

The ease with which the master apparently secures his effects and the habit of permitting the soloist to respond to an encore, the while he unostentatiously directs the band from behind his music stand, were noted, and Sousa received his mead of favorable comment, passed on all sides.

The Rhadsody, "The Indian," by Orem, opened the program. This composition introduces a number of Indian themes ranging from lullaby tunes to warrior's music. John Dolan, who conducted the band in the 1921 concert here during the illness of Sousa, appeared as a cornet soloist. "Cleopatra" by Demare was his only programmed number but he presented the "Berceuse from 'Jocelyn'" as an encore.

Sousa's series of portraits entitled "At the King's Court," which includes "Her Ladyship, the Countess," "Her Grace, the Duchess" and "Her Majesty, the Queen," lived up to the name and the work ended in such a thunder of music that one marveled that the electric lights remained in place. The work of the white-haired men who beat the cymbals and the big drum was particularly notable in this number, especially at the finale.

To the audience's joy, Sousa played a number of his own marches in the course of the program as encores. "El Capitan" was his first at the close of "The Indian." "Bambalina," the popular dance hit, was his second answer to the demand for encores for the opening number. "The Glory of the Yankee Navy" followed "At the King's Court" and a further extra was "Nights in the Woods," by De Bozl.

"The Shadow Song" from "Dinorah," introduced Miss Nora Fauchald to the audience. She is a coloratura soprano and possesses a voice of a soft, rich quality. This difficult song proved easy for her. "A Kiss in the Dark" and Sousa's "The American Girl" were her encores.

A Fantasy, "The Victory Ball," based on Alfred Noyes' ironical poem of that name, the music for which Schelling wrote, was presented by the Band. Because of the nature of the work, it could not be called beautiful but it was forceful and interesting and brought out all the weird effects of which musical instruments are capable.

JOHN PHILIP SOUSA.

To add to the peak of sound when the band played "Solid Men at the Front" one of the players shot off a pistol three or four times, adding to the general riot of sound.

An interval of five minutes brought Sousa back with his players. A caprice, "On With the Dance," a medley of famous tunes "strung-together by Sousa," had a number of familiar tunes notably "Turkey in the Hay." At this point, the Band introduced high comedy into its playing by its rendition of "Gallagher and Shean." "Drink To Me Only With Thine Eyes" was interpolated into the succession of ways the band played the song. "Carolina in the Morning" and "Yes, We Have No Bananas" also were a part of this remarkable encore number.

As xylophone soloist, George Carey made a big individual hit. Chopin's "Nocturne and Waltz" was his selection. He also did "Yes, We Have No Bananas," and as a further encore "Crinoline Days."

For the first time, Middletown heard Sousa's new march, "Nobles of the Mystic Shrine," written for the recent Shrine celebration in Washington. This was good, but the "Parade of the Wooden Soldiers" was better, and the popular "Semper Fidelis" and "Stars and Stripes Forever" were last of all.

Miss Rachel Senior was Sousa's violin soloist. She gave a lengthy solo number entitled "Faust Fantasia," which contained many of the airs from the opera Faust. She had a great personal charm as well as an ability to play and she, too, gave an encore.

When the Band had played Grainger's "Country Gardens," a satisfied audience made its exit.

LANCASTER INTELLIGENCER

# MARCH KING HERE WITH FAMOUS BAND

## John Philip Sousa's Organization Gives Entertainment At Gun Club.

Lovers of band music were given a rare treat this afternoon when John Philip Sousa and his famous band gave the first of two concerts to be given here.

Conductor Sousa is making his thirty-first annual tour of the country. Thousands of people hear him annually, and he was greeted in this city with great enthusiasm.

This program opened this afternoon opened with "A Boquet of Beloved Inspirations" a number which was arranged by Sousa and was well adapted for a conspicious place in the program.

Another engagement of his own was a suite "Leaves from my Note-Book" containing "The Genial Hostess," "The Camp Fire Girl", and the Lively Flapper. The band also played a selection from "Romeo and Juliet" (Gounod) and Kammennoi-Ostrow (Rubenstein).

In the second part of the program he gave "The Merrie Merrie Chorus," a collection of choruses from light opera and grand opera put together into a Sousa melody. This was one of the most popular numbers as it included much of the most inspiring music in the world.

Sousa has undoubtedly earned his reputation as America's leading band master. The band has at least twenty program and the generosity with which they respond to enchores adds to the popularity of the organization. Of course his own compositions are always the most popular, and according to his own statement "The Stars and Stripes forever" is the one thing common to all programs.

The concert was given on the grounds at the Lancaster Gun Club on the Oregon pike, where a large amphitheater was erected in front of the club house. Bleachers to accommodate hundreds of persons were also in place.

The second concert will be given this evening at the same place beginning at 8 o'clock.

LANCASTER NEW ERA

# TWO PROGRAMS BY SOUSA'S BAND

## Opening Numbers of Saturday's Concerts Here Will Be Wagnerian Compositions.

Wagner's "Tannhouser" overture will be the opening number in all of the conserts given by Lieut. Com. John Phillip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact in not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan Opera House in New York. If I were to set forth to educate a brand-new public in music, my text book would be Wagner. As a musical dramatist, he is easily the giant figure in the musical dramatists' group, and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary."

JOHN DOLAN,
Cornet Soloist of Sousa's Band.

Sousa and his band of 100 musicians will appear in concert at the Lancaster Athletic Club, Oregon Pike Saturday afternoon and evening, October 6.

# SOUSA'S BAND IS GIVEN RECEPTION

## Guest of City Band at Baked Ham Supper—Two Concerts Are Well Received.

Before fair-sized audiences who braved the cool breezes of Saturday afternoon and evening, Lieut. Commander John Philip Sousa and his band of 85 musicians gave two concerts at the Lancaster Athletic Club. The afternoon concert contained many of the famous bandmaster's latest compositions among which were his "Suite" with three fragmentory movements and a new march "The Dauntless Battalion."

Among the outstanding numbers of the evening program were "The Indian" (Orem) a rhapsody based on researches of the music of the aborigines of America, and Ernest Shelling's latest-completed work, "Victory Ball," a fantasy based on Alfred Noyes poem. Percy Grainger's "Country Gardens" was delightfully received as a concluding number.

Following the concert on Saturday evening, Lieut. Com. Sousa and his band were tendered a reception by the City Band at their rooms, South Queen street. At the conclusion of a baked ham dinner, Mr. Sousa presented the band with a manuscript copy of his latest composition "Pulpit and Pew." B. Frank Streaker in accepting the march gave assurance of its rendition at the coming series of Sunday evening concerts.

EW YORK HERALD,

MONDAY, OCTOBER 8

## 1,000 HEAR SOUSA'S BAND IN CONCERT

### rominent Masons in Audi-nce in Madison Sq. Garden.

Eleven thousand people were in Madi-n Square Garden last night for the ncert by Sousa's Band, under the au-ices of the National Navy Club. Many ominent Masons were among them, awn by the announcement that the nd would play the "March of the No-es of the Mystic Shrine," composed by eutenant-Commander John Philip usa, the bandmaster. The band of ecca Shrine Temple also was there, its embers wearing their uniforms, and ined with Sousa's famous organization the rendition of several of the num-rs. More than 300 officers and men the navy and the Marine Corps were esent. "Semper Fidelis," the Marine rps's march composed by Sousa, was ayed.

It was a varied program, enlivened by es, We Have No Bananas," "Mr. Gal-gher and Mr. Shean" and several jazz mbers in which 250 instruments were ought into play. The band will leave day for Scranton, Pa.

EW YORK TIMES.

ONDAY OCTOBER 8.

## OUSA LEADS MUSIC FESTIVAL IN GARDEN

### is 375 Men and Bands of 7th Regiment and Mecca Temple Aid National Navy Club.

Navy and Marine Corps detachments arched in a "musical picture" to Sousa icksteps, that set an audience's feet eping time in the big Madison Square arden last evening. The National Navy ub's benefit had enlisted not only 250 ilors and others from United States rces stationed near New York, but so some 375 massed bandsmen from usa's Band and those of the Seventh giment and Mecca Temple. It was honor of these last two that Lieut. ommander Sousa led his latest arches, "The Gallant Seventh" and obles of the Mystic Shrine."

famous "Semper Fidelis" was Sousa's usic for the "march past," while a ite, "From the King's Court," was ong his novelties. Nora Fauchild, prano, was soloist in Horatio Parker's ng, "The Lark Now Leaves His at'ry Nest." There were also emare's "Cleopatra" by John Dolan, rnet; Orem's "The Indian," Rubin-ein's "Kammenoi Ostrow," Strauss's lue Danube," a Chopin waltz by orge Carey, xylophone, and Meyer-er's "Torch Dance." Distinguished icers of the navy and marines were ong the guests. A surprise to Sousa mself was the volunteer aid of a host his former players, now well known leaders, including Arthur Pryor who urned to play trombone.

More bands played yesterday, here d elsewhere, than have often been ard in a day in New York. The ited States Marine Band reappeared t night at Carnegie Hall, assisted by Bourskaya, Russian opera star, fol-ing their similar program at Brook-Academy in the afternoon. The New rk Police played with the United gers of Brooklyn at a matinee in rest Park. Goldman's Band gave a concert in Central Park, where all ts were filled an hour before music an in the new Elkan Naumberg d stand.

SCRANTON TIMES 10-9-23

## SOUSA BAND, HERE TONIGHT, IS A BIG HIT IN NEW YORK

John Philip Sousa and his famous band, which will appear in concert tonight at the 109th infantry armory here, played before 14,000 people in New York last night and was given one of the greatest welcomes in the long career of the celebrated bandmaster.

The hit made by Sousa and his band last night in the big city caused Harry Askin, the Sousa representative, to send the following telegram to Edward M. Kohnstamm, who is in charge of the seating arrangements for tonight's concert here:

Ed. M. Kohnstamm, 1323 Linden street, Scranton, Penna.

New York, Oct. 7.—Fourteen thousand people cheered Lieutenant Commander John Philip Sousa and his band of two hundred and fifty pieces here tonight. Sousa's band, assisted by two guest bands, representing Mecca Temple Nobles Mystic Shrine and Seventh regiment, New York National Guard, participated. New Sousa marches, "Nobles of Mystic Shrine" and "Gallant Seventh" dedicated those organizations. Three hundred United States sailors and marines presented Sousa musical picture, "The March Past," a spectacular portrayal spirit. Great! Sousa marches, "Pride of Yankee Navy" and "Semper Fidelis." Largest band and largest band audience in history of New York.

HARRY ASKIN.

## SOUSA'S FAMOUS BAND IN CITY FOR TWO CONCERTS

### ADVANCE SALE OF SEATS HAS BEEN HEAVY—TONIGHT'S PROGRAM WILL BE GIVEN IN ARMORY.

Lieutenant Commander John Philip Sousa and his famous band of nearly 100 musicians are here to give two concerts for the music lovers of Scranton and vicinity. A special matinee concert will be rendered at the new Central High school auditorium this afternoon at 4 o'clock. An entirely new program will be given this evening at the armory at 8:30.

The soloists with the Sousa organization this year include: Miss Nora Fauchauld, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; George J. Carey, xylophone; William M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph DeLucca, euphonium; J. P. Schueler, trombone; William J. Bell, Sousaphone; Gus Helmecke, cymbals and bass drum.

All seats for both concerts are reserved and are being sold at Reisman's, 413 Spruce street. The advance sale has been heavy, but there are still choice seats at all prices for both concerts. The box office for the matinee tickets will be at Reisman's until 3 o'clock, then at the auditorium. Evening program will be at Reisman's until 6 p. m., then at the armory.

SCRANTON REPUBLICAN 10-9-23

## SOUSA'S BAND IN TWO CONCERTS HERE

### Famous Musicians Delight Large Audiences at High School and Armory

### CARBONDALE BOY PLAYS

### John Waston Bell, Native of Pioneer City, is Member of Band

By D. E. JONES, Mus. Doc.

The magic name Sousa is synonymous with large audiences, and yesterday afternoon found the new Central Auditorium completely filled, and many thousands at the Armory in the evening to hear the concerts given by his inimitable band. Both were typical Sousa audiences, lovers of a music that stimulates, inspires and provokes.

For over thirty years John Philip Sousa has, through his band, preached a gospel of very definite principles regarding concert programs, and no other conductor has given more thought, nor has had so many opportunities to test out the subject. Epitomized, it is that a band concert must be a festive occasion, a spontaneous, tantalizing, and spectacular event, which the people go to for pure enjoyment; and the hope of encoring every number. The serious, highbrow musician is altogether out of place at a Sousa concert.

**Afternoon Program**

The band numbers at the matinee consisted of "A Bouquet of Beloved Inspirations" entwined by Sousa, a Suite "Leaves from My Note-book" (Sousa), "Kamennoi Ostrow" (Rubinstein), a Fantasia "The Merrie, Merrie Chorus," a new Sousa march "The Dauntless Battalion," and a compilation of tunes "When the Minstrels Come to Town." John Dolan played a delightful cornet solo, "The Centennial" (Bellstedt-; Miss Nora Fauchald, soprano, sang an Aria from Gounod's "Romeo et Juliette"; Mr. Meredith Willson, flautist, played a Dodard waltz and Miss Winifred Bambrick, harpist, a "Fantasia" on tunes from Weber's Oberon.

At the evening concert the program included a Rhapsody "The Indian" (Orem-; a Suite of Portraits "At the King's Court" (Sousa) in three movements descriptive of the pomp and grandeur of a countess, a duchess and a queen; Fantasy "The Victory Ball" (Schelling); Caprice "On with the Dance," a series of dances strung together by Sousa, and a Folk-tune "Country Gardens" by Percy Grainger.

A generous number of encores, which is characteristic of Sousa consisted of "El Capitan," "Solid Men to the Front," "Gallagher and Shean," "Semper Fidelis," and "Stars and Stripes Forever."

**Dolan's Numbers Please**

John Dolan, now heralded as the world's greatest cornetist, played "Cleopatria" (Demare), and Godard's "Berceuse," displaying a delightfully pure tone, artistic phrasing, and an amazing technic. He is a supreme performer on his instrument, and in the language of band men, has an iron lip and a wonderful breathing capacity.

George J. Carey, xylophonist, played a Chopin Nocturne and Waltz, and as an encore, the latest classic, "Yes, We Have No Bananas," and his work brought forth much applause. His performance of Dvorak's "Humoresque" was an excellent one.

The violin solos of Miss Rachel Senior were given with much taste and expression, although the tone was scarcely adequate in the spacious Armory, and with the heavy instrumentation. Her numbers were the Faust "Fantasia of Sarasate" and Schumann's "Traumerie."

Miss Nora Fauchald, soprano, sang Horation Parker's "The Lark Now Leaves His Watery Nest" and received two encores. These were Sousa's "The American Girl" and Liza Lehmann's "You and I." Miss Fauchald's singing afforded much pleasure.

John Weston Bell, a Carbondale boy, is a member of Sousa's band, and many of his friends from that city came to see and hear him. His office is second flutist. Bell was formerly a member of the Navy band in Washington. He was for some years a member of the Carbondale High school orchestra, and a pupil of Leon Bly, of that city.

SCRANTON TIMES 10-9-23

## SOUSA CONCERTS DRAW 2 LARGE AUDIENCES IN CITY

### SOLOISTS WITH NOTED MUSICAL ORGANIZATION SCORE UNUSUALLY WELL ON PRESENT TOUR.

Two large audiences attended the concerts given yesterday afternoon and evening in this city by Sousa's band. In the afternoon the concert was in the new Central High school auditorium and many of those in the audience were pupils of the city schools. In the evening the armory was used and it was well filled with admirers of the famous leader whose band is always popular.

The program was mixed, with classics and popular numbers. Several of the selections, especially among the encore numbers, which were numerous, were the compositions of Sousa himself. The solo numbers by different members of the band and by Miss Rachel Senior, violinist, and Miss Nora Fauchald, soprano, were well received.

At the afternoon concert the program included "A Bouquet of Beloved Inspirations" entwined by Sousa, a Suite, "Leaves From My Notebook" (Sousa); "Kamennoi Ostrow" (Rubinstein); a Fantasia "The Merrie, Merrie Chorus"; a new Sousa march, "The Dauntless Battalion," and a compilation of tunes, "When the Minstrels Come To Town." John Dolan played a delightful cornet solo, "The Centennial," (Bellstedt); Miss Aria from Gounod's "Romeo et Juliette"; Meredith Wilson, flautist, played a Dodard waltz and Miss Winifred Bambrick, harpist, a "Fantasia" on tunes from Weber's Oberon.

Among the numbers of the program at the evening concert were: a Rhapsody, "The Indian," (Orem); a suite of portraits "At the King's Court," (Sousa) in three movements descriptive of the pomp and grandeur of a countess, a duchess and a queen; Fantasy, "The Victory Ball," (Schelling); Caprice "On With the Dance," a series of dances strung together by Sousa, and a Folk-time "Country Gardens," by Percy Grainger. John Dolan, cornetist, played "Cleopatria," (Demare) and Godard's "Berceuse."

George J. Carey, xlyphonist, played a Chopin Nocturne and Waltz, and as an encore, the latest classic, "Yes, We Have No Bananas," and brought forth much applause. He also gave Dvorak's "Humoresque." Miss Rachel Senior, violinist, played the Faust "Fantasia of Sarasate" and Schumann's "Traumerie."

Miss Nora Fauchald, soprano, sang Horation Parker's "The Lark Now Leaves His Watery Nest," Sousa's "The American Girl," and Liza Lehmann's "You and I."

WILKES-BARRE RECORD,

TUESDAY, OCTOBER 9,

## SOUSA'S BAND HERE TO-NIGHT

### Veteran Leader and Musicians Receive Great Ovations in New York and Scranton

The appearance of Sousa's Band in the 109th Regiment Armory at Scranton last night under the personal direction of the veteran Sousa was as much in the nature of an ovation as that received by Sousa at Madison Square Garden, New York City, Sunday night, when more than 14,000 people gave him one of the greatest welcomes of his long careeer.

In New York, Sousa was assisted by two guest bands, representing Mecca Temple, Nobles of the Mystic Shrine, and the band of Seventh Regiment, New York National Guard. These two organizations were present in appreciation of the great leader, who is as great a composer and who has written numbers dedicated and named for the two organizations mentioned above. These two numbers are on the program which will be rendered in Irem Temple to-night.

The following telegram addresssed to Edward M. Kohnstamm, who is arranging for Sousa's appearance in this city to-night, tells of the remarkable ovation given the composer of "The Stars and Stripes Forever."

"Fourteen thousand people cheered Lieut. Commander John Philip Sousa and his band of 250 pieces in New York on Sunday night. Sousa's band was assisted by two great bands representing Mecca Temple, Nobles of the Mystic Shrine and Seventh Regiment, New York National Guard. Two new Sousa marches "Nobles of the Mystic Shrine" and "Gallant Seventh" dedicated to these organizations, were played. Three hundred United States sailors and marines presented Sousa a musical picture, "The March Past," a remarkable portrayal of spirit of the great Sousa marches. Largest band and largest band audience in history of New York." The message was signed by Sousa's New York representatives.

THE MORNING TELEGRAPH,

MONDAY, OCTOBER 8,

## 000 GREET SOUSA IN ONLY CONCERT

### dience Cheers When Bandmaster Leads Men in His Own Composition.

### RIED PROGRAM PLEASES

was a typical Sousa audience that ted the bandmaster last night at dison Square Garden in his only con-to be given in New York this season never was it so enthusiastic as when famous conductor was leading his men in one of his own marches. the audience swayed from side to some beat time with their arms e others merely sat back and enjoyed nselves to the full.

was a program that ran the gamut ddities that Lieut. Commander John ip Sousa, to give him his full title, arranged and it ran from "Yes, We e No Bananas," through Thurlow rances' Indian themes and Sousa's marches to Meyerbeer's "Torch-Dance" and Chopin's "Nocturne Waltz," played as a xylophone solo the full band accompanying the st.

it when the Marine's own march mper Fidelis," by Sousa, was played a company of marines and sailors n up at attention before the huge d, the audience of 9,000 got up as and cheered and applauded. Later in the program this scene was repeated except that this time there were 350 men in the band which played "Nobles of the Mystic Shrine," the added musicians being members of the Seventh Regiment Band and the Mecca Temple Band, the latter dressed in their picturesque costumes with the fez. Then as an encore the three bands, playing as one man, gave "The Gallant Seventh" and the cheering was repeated.

The audience was never so happy as when Sousa was leading his men in his own compositions and although seven of these numbers were included in the program during the rendering of the other features of the evening there was decided unrest.

If Gallagher and Shean had been in the crowd last night they would have heard how their song of similar name has been worked out by Sousa and they might have got a few pointers on how a big band can draw laughs. After playing the air through once, the band went into a hymn then suddenly switched to the last three bars of the Gallagher and Shean number; then in quick succession were interpolated, "Yes We Have No Bananas," "Good Night Ladies," "Three o'Clock In the Morning," "Carolina in the Morning," and "No Place Like Home," always going back to the last three bars of the comedians' song.

The concert was under the auspices of the National Navy Club and part of the proceeds will be devoted to a fund for a new house for the Home Ashore for Sailors, work which this organization is carrying on.

WILKES-BARRE RECORD, WEDNESDAY, OCTOBER 10

## GIVE VARIED PROGRAM

### Sousa's Band and Assisting Artists Captivate Good Sized Audience at Temple

Sousa, the veteran and ever popular bandmaster, and his band staged another of their variety concerts at Irem Temple last evening and stirred a good sized audience to high peaks of ecstacies. There was certainly variety in the program, for the music reached from the sublime to the ridiculous and back again—music that would tickle the understanding of the street urchin as well as music that would flatter the pride of the keenest savant. There was music—and plenty of it—of the most serious thought, and music of humor that excited the audience to many ripples of audible laughter.

There was vocal music, string music and masculine music of the march type by the band that sent the thrills chasing up and down one's spine. And right here we are reminded of Mr. Sousa's own words when he said: "'No matter how refined and cultured we may be, we all have an element of the savage, the man of the wilds and the steppes in us. We like the clashing of the cymbals, the roar of the drums, the intoxicating rhythms and the blare of the brass that carries us off our feet whether we will or not. The music must be robust, it must stir the blood, it must be filled with Oriental splendor, suggesting the flash of the bayonet; it must make us think of battalions of big chested men in action." This kind of music was delivered in abundance and to the delight and approval of the big audience present. From the opening pictorial "Indian Rhapsody" to the closing cluster of folk tunes not a disinteresting moment was permitted to interrupt the proceedings. In many of the selections given there were many dainty and charming bits of melody, graceful rhythms in tonal colors that held the closest attention and interest. Notable among these were the "Portraits," by Sousa's own creative and fertile pen. The "Victory Ball," by Schelling, was a mysterious selection beginning in a sort of confusion of tone rather indefinite in rhythm and overly drawn, pictorially. The medley of famous tunes was a "caprice" thoroughly enjoyed. Mr. Sousa's new march, "Nobles of the Mystic Shrine," is a gem, especially the music of the trio. In all the band selections there was the most comforting unity in ensemble, dash and spirit in tempo, a oneness in stresses, crescendoes, diminuendoes, etc., that really made one wonder.

John Dolan, who has been heard here in other days, amply sustained his already nation-wide reputation as a clever cornetist in the brilliant technic and master interpretation displayed in his rendition last night of "Cleopatra," by Demare. The cornet is not at home above the treble staff but Mr. Dolan scaled several ledger lines above with the clearest tones and with assurance. His triple tonguing was brilliant. He responded graciously with a second selection.

Miss Nora Fauchald, in her song, "The Lark Now Leaves His Wat'ry Nest," attempted no great feats of colorature, but sang her part with grace and confidence, revealing a voice of more than ordinary merit and under excellent control. The xylophone solo by George Carey made a wonderful hit. The Nocturne and "Minute Valse in D Flat," by Chopin, was cleverly executed. Mr. Carey was recalled three times, the third time playing very impressively, "Humoresque," by Dvorak. Miss Rachel Senior made a favorable impression as a violinist with her selections from Gounod's "Faust." She, too, responded to the demands of the audience for more by playing, exquisitely, Schuman's "Traumerei."

Throughout the entire concert the audience was appreciative and enthusiastic, demanding encores continuously which were freely and unhesitatingly given.

NEWS, WILKES-BARRE, PA., WEDNESDAY, OCTOBER 10,

# SOUSA AND HIS BAND DELIGHT AT THE TEMPLE

Lieutenant Commander John Philip Sousa and his famous band gave a stirring concert last night at Irem Temple. The music loving public showed its appreciation of the work of the renowned band master by enthusiastic applause and by large attendance. The first numbers on the program was a Rhapsody, "The Indian," by Orem. This was somewhat sad at first but changed into the rapid two-fair time with peculiar drum accents so characteristic of Indian music. It was very well rendered and received great applause. "King Cotton," a march by Sousa, was given as an encore.

Mr. John Dolan, cornetist, demonstrated his wonderful skill as soloist in the next number "Cleopatra," by Demare. His high notes, and the power to sustain them, together with his rapid fire triple tongue playing were the admiration of all. He was called back and gave the "Berceuse from Jocelyn," by Godards. In this he showed once more his ability by playing this with extreme tenderness, expression and pure tone.

"Portraits at the King's Court," by Sousa, was the next number. This is divided into three parts. Her Ladyship the Countess, Her Grace, The Duchess, Her Majesty, the Queen. The harp and the oboe were brought into prominence in several places in this composition. "The Gallant Seventh," a Sousa march, was given as encore.

Miss Nora Fauchald, soprano soloist, pleased very much with "The Lark Now Leaves' His Watery Nest," by Parker. She was encored and sang "You and I," by Liza Lehmann. Miss Fauchald has a very sweet clear soprano and sang with an ease and understanding such as only an artist is capable.

The band next gave "The Victory Ball" by Schelling. This was a long, wierd number. Varieties of discordant combinations of sounds, rasping and knocking suggested to the imagination many ghostly apparitions. The composer's idea of dead men at a Victory Ball was certainly well carried out by the band, but as a musical number, it was not so well liked. The encore "Solid Men to the Front," by Sousa, was well received. This is a very brilliant martial composition, one of the best of his marches.

"On With the Dance," a caprice of old tunes arranged by Sousa was the next number. "Mr. Gallagher and Mr. Shean" was given as an encore. This delighted the audience. In it could be heard parts of many very well known compositions, such as "Drink To Me Only With Thine Eyes," "Yes, We Have No Bananas," "Good Night Ladies," "Three O'clock In the Morning," "There's No Place Like Home," "Believe Me If All Those Endearing Young Charms," and "Carolina In the Morning," each one interrupted or followed by well known pharses from Mr. Gallagher and Mr. Shean.

George Carey received two encores for his number, Nocturne in E, and Minute Walz, by Chopin. He played "Yes We Have No Bananas" for the first encore, and "Humoresque," by Dvorak, for the second.

The march, "Nobles of the Mystic Shrine," was next given by the band and this was followed by the ever refreshing march, "The Stars and Stripes Forever."

Miss Rachel Senior, violinist, played Faust Fantasia from Sarasate and when enthusiastically recalled played very beautifully the wellknown and loved composition, "Traumerei," by Schumann, with wonderful expression and good taste.

Percy Graingers' "Country Gardens" was given by the band as the closing number and the audience went home after one of the most delightful and inspiring concerts heard in this city.

TIMES-LEADER, WILKES-BARRE, PA.,

WEDNESDAY EVENING, OCTOBER 10,

# HIGHEST PROGRAM MARK OF SOUSA ACHIEVEMENT

A Sousa band is no new thing, and has not been a new thing for a matter of 30 years, but in the impression it gives it is always new in features, and one never knows what delight he is in for, at a Sousa concert. The organization that appeared at the temple last evening under the Sousa banner, a matter of 76 players, was by consent of those who have long been familiar with this band, in general aspect and effect, the best that has eved appealed to a local audience. The instrumentation has gradually been modified and enlarged that today the ensemble has the finest blend and quality of all the years, and while the ebts features have been retained the new impressions add more grace to the old.

Of the clarinets in B flat there are fourteen first, six second and six third; one alto clarinet; two bass clarinets; six flutes, three oboes, two bassoons; eight saxaphones, six cornets, two trumpets, four horns, five trombones, five tubas, two euphoniums. three battery, and harp. It will be noted that in the division of clarinets the richness is increased, and that in making all the five tubas of the double B flat, Sousaphone, an extroardinary depth and richness is secured. For the supplanted baritones and other brass of the conventional band, saxaphones have been put in and these blend into the general effect like a body of cellos and violas—in fact the cello effect was most pursuasive.

The program had the new Schilling Victory Ball suggested by the gruesome poem of Noyes, and in which the ghosts of dead soldiers look on at the merriment of the ball, and wonder. The work is ultra dramatic and for the first of it as dissonant and cacophonous as any Schoenberg could wish or manufacture. The strife and contrast of merriment and of death, of flesh and blood and the lean visage and the fleshless bones and hollow sepulchral laughter—these suggestions give moments of great dramatic intensity, and stir the imagination. Last night's concert furnished an unusual number of the grateful episodes and delightful surprises always to be encountered in a Sousa concert, because of the never ceasing invention and fertility of the conductor's mind. There was that utterly whimsical Gallagher and Shean, in which, interlarded between the familiar "positively Mr. Gallagher, absolutely Mr. Shean," came lovely lanes of old melody bits like Drink to Me Only, Believe Me If All Those Endearing, and in different agencies, like horn quartet, octet of muted brass, etc., etc., a constantly appealing and varied play of tone colors.

The On With the Dance from melodies "strung together by Sousa" traced along the centruies first an aboriginal Indian theme, an ancient folk dance of Rameux, the Torchlight Dance of Meyerbeer, the Cinquetaine, and other familiar bits garnished according to the fancy, and ever delightful. The final bit, an arrangement of the Grainger Country Garden folk tune, there was necromancy in the setting of the simple theme that made one wish the treat might have been prolonged. For a single episode that thrilled and exalted one, no instance can better be quoted than the opening of the third part of the new suite "Her Majesty the Queen", massive and tremendous dominance of full chorded structure that was itself majestic. This new suite many considered Sousa's highest achievement in the form which he has made familiar. In general features and in special details the evening was equal in entertaining quality to any associated with Sousa, and in detail and especial features of musical joy and musical imagination it was superior to any that one can now recall. All along the years the tendency has been to enrichment of the tonal ensemble, and to the beautiful plasticity of the band.

The comparison extends to the soloists. There is a brilliant array of them—Dolan on cornet, Carey on xylophone, and a musicianly violinist in Miss Senior, who toward the end of a program of keen relishes persuded the audience to the charm of the Faust fantasie, and who afterward gave the familiar Traumerei a beautiful reading and tone. And Miss Fauchald, soprano, a grateful presence and lovely voice enriched with copious over tone, and with selections that found favor—Parkers' too little used "Lark Now Leaves" followed by Lehman's "You and I." Her voice is schooled to a degree of flexibility, and is evenly regulated from top to bottom of the gamut. Tiny Miss Bambrick made the big scale harp a decided enrichment of the accompanying.

The program making had considered appropriate moments of seriousness and also the claim of audiences to melody and rhythm. From the general comment of those informed on such matters, it was gathered that the evening was the richest of all Sousa episodes and that the musical facility of the great leader is ever alive and ever inventive—pursuasion and convincing in the high musical moments, and opulent in the charm of melody and graces of rhythm. There is but one Sousa, and "post se intervallo."

GAZETTE AND BULLETIN, WILLIAMSPORT, PA.

, FRIDAY, OCTOBER 12, 1923.

# John Philip Sousa and Part He Plays In "Putting Over" the Sousa Concerts

BY BILL TOWNE

Did it occur to you to wonder why the placards advertising the concerts at the Majestic theater Wednesday read "SOUSA and his band" instead of "SOUSA'S BAND," which one hears from nine out of ten persons, who mention the great touring organization?

The difference isn't one of mere phraseology. The person, who tells you, with an unconcealed gleam of happiness and expectation in his eye, that he is going to hear "Sousa's band" unconsciously makes a grave error. What makes him look upon this particular organization as being the last word in concert bands and what makes him certain that he is going to spend an entire evening or afternoon reveling in "real music" is implied in the phraseology of the placard.

The thousands and thousands of persons whom the band delights each year attend concerts to hear "SOUSA and his band." They do not realize that the relative importance of the director and his musicians is implied by the capitalization of the four words, but it is. Paradoxically, it is the silent, imposing man on the little platform whom they are going to hear. The band is necessary, of course, but it is almost of secondary importance.

The biggest half of every Sousa concert is successfully taken care of before the director signs up his first musician for the season. The success of every concert was guaranteed when the great leader completed the composition and arrangements of the selections to be played this year. There still remained the task of assembling eighty or ninety able musicians and training them, but that was not nearly as important (to the Sousa fans) as was the making up of the programs.

The greatest band imaginable would not exert half as much charm over the American public as does Mr. Sousa's organization. There is really no competitor for it when it comes to pleasing the great mass of music lovers in the country.

The answer to the query implied is "SOUSA." Sousa, when all is said and done, is a great musician, a great composer, and a great director but, above all, he is a greater showman. He has all of the basic knowledge and understanding of the American public, which found its expression in P. T. Barnum.

Sousa knows what the public wants and he gives it to them. He coats his musical pill with a layer of glamour and novelty. He has mastered the art of "playing to the gallery" without making his performance suffer or lose the slightest bit of its high musical standard.

His novelty arrangements constitute the most brilliant and popular part of his programs. His arrangement of the Tin Pan Alley air "Gallagher and Shean" was remarkable in its musicl beauty and construction, but it was done up in a quaint, rollicking style which tickled the musical ears of all who heard it.

Sousa is not afraid to sprinkle jazz tunes into his musical potpourri; he is not convinced that popular airs cannot be played in an artistic manner and must ruin the whole concoction. The most difficult classic overture finds its place in a typical program along with the newest song hit of the day. And, when Sousa directs the rendition of "Yes! We Have No Bananas," not even the most rabid of high brows ever thinks of leaving the theater.

Then there are little "stunts" like the pistol shots fired in one of the march numbers. Of all the numbers, many will remember the shot-punctuated selection long after the others are forgotten. Barnum would have smiled to hear the number played and watch its effect, just as he would have realized the sure-fire effect of marching the cornets, trombones and piccolos to the front of the stage for "Stars and Stripes Forever."

With regard to his soloists, Sousa shows the same uncanny knowledge of his audience. Few directors feature soloists as he does and few would have sanctioned the many encores played by George Carey, xylophonist. But, then, few directors are as eminently successful as Mr. Sousa.

Hats off to the source of our most delightful band concerts—John Philip SOUSA and his band. Let us hope he keeps Williamsport on his annual tour schedule.

THE WILLIAMSPORT SUN.

# SOUSA NOT YET READY TO RETIRE

## Famous Bandmaster, Now on Thirty-first Season, Tells Sun Reporter He May Quit in Sixty-first Year.

Lieut.-Commander John Philip Sousa and his famous band arrived in Williamsport this afternoon at 1:40 o'clock on the Pittsburgh-Easton train from Wilkes-Barre, where this splendid musical organization appeared last night in concert.

This afternoon and evening Sousa and his band appear at the Majestic theater under the auspices of the Imperial Teteques for the benefit of the Community Chest, and the prospects for a big house tonight are bright.

Manager J. Walton Bowman and Director Charles S. Shields, of the Teteques, met the "March King" at the Park Hotel station and accompanied him to the Williamsport High school, where for ten minutes before the afternoon concert he gave the pupils an interesting talk which had been arranged for by Manager Bowman.

Before getting into the waiting automobile, however, a reporter for The Sun had a chance to talk to the celebrated bandmaster for a few minutes, and ascertained that this is Sousa's thirty-first season. "About by sixty-first," added the famous director with a twinkle in his eye, "I may think about retiring, but not before that time."

Sousa says that this is his twelfth week for the present concert season, and that it has been very prosperous so far. He now carries eighty-three people with him, and the concerts this afternoon and evening promise to be rare treats for the music-lovers of Williamsport, as exceptionally fine programs have been arranged for this city. Sousa hasn't been in Williamsport since the World war, and he doesn't look a bit older than he did at that time.

Manager Bowman, of the Teteques, today invited the senior classes of the High school and Dickinson Seminary, about four hundred in number, to be the guests of the Teteques at the afternoon concert, and the invitation was accepted.

After the concert this evening Sousa and his band will be entertained by the Teteques in the band room of the Masonic Temple.

ALTOONA TRIBUNE,

SATURDAY, OCTOBER 13,

# I. C. MISHLER IS HONORED BY BAND

## Retiring Theatrical Manager Accorded Tribute at Concert

John Philip Sousa and his internationally famous band gave three things in the Mishler theatre yesterday—two concerts, matinee and night, and a handsome gift to I. C. Mishler. All of them were appreciatively received.

During the evening program the retiring manager of the theatre was summoned unexpectedly to the stage by the bandmaster. Lieutenant Commander Sousa briefly expressed the esteem in which he held Mr. Mishler, and in behalf of the band and himself presented Mr. Mishler with a beautiful humidor containing a box of the director's favorite brand of cigars, each surrounded by a "Sousa band." Mr. Mishler responded, saying he was grateful to the leader and to the community which had loyally supported the theatre during the last thirty years.

Assisted by a number of splendid soloists, Sousa's band delighted two big houses of admirers with its concerts. The popular Sousa marches had a large part in the excellent program. And they were played with all the vim and dash for which they are famous, and they were received enthusiastically.

THE WILLIAMSPORT SUN.

# SOUSA CONCERTS DELIGHT HEARERS

## Famous Bandmaster and His Musicians Appear in Pleasing Numbers --- Soloists Real Artists.

It is almost as much pleasure to watch the incomparable Sousa direct his famous band as it is to listen to his always delightful programs. Although Sousa now has reached the age of sixty-nine, he still waves the baton and directs the movements of the bandsmen with that ease and grace that years ago made him famous among conductors. There never has been but one Sousa.

The two concerts given yesterday at the Majestic theatre by Lieut.-Commander John Philip Sousa and his big musical organization composed entirely of artists in their line were but examples of past performances, and admitted of no adverse criticism. There is nothing to criticize in a Sousa concert.

The soloists with the Sousa band featured here were: Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornet; George Carey, xylophone; Meredith Willson, flute, and Miss Winifred Bambrick, harp. Each one is possessed of rare artistic ability, and each was roundly encored. John Dolan, cornet virtuoso, is counted the greatest living cornet player, and he lives up to his reputation. George Carey on the xylophone is a revelation. Nora Fauchald has a sweet soprano voice, and she handles it with ease. Rachel Senior is a finished violinist. Miss Bambrick does great work with the harp, and Mr. Willson with the flute is most pleasing.

Sousa, as usual, was most generous with his encore numbers, and the audiences yesterday were most liberal with their applause and demands for more after every number on the regular programs. The bandmaster presented all of his popular and famous marches for encore numbers, beginning with "El Capitan" and ending with the stirring "Stars and Stripes Forever," and then his enraptured hearers did not have enough. There were nine numbers on the set program, but the demands were so insistent that Sousa generously gave the people at least a score or more. An added number was "Visions of Oleona," written by Will George Butler, formerly of the faculty of Dickinson seminary, and now of Mansfield Normal school.

One of the most delightful numbers presented at last evening's concert was the caprice, "On With the Dance," being a medley of famous tunes, strung together by Sousa, and as only Sousa can "string 'em."

The two concerts given yesterday were typically Sousaesque in every respect, and if columns were written about them they could not be more adequate described than in the one word, "great."

Democratic Watchman

Bellefonte, Pa., October 19, 1923.

## Sousa's Band at State College.

John Philip Sousa and his ban visited Centre county for the firs time last Thursday night when the gave two concerts at State Colleg The great auditorium that stands as memorial to the public service of M and Mrs. Charles M. Schwab, wa crowded for both the afternoon an evening performance of America foremost band master and his eighty five musicians.

Always we have thought that a co tributing factor—and a large one- to Sousa's popularity—is his pro gram. With a band capable of inte preting the heaviest composition both as to full instrumentation an the technique of the performers h has always sought to appeal to th relative tastes of his audiences by se lections comprehensible to them.

At State College this was the cas and almost we are constrained to sa that "It is to laugh," that in that de veloping centre of musical cultur "Mr. Gallagher and Mr. Sheen" an "No Bananas Today" got uproariou encore after encore whereas the real ly worth while music was receive with restrained enthusiasm.

Of course a Sousa concert is alway a treat but the singing of Miss Nor Fouchald, soprano; the violin offer ing of Miss Rachel Senior; the xylo phone solos of George Carey and th cornet solo of John Dolan were al stellar interpolations that contribute to the diversity and pleasure of th program.

Democratic Watchman.

Bellefonte, Pa., October 5, 1923.

## Reminiscences of Sousa and the Wizzard Edison.

The approaching engagement of John Philip Sousa and his band at State College is evidence of what the development of Penn State means to this community outside its direct educational advantages. With the remarkable growth of the institution has come the demand for and ability to finance entertainment features rarely seen or heard outside the large centres of population. The Y. M. C. A., and the Department of Music at Penn State have been the agencies that have secured lecturers and artists for appearance there who might otherwise never have been heard in Centre county or by more than a very few residents of the county.

Of course many of us have heard Sousa and his band, but there are many, many more to whom the great band master is nothing more than a dream never expected to come true. To those his appearance at State College on the afternoon and evening of Thursday, October 11th, ought to mean much; for the opportunity will be there for them to hear the band that the man who directed the Marine band under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt has built for himself.

Recently there has been given to the public the gist of a conference between Sousa and Thomas A. Edison on the subject of music. It is rather a long story, but as several phases of it have so much real news value and as the thoughts of such eminent men are always worth knowing we give the story space here.

Sousa was invited by Edison to go to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employees of his various enterprises. He was invited because of his experiences in the greatest musical organization ever attempted in America, the training of several thousand bluejackets at the Great Lakes Naval training station, during the world war.

"Mr. Edison, of course, does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, but four were of particular significance to him.

"He also surprised me by the statement that of all the records made by his company, the best-selling song was a rather old-fashioned melody entitled 'Take Me Home Again Kathleen.' As is generally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf. Walt Mason, the

Democratic Watchman.

Bellefonte, Pa., October 5, 1923.

prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a portion of their hearing, Mr. Edison has been recompensed with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in its melodic sense.

"Naturally, our talk turned to present day musical tendencies, and that means to a discussion of jazz music, which every one knows is noise with rhythm, if not melody. He remarked that he had in his laboratory a device by which it was possible to play a record backwards, and smilingly he remarked, 'jazz doesn't sound so bad that way.' I earnestly urged him to get his device upon the market at once and suggested that it be done on a Henry Ford scale of production.

"I asked Mr. Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise because with his sense of rhythm, it seemed natural that he would write rhythmic music. Then he added that if he composed he would write music which would be entirely independent of the E string. Since more love—sensuous as well as holy, it must be admitted—has been told on the E string than has been written in all the books in the world, I confess myself unable to classify Mr. Edison's musical nature in any way but under the general head of 'unorthodox.'

"Whatever the nature of Mr. Edison's musical theories, it must not be forgotten that Edison through the invention of the talking machine has done more to promote good taste in music than any other agency in the world. I have found this particularly emphasized in my own work. Wherever I go with my band, I find that the phonograph has created a lively sense of musical appreciation. People in isolated communities who have never heard a grand opera company, or a symphony orchestra in their lives, through talking machines and talking machine records, have been able to familiarize themselves with good music. One of my aims of thirty years as a conductor has been to present good music, and I am frank to admit that I am finding appreciation in a greater degree because people over the country have familiarized themselves with good music."

Many of our readers will recall that Sousa made fun of the phonograph when it was first placed on the market. He called its reproduction "canned music" and predicted utter failure for it as even a fair substitute for the real thing.

It is gratifying to note from the above acknowledgement of its present value to the public that he is a man not afraid to admit that his first impression was wrong.

THE ALTOONA MIRROR—SATURDAY, OCT. 13.

# MUSICIANS GUESTS AT SHRINE LUNCH

Members of the Shrine club attending the Friday noon luncheon at the Penn-Alto were royally entertained, having as their guests a number of world renowned musicians, as well as some of the best local talent, who took part in the entertainment numbers following the luncheon.

In addition to the local Shriners, a number of visiting Nobles took advantage of the opportunity to attend the meeting, they being in attendance at the Realtor's convention.

John Philip Sousa, famous bandman, member of the Shrine and an entertaining speaker, was introduced. Mr. Sousa expressed his delight at being able to be a guest of the club and then entertained his fellow nobles with a recital of many interesting events in his life as he travels over the world. Shriners were delighted to have him present and roundly applauded his bursts of wit and humor.

Baby Dodo Reed, that marvelous youngster of the films, who is creating a sensation in her travels from city to city, sang the "Little Red School House," a most difficult number for one so young, but she was master. She also gave a demonstration of her training along other lines which was much appreciated.

Mrs. Ben Dreyfus, one of the city's foremost entertainers and readers, gave several pleasing selections and Miss Margaret McClure, accompanied by Mrs. W. H. Kelley, sang, much to the delight of the Shriners and their guests.

Miss Mary Martin appeared before the members of the club and explained the Y. W. C. A. campaign for maintenance funds and was warmly greeted, the organization receiving the hearty endorsement of the club.

Entertainment this month is under the leadership of A. W. Weidner and, before closing, Mr. Weidner announced that he would continue the high class entertainment programs throughout the month. The attendance was large and interest excellent so that tables had to be placed on mezzanine floor to accommodate the overflow.

## SOUSA AND HIS BAND HONOR I. C. MISHLER

John Phillip Sousa and members of his famous musical organization paid honor to I. C. Mishler, retiring theatre manager, during their performance last evening by presenting Altoona's most eminent entertainer with a liberal box of Lieutenant Sousa's special brand of cigars. The cigars, in a beautiful humidor and surrounded each by a special Sousa band, were given as an expression of the esteem in which Sousa and members of his band regard the retiring manager.

Mr. Mishler in his response declared his gratitude to the musicians and the community which has so loyally supported his playhouse for the past thirty years. The performances of the band at matinee and evening yesterday were of the usual high standard and were appreciatively received by large audiences.

PITTSBURGH GAZETTE TIMES, SUNDAY, OCTOBER 14

# MUSIC

## Sousa's Band

Lieut. Col. John Philip Sousa might well be titled the high voltage generator of Americanism in music. His band as truly might be hailed as the far-flung transmission line of the "march king's" genius. Perhaps not so much is this true of performance as it is in creation. The accent is in both. It was a high note and clear in the two concerts given by Sousa and his band in Syria Mosque yesterday afternoon and last night. Crowds at both performances gave the great director a welcome in full measure to match their delight in his program.

It would be strange indeed if an audience in Pittsburgh did not thrill with the most American music at Sousa's command, his own, when all the world knows his stirring marches have lifted to heights of enthusiasm the Arab of the desert, the Cossack of the steppes, the don of Barcelona, the responsive heart of the South Seas. Sousa makes this easy, for those of his own country. Feeling his audience well, he gives them much of his best, and more of it for insistent encores.

Something of this insistence to hear from the great bandmaster the works of his own musical dreams seemed rampant in the audiences yesterday afternoon and last night. And something more impulsive than the stir that always awaits the first notes of Paderewski's beloved minuet Antique from the fingers of the composer himself burst forth in Syria Mosque in the afternoon when, turning quickly from the last note of a solo number, Sousa's band struck into the opening notes of "The Stars and Stripes Forever." Sousa only a few moments before had played his new march, "The Dauntless Battalion." The real triumph was the song of the emblems on the American flag. The director massed at the footlights first the flutes, then the cornets, in a refrain that was close enough to the soul of patriotism to be its loudest, strongest and purest acclaim.

But if Sousa be the most famous exponent of American music in the popular cycle of the people who make or mar for that fame, he and his band are not forgetful that America is, with all its military pride of arms, its dash and go in commerce and industry, a land of green fields, glades and forests, gardens and brooks. This beauty burned very brightly before Rubenstein's "Portrait of a Lady." In this work Rubenstein, who thirsted all his life to be known as one of the world's great writers of music, paints the picture of his woman with notes, not words; sounds, not strokes of the brush. It is the spirit he paints, not the flesh and bone. As Sousa played this number, every member of his band was a reed in a great pipe organ. Rubenstein's background is the night; Sousa's submerged rhythm of the wind instruments put in the beat and pulse of twinkling stars. Against this the growth of soul, the sacred secrets of the woman swelled up in stately accents and passed into whispers as thin and clear as the last echoes of life. The applause of the big audience proved again that if Sousa belongs to America, music belongs to the world.

Another very high note in the concerts was a brilliant tone painting in Sousa's own "Leaves from My Note Book." In this "The Camp Fire Girls" at twilight gather brush and make a bonfire. Instruments seemed to pick up the faggots and with a swish and crackling of boughs cast them into the blaze. Jazz writers ought to hear Sousa's band, and learn how off-tones can be music of the deepest appeal, if one but know how to write them. Sousa does. His "leaves" don't rattle—they crackle, and burn.

The afternoon program included Sousa's entwinement of "A Bouquet of Beloved Inspirations;" Bellstedt's "Centennial" cornet solo by John Dolan; "Now Leaves the Lark His Watery Nest," Parker's song by Miss Nora Fauchald, soprano; "The Merri, Merrie Chorus," including "The Anvil Chorus," compiled by Sousa; Godard's "Valse," flute solo by Meredith Willson; harp solo, the Weber-Alvares "Fantasis Oberon," by Miss Winifred Bambrick, harpist, and tunes from Bowron's "When the Minstrels Come to Town."

The evening program included Orem's rhapsody, "The Indian;" Sousa's portraits, "At the King's Court;" Schelling's "Victory Ball," founded on Alfred Noyes' poem of the name; caprice, "On With the Dance," medley by Sousa; zylophone solo, Chopin's "Nocturne and Waltz," by George Carey; Sousa's new "Nobles of the Mystic Shrine;" Sarasate's "Faust Fantasia," violin solo by Miss Rachel Senior and Grainger's "Country Gardens."

ALOYSIUS COLL.

THE PITTSBURGH SUNDAY POST, OCTOBER 14, 1923.

## Music

### Sousa's Band—Mosque.

By HARVEY B. GAUL.

When John Phillip Sousa and his gentle, soothing fleet of deep C going tubas, trombones, and tympani arrive, our season may be officially declared wide open. He is the tootling harbinger for vast shoals to follow.

You always know what you will get when Conductor Sousa waves his stick; you will hear Sousa in 57 forms, fair, middling, and superb, and on top of it all you will hear his excellent early marches. His recent compositions show him basking in the warm sun of an Indian summer, and somehow they lack the vigor of the "Artillery," "Washington Post," and "Liberty Belle" as well as the melodic sparkle, spice and zest of say, "Manhattan Beach" and "Old King Cotton." Never mind if they do, there is still the same pulsation and the same rhythmic urge.

Yesterday afternoon at the Mosque he gave us a more varied program than is his wont. There were soloists and incidentals and some of them were exceedingly good. The opening work, a pasticche entitled "A Bouquet of Beloved Impressions" gave him an opportunity to string along a lot of old favorite airs, ranging from Rubinstein's "Melody in F" to rum-ta-ta-ta "William Tell," to say nothing of toreadoring with Bizet. A pot-pourri of this nature is an easy thing to arrange and equally easy to hear.

His late work, a suite, "Leaves from My Note Book," causes one to wish that his amanuensis, like Fielding's cook, had thrown his note book into the fire. It's precisely the kind of a dairy that should not be exposed to the naked ear. The first movement, "The Genial Hostess," was evidently a lady who had not read her handy book on etiquette, and the second, "The Campfire Girls," was as dull as an afternoon tea. The third, "The Lively Flapper," was a chewing-gum epic, attenuated and mouthy.

The Rubinstein "Kamennoi-ostrow" victimized city of a thousand organ recitals was pleasantly—if not discreetly—arranged. After all there is a difference between this composition as done on a boarding house piano and as done by a brass band.

All the Sousa interpretations were marked by a certain richness of tone. His clarinets are mellow without being reedy, and his brasses have diapason qualities. When he signals for a fortissimo the white-haired gentleman of the batteries, who has been serving fortissimi raw and on the half-shell for the past 20 years, whangs the cowhide off the percussions.

Sousa is always lots of fun. He always sets your feet itching and your body swaying, and he is justly a national institution along with a pair of garters, a certain biscuit, and a four-wheel chariot baptized with the Christian name "Lizzie." He is welcome whenever the chrysanthemums blossom.

The special soloists were Nora Fauchald, soprano, a promising girl; Winifred Bambrick, harpist; John Dolan, cornetist, and Meredith Wilson, flutist. Of the four John Dolan was the best. He had a certain dash and style that were ungainsayble. Miss Fauchald had a lovely quality of voice and a fair range. Her diction was absolutely absent.

If the house was small in the afternoon attribute it to the fact that there were two other bands in Schenley Farms, and that 20,000 people were over hearing the W. V. U. band say many rough and insulting things to the Pitt band.

THE ELMIRA ADVERTISER, TUESDAY MORNING, OCTOBER 16, 1923.

# SOUSA'S BAND IS WELL RECEIVED

HORNELL, Oct. 15.—John Philip Sousa, as a band director, hasn't gone back a bit. He played an engagement here this evening at the Shattuck Opera House. Upper floors of the theater were all sold out, while the main floor was pretty well filled. The concert was up to the usual Sousa standard and the various numbers brought forth repeated encores.

On Tuesday, James Cruze's production "Hollywood," promises to attract lovers of a classy feature picture.

THE PITTSBURGH PRESS

# SOUSA AND HIS BAND GIVE TWO CONCERTS IN SYRIA MOSQUE

By Gertrude Gordon.

After one says "Sousa was here" there seems to be little else with which to amplify that statement.

For then everyone knows that a snappy, perfectly played concert was given, that a large crowd attended, that several skilful soloists were heard, that an encore was generously played for every programmed number and that everybody who went to hear the concert came away more enthusiastic than ever about the far-famed, well-loved "March King" and his band.

The two Sousa concerts, one yesterday and one last night in Syria Mosque held to form in all these particulars. This year Mr. Sousa has some unusually good soloists. Miss Nora Fauchald who, both afternoon and night sang "The Lark Now Leaves His Watry Nest," has a voice of delightful tone and timbre. She sings in a thoroughly natural manner, her enunciation is clear and distinct and her registers blend beautifully.

In the afternoon John Dolan played a difficult cornet solo "The Centennial" and was encored. Meredith Wilson gave a beautiful valse, a flute solo, one of Godard's, and Miss Winifred Bambrick gave the "Fantasie Oberon" on the harp.

The soloists for the night were, in addition to Miss Fauchald, George Carey who gave Chopin's 'Nocturne and Waltz" on the xylophone, and Miss Rachel Senior, who rendered Sarasate's violin composition, "Faust Fantasie."

Sousa this year has several new descriptive pieces, "The Victory Ball" based on Alfred Noyes' poem of the same name, "The Camp-Fire Girls," and "A Bouquet of Beloved Inspirations" the latter culled from a number of composers.

"The Dauntless Battalion" and "Nobles of the Mystic Shrine" are two of his new marches, both inspiring.

The hall was well-filled, in the afternoon but doubtless the football had something to do with it not being crowded. The night concert was given to capacity.

EVENING LEADER, CORNING, N. Y.,

# SOUSA'S BAND HEARD TODAY

## Famous Musical Organization Delights With Unusual Program Here

John Philip Sousa and his band entertained a fair sized audience at the State Theatre this afternoon, and it is doubtful that those who remained away were aware of what they were missing.

The lover of real music as well as the one who delights in the "Gallagher and Shean" popular music was entertained. Vocal music, brass band music, classical solos and the latest popular dittie that is being whistled on the streets—nothing was lacking.

Schelling's fantasy, "The Victory Ball" was one of the especially fine numbers. Then there were stirring Sousa marches; tuneful medleys—one that cleverly blended "Mr. Gallagher and Mr. Shean" with "Drink to Me only with Thine Eyes"; symphony orchestra music; and many kinds of solos.

John Dolan, as cornet soloist, was as nearly perfect as we ever hope to hear. Miss Nora Fauchald soprano, has a rich, melodious voice; George Carey gave "Humoresque" on a xylophone that gave his audience a new idea of this instrument. Miss Rachel Senior played the old German melody, "A Maiden's Song" on the violin in a manner probably not heard in Corning since the Bostelmann Conservatory of Music has been closed.

Lieut-Commander Sousa directed the band in the same delightful manner which has made this organization famous; and he had something for everyone—for the young and old, for the man and maid. From the human voice to the loud bassoon, from the first to the last note, it was a delightful program—one that comment makes but the less.

34 HORNELL WARREN EVENING TIMES, JAMESTOWN MORNING POST. THE TRIBUNE REPUBLICAN, MEADVILLE, PA.,

WEDNESDAY, OCTOBER 17, 1923

TRIBUNE

# SOUSA'S BAND DELIGHTS ALL

## Shattuck Filled and All Find Concert Something to Be Remembered.

Among the many fine attractions being offered this season at the Shattuck is one, John Philip Sousa and his band that appeared here last evening, which will be counted with the best. Those who missed the concert have something to regret.

There is plenty of reason why Sousa and his band are regarded as about the best in the land and those who attended last evening found much to please them. The program was very well selected, ranging from the more difficult compositions to the best of the popular selections, all rendered in a manner that made them appear new and attractive.

The band is made up of artists, every member from Sousa down, being a specialist in his or her particular line. It numbers 75 or 80 of the most carefully selected musicians obtainable and the concert last evening was evidence of the success that has been attained.

The program opened with a rhapsody entitled "The Indian," a picturesque collection of Indian themes recorded by Thurlow Lieurance and welded into rhapsodic form by the well known composer Preston Ware Orein. For an encore one of Sousa's popular marches "King Cotton" was offered.

The second number was a cornet solo entitled "Cleopatra" by Demare, played by John Dolan, an artist of real ability. For an encore Mr. Dolan offered the Berceuse from "Jocelyn," in which there were several measures of triple tonguing which were executed perfectly.

The third number was a soprano solo entitled "The Lark Now Leaves His Watery Nest" by Parker. The soloist was Miss Nora Fauchald who has a well trained voice of exceptional sweetness. In her encore numbers, "The American Girl" and "You and I" she displayed additional ability and charm.

The first part of the program closed with a colorful fantasy entitled "The Victory Ball" by Schelling in which there was plenty of opportunity for individual artists. The fantasy is based upon Alfred Noyes' poem.

The second part of the program opened with a caprice entitled "On With the Dance" arranged by Mr. Sousa. It included a well chosen selection of famous tunes exhibiting the remarkable control and responsiveness of his organization. The saxaphone division of the band offered "Turkish Towel" for an encore.

A xylophone solo by George Carey followed and it proved one of the brightest spots on the program. He chose Chopin's "Nocturne and Waltz" for his opening number and for an encore played a few popular selections including "Yes, We Have No Bananas." The band followed with a new selection by Sousa entitled, "The Nobles of the Mystic Shrine" and for an encore another Sousa arrangement entitled "Mr. Gallagher and Mr. Sheen" was offered. This provided the band an opportunity for much comedy detail. Another encore was Mr. Sousa's famous selection "The Stars and Stripes Forever."

A violin solo entitled "Faust Fantasia" by Miss Rachel Senior was next on the program and the young woman's rendition was entirely adequate. She responded with several encores in a lighter vein. The program closed with an arrangement entitled "Country Gardens" including two encores, "The Gallant Seventh" and the U. S. Field Artillery," both products of Mr. Sousa's genius.

It was a concert of rare merit and one that added many new admirers to the art of Mr. Sousa and his associates. The individual numbers were emphasized throughout by a harmony background that was little short of perfection and the band emphatically established its right to be considered one of the best musical organizations of its kind in the country.

# SOUSA'S BAND PLEASES WARREN MUSIC LOVERS

John Phillip Sousa and his band played yesterday afternoon at the Library Theatre for the entertainment of the poorest crowd that ever attended a concert played by the organization, according to a number of its members who were interviewed after the concert. Mr. Sarvis, manager of the theatre, was just as disappointed as anyone concerning the small audience. Two years ago, when the same organization played an afternoon concert here, the theatre was packed, and standing room was sold.

The concert was a wonderful one and the huge organization of over seventy capable musicians played the difficult numbers on the program as one man, so capable was the directing. John Dolan, for years solo cornetist with the band, was greeted with enthusiasm when he played a number of solos. His flawless tone, beautiful and smooth, explained why he had received the title of the first cornetist of the world.

The next number was a special descriptive piece of Sousa's own. It consisted of three parts, one dedicated to the Noble, another to "The Duchess," and the last to "Her Grace the Queen. Miss Nora Fauchald, soprano soloist, sang a selection entitled "The Lark now Leaves His Wat'ry Nest," by Parker. Her voice was exactly adapted to the selection which she sang, and she received round after round of applause.

The "Victory Ball," by Schelling, gave Warren's music lovers a type of music that is new in this city. Classed as a fantasy, the piece brought out some futuristic, weird harmony. In this selection, the snare drummer did some excellent work in shading, and tones.

After the intermission, the band played a medley of famous old tunes, strung together by Sousa, and called "On With The Dance." The piece was an attractive one, and elicited a great volume of enthusiastic applause.

George Carey, xylophone soloist, played Chopin's "Nocturne and Waltz" in a beautiful manner and responded to the applause by playing "Yes, We Have No Bananas," and he very ably demonstrated his ability to play jazz music as jazzy as the jazziest.

The band next played "Nobles of the Mystic Shrine," Sousa's latest march. This was the first time that the composition had been heard in Warren, and it was received with enthusiasm by the audience. The piece gave every section of the band a chance to show its ability, the melody continually shifting from the brass to the wood.

Miss Rachel Senior, violin soloist, played Sarasate's "Faust Fantasia," one of the most difficult violin selections as well as one of the most beautiful. Not a flaw could be discovered in the work of Miss Senior, her work in the long double stop passages being perfect. She responded to the enthusiastic encore with a simple waltz ballad.

The program ended with a simple fo : tune taken from Grainger's compositions, entitled "Country Garden." The band immediately left for Jamestown on a special car, where they played in the Palace Theatre last evening.

JAMESTOWN EVENING JOURNAL

# SOUSA AND HIS BANDSMEN HERE

## March King and His Famous Organization Present Program With Popular Appeal Before Large Audience at the Palace Theater

Nearly every band man, past and present, in Jamestown, and about 2,000 others assembled in the Palace theater last night, a magnificent tribute to the lure which attracted them, Sousa and his band. The name of Sousa has long been a synonym for all that is entertaining, pleasing and attractive in the line of band music. He plans and his organization executes programs with a popular appeal, and at the final summing-up his influence is considerable in the cause for the advance of music. His band of 80 men which appeared last night measured up to the ability and quality of those of previous seasons. There were many new faces in the line-up and only a few old timers. Sousa himself was as dignified, courtly and suave as ever. The instrumentation of the band seemed as carefully selected, and the balance, tone quality and precision of its playing were as satisfying as in the past, showing that the organization is not only composed of competent musicians ,but is drilled and rehearsed by a master musician.

Sousa claims to know just what the public wants in the shape of a program. Perhaps he is right. The offerings he presented last night, with one exception, were not distinguished for any superior or superlative musical quality. The program opened with a rhapsody, The Indian, based on Indian themes collected by Lieurance, Cadman and Farwell, musically welded by Preston Ware Orem. Its only justification was the opportunity it offered for wierd effects. John Dolan played a typical cornet show piece, bristling with all the technical difficulties which are the despair and the delight of every skilled cornetist. He responded to an encore by playing with beautiful tone and exquisite phrasing, the Berceuse from Jocelyn.

Mr. Sousa's own competition, At the King's Court, wherein is depicted the frivolity of the countess ,the grace of the duchess, and the dignity of the queen, in the age of chivalry, was well received and showed him capable of wider vision and greater musicianship than is required for his very popular marches.

Miss Nora Fauchald is pleasing in personality and has a voice of charm and sweetness. Her song, The Lark Now Leaves His Watery Nest, by Parker, pleased the audience. She responded with Mr. Sousa's song, The American Girl, of no especial merit or appeal, and in response to a second encore, sang Liza Lehmann's You and I with considerable artistic finish.

The inclusion of the fantasy, The Victory Ball, by Schelling, the next number on the program, is a severe reflection on Mr. Sousa's good taste. Music, to be appealing, must have beauty of melody or harmony, grace of outline or form, strongly marked rhymn, or colorful tonal effects. Schelling's Fantasy has none of these characteristics. In fact, it is a piece of hideous, ugly cacaphony. Presumably it is written in the ultra modern dissonant style. It goes Stravinsky, Korngold and Ornstein, the disciples of modernism in music, one better. It is abhorrent, meaningless and repulsive. As an example of what can be accomplished in musical extremes, it may be permissible, but there certainly seems no justification for forcing it on an unsuspecting public. The audience received it in wonderment and applauded, doubtless in the hope of getting something different to remove the unpleasant impression created by Schelling's nightmare.

Mr. Sousa has strung together a Caprice, supposed to be a medley of famous tunes. The famous tunes may be there, but they were hard to recognize. George Carey played Nocturne and Waltz by Chopin, as a xylophone solo. At the commencement of this number the band and Mr. Carey were in very noticeable tonal disagreement. The soloist did some remarkable work and was rewarded with a double encore. Sousa's new march, Nobles of the Mystic Shrine is of the usual effective Sousa type.

Miss Rachel Senior selected a very different number, Faust Fantasia, arranged by the great Spanish violinist, Sarasate, for her violin solo. This composition abounds in technical difficulties which the young lady surmounted with apparent ease. The passages in double stops were particualrly effectively played. She responded to a double encore with Schumann's Traumerei and the Maiden's Song, Helmund-Musin, both charmingly played.

The last programmed number was Percy Grainger's Country Gardens. Mr. Sousa is most liberal in encores. Those given last night comprised most of the Sousa popular marches and well-known airs of the day.

G. R. B.

# SOUSA'S BAND GIVES CONCERT

## Large Audience Greets Celebrated Leader and His Musicians at Palace Theater.

## "VICTORY BALL" PLAYED

## Sousa's Marching Songs Brought Much Applause—Two Women Soloists Add to Interest of the Evening's Programme.

There is music that sooths and music that stirs and the latter is the music of Sousa and his band, heard last evening at the Palace Theater.

Fortunately for admirers of military marches time does not work the same depredation in the skill of a band master as it inevitably must in the quality of a great singer's voice. So one may go to hear John Phillip Sousa one year and the next and the next, assured that his concerts will always be satisfactory. Last evening's concert was no exception, as was made evident by the large audience which practically filled the new theater on East Third Street, except for a few front seats in direct range of the horns.

Perhaps the most striking performance of the evening was the fantastic "Victory Ball" by Schelling, based on Alfred Noyes' grotesque poem of the same name. There was abundant and deliberate discord as the fantasy opened, to be followed by lighter strains of ball music, always overtoned by ghastly suggestions of war and horror, with here and there a military note intervening and at the last, taps and the rolling of drums. Mr. Noyes' poem tragically calls to mind that "shadows of dead men stand by the wall, watching the fun of the Victory Ball. They do not reproach, because they know if they're forgotten, 'tis better so." The cynicism of his poetry has been masterfully transcribed into the fantasy played last evening, reminding one always of "how the dead men grin by the wall, watching the fun of the Victory Ball."

Yet it is doubtless when playing his own marching songs that Sousa best pleases his audience. The old familiar "Stars and Stripes Forever," brought much applause as well as his newer march "Nobles of the Mystic Shrine." Mr. Sousa was generous with encores throughout his programme to the delight of his hearers.

The introduction of two young women soloists was by no means the least pleasant feature of the evening. Miss Rachel Senior, violinist, was exceptionally well received giving Traumerei and Maiden's Song as encores after her Faust Fantasia programme number. Miss Nora Fauchald, soprano, has a fresh young voice which pleased, singing "The Lark Now Leaves His Wat'ry Nest" by Parker as her concert number followed by Mr. Sousa's "American Girl" and a dainty lyric by Liza Lehman, "You and I," which was particularly well suited to her rather delicate but very agreeable voice.

George Carey, the xylophone soloist, was insistently applauded following his playing of Chopin's Nocturne and Waltz. Amng his encre numbers was Humresque by Dvrak, played without accompaniment and rather well done on the whole.

John Dolan, as cornet soloist, played Cleopatra and gave as an encore the Berceuse from Jocelyn, the more interesting of the two.

"The March of the Wooden Soldiers," equally popular whether played on a mouth organ by a small boy or by an artist in a concert hall, so well has it been circulated and advertised, was another attractive encore which was most pleasing, as a band number, having as it does a quasi-military atmosphere.

There was of course the inevitable lyric concerning the banana shortage, and the familiar "Bambalina" from Wildflower and "Crinoline Days" too, for Sousa makes his appeal to considerable extent because of his versatility and the popular song comes into its own surely when he directs its interpretation.

The programme follows:

1—Rhapsody, "The Indian" . . . Orem
2—Cornet Solo, "Cleopatra" . . Demare
John Dolan.
3—Portraits, "At the King's Court" . . . . . Sousa
(a) "Her Ladyship, the Countess."
(b) "Her Grace, the Duchess."
(c) "Her Majesty, the Queen."
4—Soprano Solo, "Shadow Song" (Dinorah) . . . . . Meyerbeer
Miss Nora Fauchald.
5—Fantasy, "The Victory Ball" . . . . . Schelling
6—Caprice, "On With the Dance" . . . . . Strung together by Sousa
Being a medley of famous tunes.
7—(a) Xylophone Solo, "Nocturne and Waltz" . . . . . Chopin
George Carey
(b) March, "Nobles of the Mystic Shrine" (new) . . . . . Sousa
8—Violin Solo, "Faust Fantasia" . . . . . Sarasate
Miss Rachel Senior.
9—Folk Tune, "Country Gardens" . . . . . Grainger

# GREAT SOUSA BAND AGAIN DELIGHTED MEADVILL

## Overflowing Houses at the Pa Theatre Both Afternoon and Evening.

## Eighty-Eight Players Und Perfect Control of the Great Conductor.

More than 3000 Meadville peo heard the noted band of John Phi Sousa, leading band conductor of t Nation, in matinee and evening citals at the Park Theatre yesterd both appearances being greeted overflowing houses, and the p gramme offered proved a compilati of numbers of Sousa's own compo tion and those of other noted comp ers, the whole providing a two-h offering most acceptable to both and young.

The young predominated at afternoon recital, when children the public schools were dismissed time to attend, and with those of Odd Fellows' Home made in the selves an audience nearly large enou to fill the house.

At last night's concert the audie comprised many of the adult port of the City who appreciate the bet class of music, and they found offering well suited to their tast The change of programme also appreciated by these latter, many whom attended both concerts.

The visit of this famous organi tion was in connection with the 3 annual tour of the famous Sousa Ba which has appeared here on other casions, always being greeted by large part of the Meadville public. this visit the band carried 88 pie in addition to soloists.

Both programmes were outstand as among the best that have ever b offered Meadville people, and e number was played with the brillia characteristic of this great conduc and his band, and made up a balanced and charming programme

Miss Nora Fauchald, soprano, s the aria from "Romeo and Jul (Gounod) at the matinee, and "T Lark Now Leaves His Wat'ry Ne (Parker) in the evening, winn whole-hearted applause in both. T cornet solos by John Dolan, "The C tennial" (Bellstedt) and "Cleopat (Demare), were part of the two grammes, while Miss Winifred B brick, harp, and Meredith Will flute, appeared in the afternoon c cert in solo numbers, with M Rachael Senior, violin, and Geo Carey, xylophone, as evening soloi

Two new numbers by Sousa w given, one at each recital, and w occasions for extra applause tokens of appreciation. A march, " Dautless Battalion," was rendered the matinee and another, "Nobles the Mystic Shrine," came in evening.

To each number the band respon generously with encores, as did soloists, encores being selected f the compositions and arrangements Sousa himself.

After the last number there w quite a few who greeted the fam director on the stage, wishing to words of personal appreciation to general approval.

THE NIAGARA FALLS GAZETT

# Thousands Greet Famous Band

## Lt. Commander Sousa Retain Pep of Other Days.

Sousa and his band was greete by a large audience at the Catarac theater last night. The afternoon audience was not so large, but it wa a very appreciative one.. Two distinct programs were presented yesterday in which the Sousa marches were, if applause is any criterion, th most popular numbers.

Sousa directed with his old-time skill. His band is without doubt a musical organization of superior merit. It has become a national institution. One of the big numbers on the program last night was "On With the Dance." It proved a highly popular selection. "The Merrie, Merrie Chase" and Schelling's "The Victory Ball," and Sousa's own arrangement of the popular ditty "Mr. Gallagher and Mr. Shean" were other numbers that called forth enthusiastic applause. Many of the famous Sousa marches, including the ever popular and inspiring "Stars and Stripes Forever," were played.

The company of soloists accompanying the band this year is an aggregation of remarkably talented musicans. Miss Nora Fauchauld, the soprano, and Miss Winifred Bambrick, the harpist, scored emphatic hits. John Nolan, Sousa's famous cornetist, and William M. Kunkel, the piccolo soloist, were well received.

BUFFALO EVENING TIMES, FRIDAY, OCTOBER

## NOTED MUSICIAN

*Lieut.-Com. John Philip Sousa and His Famous Band Are Welcome Guests in Buffalo today.*

## ousa and Famous Band Here Today

ieut. Com. John Philip Sousa with famous band arrived this morning two concerts at Elmwood Music Hall, at 3:30 in the afternoon, and the er at 8:30 this evening.

he band comprises a group of nearly musicians and many eminent soloists be heard, including Miss Nora Fau- d, sporano; Miss Winifred Bam- k harpist; Miss Rachel Senior, vi- ist; John Dolan, cornetist; George Carey on the xylophone, and many ers.

cluded in the two brand new pro- ns which will be given are "On With Dance," "The Merrie, Merrie orus;" Ernest Schelling's "The Vic- y Ball," the sensational hit of th ing orchestras this season; the new sa marches, "The Dauntless Battal- " and "Nobles of the Mystic Shrine;" ew Sousa humoresque entitled "Mc- lagher and Mr. Shean," and the ever ular Sousa marches as played by th rld's most famous band. Indications that record crowds will hear th ffalo concerts.

I am glad to be in Buffalo again to have the opportunity of playing ore my many friends in this city. It one of the occasions that I hav ked forward to on this, the 31st tour ny band. I have no first hand, nor se d hand nor third hand, nor any other d from anyone telling his feelings r 30 consecutive years of touring ere may be someone who has made 30 annual tours about this world rs, but I have never had the pleasure meeting him and comparing notes; I have a lively sense of how I feel each succeeding year presents itself. My audiences of today I greet as old ends, friends who have helped es- blish a standard for my concerts, and o, I believe, would be grievously un- ppy if I deteriorated from the stand- d we have maintained."

BUFFALO COURIER, SATURDAY, OCTOBER 20, 1923.

# CROWD THRILLED BY SOUSA'S BAND

Musical highbrows and lowbrows foregathered in Elmwood Music hall last evening to hear Lieut. Commander John Philip Sousa and his band; and for one the highbrows were constrained to join hands with the lowbrows in swelling the applause tendered the great conductor and the members of his organization. The musty old classics took a back seat and Sousa marches and a dash of very modern, new compositions, made the program a stirring one.

One of the finest things of the evening was the Indian Rhapsody, by Preston Ware Orem, in which the themes of the music of the American Indian were welded into rhapsodic form from records made by Thurlow Lieurance. The haunting pathos and color of the melodies were brought out with imposing effect and in answer to double encores Sousa's "El Capitan" and "Bambolina" were given with the audience beating time to their irresistible rhythm.

"Portraits: At the King's Court," by Sousa, offered three effective tonal pictures, and the "Fantasy: The Victory Ball," by Ernest Schelling, based on Alfred Noyes poem of that name, was magnificent.

"Nobles of the Mystic Shrine," a new march by Sousa, won another ovation, and when the first strains of "The Stars and Stripes Forever" rang through the hall there was wild applause. Many other numbers won added plaudits and Sousa conducted with all his oldtime elegance and spirited musicianship.

Four admirable soloists added to the pleasure of the evening. Miss Nora Fauchald, a young lyric soprano with lovely quality of voice, won favor and was recalled.

Rachel Senior, violinist, proved a finely equipped artist and also won encores. John Dolan, cornetist, revealed great technical facility and was recalled. George Carey played the xylophone with such charm that he had to give three encores.

At the matinee yesterday afternoon another large crowd enjoyed a fine program.

BUFFALO EXPRESS, OCTOBER 20, 1923.

# SOUSA'S BAND WINS TRIUMPH IN CONCERTS

By MARY M. HOWARD.

Lieutenant John Philip Sousa and his famous band played two concerts yesterday in Elmwood Music hall and proved that the organization has never been in finer fettle than now, or its leader more full of the extraordinary vitality and fire which has produced such plendid results during his successful career. Mr. Sousa has now been before the public over 30 years. He conducts more quietly than of old, but his control of his men, his grip of his audience is as sure and unfailing as it has always been. His programme of last evening seemed to display even more surprisingly than in earlier years the conductor's remarkable skill in arranging for his band, his instinct for effecitve scoring.

Preston Orem's Indian Rhapsody was the introductory number, follow by a Sousa suite, At the King's Court; Schelling's Victory Ball; a new Sousa march, Nobles of the Mystic Shrine; Grainger's Country Gardens, and other numbers, with the double and triple encores inevitable at a Sousa concert. Of exceeding interest was the work by Ernest Schelling, founded on the grim and grisly poem by Alfred Noyes, in which the shadows of dead men slain in war watch the dancers at the Victory Ball, and laugh mirthlessly as they realize that almost under the dancing feet are their graves, already forgotten by those who whirl in the dance. Mr. Schelling has made a gripping tone painting on this gruesome subject, one of tremendous power, which holds the listener through every measure of its music, in which the sensuous strains of waltz and bolero intermingle with a theme, both plaintive and savage, and with the martial tread of warriors and the thunders of cannonading. The work, which is written for orchestra, lent itself well to band arrangement, and was played with most telling effect by Mr. Sousa's finely routined players.

As always, the Sousa organization has a list of excellent soloists, four of whom appeared on last night's programme. They included Nora Fauchald, soprano; Rachel Senior violinist; John Dolan, cornet, and George Carey, xylophone. Miss Fauchald is a charming singer, possessing a pure high soprano voice, of especial sweetness in its upper octave. In Horatio Parker's The Lark Now Leaves His Wat'ry Nest, she gave evidence of skilled training and of intuitive musical feeling. In short, she sang the song delightfully and had to respond with two additional songs before the audience would release her.

Mr. Dolan does easily everything that can be done with a cornet. He showed his complete mastery of the technic of the instrument in his programme number, and the possession of a very dulcet tone in his encore, Godard's Jocelyn Berceuse. Mr. Carey is remarkable. He played two Chopin compositions with a facility that was electrifying, and in his unaccompanied extra, the Dvorak Humoresque, he gave an absolute imitation of a Hungarian cembalum, securing results that were really astonishing. Miss Senior's solo came so late in a programme tripled by the encores demanded that the writer was unable to hear it.

A feature which compelled constant admiration was the finely proportioned accompaniments which Mr. Sousa supplied for all his soloists.

BUFFALO EVENING NEWS: SATURDAY, OCTOBER

# Music in Buffalo

By EDWARD DURNEY

### Sousa's Band.

Sousa and his celebrated band again nd popular favor in Elmwood sic hall last night, a large audi- e falling willingly under the spell the irresistible march tunes of the ed bandmaster.

y a curious inversion of the usual cumstances, the encores seem to nstitute the distinguishing feature the March King's programs. The tras last night outnumbered the of- ings of the printed list, the famous usa marches and popular jazz nes of the day calling forth the eatest enthusiasm of the listeners.

The leader was represented on the icial program by his suite, "At the ng's Court," designated as a col- tion of portraits; his new march, obles of the Mystic Shrine," and medley of famous tunes, "On ith the Dance," in which are con- ted airs of various periods from e early French to the present-day nerican syncopations. But, like the ly woman whose saving grace was beautiful voice, so Sousa's glory a composer lies in the marches hich, after his own unvarying pat- n, he has continued to create for me three decades.

Last night's program opened with eston Ware Orem's rhapsody, "The dian," and contained, in addition to e aforementioned numbers, Ernest helling's "The Victory Ball" as the ost pretentious musical offering of e evening. In this fantasy Mr. helling has used as his subject the em of Alfred Noyes and he has ceeded in writing music truly de- riptive. The work is modern in sign, interesting in its originality, d it discloses clever employment of ssonance as invited by the spirit the poem. The conflicting themes grim death and social festivity mprise the musical material, the mposer introducing briefly the ies Irae chant for the dead. The ork in its entirety is masterly.

The band gave the usual excellent account of itself in the performance of the program, and the enthusiasm of the audience grew in measure from the first encore, "El Capitan," on to the eagerly anticipated "Stars and Stripes Forever." Other favorites were "Bambalina," Sousa's "Gallant Seventh," "Semper Fidelis" and "Solid Men to the Front."

Nora Fauchald, soprano, charmed her listeners with Horatio Parker's "The Lark Now Leaves His Wat'ry Nest," and encores by Sousa and Liza Lehmann. Miss Fauchald is a singer of winsome personality. She possesses a sweet, clear, lyric voice, her style is refined and her English diction highly commendable.

John Dolan was applauded for his cornet solos, and George Carey again displayed his skill on the xylophone.

Rachel Senior, violinist, was heard in Sarasate's Fantasia on "Faust," her somewhat negatively virtuous performance winning warm applause. She gave a double encore.

The band closed the program with Percy Grainger's "Country Gardens."

A matinee performance was given at an hour convenient for school children. The soloists of the afternoon were Miss Fauchald, Mr. Dolan, Winifred Bambrick, harpist, and Meredith Willson, flutist.

BUFFALO COMMERCIAL, SATURDAY EVENING, OCTOBER 20, 1923.

# *WORLD-FAMOUS BAND LEADER GIVES CITY FEAST OF BRASS*

BY M. B. AGNEW

SOUSA and his band, recognized as the supreme international entertainers of the age, gave two concerts in Elmwood Music hall yesterday afternoon and last evening on their annual pilgrimage across the country.

The veteran commander, looking the same as for the last decade, and his crack organization always furnish music that appeals to the masses, music that can be understood, followed without effort and even hummed.

That's why his popularity remains intact. The public likes to have some idea what it is listening to. Sousa knows that and proceeds accordingly. The selections were not merely harmonious jumbles of sound nor syncopated blare but tuneful, quick-fire music that was music to every person in the assembly.

Sousa has gripped the nation's imagination for nearly forty years because he projected at frequent intervals great marches that through sheer beauty of music movement became instantaneous hits—marches that were gay, peppy and emotion-stirring.

And that was the calibre of music offered Friday—the kind that the band carries to every city of consequence on the continent. Yet Sousa's concerts are not all Sousa. Out of the 31 numbers by the band and its special artists last night only twelve were Sousa-compiled.

The commander wastes no time. Promptly at the moment the performance was scheduled to begin he walked from the right wing, acknowledged the greeting of the house, raised his baton and the initial piece was under way.

Number followed number as rapidly as the band could play them. They were separated by intervals of less than fifteen seconds each. The 62-year old March King makes comparatively few gestures when directing his brigade of eighty musicians. He stands on a raised dais and seemingly gives his attention to individual groups rather than to the band as a whole.

When you have a world-famous conductor, as famous a band of experienced members, the best specialists obtainable anywhere and bright melodious airs that are making history, you have about as fascinating an entertainment as can be devised. The roars of approbation revealed that the crowd on hand had a good time.

The really elaborate number was not a Sousa one at all but Schelling's fantasy, The Victory Ball. It is so stupendous that only the largest bands can handle it with any degree of comfort but Sousa's collection rolled it out as easily as a church choir sings the Doxology.

And those special artists—John Dolan, cornet soloist; Miss Nora Fauchald, with her trio of solos; George Carey, xylophone soloist with his five numbers, and Miss Rachel Senior, violin soloist—well they travel with the Sousa organization and nothing but the best ever gets a look-in there.

Dolan's peak number was his encore, the Berceuse from Jocelyn. Miss Fauchald pleased most in the Liza Lehman lyric, 'You and I, her second encore presentation, but her first, American Girl, by Sousa, was not far behind.

Miss Senior was recalled twice after she played the Faust Fantasia solo. She followed with Traumerei and Maiden's Song. Carey contributed Chopin's Nocturne and Waltz and four others, including Humoresque.

Nobles of the Mystic Shrine was a favorite. It is one of Sousa's latest compositions but records had made it familiar long since. A dozen swinging Sousa marches and popular pieces by other composers were scattered along the program, including Crinoline Days and Bambalina from Wildflowers.

The program began with Orem's Rhapsody, The Indian, and closed with a snap with Grainger's folk song, Country Gardens.

CLEVELAND PLAIN-DEALER—10-21-23

# SOUSA SCORES TWO TRIUMPHS IN A DAY

## Crowds Greet Band and Its Leader, Who Brings New Features.

BY JAMES H. ROGERS.

John Philip Sousa and his band had a numerous audience in Public hall yesterday afternoon and an even more numerous one in the evening.

Time does not alter the famous bandmaster, who is as full of pepper as ever. His unique fashion of conducting, familiar these many years, continues to get results. Nor is there any great change in the programs, though those offered yesterday seemed to contain an unusual number of "features," so-called. The rising of a group of brass players to point the climax of a march with stentorian tone was an accustomed sight; not so, to us at least, the coming to the footlights of the piccolo players to adorn with trills and arabesques the theme proclaimed by their fuller voiced colleagues. Nor do we remember the choir of saxophones, four ordinary saxophones and two super saxophones, which held the stage for a brief season.

Innovations or not, all these features, as well as others, delighted the afternoon assemblage of Sousa enthusiasts. And when, at the close of the Sousa fantasia, "A Day at Great Lakes," sailor boys and marines marched out and ranged themselves before the audience, the applause was tremendous.

This composition, by the way, is dedicated, we are told, to Mayor Fred Kohler. The program, which consisted in very large part of Sousa marches, therein making for the pleasure of all concerned, ranged, for the rest, from Rubinstein's "Kamennoi Ostrow" to "Yes—," well, you have guessed it. The Rubinstein number was lent notable added effectiveness by Edwin Arthur Kraft's skillful co-operation at the organ. (But why does Mr. Sousa take the second theme so fast?)

Nora Fauchald, a sweet voiced soprano, who sings with much taste, was favorably received, and Rachel Senior, a violinist of engaging gifts, likewise made an excellent impression. Mr. Sousa's xylophone player, George Casey, performed MacDowell's "Witches' Dance" with remarkable facility and made a pronounced hit.

The event of the evening concert was the performance of Ernest Schelling's fantasy, "The Victory Ball." It was indeed, to us at least, a revelation; and on several counts. First, since we know little regarding Mr. Schelling's creative talent, we did not know that such music could be written for a band of brasses and reeds; and further, we would not have supposed that even if it were written that any band could be found that could play it. All honor, then to Mr. Sousa and his musicians.

Here is a work of high and serious import, gripping in its intensity. It is based on Alfred Noyes' bitter and poignant poem, "The Victory Ball." No less bitter and poignant is Mr. Schelling's music, which is distinctly modern in its treatment. Its cutting, rasping irony pierces deeply and surely. One must be endowed with a rare and thick garment of complacency to listen to it unmoved. We have never heard an important work of Mr. Schelling before; but this, in our judgment, is great music. As peace propaganda we know of nothing to equal it. It was splendidly played. But why did Mr. Schelling write his score for band instead of for orchestra? Who else can play it but Mr. Sousa?

CLEVELAND NEWS-LEADER —SUNDAY, OCTOBER 21, 1923—

# SOUSA REVIVES NOTED MARCHES, WINS ENCORES

## Looks Year Younger Than at Last Appearance.

By Archie Bell.

Lieut. Com. John Philip Sousa, looking about 365 days younger than he looked at this time last year, appeared at public hall Saturday afternoon and evening. Not before one of those world record-smashing audiences, like last year, perhaps; but before audiences that would be envied by any traveling artist or amusement-giver.

As always, he proved himself to be one of the best program-builders among concert-givers. Some of the others might have taken a lesson from him in the last quarter century; but they did not and doubtless never will enjoy any measure of Sousa's success.

Grant that his band is the best band in America, that his instrumentalists combine as one man when sitting beneath his baton; still, he knows how to sell his wares to the best possible advantage. It would be well for some symphony conductors if they could do the same thing.

Popular numbers predominated on yesterday's programs, familiar works but there was variety as they were offered. Particularly interesting were Sousa's new "Day at the Great Lakes" and "The Dauntless Battalion," each of which showed that the fountain of inspiration is still at full flood.

Miss Nora Fauchald, soprano, showed a beautiful fresh voice and should be particularly commended for her clear diction. John Dolan played cornet solos. Rachel Senior played a "Mignon" fantasia on the violin and George Carey played a xylophone solo.

Of course the high points of programs, both afternoon and evening, were the numerous encores when Sousa revived so many of his world-celebrated marches, the work by which no doubt he will be remembered as a musician.

9.
THE DETROIT NEWS.
MONDAY. OCTOBER 22

# TYPICAL CONCERTS BY SOUSA'S BAND

## Annual Visit Draws Crowded Houses.

By R. J. McLAUCHLIN

Sousa has been a potent name in American music for an incredibly long time. Although we are no hoary-headed ancient, it is nevertheless a considerable period since we first commenced receiving impressions and we well recall having constructed a snow-man at a very early age and hearing an observant neighbor say of it, "It looks like Sousa" Even in those dim and far-off days, this Nestor of band music was a national proverb And he carries on amazingly.

Sunday Sousa's Band played before crowded houses at Orchestra Hall afternoon and evening His organization seemed in the finest of fettle and his soloists, without exception, gave excellent performances. Sousa himself seems a little older than of yore, but with nothing lost of vigor and grace in his conducting. He carried his programs through with much dispatch and dash and is very generous with encores, selecting these from compositions of his own that have been public property for many seasons. Each program was constructed along the traditional Sousa lines, with many marches, a touch of the more thoughtful sort of music and a measure of the avowedly popular.

It is scarcely necessary to particularize over the numbers performed, for "Sousa's Band" tells its own story. There were a few novelties such as the two new marches, "Nobles of the Mystic Shrine" and "The Dauntless Battalion" Old favorites appeared as encores, "The Stars and Stripes Forever," "Hands Across the Sea" and such-like. Miss Nora Fauchald disclosed a nice soprano, Miss Rachel Senior played violin numbers in sound style and the members of the band who essayed solo performances gave thorough satisfaction. It was, in other words, a perfectly typical pair of Sousa occasions which may the fates preserve to us for many years to come.

DETROIT
EVENING TIMES

# Sousa Programmes Characteristic Delight

By RALPH HOLMES

Two programmes full of the delight which always characterizes his concerts were offered by John Philip Sousa and his band to capacity audiences in Orchestra hall Sunday afternoon and evening.

Sousa is a peculiar figure in American musical life—in the musical life of the world, for that matter. A composer of uncommon gifts, an interpreter of the highest ability with untrammeled taste that has let him explore every field of music, he is still shrewd enough "showman" to follow even the most transient moods of public taste and see to it that they are satisfied at his concerts.

Sunday afternoon, for instance, he brought to Detroit for the first time Ernest Schelling's "The Victory Ball," a notable composition for orchestra, and in the same programme included the strains of "Barney Google," "Yes, We Have No Bananas" and other classics of the moment, while such other names as Horatio Parker, Chopin, Sarasate and Grainger were also represented—and of course his own.

The Schelling number is a descriptive fantasy based on Alfred Noyes acid poem "The Victory Ball," one of the most poignant cries of disillusionment that came out of the war. Originally written for orchestra, it cannot have lost a great deal in being arranged for band, and we listened to a ghoulish, macabre, sinister tonal picture, perhaps a little obvious but undeniably a reflection—nay, even a glorification of the original poem. It is to be hoped that our own orchestra sees fit to play it sometime during the season—preferably at the evening concerts, for the moral effect.

Four soloists graced the afternoon programme—Nora Fauchauld, a most agreeable young soprano; John Dolan with a golden tone and much dexterity on the cornet; Miss Rachel Senior who displayed her considerable proficiency on the violin in the Sarasate "Faust Fantasia" and George Carey, xylophonist of uncommon skill.

And there was the unusual Sousa marches, many of the old ones and "Nobles of the Mystic Shrine," the number he wrote last summer for that Masonic body, a very satisfactory orientalized tramping tune, but lacking the vitality which make such numbers as "Semper Fidelis" and "The Stars and Stripes Forever," the imperishiable marches they are.

Herbert Clarke's "Canadian Patrol" and "Hands Across the Sea," constituted a bow to the many Canadians in the audience.

As always, the programmes were carried through with time-saving alacrity, and if no mention has been made of the quality of the band, it is only because it is as fine as ever it was, as flexible and as finished—just what Sousa has taught us for 30 years to expect.

THE DETROIT
FREE PRESS,

# SOUSA'S MEN GIVE STIRRING CONCERT

## March King Conducts Able Organization in Fine, Typically American Program at Orchestra Hall.

BY EUGENE LEUCHTMANN.

John Philip Sousa, the March King, and idol of all Americans who are lovers of the rhythmic, swinging music he writes, brought his band to Detroit Sunday and gave two concerts at Orchestra hall. Sousa is gracious and typically American. He gave to his audience without stint. The pauses between numbers were short, and the two hours of his afternoon concert were filled with music nearest the heart of Americans. Most of the best known marches he had composed were played either as program numbers or encores, and the spontaneous applause which swept the house as each well known number was started was expressive of the spirit of the hearers who filled Orchestra hall to its capacity.

Orem's rhapsody, "The Indian," was the first number on a program designed to please even the most exacting lover of band music. It is thoroughly American and shows the effect of Lieurance's research into the music of the red man. Followed a cornet solo by Mr. John Dolan, an able player, and Sousa's own "At the King's court." A soprano solo by Miss Nora Fauchhauld, "The Lark Now Leaves His Watery Nest," by Parker, was well sung. Miss Fauchauld, has a soprano voice of rather good quality, though lacking somewhat in volume.

### Victory Ball Given.

Schelling's fantasy, "The Victory Ball," played here for the first time, was by far the most noteworthy number of the afternoon. It opens with an eerie disregard of euphony, portraying Alfred Noyes' poem of the same name, written about the notorious Victory ball held in London after the cessation of hostilities in the World war. Well fitted for the band, such as Sousa's, where the woodwinds predominate, the fantasy is in turns passionately condimnatory and wildly melodramatic.

The insistent repetition of the march theme portrays a tremendous internal pressure, seemingly a mixture of hate and contempt, of scathing accusation for inhumanity and obtains tremendous effect. But at times the savagery of its hatred turns to an impotent pounding. The last touch, a cornet in the wings playing taps, hightens the effect of melodrama and seems to rob the work of its cumulative effect of bitterness.

FREE PRESS
CONTINUED

### March to Masons Played.

A new march, "Nobles of the Mystic Shrine," written for the national Masonic convention held in Washington some time ago, is a typical Sousa march, melodious, rhythmic, and makes the listener want to swing into step with it, as all Sousa marches do.

Miss Rachel Senior, violinist, played Sarasate's Faust fantasy, exacting as it is, with skill. She is an accomplished technician. Another soloist, Mr. George Carey, gave a Chopin nocturne on the xylophone, and the insistent audience exacted four encores from him. Sousa closed the afternoon program with Grainger's sprightly "Country Gardens."

To one not deeply interesetd in band music Sousa's organization is a surprise. It is well balanced, and the brasses are subdued. The tone is as suave and smooth as that of an orchestra, and the men who form the band are excellent players.

A second concert was given at 8:30 o'clock.

THE WASHTENAW POST
Ann Arbor, Mich.

# Sousa's Band And His Four Soloists

Sousa's 100 piece band accompanied by four soloists, viisted Ann Arbor and on Monday evening gave one of its most excellent concerts, itb eing the first number on the extra concert series.

Manager Charles Sink always secures first class entertainments and no one was dissapointed in Sousa or any of his assistants, who are making their 31st tour of the United States.

CHICAGO SUNDAY TRIBUNE 10-28-23

# VAUDEVILLE

By W. E. HILL

[Copyright: 1923: By The Chicago Tribune.]

The pocket Melba's pianist, doing his bit on the ivories. He's playing "Three o'Clock in the Morning" the way Sousa would have written it.

THE TOLEDO NEWS-BEE—

# SOUSA AND FAMOUS BAND TONIGHT AT COLISEUM

John Philip Sousa and his famous organization will be heard in concert in the Coliseum this evening at 8:15.

Altho the advance sale at the box office in Grinnell's has been exceptionally heavy, it is probable that desirable seats will still be obtainable at the Coliseum immediately before the concert.

Sousa's program includes, in addition to band selections, vocal solos by Miss Nora Fauchald, soprano; harp selections by Miss Winifred Bambrick, cornet solos by John Dolan and flute solos by Meredith Willson. The complete program follows:

"A Bouquet of Beloved Inspirations".....Entwined by Sousa
"The Centennial," cornet solo .....Bellstedt
John Dolan.
Suite, "Leaves From My Note-Book" .....Sousa
(a) "The Genial Hostess."
(b) "The Campfire Girls."
(c) "The Lively Flapper."
Aria from "Romeo and Juliet" .....Gounod
Miss Nora Fauchald.
"The Portrait of a Lady" (Kamennoi-Ostrow .....Rubenstein
Fantasia, "The Merrie, Merrie Chorus".....Compiled by Sousa
"Valse," flute solo.....Godard
Meredith Willson.
March, "The Dauntless Battalion" (new) .....Sousa
"Fantasia Oberon," harp solor .....Weber-Alvares
Miss Winifred Bambrick.
Tunes, "When the Minstrels Come To Town".....Bowron

Encores will be selected from the following Sousa compositions and arrangements: "Semper Fidelis," "Blue Danube," "King Cotton," "High School Cadets,' "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean," "Comrades of the Legion," "U. S. Field Artillery," "The Stars and Stripes Forever," Humoresque of "The Silver Lining," from "Sally," "March of the Wooden Soldiers," "Rameses," "El Capitan," "Washington Post," "The Gallant Seventh" and "The Fairest of the Fair."

—THE TOLEDO NEWS-BEE—

# SOUSA AND HIS BAND AGAIN A HIT

## Famous Conductor Gives Splendid Conce To a Large Audience At The Coliseum.

By DICK MEADE.

THERE is nothing so responsive to sentiment and applause as age, they say, and if that is more than an individual point of view, then it may be taken for granted that John Philip Sousa had one of the big nights of his life in the Coliseum on Tuesday.

The audience was just about the large capacity of the Ashland-av building and it was brimful of enthusiasm, so eager to show this master music mechanic its happy appreciation of his melodies of the past and his melodies of the present that it lost all repression in its applause.

Lieutenant Sousa, as he now styles himself, steps lightly and moves briskly, tho he carries 69 years on his shoulders. Thirty-one he has spent in coaxing the muse from tooters of the horn and blowers of the wood.

### ALONE IN HIS FIELD.

He has done his work so consistently and so well all these years that he stands alone in his field. He is a master craftsman, an expert of rhythm, and a showman of wisdom and experience.

Sousa has the gift of music to such an extent that melodies he wrote 30 years ago are still a pleasure to the ear. He is the one of the exceedingly few composers who makes popular music live.

He has always kept up the standard of his band and so the organi tion that gave a delighful cond in the Coliseum last night was s saesque in every way.

There was nothing that the c ductor missed in the way of marci comedies, sentimental number trick constructions, but his abl effort was the weird "The Vict Ball," Alfred Noyes' harrowi poem set to music by Schelling.

### AN AMBITIOUS EFFORT.

This number required almost sy phonic treatment and was a ve ambitious effort for a band. It w beautifully done, very inspiring a at the same time full of shive thrills. "The Indian" was anoth exceptional number.

Of course, "The Stars and Strip Forever" was given as one of t numerous encores, which inclu some old friends as "Semper Fi lis," "El Capitan" and "Solid M to the Front."

The "March of the Wooden S diers" was well done, but the big was the comedy interpretation "Gallagher and Shean."

John Dolan, of whom Lieuten Sousa describes as the world's gre est concert, again made a trem dous impression. George Car xylophonist; Rachel Senior, violin and Nora Fauchald, soprano, w also excellent.

# Sousa's Band Is Sure To Please Mass of Tastes

### And Tastes of Masses, Including Those Who "Know What They Like."

When Sousa and his band come to wn it is more than a musical event. he discriminating attend because here is sure to be real music in the rogram. Those who "don't understand music but know what they ke" are there because they are sure get something they like. Students

# SOUSA'S BAND IN FINDLAY CONCERT

### Noted Organization Pleases With Program at Majestic Theatre.

Bigger and better than ever, John Philip Sousa's band of musicians was here yesterday for a matinee concert at the Majestic Theatre.

Every seat in the big playhouse save one in the balcony and a few in the rear o f the first floor were taken up by lovers of good music. The gallery was also packed.

TOLEDO BLADE

# ousa and His Band Give Program of Great Variety

RESENTING a program which compassed everything from serious symphonic works to the ringing marches and novelty numbers for ch he is famous, John Philip Sousa, America's most popular bandman, de one of his periodic visits to Toledo Tuesday evening, attracting to Coliseum an audience which nearly filled that auditorium. With his al prodigality in the matter of encores, Sousa expanded his program nearly twice its printed dimensions, his own march tunes, old favorites new ones, following nearly every selection.

robably no similar organization the country so closely approxi- es symphony effects despite the rbalancing emphasis on brass percussion. In Orem's rhapsody, e Indian," a welding of aborig- melodies, and Ernest Schelling's n and ghastly fantasy, "The Vic- Ball," this quality of Sousa's icianship was amply demon- ted.

ut it was band music—and espe- y Sousa music—which the audi- e had come to hear. When, for first encore, the veteran leader koned his men into the beguiling thm of "El Capitan," a wave of tified applause swept the house recurred at every similar re- nse during the evening. "Bam- na," "The Gallant Seventh," id Men to the Front," "Galla- r and Shean," and "March of the oden Soldiers" were among the ores, all given the distinctive sa flair.

ther selections on the program e Sousa's "On With the Dance," medley of famous tunes; "Nobles the Mystic Shrine" and Percy nger's "Country Gardens."

ohn Dolan, cornet soloist, played are's "Cleopatra" and the "Ber- se" from Godard's "Jocelyn." Nora Fauchald, a splendid so- no, contributed "Sovereign of the s," G. H. Morgan, "The Lark Leaves Her Watery Nest," Hor- Parker, and Sousa's "The erican Girl." Sarasate's "Faust tasia," admirably played by Rachel Senior, violinist, was wed by "Traumerei" as an en- . George Carey completed the ingent of soloists, his rendition popular airs on the xylophone ing a special hit with the ence.

he famed and familiar "Stars Stripes Forever" appeared late he program and was received the oldtime enthusiasm. A phone sextet scintilated for an rval in jazz selections, also win- hearty appreciation.—V. K. R.

lip Sousa, the well known con- tor of the famous band bearing name, yesterday afternoon was of the events highly appreciated lovers of band music, and Sousa's nd, in particular. The program ned with a rhapsody composed of ian themes, played by the entire npany of musicians, these being ords and researches of the music the Aborigines of America made Thurlow Lieurance, Charles Cad- n and Arthur Farwell.

A cornet solo, "Cleopatra" by De- re, was played with fine effect by n Dolan. The next group, "Por- ts, At the King's Court," a Sousa nposition, was finely rendered, was followed by a soprano solo, e Lark Now Leaves His Watery st" by Parker, sung by Miss Nora uchald, sweetly and with clear- s and good enunciation.

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A xylophone solo, "Nocturne and ltz" by Chopin was rendered most llfully by George Carey, one of accomplished men with the d.

A violin solo, "Faust Fantasia" Sarasate pleased everyone as yed by Miss Rachel Senior.

Other numbers on the program an encore for every member in- ded many familiar compositions Sousa, which are dear to Amer- n audiences completed the after- on's rare treat and it is hoped t a return engagement may be de by Sousa on his 32nd annual r.

gave a couple numbers including "Cleopatra" on the cornet.

Lieut. Commander Sousa, who is on his 31st. annual tour with a band of 88 pieces, had several new descriptive pieces. "The Victory Ball" based on Alfred Noyes' poem of the same name, was well received by the Findlay audience.

"Nobles of the Mystic Shrine" was an inspiring new march played by the band. The "U. S. Field Artillery," "Mr. Gallagher and Mr. Shean," "High School Cadets," "Semper Fidelis," were some of the selections given on encores.

The band left following its concert for Lima where it gave a concert last night.

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(b) "Her Grace, the Duchess"
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Soprano Solo, "The Lark Now Leaves His Watery Nest"..Parker
Miss Nora Fauchald.
Fantasy, "The Victory Ball" ..... Schelling
This is Mr. Schelling's latest completed work. The score bears the inscription: "To the memory of an American soldier."
The fantasy is based on Alfred Noyes' poem, "The Victory Ball."
Caprice, "On With the Dance" .....Strung together by Sousa
Being a medley of famous tunes
(a) Xylophone Solo, "Nocturne and Waltz" .....Chopin
Mr. George Carey
(b) March, "Nobles of the Mystic Shrine" (new).....Sousa
Violin Solo, "Faust Fantasia" ..... Sarasate
Miss Rachel Senior
Folk Tune, "Country Gardens" ..... Grainger

## Sousa and His Band

(BY CADJE)

SOUSA and his band, is a phrase to be conjured with; Sousa exponent of music and a wholesale blending of commercialism thrown in; Sousa the prodigy, who at the age of 15 taught music and ably conducted an orchestra at 17; legitimate holder of the Victorian Order, decorated by the English academy; and a Grand Diploma of Honor from the Belgium Hainut did not sacrifice himself to his art, but intermingled it with an admixture of plentious coin of the realm, for whether one argues for or against his genius, ther is no gainsaying his propensic, ability for commercial success. In this respect, he stands at the very head of outstanding musical organization.

To tell the story himself, is best illustrating the point. There was a very rich commercialist in Washington, Sousa's bir hplace, who on giving an entertainment invited the young musician and his violin. Musicians were cheap in those days, believed in art more than in dollars. "I'll send the violin," was the answer to the invitation. And he goes on and vows that music is the last of the professions to develop commercial value—"change from Beethovan and Schubert," but gets enthusiastic when he says, "Can you think of anything that brings more real joy, more genuine delight to more people than music?"

And here's where Sousa's argument is strong; It's the nearest approach to ethereal or even Heavenly attributes than all the dollars piled into a heap that Croesus, or Rockefeller ever dreamed of. It just gets away from ourself, makes other important things seem rediculous and leaves us in ecstasy.

And this is what he and his band did.

It is true that there is a whole lot to desire from an epicritical point of view; but from the standpoint that critics rarely rave over what everybody else does, and believing that a consensus of opinion should rule, as it does in all govermental and important affairs, why won't the rule hold good in this important instance?

Sousa in all his prolific career, has plainly kept away from anything save the tintinnabular, timeous, if you please style; the kind that you would sell, because folks have the call over critics. And one finds predominating, from his Washington Post and Liberty Bell marches throughout his comic opera ventures, "The Smugglers," which he composed back in 1879; "Desire," in 1884; "Queen of Hearts," 1886; "El Capitan," "Bride Elect" later to his last comic opera offering "American Maid," this light catchy style, that has succeeded in placing John Philip Sousa at the head of all composers so far as national, patriotic and topical airs, of all countries are concerned, even to their adoption by the U. S. navy department of music.

But he did give us a touch of the classics in Miss Rachel Carey's "Faust Fantasia," an arrangement by Saranato Wednesday night. Sousa favors American talent, whenever possible. John Dolan's cornet as usual added to the excellence of the program.

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Sousa is original in his ideas, that is certain; contrary to common useage, he started the program with a rhapsody, "The Indian," by Orem, an opus not without criticism in construction, and responded to encore with his alway popular El Capitan.

It was a Sousa night, typical of what we have been taught to expect; a great big most excellent band of 75 real musicians hammering away in faultless style that music lovers want. Memorial Hall was pacek and delighted.

EVENING HERALD

# VARIED PROGRAM IS PRESENTED BY SOUSA MUSICIANS

### Numbers Given Include Classical and Popular Selections, and Solos.

Those who marveled at the ease with which John Philip Sousa conducted the concerts at Memorial hall, Friday afternoon and evening, would never have guessed that since he was thrown from his horse, two years ago, his left arm has never been free from pain.

Such a thing as an injured arm did not detract from the glory of the concert in the least, for the famous conductor was obliged to satisfy his audience with encore after encore.

The program varied between classical and popular and as the strains of music fell and rose, the wonderful rhythm captivated and held the audience.

As a special treat Sousa gave "The Victory Ball" Friday night. "The Victory Ball," one of Schelling's latest works, is a great favorite with the lieutenant commander, so much so that, when anything deters a soloist from going on the stage, Sousa substitues "The Victory Ball."

Then there was "Mr. Gallagher and Mr. Shean," so recently adopted by Sousa. The adding of this popular piece to his repertoire has been said to have immortalized it.

"On With the Dance," a medley of famous tunes woven together by Sousa; "Country Gardens," Grainger and Orem's rhapsody, "The Indian," were also outstanding numbers.

No need to discuss Sousa's ability! For 30 years he has stood at the head of the world's conductors. So easily does he handle his baton and so securely has he control of his 88 musicians that the concerts present the appearance of a comparatively simple feat.

Three women musicians were in his company. They were Miss Winifred Bambrick, harpist, who played at the afternoon concert; Miss Rachael Senior, violinist; who was soloist at the evening concert; and Miss Nora Fauchald, singer, and winner of last year's artist prize at the New York Institute of Music.

"The American Girl" arranged by Sousa, was sung by Miss Fauchald, Friday night, as one of her encores. "The Lark Now Leaves His Wat'ry Nest," by Parker, and Lehman's "You and I," were her other numbers.

Other soloists at the evening's performance included John Dolan, cornetist, who triumphed in Demare's "Cleopatra," and George Carey, who presented Chopin's "Nocturne and Waltz" on the xylophone.

—THE SPRINGFIELD DAILY NEWS—

# SOUSA'S BAND MAKES USUAL HIT IN ITS TWO CONCERTS GIVEN IN MEMORIAL HALL

Band music in its many phases, was splendidly presented to two Springfield audiences, Thursday afternoon and night at Memorial hall by John Philip Sousa and his famous band and assisting artists with the usual hit scored by the organization. The audiences at both performances were small, but most appreciative and showed time and again by their applause their thorough enjoyment of the programs.

Sousa is always the master of the baton. In fact, it would seem that he needs to wield it but little, for he dominates his men by his very personality. There were about one hundred in the band, each of whom was an artist of his respective instrument as was shown by the different brass quartettes, sextettes and octettes.

The band played as one great harmonious instrument, so carefully blended were the tones at all times. The marches of Sousa himself were interspersed plentifully throughout the programs and thrilled one as they sounded forth with their stirring melodies. Sousa was most generous with encores and played among them the famous marches, "Stars and Stripes Forever," "El Capitan," "The Gallant Seventh," "U. S. Field Artillery," "Semper Fidelis," all composed by himself, and "Mr. Gallagher and Mr. Shean," and "March of the Wooden Soldiers," popular melodies.

Sousa's power of descriptive music was clearly brought forth in the number "The Victory Ball" (Schelling). This was a fantasy and one could almost see before him the story that it depicted, that of the shades of the dead American soldiers attending a ball. The music was weird but beautiful throughout. Another lovely descriptive number was portraits, "At the King's Court" (Sousa).

Two of the assisting artists, John Dolan, cornetist, and George Carey, xylophone player, showed by their playing that they were thorough musicians. They held their audience in the closest attention throughout and one will not soon forget the exquisite melody of "Humoresque" as played by Mr. Carey on the xylophone. Both Mr. Dolan and Mr. Carey exemplified classical music with much understanding. Miss Rachel Senior delighted with her violin numbers, Miss Nora Fauchald with her vocal selections, and Miss Winifred Bambrick with her harp numbers. Altogether the concerts were most delightful throughout and it is to be deplored that larger audiences did not greet this noted band of musicians, which have everywhere been received with crowded houses.

## GAME SCHEDULED

MARYSVILLE, O., Oct. 26—Richwood high school football team which has lost but one game this season, will play Delaware high Saturday afternoon at the latter place. Richwood has one of the best scholastic teams in this section of the state, having defeated Woodstock, LaRue and Milford Center. They held Mansfield high to a 21 to 12 score, breaking through the Mansfield lines frequently.

THE SUN SPRINGFIELD, OHIO

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### Two Fair-sized Audiences Hear Concert and Solo Numbers

John Phillip Sousa and his famous band appeared before two fair sized audiences at Memorial Hall yesterday, giving a children's concert in the afternoon and a second program in the evening.

Supporting Sousa was a group of splendid soloists, Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornetist; Winifred Bambrick, harpist; and Meredith Wilson, flute.

The selections played included numbers written by the leader. "The Stars and Stripes Forever," "Semper Fidelis," "The Gallant Seventh" and "Nobles of the Mystic Shrine" were among the most popular of these compositions.

#### Give Jazz Numbers

Appealing to the jazz-loving element of the audiences were several numbers based on popular songs of the season and arranged by Lieutenant Sousa. "You've Got to See Mamma Every Night," for 8 saxaphones; "Mr. Gallagher and Mr. Shean"; "Yes, We Have No Bananas," with xylophone solo, caught the popular fancy. "The March of the Wooden Soldiers" was well received.

The afternoon audience was comparatively small while the house was comfortably filled for the evening program. Both audiences were appreciative of the splendid merit of the band and its leader.

# Sousa's Band Is Sure To Please Mass of Tastes

## And Tastes of Masses, Including Those Who "Know What They Like."

When Sousa and his band come to wn it is more than a musical event. he discriminating attend because ere is sure to be real music in the rogram. Those who "don't understand music but know what they ke" are there because they are sure get something they like. Students band instruments come to hear eir instruments as they should be ayed.

All were present at the Sousa conrt last night in the Coliseum, the st in the Bradford Mills series of tractions. And not one was dispointed.

Unity is the keynote of the Sousa ganization, and it was displayed to remarkable degree. The famous ndmaster has headed his own orniaztion for 31 years and his hold the group is tremendous, but never tentatious.

The list program last night was mparatively short, but the response applause was generous and enres more than doubled the length the set program. All the old farites and a few new ones were ong the encores—"El Capitan," olid Men to the Front," "Nobles of e Mystic Shrine," Semper Fidelis," allagher and Shean" (and if anyone ieves instruments can't talk he was t in the Coliseum audience), "Turkh Towel," "March of the Wooden ldier" and "Stars and Stripes Forer," without which no Sousa proam is complete.

Each of the listed numbers was ven skillful interpretation, but the tstanding event of the evening as the presentation of "The Victory all," Schelling's setting to Alfred yes' poem.

Mr. Sousa is blessed with a group soloists who bear up the high ndard of his work, and four of ese were heard last night. Miss ra Fauchald, soprano, gave charmr rendition of Horatio Parker's he Lark Now Leaves Its Watery ave," and responded to the apause with two encores.

George Carey stopped the concert th his xylophone, his numbers nging from "Yes, We Have No Bahas" to "Humoresque." John Dolan ved himself a cornetist of first k, and Miss Rachel Senor gave ightful presentation of "Faust ntasia" and "Traumerei."—R. E.

FINDLAY DAILY COURIER—

# ousa's Band Gave Concert

## rge Audience Delightfully Entertained Wednesday Afternoon

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# SOUSA'S BAND IN FINDLAY CONCERT

## Noted Organization Pleases With Program at Majestic Theatre.

Bigger and better than ever, John Philip Sousa's band of musicians was here yesterday for a matinee concert at the Majestic Theatre.

Every seat in the big playhouse save one in the balcony and a few in the rear o f the first floor were taken up by lovers of good music. The gallery was also packed.

The audience was enthusiastic and generously encored each selection. Unusually good soloists responded with numbers. Miss Nora Fauchald, with a voice of delightful tone and timbre, sang a soprano solo, "The Lark Now Leaves His Watery Nest," and responded to two encores.

George Carey was loudly applauded when he played a xylophone solo, "Nocturne and Waltz" and he came back with several popular airs including "Yes, We Have No Bananas Today." Miss Rachel Senior played a violin solo, "Faust Fantasia" and John Dolan gave a couple numbers including "Cleopatra" on the cornet.

Lieut. Commander Sousa, who is on his 31st. annual tour with a band of 88 pieces, had several new descriptive pieces. "The Victory Ball" based on Alfred Noyes' poem of the same name, was well received by the Findlay audience.

"Nobles of the Mystic Shrine" was an inspiring new march played by the band. The "U. S. Field Artillery," "Mr. Gallagher and Mr. Shean," "High School Cadets," "Semper Fidelis," were some of the selections given on encores.

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# *Sousa and His Band*

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EVENING HERALD

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THE DAYTON DAILY NEWS

# Sousa Says 95 Per Cent of Audience Loves Music, Curiosity Brings Others

BY DE WITT NICHOLAS

Lieut. Com. John Philip Sousa, who comes to Dayton Friday night in a concert at Memorial hall, had just finished conducting a matinee program to an enthusiastic audience at the Springfield Memorial Hall. As he came into the lobby of the Shawnee Hotel, we asked if we might have a ten-minute interview. Sousa sat comfortably in a great chair. He had just conducted a long program in the same comfortable way; and now he was talking in that comfortable, quiet manner.

"What, is the most musical city in the country, Mr. Sousa?" he was asked. "Every city is the most musical," he returned, in the most casual manner, "They're all alike—95 per cent and 5 per cent." And then he went on to explain. Sousa believes there are ninety-five percent of the people in any audience who are there because they love music—the "Universal language," to quote again. The other five percent come out of curiosity, to see a personage, of whom they've read. This five per cent never repeats on the same artist, but the large number does, and that is why Sousa has encouraging prospect of a Musical America.

The conversation drifted. Had he any men who had been with him for a long time? Clarence Russel, his librarian left the superintendency of schools in an eastern city to join the Sousa band fifteen years ago. There are several others with service of like duration, and his first clarinetist, Norrito, left him, last season, after thirty years.

When asked for a good rule for acheiving success Sousa said "Do something well, and then don't over-boast. If you can jump twelve feet, advertise yourself as the greatest eleven-foot jumper. Don't jump eleven feet and tell the world you can do thirteen, the strain of doing the thirteen is too much."

We had much more than had our ten-minute chat and we started saying the usual nice things when we were informed that our party—four of us—could please this comfortable-appearing man by staying to dinner as his guests. Our excuses were rather weak, perhaps, and so our numbers were strengthened with the arrival of the three soloists, Miss Fauchald, Miss Bambrick and Miss Senior, and the interview lengthened to an hour and a half of pleasurable vantage.

# SKILL AS LEADER SHOWN BY SOUSA IN PRESENTATION OF CONCERT AT MEMORIAL HALL

BY PENELOPE PERRILL

With his usual skill in sounding the keynone of popularity, Lieutenant Commander Philip Sousa presented two programs at Memorial hall Friday that indicated his ability, like Caesar of old, to come, and see, and conquer, and the applause of the audiences proved again the delight in tuneful melodies plus the impeccable directing of this famous March King.

In the afternoon a concert for children was equally enjoyed by their elders with many of the old-time favorites played as encores; the Sousa generosity in this regard bringing him an even greater applause.

The "Suite from My Note Book" was a pretentious offering, illustrating as it did so cleverly the "Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper," with a number "Showing Off" bringing in the various instruments with explanatory notes given and the ensemble playing by the band at the close.

Miss Nora Fauchold sang two numbers in a sweet, clear voice, the "Aria from Romeo and Juliet" being the most impressive, with "Bayou Teche" as encore. She is decidedly pretty and with a charming grace.

Rubenstein's "Portrait of a Lady" was given a marvelous rendering with the famous march "Stars and Stripes Forever" closing the program.

Friday night a near-capacity house enjoyed the second program that opened with the Orem rhapsody "The Indian," which had as encores "El Capitan" and "Bambalino," with John Dolan's splendid cornet solo "Cleopatra" followed by the "Berceuse from Jocelyn," the band accompanying.

"Portraits at the King's Court" was one of the most delightfully descriptive numbers Sousa has ever composed, with "Her Ladyship the Countess" frivolous and impatient; "Her Grace the Duchess" more dignified and a trifle supercilious, and "Her Majesty the Queen" with a commanding and regal phrasing most effective.

The fantasy "The Victory Ball" was a typical celebration in tone coloring; the melodious dissonances of the victory celebration; the noise and confusion of the event being most happily illustrated, with "taps" with muffled drums closing. This was a stupendous number by Schelling; his latest completed work and eminently worthy the composer.

"On With the Dance," a medley of dance tunes; the latest march, "Nobles of the Mystic Shrine," with its suggestion of the more modern forms of composition and not so catchy as the earlier and more famous numbers, and the closing "Folk Tune" were played with all the charm Sousa's men know how to put into their instruments, with such applause as brought for encores during the evening. "Gallagher and Shean," "Bananas" (this with fine rendering on the xylophone by George Carey, who played other numbers most artistically); "Stars and Stripes Forever," "Semper Fidelis," "The Gallant Seventh," "March of the Wooden Soldiers," etc.

Miss Rachel Senior's violin numbers were brilliantly played, the first, "Faust Fantasia," being clear-cut and distinctly lovely in tone, her "Traumerei" and "The Maiden's Song" being encores.

Miss Fauchold sang "The Lark Now Leaves His Wat'ry Nest" in her usual delightful manner with two encores and the xylophonist gave two; his opening Chopin's "Nocturne and Waltz" being played with undoubted skill and a persuative personality.

The coming of Sousa is always the signal for music lovers who prefer the so-called "popular stuff," and this conductor always gratifies these tastes, adding enough that is classical yet tuneful to please those who are more carping in their criticism. That he satisfies his audiences goes without saying and his directing is one of the marvels of efficiency.

The band itself is a Sousa band—is there need for further description? One thrilled to the finger tips and felt the rhythm of the music long after the evening was over; proof positive that the concerts were enjoyed!

THE INDIANAPOLIS TIMES

## SOUSA HERE TODAY

John Philip Sousa and his band are here today for matinee and night concerts at the Cadle Tabernacle. In the afternoon an added feature will be the playing of the Shortridge High School band under the baton of Sousa. At night the Shriners band will have that honor.

Also, at night, several hundred sailors, marines and soldiers will take part in a patriotic picture in observance of Navy and Roosevelt Day.

Two elaborate programs have been arranged by Sousa.

INDIANAPOLIS STAR,

# HOOSIERS TO HONOR NAVAL HEROES IN CELEBRATION HERE

## Famous Band Leader, Sousa, Scheduled to Reach City at 11 O'Clock for Navy Day.

Indianapolis will fittingly observe "Navy day" today, with John Philip Sousa, famous band leader, who still retains his rank as lieutenant commander of the United States naval reserve force, holding the "spotlight." Plans have been completed to give the distinguished band leader a real welcome when he arrives with his band, which will play this afternoon and tonight at Cadle Tabernacle.

Proclamations have been issued by Governor Warren T. McCray and Mayor Samuel Lewis Shank calling upon the people of the state and city to observe Navy day by displaying the national colors.

### Shank Proclamation.

Mayor Shank's proclamation, which was issued yesterday, follows:

PROCLAMATION.

The Navy Department and the Navy League of the United States have set aside Saturday, Oct. 27, as Navy day; and on that day throughout the world our Navy will honor its history and its heroes.

We, of Indianapolis, though people of an inland city, have given generously to the Navy of our fathers, our brothers and our sons. We know how faithfully and how brilliantly it has upheld the great heritage of its traditions. We, of this city, as do all the people of these United States, realize that the Navy belongs to all the people of this country, and that as a means of defense and not as an instrument of aggression, it must be maintained always at adequate strength.

Therefore, I, Samuel Lewis Shank, Mayor of the city of Indianapolis, request that on Navy day, Oct. 27, the citizens of Indianapolis display the National Colors and use their individual efforts to the end that the Navy's strength be sustained.

### Welcome Sousa at Station.

Headed by Mayor Shank, the local Navy day committee will go to the Union station to welcome Sousa, who arrives at 11 o'clock. Maurice Tennant is chairman of the Navy day committee. Lieut. O. O. Kessing, head of the local naval recruiting station, Ensign Paul M. Akin of Indianapolis, an officer of the 9th regiment naval reserves; Capt. F. N. Zinner and Sergt. H. T. McKinney of the local United States Marine recruiting station, William T. Bailey, assistant city attorney, Chief of Police Herman Rikhoff, Capt. Michael Glenn, in charge of the police traffic squad and others will assist Mr. Tennant in receiving Sousa.

The Police and Firemen's band, together with the city officials, headed by a naval reserve force color guard and a guard of honor of United States Marines, a mounted and motorcycle police guard, will head the parade from the Union station north on Meridian street to Washington street and then west to the Claypool hotel where Sousa will direct a band concert to be given by the Police and Firemen's band.

A luncheon in honor of Sousa will be given by the Army and Navy Club at the University Club at 12:30 o'clock.

### Boys Will Be Guests.

A special band concert will be given at the Tabernacle this afternoon. The boys' band from the Indiana boys' school at Plainfield, Ind., and the boys' band from the Masonic home at Franklin, Ind., will be guests at the afternoon concert, Mr. Kessing announced yesterday.

One of the special features of the evening concert will be a massed band concert by the Murat Shrine band, Shortridge High School band, 11th Infantry band from Fort Harrison, the Naval Reserve band, the Police and Firemen's band and Sousa's own band. Five hundred sailors and marines will take part in a pageant-tableaux, showing the service men in their uniforms, a performance to be patterned after one given by Sousa recently at Madison Square garden, New York.

Distinguished guests at the night concert will be Governor McCray, Mayor Shank, Brig. Gen. Dwight E. Aultman, commander of Fort Benjamin Harrison, and members of their staffs.

Sousa will be a guest of Charles E. Coffin, president of the board of public works, at a dinner tonight at the Columbia Club, to be attended by city officials, who will also be guests at the night concert.

INDIANAPOLIS NEWS, SATURDAY, OCTOBER 20,

# SOUSA AND HIS FAMOUT BAND COMING TO CADLE TABERNACLE

MUSIC of lasting qualities is essentially the product of inspiration, and can not be turned out while the publisher waits without the door, in the opinion of Lieutenant-Commander John Philip Sousa, the bandmaster, who is now on tour for the thirty-first year with the organization which bears his name, and whose band will be heard here at Cadle tabernacle the afternoon and evening of Saturday, October 27.

JOHN PHILIP SOUSA.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea come. The marches without exception have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in an hour or two. I wrote 'The Diplomat' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment.

"I do not mean to say that music can not be developed by study. My suites, arrangements and comic operas, of course, were long in the making, but the central idea came in a moment out of the proverbial clear sky, and then was developed.

"I believe I could write a march in an hour or two, and play it within an hour or two more. There are composers for musical comedy who could be told at 1 o'clock to have a new song number ready at 2, and who would come through, but march and song number most likely would be without inspiration, and would be an imposition upon the public. So I never hurry inspiration, and so far I have found inspiration each season to do the new work for my programs. Many years ago, I decided that if I did not receive inspiration for new work, I would not present made-to-order work which lacked this quality, and I am still firm in my resolve."

His local programs follow:

**Mattinee.**

"A Bouquet of Beloved Inspirations." ..... Sousa
Cornet solo—"The Centennial" ..... Bellstedt
John Dolan.
Suite—"Leaves From My Notebook" .. Sousa
(a) "The Genial Hostess."
(b) "The Camp-Fire Girls."
(c) "The Lively Flapper."
Vocal Solo—Aria from "Romeo and Juliet" ..... Gounod
Nora Fauchald.
"The Portrait of a Lady" (Kamennoi-Ostrow) ..... Rubenstein
Fantasia—"The Merrie, Merrie Chorus" ..... Sousa
Flute Solo—Valse ..... Godard
Meredith Willson.
March—"The Dauntless Battalion" (new) ..... Sousa
Harp Solo—"Fantasia Oberon" ..... Weber-Alvares
Winifred Bambrick.
Tunes—"When the Minstrels Come to Town" ..... Bowron

* * *

**Evening.**

Rhapsody—"The Indian" ..... Orem
Cornet Solo—"Cleopatra" ..... Demare
John Dolan.
Portraits, "At the King's Court" .. Sousa
(a) "Her Ladyship, the Countess."
(b) "Her Grace, the Duchess."
(c) "Her Majesty, the Queen."
Soprano Solo—"The Lark Now Leaves His Wat'ry Nest" ..... Parker
Nora Fauchald.
Fantasy—"The Victory Ball" ..... Schelling
(Suggested by Alfred Noyes's Poem)
Caprice—"On With the Dance" ..... Sousa
(a) Xylophone Solo—Nocturne and Waltz ..... Chopin
George Carey.
(b) March—"Nobles of the Mystic Shrine" (new) ..... Sousa
Violin Solo—"Faust Fantasia" .... Sarasate
Rachel Senior.
Folk Tune—"Country Gardens" ... Grainger

# SOUSA BAND PROGRAMS HAD EVENTS OF LOCAL INTEREST

THE PROGRAMS given by Sousa and his band Saturday matinee and eveing at Cadle tabernacle were something in the nature of a celebration, for at each performance there was some special event of local significance. Saturday was, in the first place, Navy day, and at the evening concert army, navy and marine men were present, not only to lend atmosphere and color to the occasion, but to take part in the proceedigs. The Ft. Harrison Band joined forces with Sousa once or twice in the rendition of a march, and, at the end, while Sousa played "A Day at Great Lakes," there was a brief ceremony in honor of the day. In addition to this, the Shrine Band was present and audible in "Nobles of the Mystic Shrine," a new Sousa march.

The afternoon session saw the Camp Fire girls on hand with a bouquet for the band leader presented by Mrs. O. E. McMeans in their behalf, the Shortridge Band, which played under Sousa's baton, and youngsters from the Boy's School and the Masonic Home, the latter two groups special guests of Sousa. All in all, with several hundred school children in the audience cheering enthusiastically, it was a time of rejoicing.

The afternoon program included several numbers pleasantly remembered from last season, notably "Leaves from My Notebook," by Sousa. Several rousing marches, and a number of solos rounded out the entertainment. John Dolan, played an agile and fleet solo on his cornet. Nora Fauchald, coloratura soprano, who has a small but good voice, sang a characteristic piece, while Meredith Willson offered a flute solo and Winifred Bambrick was heard in harp selections. Something of a novelty was introduced in the intermission, when the various soloists and choirs of the band played "Showing Off in Public," a clever device for getting the band back on the stage. Each soloist or choir, as the case might be, played a bit, then those who gradually came on added their instruments to those already assembled, until, at the finish, the whole band was playing a tune.

The evening program was the more interesting of the two. Its most novel number was Schelling's "The Victory Ball," a new composition written originally for orchestra, based on Alfred Noyes's poem of the same name. Played by a band, it undoubtedly lost some of its flexibility, but it proved to be "intriguing," as the flapper says. It is done in the modern method, with great opening clashes of discord, with later suggestions of dance tunes, and a finale that is one of the most effective endings in contemporary musical literature. It should be a delight to see a ballet set to the score.

Orem's rhapsody, "The Indian," opened the program, followed by another solo by Mr. Dolan. Miss Fauchald was also heard again. The other soloists were Rachel Senior, violinist, who played Sarasate's "Faust Fantasia," and George Carey, xylophonist, who offered two Chopin numbers and Dvorak's "Humoresque."

For encores, there were Sousa's own marches, popular tunes of the day and several novelties.

# ITY'S OBSERVANCE OF NAVY DAY TAKES PATRIOTIC ASPECT

## ayor and Officials Welcome Bandmaster Sousa as Chief Feature of Ceremonies.

"Navy day" in Indianapolis yesterday nt over big, with one of the United ates Navy's biggest guns unlimbered the city—John Philip Sousa, who conuded the celebration with a pageantbleau band concert last night at Cadle abernacle.

Given full naval honors, a uniformed, gulation guard of honor of United ates marines, in command of Capt. F. Zinner and Sergt. H. C. McKinney the local marine recruiting station, d a detachment of naval reserve obs." Sousa and his bandsmen, were tended a military as well as civil welne to the capital city of Hoosierdom. Heading the reception committee, ayor Shank officially extended a welne to the famous bandmaster after train arrived at the Union station. ayor Shank was accompanied by City ntroller Joseph L. Hogue, Charles E. fin, president of the board of public orks; Lieut. O. O. Kessing, in comnd of the local navy recruiting station; Capt. Zinner, Maurice E. Tennt, Indiana Navy day chairman, adn er citizens. Sousa was escorted to north entrance of the station, where mayor heralded hi mas the "world's eatest bandmaster," after the fomral litary salute had been given.

**Parade to Hotel.**

The mounted and motorcycle policen, together with the police and firen's band, in charge of Sergt. Gaddis, d the marine and naval reserve guard honor, headed the parade up to the ypool hotel, Sousa's headquarters. the lobby of the hotel, Sousa led the ice and firemen's band in the playg of two of Sousa's best known comsitions, "The Stars and Stripes Forer" and "Saber and Spur."

Following the concert, Sousa was the est of honor of local naval officers, a special luncheon at the University ub. Sousa, ranking as a lieutenantmmander of the naval reserves, was en a great ovation at the luncheon. ose in attendance at the luncheon re Lieut. and Mrs. O. O. Kessing, ut. and Mrs. Charles L. Oliphant, ut. and Mrs. Paul C. Denny, Lieut. l Mrs. Firman F. Knachel and En n and Mrs. Paul M. Akin.

t the afternoon concert yesterday mbers of the boys' band from the Ina Boys' school at Plainfield, Ind., d the boys' band from the Masonic me at Franklin, Ind., were special sts. Members of the local marine reiting station were stationed on the form at the concert, giving an ed touch of military atmosphere to concert.

**Recalls Illness Here.**

ousa recalled yesterday at his hotel t he had been a guest in the same el back in 1898, but he smilingly ed, "under far different circumnces."

I had enlisted in the 6th army corps 1898 and was in St. Louis when I k ill with typhoid fever, caused by nking impure water," he said.

I remember that Dr. Jameson of Inapolis had been President Benjamin rrison's personal physician and I ed that I be taken to Indianapolis. vas brought here, being half out of head, I think, at the time I made request, but my life was saved by Jameson, after a siege of sixteen ks. When I recovered the war was r, but I have always been known as the 6th army corps.' And yet I r saw a day of actual service in my "

ousa gave his testimony to the value an efficiently manned and equipped ly. He insisted that to preserve ce in the world this country must be dy to back up its decisions with a d navy.

he distinguished bandmaster also s a guest of honor last night at a ner given at the Columbia Club by . Coffin for Mayor Shank and other y officials. The city was decorated h flags in observance of the day. ny homes in the city hung out "Old ry." Special music was played in umber of local theaters in celebrat the navy.

**Planes in Celebration.**

wo large modern military planes, a naval plane and the other a ted States marine corps plane, flew r the city yesterday in participation the Navy day celebration.

special band concert, which includa massed band of the Murat Shrine d, Shortridge high school band, 11th antry band from Fort Harrison, the regiment naval reserve band and police and firemen's band with isa's bandboys, was given at the bernacle last night. Service men ged a special pageant-tableau in bef of Navy day and preparedness, a formance patterned somewhat after imilar performance given some time by Sousa at Madison Square gar-

rig. Gen. Dwight E. Aultman, comnder of Fort Benjamin Harrison; s. Aultman, Governor and Mrs. Mcy, Mayor Shank and other city and te officials were guests at the con-

tudents of the United States naval demy at Annapolis, Md., received cial orders from the commandant reding the observance of Navy day were directed to send to their pars letters boosting the navy.

n one of the letters received here sterday Rear Admiral Henry B. Wil, superintendent of the academy, nted out that special arrangements been made to stage naval programs observance of Navy day. He reportthat the Shawmut, a wartime mine er, accompanied by the Mallard and rk, mine sweepers, would be manned made ready to receive visitors at academy. Many Hoosier boys were sent at the reception.

**Naval Student's Letter.**

One of the letters received yesterday from a local student in the academy pointed out that "the navy is well-known along the coast, but inland it is more or less of a myth."

The letter continued:

"As you know, according to the treaty, we are supposed to have a navy equal to Great Britain's and two-fifths larger than Japan's. Unfortunately these suppositions are not facts. The general apathy of the country towards an efficient navy has its reflection throughout the service and the Navy League instituted Navy day in order to bring the subject before the people.

"The navy is striving to move up to an equality with Great Britain, but, of course, the navy had to abide by the judgment of the people of the United States, in whose employ we are. If you all don't back us up, you won't have any navy. Inasmuch as the navy is educating me and offering me a career, it seems that you ought to be a booster and that you ought to know a little more about the service than does one who has no direct interest in it, aside from his interest as an American citizen. If you really believe in the navy, talk about it—tell some one else so, and tell them why you think the navy is an important national asset."

# SOUSA'S CONCERTS ENTERTAIN CROWDS DURING NAVY DAY

BY GRACE HUTCHINGS.

Lieutenant Commander John Phillip Sousa, America's march king, and his famous band entertained two large audiences in the Cadle Tabernacle yesterday afternoon and night. The concerts falling on Navy day, special features were introduced. In the afternoon the Shortridge high school band played under the direction of the famous leader, and in the evening the Murat Temple Shrine band, the 11th Infantry band, stationed at Fort Benjamin Harrison, and the United States Navy Reserve band all appeared under his baton.

The Sousa band is something of an institution, and the programs, consisting largely of Mr. Sousa's own compositions, are a great delight to lovers of band music. There is the same dash and "go" to Sousa's music that there was years ago. While the personnel of the organization may change, the domination of the leader is so complete that it seems year after year the same band.

"A Bouquet of Beloved Inspirations," "Entwined by Sousa," to quote the program note, opened the afternoon concert and was one of the most enjoyable numbers, weaving together, as it did, some of the lovely compositions with which every one is familar. His suite "Leaves From My Note Book" was interesting. Encores, generously interspersing the printed program, were his famous marches, all of which were enthusiastically received.

Miss Nora Fauchald, coloratura soprano soloist, delighted her audience. All of the soloists were well received, John Dolan, cornetist; Meredith Willson, flutist, Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist and George Carey, xylophonist.

CHICAGO HERALD AND EXAMINER

# Auditorium Crowds Revel in Philip Sousa's Music.

BY TOM BASHAW.

Two big crowds packed the Auditorium yesterday afternoon and last night to revel in the sort of music that John Philip Sousa provides—and has provided since a time to which the memory of this generation runs not.

The afternon performance was repeated at night, because of the remarkable enthusiasm with which the afternoon crowd greeted the program. At least three of the numbers seemed to stand out last evening—the Indian rhapsody by Orem, the "Victory Ball" fantasy by Parker and Sousa's own, "At the King's Court," a trio of musical portraits.

The medley of popular tunes of today, ranging from "Gallagher and Shean" and "Turkey in the Straw" to the pretty and swinging "Parade of the Wooden Soldiers," took the house by storm.

And so did Sousa's old love and one of his first compositions, the "King Cotton" of another day and another clime.

We wonder as we listened to it if it didn't carry our distinguished neighbor on our right, Col. J. Hamilton Lewis, back to the day it took us to or thereabouts—it was a baby day for us. Mr. Sousa; a day when you had just succeeded the late Patrick Gilmore at the old St. Louis Exposition; it was the day of that great band of yours, and the day of "King Cotton," "El Capitan" and "Washington Post."

"King Cotton" sounded just as pretty last night as it did in those baby days—and last night's crowd liked it a lot, too.

Miss Nora Fauchald, Sousa's soprano soloist, sang beautifully and was warmly received

The best of his kind, John Philip Sousa and his band, stayed for only one afternoon and evening at the Auditorium yesterday, but it was long enough to renew and intensify all former opinions of a band concert as being worth the while of any one who esteems good tunes in his music. There were marches old and new, still with their toetingling impulse; there were arrangements of late events in popular music; there was at least one essay into music of the kind that is usually referred to the symphony orchestras.

This one was Ernest Schelling's "A Victory Ball," one of last season's most notable symphonic novelties. Perhaps its dissonances were a bit startling to that part of the audience that came expecting and desiring something else, but it was interesting in showing points of contact between a first class orchestra and a first class band, even though in the band version the colors and contrasts were somewhat more vivid. And by way of other contrast, Mr. Sousa raised jazz to one of the fine arts.

DANVILLE COMMERCIAL-NEWS

# SOUSA'S BAND IN GREAT CONCERT

## Special Solo Numbers Were Well Received By Large Audience Present.

Whether modern jazz music is on the wane is a much mooted question, but the old favorites of John Phillip Sousa elicited the most applause at the two concerts given here by the famous music master and his band Tuesday.

From "El Capitan" to "Semper Fidelis," "King Cotton" and "High School Cadets" the older tunes drew forth tumultuous applause from the large audiences both at the afternoon and evening concerts at the Palace theatre. "Nobles of The Mystic Shrine, a new composition by the veteran conductor also was well received.

Sousa was at his best, and his big concert balanced in truly Sousa style, not only the first chairs being filled by musicians of rare ability, but every chair occupied by a master of the instrument he plays.

Miss Nora Dauchald, soprana, rendered "The Lark Now Leaves His Watry Nest" remarkably well. She has a voice of wide range, possessing a clarity of tone and calibre seldom found outside operatic productions of the higher class. Her offering was very pleasing as was her encore.

Miss Rachel Senior, violinist, John Dolan, cornetist, and George Carey, xylophonist, gave special solo numbers.

PEORIA TRANSCRIPT

# BIG AUDIENCE HEARS SOUSA BAND CONCERT

## Shrine Trumpeters Make Hit When They Play With Band.

Sousa's band, under the direction of Lieutenant-Commander John Philip Sousa, thrilled and charmed a large audience last night at the Shrine temple with the mighty rythm of the marches of the "March King" and the melodies of the program numbers.

At the close of the concert, Mohammed Shrine trumpeters joined joined the band on the stage and assisted in playing "Caesar's Triumphal March" by Sousa. In response to the demand for an encore, the band and trumpeters played "Twelfth Street Rag."

Miss Nora Fauchald, soprano soloist, sang "The Lark Now Leaves His Wat'ry Nest" by Parker, then was required to give two encores before the audience would let her go. Her encores were "The American Girl" by Sousa and "You and I."

Miss Rachel Senior, violin soloist, played "Faust Fantasia and Nymphalin" for an encore.

The band was here for a matinee concert. The afternoon concert was delayed by the band's train being an hour and twenty minutes late in arriving here.

# Sousa's Band Gave Program Last Evening

Perhaps when one is writing of an extremely wonderful concert, one should not put the cart before the horse, so to speak, and tell of one number near the end of the program, and an encore at that, first.

But nothing in all of Sousa's marvelous program, presented at the Mohammed Temple Wednesday evening, thrilled his audience so to their very toes, as did his "Stars and Stripes Forever," written by himself, which he played as an encore to his new march, "Nobles of the Mystic Shrine."

Sousa has composed many things. And every number a bit better than the one before seemingly. But he will never surpass this stirring, militant, rousing tune of his, "Stars and Stripes Forever." There is something so vital, so gripping, so strong and yet so thrilling that it saddens, in this composition. Sousa's pieces are all of a marching, soldierly type. And yet there is none like this. An old number, yes. But always new to the hearts of his audiences. And played with a snap, and a rhythm almost unbelievable.

**The Whole Program was Splendid.**

It is very hard to make distinctions, and say that one number was better than another. As a unified whole, as the most perfect band in existence, with the finest leader in the world, Sousa's band makes music like unto one instrument. So perfectly are they organized, so absolutely in terms of harmony and rhythm are these men trained, that the results produced might be likened to the stirring strains of a glorious pipe-organ.

A bit difficult to comprehend for a few moments, "The Victory Ball," something just finished by Schelling, dedicated to the memory of an American soldier, was wonderful. In the fantastical combination of harmony and discord, one could hear the screams and crys of excited women—the blare of trumpets, the scheech of horns—the roll of mighty drums—the distant sound of a band—people singing—all strung together with an amazing result. The finale—Taps—makes one see rows and rows of American soldiers' graves—marked with the little white crosses. It is a superb thing, this composition, and played in superb fashion!

**Splendid Soloists.**

Sousa has a delightful bit of femininity in his soprano soloist, Miss Nora Frauchald. Her voice is very clear, and well pitched, and she sang numbers which won for her the hearts of her audience.

The violinist, Miss Rachel Senior, plays with a technique and skill very remarkable. Her handling of her instrument was exceptional, but she touched her audience no more than did Mrs. Carl Block, who played with Sousa's band here last winter. Mrs. Block was with the band for several years, so when they came to Peoria last winter, she played the violin solo.

Mr. John Dolan, a wonderful cornet artist gave some splendid numbers, as did Mr. George Carey, Xylophone soloist. The Mohammed Shrine Trumpeters assisted the band in "Caesar's Triumphal March," one of the last encores, and very nearly brought the audience to its feet with the martial, stirring music.

**Audience Very Restive.**

And while on the subject of the audience, let it be said right now, that when as wonderful and fine a thing comes to our city as Sousa and his band, the very least those who go to hear it can do, is keep their seats and be courteous. How must it look to those on the stage, and how exhilarated they must feel, to see the audience hurrying on with the wraps and hustling to their feet, before the last number is anywhere near finished!

**Sousa's Fine Encores.**

It was the encores last evening, as well as the program, which pleased. "El Capitan," always a favorite, "The Gallant Servant," "March of the Wooden Soldiers," and many others, were all very wonderful. Something new was introduced in the playing of quite a bit of popular music. Sousa has never done this before, and it was accepted with much applause. His medley of popular tunes, was fine! Starting out with "Gallagher and Shean", he strung together "Three o'Clock in the Morning," "Yes, We Have No Bananas," "Carolina in the Morning," "Goodnight Ladies," "Home Sweet Home," "I Won't Be Home 'Til Morning," and many others.

All in all, Sousas band was the most splendid musical treat which we have had this year. And we hope for his return next season.

# Musicians Honored At Dinner Wednesday

Mr. and Mrs. Carl Block entertained at dinner Wednesday evening in their home on Moss avenue, with Lieutenant Commander John Philip Sousa, his soloist, Miss Nora Fauchald, his violinist, Miss Rachel Senior, and his harpist, Miss Winifred Bambrick, as the honored guests.

THE PEORIA STAR,

**SHRINE TEMPLE.**

**Sousa and His Band.**

That Mohammed Shrine Temple was not filled to overflowing last night when Lieut. Commander John Philip Sousa and his world-famed band appeared, is one of the things past comprehension. The opportunity of hearing such music seldom presents itself, and perhaps the reason is evident in the two-thirds audience. But what it lacked in quantity was made up in quality and the appreciation shown. After all it is Sousa's marches that stir the blood. Played as encores his "El Capitan" and "Solid Men to the Front" won greatest applause—even more than the various more artistic numbers. The Mohammed Shrine Trumpeters, who played with the band in the new Sousa march, "Nobles of the Mystic Shrine," acquitted themselves well with their inspiring fanfares.

Preston Orem's Indian Rhapsody was the introductory number, followed by a Sousa suite, At the King's Court; Schelling's Victory Ball; Grainger's Country Gardens, and other numbers, with the double and triple encores inevitable at a Sousa concert. Of exceeding interest was the work by Ernest Schelling, founded on the grim and grisly poem by Alfred Noyes, in which the shadows of dead men slain in war watch the dancers at the Victory Ball, and laugh mirthlessly as they realize that almost under the dancing feet are their graves, already forgotten by those who whirl in the dance. Mr. Schelling has made a strong tone painting on this gruesome subject, one of tremendous power, which holds the listener through every measure of its music, in which the sensuous strains of waltz and bolero, intermingle with a theme, both plaintive and savage, and with the martial tread of warriors and the thunders of cannonading. The work, which is written for orchestra, lent itself well to band arrangement, and was played with most telling effect by Mr. Sousa's finely routined players.

As always, the Sousa organization has a list of excellent soloists, four of whom appeared on last night's program. They included Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornet, and George Carey, xylophone. Miss Fauchald is a charming singer, possessing a pure high soprano voice, of especial sweetness in its upper octave. In Horatio Parker's The Lark Now Leaves His Wat'ry Nest, she gave evidence of skilled training and of intuitive musical feeling.

St. Louis Daily Globe-Democrat,

# MILITARY TO PAY SOUSA COMPLIMENT

## Will Combine in a Tableau at Coliseum Thursday Evening.

As a compliment to John Philip Sousa and his service in both the army and navy during his career as a band master, the result of which has made him world famed as a military band leader, the naval personnel, United States Naval Reserve forces of this city and the military from Jefferson Barracks will combine in a tableau at the Coliseum Thursday evening subsequent to the final regular concert by Sousa's organization to be given here.

The formation will be military, in which a color guard from the Army Recruiting Service will be in position in front of Sousa's band, flanked by four bluejackets from the Navy Recruiting Service on the right and four marines on the left. The Naval Reserve Band will be assembled in the rear of the Sousa organization, and the Jefferson Barracks Band will form in the rear of the naval representation.

Troops of the Sixth Infantry from the Barracks, on raised platforms to the rear of the musicians, will form an impressive background as the combined bands play the Star-Spangled Banner.

Sousa was band master of the Sixth Infantry during the Spanish-American war. His services were obtained by Admiral Moffet, then Captain and in command of the Naval Training Station at Great Lakes, and in a short time Sousa had the largest military band in the country. Detachments were sent all over the country and did yeoman service in bringing recruits to the navy.

Sousa's rank in the United States Naval Reserve Force is Lieutenant Commander.

# Sousa's Band Appears in St. Louis on 31st Annual Tour of U. S.

## 3000 Persons Hear Patriotic Selections by World-Famous Musicians.

By RICHARD SPAMER.

Swinging into the Coliseum last night with his eighty-two men and an excellent coterie of soloists, pursuant to his thirty-first annual tour through the United States, Lieutenant Commander John Philip Sousa and his band entertained an audience of some 3000 music lovers with the most liberal program of classic and popular selections imaginable.

Sousa always has had the pick of bandsmen in America and these have invariably used instruments of standard make. He has constantly had his hand on the public pulse in regard to what is the popular taste; but it seemed last night as though these elements of good players, good instruments and a judgment of what the average music-lover wants to hear were never in better accord. To all intents and purposes the concert was what the bandmaster has aimed for these more than a third of a century, namely, a real treat.

There was another element that contributed to both the enthusiasm and the dignity of the occasion, for, in compliment to the bandmaster who has seen service in all three arms of the service, a detachment of militia from Jefferson Barracks and the Naval Reserves acted as escort at the Coliseum. The St. Louis high school bands, the Soldan in uniform, and the Central and Cleveland high in mufti, joined with Sousa in the great patriotic finale when the military and naval contingents surrounded the bandstand and the assembled players intoned the Star Spangled Banner with a ferver unprecedented and succeeded by tremendous plaudits from the audience standing at attention. It was an inspiring sight and of mutual compliment to visitors and auditors.

Sousa introduced as soloists John Dolan, primo cornet, a worthy successor to the illustrious Arbuckle and Clark, who in times agone at the St. Louis Exposition caused the welkin to ring with their melodious fanfares; Nora Fauchauld, soprano; George Carey, xylophonist, and Rachel Senior, violiniste. Of course, in "Stars and Stripes Forever," there came forward that celebrated sextet of piccolos, the sextet of trombones, and the octet of trumpets, each platoon on taking position in front of the conductor's stand being hailed with salvos of applause. Enthusiasm ran high when the placard bearer sent up the sign: "Mr. Gallagher and Mr. Shean," the musical raillery written around the doings and sayings of a popular vaudeville team, and there was more applausive noise when, after Sousa's latest caprice, "On with the Dance," that lively medley of famous tunes, his newly assembled octet of saxophones played that rough-and-tumble ditty entitled, "The Turkish Towel."

### Great Solo Work.

Orem's "Indian Rhapsody," based on aborjginal music themes as transcribed from the scores of Thurlow Lieurance, Charles Cadman and Arthur Farwell, opened the program. The strident songs of the noble red men to the beat of the murky tomtom were ably given by the clarinets, and speaking of these facile reeds, Sousa has a choir at present that recalls the famous contingent of Patrick Sarsfield Gilmore's palmy days.

The encore was "El Capitan," and this put the house into a truly receptive humor and a desire for more. Anon it was Younian's persiflage "Babalina," an amusing lilt suited to the time when many consider "Yes, We Have No Bananas" a classic. That fruity strophe came later and gained as much applause as any other of the extras, perhaps a trifle more.

Cornetist Dolan's interpretation of Demare's "Cleopatra," a tour de force in triple tonguing, was masterly. Sousa's portrait suite, "At the King's Court," had moments of dance and intrigue which the reeds gave forth pleasingly and later when her majesty, the queen entered, the sousaphone and other heavy brasses had a word or twain to lowly enunciate.

Nora Fauchauld sang Parker's classic ditty, "The Lark Now Leaves His Watery Nest," in approved private concert style and the band gave dramatically Schelling's effective transcription of Alfred Noyes' grisly verse, entitled, "The Victory Ball," telling of the dead soldiers rising from their graves and looking on in a ballroom while those for whom they died were having a royal time stepping the light fantastic. "The Gallant Seventh" march and "Solid Men to the Front," by the entire band, helped to efface the impression of this terrible picture.

George Carey's nimble xlyophone hammered out Chopin's Nocturne and one of the master's valses de concert, and by way of contrast there came the banana idyl already mentioned and, of all things—Dvorak's "Humoesque." Jessel's "March of the Wooden Soldiers" pleased the throng immensely, and "Manhattan Beach" waked the echoes if said echoes ever got any rest at the Coliseum last night between the hours of 8:30 and 11.

In Rachel Senior Sousa has a more than ordinary violiniste. Her playing of Sarasate's "Faust Fantasia" held moments of great beauty. The band's accompaniment was all that could be wished from a body of instrumentalists that has recourse to reed instruments where strings are available in an orchestra. Miss Senior's encore, Schumann's "Traeumerei" deserved the approval generously bestowed by her hearers.

More marches as encores and then Grainger's folk tune, "Country Gardens," after which came the pageantry and the demonstration already described.

The Sousa concert was a grand success in every particular.

### E. M. Statler's Generosity.

Several days before the coming of Sousa and his band to St. Louis, E. M. Statler, the hotel magnate, who is a great friend of the bandmaster and a believer in popular music, purchased blocks of tickets for the Coliseum concert and gave directions for their distribution among the music schools of St. Louis. Statler likes the popular airs on the bandmaster's program and never loses an opportunity to give them wider scope by enabling music students to become acquainted with music as the bandmaster presents it.

At the concert last night students from the following institutions were present: Strassberger Conservatories, Kroeger School of Music, Weltner Conservatory, Dr. Heink's Conservatory, Leo C. Miller's School, Ethan Allen Taussig's classes, Ellis Levy's Violin School and the Christensen schools. The students expressed themselves as highly pleased with the program and were enthusiastic applauders of the several encores.

THE ST. LOUIS TIMES

# Notes, Rests and Signatures

By Harry R. Burke

There is a line in one of Lieutenant Commander John Phillip Sousa's songs sung by Nora Fauchald, which speaks of "the three-ringed circus and the all-day show"—a phrase to describe the concert of Sousa and His Band at the Coliseum last night. Sousa is not alone the "march king." He is the "encore king." A program scheduled for nine numbers included upwards of 16 others before it closed with a parade of soldiers, sailors and marines and a salute to the colors, while Central High School, Cleveland High School and Soldan High School bands massed with Sousa's own in playing "The Star-Spangled Banner." A great night!

**Sousa and Some Real Music.**

A program which ranged from a Chopin waltz via the xylophone to "Yes, We Have No Bananas," from Schumann's "Traumerei" via the violin to "Mr. Gallagher and Mr. Sheehan," from the "Berceuse" from Jocelyn" via the cornet to "Turkish Towel," with a jazz band of eight saxophones. A band, by the way, that stands at the head of its class. But that program had its moments to delight a melomaniac. It introduced to St. Louis Preston Ware Orem's "The Indian" rhapsody, and Ernest Schelling's "The Victory Ball," and it closed with a fascinating piece of color in Percy Grainger's "Country Gardens" folk-tune.

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Sousa is supreme in his field. He knows his band from alpha to omega, from Maine to California, from appetite to breakfast. The routine of 32 years is back of his conducting. Every little trick of the baton, every little gift in program making is his. A great woodwind section. French horns with an organ tone. Cornets with remarkable smoothness and beauty. Trombones that never roar bombastically except when the conductor decrees as when the eight cornets, the eight piccolos, the six trombones were ranged across the stage to "put pep" into "The Stars and Stripes Forever."

At his finger tips are half a hundred old favorites—many of them his own. The marches which sent the boys in blue off to the war with Spain, the marches which thrilled the boys in khaki as they mustered for overseas. And did his audience so much as indicate appreciation there was a nod, a tap, and the band broke into "Manhattan Beach" or "El Capitan" or some other old friend.

◆ ◆ ◆

But seriously speaking there was music. Orem's "The Indian" develops interesting material culled by Thurlow Lieurance in fascinating ways that come to climax in the sinuous rhythms of the "snake dance" I have seen the Musquakies dance—not a dance like that of the Southwest Indians in which reptiles have a part, but a weaving of color of light and shade, of sparkling and sinuous rhythms that suggest the very life of the serpent. Perhaps the band was too heavy in the Indian lyrics of this work, but in that closing dance movement the effect was startling and beautiful.

Ernest Schelling's "The Victory Ball" is a musical setting to Alfred Noyes' bitter irony, the comment of the dead upon the celebrations of the living. Ultra modern. And that modernity emphasized last night by the very quality of band tone. Brilliant chromatics, bitter dissonances and an acid wit in its ironic comment. It is a work I should much like to hear done by an orchestra. The substance is there, I am sure. An audience which did not understand nor care for modern things was suddenly gripped by the force of its message. Yet, it came near to burlesque, by the very fact of being done by band. For the brasses and the band effects served to all but parody an ensemble effect which even in the softening influences of orchestral strings would be most emphatically modern. And finally in the sounding of "Taps" off stage more of the effect was lost in the free, full tone of the trumpet—for so long has that bugle call been associated with that which is most sacred to, most reverenced by us, that it all but wiped out the effect of Schelling's bitter comment. A sordine to emphasize the brassy blare of tone seemed needed.

The Grainger thing was not important, but was nice, Grainger idiom. Intriguing in its rhythms, infectious in its spirit.

◆ ◆ ◆

We were presented with four soloists, Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist; George Carey, xylophonist, and John Dolan, cornetist. Immaturity, I think, characterized the work of the two first named, promising young artists, conscientious, but scarcely of solo stature. Carey is dextrous enough to pleace an Orpheum audience. John Dolan is a real cornetist, whose smooth tone is a continual delight, whose technique of his instrument amazes.

ST. LOUIS POST-DISPATCH

# SCHELLING'S FANTASY IS FEATURED BY SOUSA

## "Victory Ball," Ironic Piece on the War, Heard for First Time at Band Concert.

By RICHARD L. STOKES.

THE first St. Louis performance of the newest work by Ernest Schelling, distinguished composer and pianist, was the most prominent offering of Lieutenant-Commander John Philip Sousa's band concert, last night, at the Coliseum. It is a fantasy, "The Victory Ball," based on a bitter poem of the same name by Alfred Noyes, and dedicated "To the memory of an American Soldier."

While one mused on a possible orchestra version which would be to this embodiment by a brass band as an etching is to a linoleum cut, out of even the present instrumentation seemed to emerge a poignant eloquence of disenchantment.

The cymbals crash. and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there. . . .

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

Ready for the composer's hand was a sardonic contrast between the barbarous revelry of the ball and the fleshless gaping of the phantom spectators in whose honor it was celebrated; and he symbolized the drama by alternating dances of savage rhythm and the tramp of a spectral military march. Over the whole hung a mood of acrid cynicism, set forth in corrosive dissonances, and concluding with the doleful threnody of "taps," blown by a distant bugle. The work was an oration, filled with scorn and grief, upon the lost ideals of the war.

### Characteristic Sousa Program.

For the rest, the program was typical of that dexterous showman who is Lieut. Sousa—a miscellany of good music in the more popular vein, and of numbers which, in their cheapness, their trampling and blare, were designed to titivate the groundlings. But not even the shoddiest tunes could conceal the admirable skill of the musicians composing the band, the excellence of their instruments, and the finesse with which they performed all the shadings of expression.

The band numbers included a rhapsody, "The Indian," founded by Preston Ware Orem upon aboriginal melodies collected by Thurlow Lieurance; a suite of portraits, "At the King's Court," by Sousa; a medley of popular tunes, "On With the Dance," by Sousa, and a folk-tune, "Country Gardens," arranged by Percy Grainger. There was the usual quantity of encores, mostly Sousa marches.

Four soloists were presented—John Dolan, a virtuoso cornettist; Miss Nora Fauchald, a pleasing soprano; Miss Rachel Senior, an excellent violinist, and George Carey, who stretched Chopin on the rack of a xylophone.

The conclusion was a military pageant, with soldiers from Jefferson Barracks and Naval Reserves marching through the hall with a stand of flags, while the audience stood, and the band, reinforced by the bands of Soldan, Central and Cleveland high schools, played "The Star-Spangled Banner."

This was the first time Sousa's band had played at the Coliseum, and the echoes of the structure wrought havoc with the rhythms and blending of the instruments. A large audience, filling the parquet, one-fourth of the first balcony and more than half of the second, awarded the usual ovation to the veteran bandmaster.

DAILY TIMES
BOWLING GREEN, KENTUCKY

# SOUSAS BAND DELIGHTS TWO AUDIENCIES

**Varmeter Hall Crowded Friday Afternoon and Night to Witness Two of Most Delightful and Pleasing Concerts Ever Heard in Bowling Green.**

Lieut. Commander John Philip Sousa and his band appeared in Normal Auditorium yesterday afternoon and evening, playing to two great audiences. The afternoon audience being the larger, because of the fact that the student body attended in the afternoon and several hundred people from nearby towns were here.

Sousa thrilled his audiences as has always done, and his programs were replete with popular numbers calculated to please the crowds. This "Grand Old Man" has become an institution in America, and stands today at the head of the list of musicians who are universally lovved and honored. Sousa is not only a musician he is a real "show-man," and a wonderful program builder, and conducts a concert that is a delight from the start to the finish, keeping the audience always at top interest, and adding numbers of delightful encores.

The March King gave a goodly number of his famous Marches in his encore list, which were applauded to the echo.

Miss Nora Fauchald, soprano, Miss Rachel Senior, violinist, Mr. John Dolan, Cornettist, and George Cary, Xylophonist, were all presented in solos with the Band, and gave great pleasure with their art.

The visit of Sousa and His band to Bowling Green, will ever be a pleasant memory to those who were so fortunate as to hear him, and it is to be hoped that this fine privilege may come our way again. The Normal School and Teacher's College is to be commended on making it possible for our people to hear these big city attractions, any they deserved a fine measure of success in their endeavor.

TIMES, LOUISVILLE

# HOLDS SILLY SONG SHOWS U. S. YOUNG

## Sousa Says Suggestive Airs Are Real Threat of the Music World.

Suggestive, jazzy songs are the real threat in the world of music today, and not the foolish, absurd songs, such as "Yes, We Have No Bananas," was a declaration of Lieut. Com. John Phillip Sousa, "March King" and premier bandmaster, when he arrived in Louisville early this afternoon to fill concert engagements at the Armory this afternoon and tonight. Sousa maintains that "silly" songs present evidence that the nation is still young and vigorous. Because they are fleeting in fame, there's no use arguing about their absurdity, is the position which the "March King" takes.

Sousa, however, is thankful that "Yes, We Have No Bananas" was not written six years ago, else it might have been the nation's "war song."

The Sousa organization brought to Louisville today is the greatest the famed bandmaster has assembled in the thirty-one years he has been before the public. There are almost 100 persons in the company, including a dozen soloists.

Sousa, past the three-score milestone in life, is apparently as hale and vigorous as a man many years his junior. He attributes this to his love of outdoor life. He has recovered fully from an accident of a little more than a year ago, when he was thrown from a spirited horse.

Sousa's two new marches of the season are "Nobles of the Mystic Shrine" and "The Dauntless Battalion."

PARK CITY DAILY NEWS, BOWLING GREEN, KY.

# Lieut-Commander Sousa Arrives In City For Two Engagements

## Visitors Here From All Sections of State to Hear Noted Band

Sousa is here! John Philip Sou-, Lieut. Commander of the Unit- States Navy, and leader of the eatest band the world has ever own arrived in Bowling Green is morning from St. Louis, where gave two concerts yesterday, his own special train, and has ought with him his full band of musicians, including nine ar- t soloists.

From all sections of southern and stern Kentucky people are gath- ng in Bowling Green today to y homage to this distinguished n and his famous organization. Bowling Green is indeed fortu- te, for it is the first city of less an 150,000 inhabitants to be visi- by the Sousa band this season.

Just as we go to press, Normal auditorium is packed to the doors for the matinee performance, with an audience representing every city and county within a radius of 50 miles. The auditorium presents a gala appearance, for in honor of Mr. Sousa it has been draped in the national colors, chairs have been placed in every available spot, and a crowd of nearly 2,000 people are present.

The evening performance will begin promptly at 8:15 and the doors will be open at 7. Because of the fact that all the students of the Normal School and Teachers' College attended the afternoon concert, 1,200 additional seats were released for sale for tonight's program, so there are plenty of good seats yet available at all three of the evening prices, $2, $3 and $4. These seats will be on sale at the Will B. Hill Store until 6 o'clock, after that time they can be bought at the door of the auditorium.

# MUSIC LOVERS OVER CITY ENRAPTURED AT CONCERT OF NOTED BAND LEADER

## eut. Commander Sousa Gives People of Bowling Green And Surrounding Towns Treat of Their Lives at Two Appearances On College Heights

Bowling Geren has had the mu- al treat of its life, as wel' as tertaining a very distinguished sitor. none other than John Phil- Sousa, lieutenant commander of e United States Navy.

The concerts given yesterday af- rnoon and last evening by Sousa's nd at the Normal School audi- ium delighted more than 5,000 rsons.

It has been well said that "There music that sooths and there is usic that stirs and the latter is e music of Sousa and his band.." ith the audience at his will Sousa ept them on the sea of emotion d sent thrills of joy through their arts and then he would bring em back again with a mighty beat the drum and a familiar mili- y tune.

The presentation of the fantasti- ictory Ball" by Schelling, was no ubt the most striking perform- ce of the evening. It is based a poem by Alfred Noyes by the me name and tragically brings to the imagination the "shadows of those gone on" standing by the walls realizing the folly of correction to the joyful dancers. The note of cynicism is masterfully transcribed into this great fantasy.

**Soloists Please.**

Miss Nora Fauchald, soprano, and Miss Rachel Senior, violinist, delighted the audiences with their numbers, and graciously responded with pleasing encores.

George Carey, the xylophone soloist, was particularly well received and gave several pleasing encores following his playing of Chopin's "Nocturne and Waltz."

John Dolan's coronet solo, "Cleopatra" was especially pleasing and won an ovation of applause.

Sousa probably best delights his hearers with his own march tunes and his program last evening included his new march entitled "Nobles of the Mystic Shrine."

The program was beautifully arranged and the presentation of each number brought scores of applause, to which Mr. Sousa generously responded, among them being "Bambalina," "Stars and Stripes Forever," "Mr. Gallagher and Mr. Shean," "The Gallant Seventh," "Solid Men to the Front," Washington Post," "El Captain," Berceuse from Jocelyn," "Yes, We Have No Bananas" and "The March of the Wooden Soldiers."

The program was greatly enjoyed and Bowling Green only hopes that the fine privilege may be hers to have them come this way again.

THE LOUISVILLE HERALD,

# arch King Proves Band Can Play Waltz With Same Magic

Louisville opened its arms again terday to the king of bandmasters, trooped en masse to the big ory to hear his two concerts. sa's visit is always a real event, his audiences fairly compete with nselves in doing him honor.

o much has been said in praise he March King that most of his rers have philosophically given trying to express their thrills, g content to wear out their es and blister their palms. Now again, however, comes one who s that it would be fatal to his oreal wholeness not to express self, and he therefore chooses the rnative of bursting into print encomiastic language.

here's no disputing that the ch is the rhythm of rhythms for and, just as the three-four was ly born for strings. But, when n Philip Sousa gets a waltz going, is seriously tempted to change allegiance and his opinion. By ial request last night he played ever-seductive Blue Danube to immense satisfaction of its champions as the one best waltz ever written. And as for the marches, those history-making Sousa marches, there really is no more to be said.

The soloists last night were John Dolan, cornetist; Miss Nora Fauchald, soprano; George Carey, xylophonist, and Miss Rachel Senior, violinist. Each was a most delightful artist. Mr. Dolan is a remarkable player in point of both tone and technic. As one of the audience was heard to remark, he is a "coloratura cornetist." Miss Fauchald, a charming person to behold, has a fresh, youthful voice, well placed and true. Mr. Carey made the most lovely sounds out of pipes and hammers, his music sounding like a soft wind blowing. The violinist, Miss Senior, charmed her hearers by her fluent, delicate tone, her style and refinement, and entirely adequate technic. Soloists and conductor were very, very generous in the matter of encores.

We'll look forward to Sousa's next visit with all the eager anticipation with which we awaited this one. Long live the March King! J. P.

THE COURIER-JOURNAL, LOUISVILLE,

# SOUSA SEES JAZZ AS MUSIC THREAT

The real threat in the world of music today is not the absurd, foolish songs, but those which are suggestive and jazzy, Lieut. Com. John Philip Sousa, the "March King," said yesterday when he arrived in Louisville. Sousa said that silly songs present evidence that the nation is still young and vigorous.

LOUISVILLE POST

# Sousa to Give Two Concerts at Armory

JOHN PHILIP SOUSA.

Heading the greatest organization which he has ever assembled, since he gave his first concert in Plainfield, N. J., on September 26, 1892, Lieut. Com, John Philip Sousa, long famed as "March King" and premier bandmaster, reached Louisville this morning at 11 o'clock to fill concert engagements this afternoon and tonight at the Jefferson County Armory. booked by Harry Askin Sousa's own management, having been booked sby Harry Askin, Sousa' manager, several months ago. Sousa came from Bowling Green, where a concert was given Friday night, and registered at the Seelbach.

COURIER-JOURNAL, LOUISVILLE.

# Sousa and Soloists Delight Louisville

The love of John Philip Sousa and his public is of the Darby and Joan order—loyal and unchanging in a world of change. True the "March King'" brings a few new marches and other new compositions to vary his programmes, but the old favorites still bring the greatest bursts of applause—as the "Sta.s and Stripes Forever" and "High School Cadets" did yesterday although the first cadets to welcome the latter in the 80's now have silver threads among the gold. Two immense audiences greeted the beloved band in the Armory yesterday despite the pouring rain.

Most interesting of the compositions offered was "The Indian," built upon Indian themes collected by Thurlow Lieurance. The arrangement was by Preston Ware Orem. Plaintiff melodies by the flute and cheerful rhythms suggestive of tribe festivities were succeeded by a dance of unmistakably war-like, and correspondingly exciting; spirit. Another important number of the evening concert was a fantasy, "The Victory Ball," by Schelling, built upon a rathere grisly poem of Alfred Noyes of the same title. The wallflowers at the ball of victory are dead soldiers of the war, and the dance is decidedly macabre.

The bandmaster is fond of programme music and included several descriptive selections for which the printed programme furnished the clews. A "suite" by Sousa, "Leaves From My Notebook," formed the piece de resistance of the matinee performance. Item A presented "The Genial Hostess"—"graciousness personified." Next came a pleasing picture of the Camp Fire Girls around their evening fire singing to ukulele accompaniment. Finally, "The Lively Flapper"—"an adorable young thing, bobbed hair, bright eyed, the embodiment of joyous youth." Evidently the Lieutenant Commander marches apace with the times and keeps in step with the spirit of youth.

The soloists included Nora Fauchald, soprano; Winifred Bambrick, harp; Rachel Senior, violin; John Dolan, cornet; Meredith Willson, flute; George Carey, xylophone. The last named was exceedingly popular—almost as much so as the saxophone choir—playing xylophone arangements of a Chopin Nocturne and Valse. The latter, like the fantasy, had the click of a skeleton dance—or perhaps it was only the rattling of certain famous bones in the cemetery of Pere la Chaise.

Miss Fauchald pleased both audiences by her sweet, fresh, natural soprano and girlish presence. Her selections were an aria from Gounod's "Romeo et Juliette" and "The Lark Now Leaves His Watery Nest," by Parker. Miss Senior played the Sarasate "Faust Fantasie" and the harpist an "Oberon" fantasie. The soloists, with the exception of John Dolan of the flexible cornet, suffered somewhat from acoustical disadvantages, but all were heartily received.

For the rest there were marches—for a novelty the "Nobles of the Mystic Shrine," playd first for the Shriners' Convention at Washington—and medleys in abundance, "entwined" or, modestly, "strung together" by Sousa. As usual the audiences were as characteristic as the concerts; it was inspiring to see the pleasure of a large number of attentive children in the afternoon and the equally whole-hearted enjoyment of an adult evening audience. A. L. H.

CINCINNATI TIMES-STAR

# "MARCH KING'S" VOCAL SOLOIST

Miss Nora Fauchald, a young dramatic soprano of brilliant accomplishments, will be heard as one of the featured soloists with John Philip Sousa, popular "march king," and his famous band at the Emery Auditorium Sunday afternoon and evening. At the afternoon concert Miss Fauchald will sing the waltz song from "Romeo and Juliet," while in the evening her selection will be "The Lark Now Leaves His Watery Nest," by Parker.

## Two Programmes By Sousa's Band

John Philip Sousa and his famous band, who come to Emery Auditorium Sunday for two concerts, are bringing with them 37 men, in addition to Miss Nora Fauchald, soprano soloist and Miss Rachel Senior, violinist. Sousa is making his thirty-first annual tour, the record for any single band under the same director. And it is a veritable tour of triumph, because the popularity of Sousa seems to grow from year to year.

On the programmes he will give at the two concerts in Emery Auditorium are some of the greatest favorites in his repertoire, as well as some new compositions. Among the latter is the "Victory Ball," written by the eminent American composer, Ernst Schelling. It is to be played here later in the season by the Symphony Orchestra.

Sousa also will play his new march, "Nobles of the Mystic Shrine," in which the Cincinnati Shrine band will join. He is also playing a new suite of popular melodies "entwined by himself," as he puts it. Among his lighter features are his humoresque on "The Silver Lining," from "Sally," and the "March of the Wooden Soldiers" from the "Chauve-Souris." Of course, there will be plenty of the Sousa marches, and nobody who has not heard him play "The Stars and Stripes" can realize the thrill that goes with it.

## SOUSA'S BAND IN SUCCESSFUL CONCERT

Sousa and his Band had a crowded afternoon house for the concert at Emery Auditorium, and a good-sized audience for the evening concert. Mr. Sousa, in mellowed mood, played delightful things of his own and other people's, including a waggish bit about Gallagher and Shean, which deserves to become a feature of the band concert repertoire. But for musicians, the thing Mr. Sousa should most be thanked for, was the presentation of Ernest Schelling's "Victory Ball." True, this composition, originally scored for orchestra, loses much by being transferred to band limitations. Even so, there are indications of its worth, of the truth of its lacerating measures, of its fidelity to Alfred Noyes's verses. There was regret and a thrill, while following the music. A certain thankfulness, too, that not every one could merit so bitter a reproach.

"The cymbals clashed, the dancers walked,"
"With long silk stockings and arms of chalk."

"The Victory Ball," introduced by patriotic Mr. Sousa to this patriotic city, merits a place in the orchestral repertoire, where doubtless later on, perhaps in another season, it will appear and be judged according to its true merits. N. P. S.

THE ENQUIRER, CINCINNATI,

## SOUSA AND HIS BAND.

Lieutenant Commander John Philip Sousa and his famous band gave two inspiring programs before enthusiastic audiences in Emery Auditorium yesterday. The march king conducted at both concerts in his usual briskly commanding manner, and he was given an ovation before and after both the afternoon and evening programs.

Sousa has made an undying name for himself, not only as a conductor of forceful method and character, but as a composer of patriotic marches, of which he has numerous extremely popular numbers to his credit. He is far more than the leader of a brass band, though in that profession he occupies a lofty niche in the realm of music. He is an artist of much talent, and undoubtedly has done more than any other one man to promote the vogue of popular march music. His compositions are known and played over the entire world and the oldest of them still retain their interest.

As a leader and conductor Sousa has a style of his own, military in manner, impressive in action and utterly devoid of pose or affectation. His hand is perfectly drilled and his concerts move with a speed which matches well with the stirring bars of his compositions and arrangements. The personnel of his large company of trained musicians is of high character, the men entering into the spirit of their work as keenly as does their celebrated leader.

Two distinct and varied programs were given yesterday and the enthusiasm of the audiences was shown by the large number of encores demanded. The high lights in the afternoon were a suite, entitled "Leaves From My Note Book," by Sousa, a setting for band of Rubinstein's piano solo, which Sousa has renamed "The Portrait of a Lady," and his own new march, "The Dauntless Battalion." The most important number on the evening program was "The Victory Ball," a fantasy for orchestra by the American composer, Ernst Schelling, transcribed for the band by Sousa. Another evening number which was warmly received was Sousa's "Nobles of the Mystic Shrine," composed for the Shriners at their great gathering in Washington last summer. The Sousa band was augmented by members of the local Shriners' band for this number. Among the numerous encores were "The Stars and Stripes Forever," "The Glory of the Yankee Navy," the "United States Field Artillery" and many others, all of which were received with loud acclaim.

The appearance of Sousa and his band is an event in the musical life of the city, and his return at some future date will be eagerly welcomed.

JACK RYDER.

THE CINCINNATI COMMERCIAL TRIBUNE

# Audiences Clamor for Marches, So Sousa Plays "Gallagher-Shean"

Sousa is Sousa, and no matter how hard he may try to get away from himself and his marches, his audiences insist that he be himself and that's all there is to it. At least that's what happened yesterday at Emery Auditorium, where the "March King" and his band gave two concerts before large and clamorous audiences. His programs yesterday were varied and contained only a handful of the director's music, yet the audience applauded until the length of the performance was almost double just to get the satisfaction of hearing military marches played as only Sousa can play them.

The program book for the evening concert featured Ernst Shelling's "Victory Ball" fantasy based on the bitterly ironic poem of Alfred Noyes. Musically, it was the most interesting and worth while number on the list, but written originally for orchestral performance, it lost much in effectiveness by being transformed to suit the band and, therefore, had to yield its heralded advantage in favor of a lowlier work. That was the travesty of "Mr. Gallagher and Mr. Shean," which was played as an encore later in the evening.

Here was a gorgeous piece of nonsense. First came a simple statement of the song, then followed a weaving in of "Drink To Me Only With Thine Eyes," "Good Night Ladies," "Three o'Clock in the Morning," "Carolina in the Morning," "Home Sweet Home" and "We Won't Be Home Until Morning," which were developed with interruptions of the original "Gallagher-Shean" theme. Mr. Sausa has always done this sort of thing to the Queen's taste, but in the present instance he went himself one better.

Another feature of the evening was the playing of his new march, "Nobles of the Mystic Shrine," for which the band was augmented by members of the Cincinnati Shrine Band. An an encore the two bands played "The Stars and Stripes Forever."

LEXINGTON HERALD

## SOUSA OPTIMISTS' GUEST

### Rev. J. Archer Gray Also Speaker Before Lexington Club

The guest of honor at the regular meeting of the Lexington Optimist club at the Lafayette hotel yesterday was Lieut. Commander John Philip Sousa, musician and bandmaster, who is in Lexington to direct a concert of his band here. Mr. Sousa told his hearers of several humorous incidents which he had experienced while touring in Europe and this country.

The Rev. J. Archer Gray, pastor of the Maxwell street Presbyterian church, was the other speaker and told the Optimists the value of the constructive character work the club is doing. Horace Wilson and Tom Wise were in charge of the program committee. Other committees for the next two meetings consist of J. P. Wright, L. J. Wetzel, Robert Young and L. J. Blakely.

Guests at the luncheon were Lieutenant Commander Sousa, Dr. Gray, Herman T. Michler, Leon K. Frankel, John Ginocchio, W. C. Lawwill, Rev. T. B. Talbott, Dr. C. W. Trapp, George M. Baker, Ernest Hillenmeyer, J. T. Warmath, Dr. L. T. Marshall, Fred Bryant, Allan H. Rodes and Marian Lipps.

LEXINGTON LEADER—

# SOUSA DELIGHTS WITH BAND MUSIC

### Appreciative Audience Greets Noted Bandmaster And His Men At Woodland Auditorium.

An audience that only partially filled Woodland Park auditorium gloried in the music of John Philip Sousa and his band Monday night, listened attentively to what was probably the most pretentious program of band music ever heard in Lexington and came away with its musical appetite fully satisfied. The concert fully demonstrated to those who know Sousa even at long range that he never directed a finer band than the one he has this season, and, as for the program, it attained symphonic proportions at times.

In the character of the music played and in the instrumentation of the band, Sousa attained orchestral effects that at times made his auditors wonder whether they were hearing a band or an orchestra, altho not a stringed instrument, except the harp, was in the ensemble. A preponderance of woodwind instruments made this section of the band outstanding. The blending harmony, produced by more than 20 clarinets, six flutes, three oboes and a group of bassoons and bass clarinets, was something to marvel at. In Sousa's own suite, "At the King's Court," in three movements, were the beauties of the woodwind choir most pronounced, altho in Orem's "Indian Rhapsody" there was a colorful mixture of oboes, clarinets and tom toms.

John Dolan demonstrated the beauties of the cornet in his solo, "Cleopatra," and again in the encore, the familiar "Berceuse," from "Jocelyn." Xylophone solos by George Carey were enthusiastically received and the player responded to repeated encores, which ranged from Dvorak's "Humoresque" to "Yes, We Have No Bananas."

The young women soloists with the band, Miss Nora Fauchald, soprano, and Miss Rachel Senior, violin, made a decidedly favorable impression. Miss Fauchald's voice is admirably suited to singing with band accompaniment and she used good judgment in her selection of songs, one of which, "The American Girl," was a Sousa composition. Singing "Dixie" as the final number, Miss Fauchald sent the audience away lighthearted.

Miss Senior played a fantasia arrangement of the music from "Faust," which demonstrated ample technique and a lovely tone. She played to band accompaniment, which in itself is something of an achievement for the artist and the band. Every note of the violin was audible, however, with the majority of the men in the band playing.

The encores served to introduce Sousa's own marches, always favorites with a Sousa audience. "El Capitan," "The Gallant Seventh" and "Stars and Stripes" were among the old favorites heard, while a humorous arrangement of "Gallagher and Shean" was amusing and at times very tuneful. "March of the Wooden Soldiers," of course, won instant response.

The concert was under the auspices of Oleika Temple band and patrol and red fezzes were much in evidence in the house and later on the stage when the Shrine band joined with Sousa in the rendition of a new Sousa march, "Nobles of the Mystic Shrine."

C. G. DICKERSON.

THE HUNTINGTON ADVERTISER.

# SOUSA AND HIS BAND PLAY TO BIG HOUSE TUESDAY AFTERNOON

### Famous Leader and His Organization are Well Received in Concert

John Phillip Sousa and his noted 88-piece band played to a "sell-out" matinee house at the city hall auditorium Tuesday afternoon.

The large city hall auditorium was filled with school children—downstairs and balcony—more than two thousand youngsters. The Union Mission and the Salvation army had also contributed their quota, their wards being admitted as the guests of the Kiwanis club.

It is probable that Sousa never played to a more enthusiastic audience. The youngsters early resorted to cheering under the spell of his stirring marches. Then there were features of an extra-special sort too—the maestro conducted the combined Huntington high and Central Junior high orchestras—and his accompanying artists performed singly and the band musicians did little musical tricks to amuse the children.

John Phillip Sousa and his band will play Tuesday night to an equally well-filled house of grown-ups, it is indicated by the advance seat sale.

## Sousa Celebrates 69th Anniversary Of His Birth Here

John Phillip Sousa is sixty-nine years old. Exactly—for Tuesday is his birthday.

It came out early Tuesday morning when telegrams from "all over" began to pour into his room-kep box at the Frederick hotel.

O. H. Ernberg, advance agent for Sousa's band, rescued the growing pack of telegrams.

"For Heaven's sake!" queried Ernberg, "What's up?"

The famous band leader slit one after the other with the forefinger that chilled or warmed the heart of many a musician. He smiled, and smiled and smiled. Then he let Ernberg "in" on the telegram mystery, which had its beginnings in Washington before the Civil war.

Sousa's band musicians and accompanying artists plan to hold an impromptu celebration after Tuesday night's concert.

# BAD WEATHER FAILS TO KEEP CROWD AWAY FROM SOUSA'S BAND CONCERT

By SAM LOVE

The nastiest weather of the season prevailed, nevertheless, John Philip Sousa and his accompanying artists were greeted by a fair-sized audience when they appeared at the city hall auditorium Tuesday night under the auspices of the Kiwanis club.

Those who braved a cold and driving rain to attend were rewarded with a pleasing program. Lieutenant Commander Sousa is a noteworthy director and a composer with the faculty of plowing the soul with military and patriotic fervor. Although there was no offering Tuesday night that did not win approval from his audience, it was easy to see that they wanted his marches most and enjoyed them greatest. Sousa gave the marches sparingly. Only one, "Nobles of the Mystic Shrine"—a new and good one—appeared on the regular program. Others were used as encores in four cases, "Solid Men to the Front," "El Capitan" and "Parade of the Wooden Soldiers." The last, of course, is not Sousa's, but it was well worth hearing with the 88 musicians under his baton.

The last encore march was the undying "Stars and Stripes Forever," and it was worth in itself a tramp through the rain.

A great deal of the regular program was taken up with more or less descriptive music, quite the best of which was "Portraits at the King's Court," by Sousa himself. Orem's rhapsody, "The Indian,' 'a gesture towards bringing aboriginal American themes into such a form was the opening number, and the place of honor just before intermission went to the recent Schelling fantasy, "The Victory Ball." It is based on the impressive post-war poem of that title by Alfred Noyes. The poem is sincere and crammed with bitterness of feeling. Schelling, whatever the qualities of his music as music, is theatrical, cheap and full of shoddiness in the fantasy based on it. Much to the injury of any hoped-for effect, the Sousa management reproduced the poem on the program. It backfired on them. The poem is too good.

Sousa's accompanying artists were most pleasing. Miss Nora Fauchild has a warm and true soprano and a winning personality. She sang Parker's "The Lark Now Leaves His Wat'ry Nest," and responded to encores with "Dixie" and Sousa's "The American Girl." And in Miss Rachel Senior, Sousa has a violinist of what seemed to be of highly unusual ability. Miss Senior gave the somewhat flashy "Faust Fantasia' accompanied by the band and responded to a great deal of applause with "Traumerei."

From his band musicians, John Dolan was singled out for a cornet solo "Cleopatra" and eGorge Carey tapped the xylophone most tunefully.

FAIRMONT TIMES

# INSTITUTE OF CONCERT MANAGEMENT

This afternoon's concert by Sousa's band at the Fairmont theatre will not begin until 4 o'clock in order to accommodate the school children, for whom a special price of 55 cents for the regular $1.65 seats has been obtained by Otis G. Wilson, city superintendent of schools. The evening concert, however, will begin at 8:15 o'clock.

Practically all of the seats in the first part of the balcony have been sold for both the matinee and night concerts, it was said at the local theatre last night, and only a few seats are unsold in the balcony circle. However, although the balcony seats are the same price as those in the orhcestra circle, the sale for the seats on the lower floor has not been as great, the most popular seats for both concerts being in the first part of the lower floor and the first part of the balcony.

Lieut. Commander John Philip Sousa will arrive here this morning with his organization of nearly 100 people, and he will speak at the Rotary club luncheon at noon. Following the luncheon, he will be shown about the city and will likely visit the high schools, returning to the theatre in time for the concert at 4 o'clock, when he will direct the Fairmont high school orchestra on the stage.

Sousa may wear the six medals conferred upon by four governments on his visit here today. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory Medal and the Officers of the World war medal received during the World war and the Spanish war medal, of the Sixth Army Corps.

Upon the occasion of his world tour several years ago Sousa aws decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy.

Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than $1,000. The originals, which of course are invaluable, are kept in a vault.

Plans for a national institute of concert management, which if successfully carried out may work a greater benefit in behalf of music throughout the country than any other single, effort ever made in the cause of music, have been tentatively laid by Lieut. Com. John Philip Sousa, the famous bandmaster and Harry Askin, for several years past the head of the Suosa business organization. The institute to which concert managers and promoters from all sections of the country will be invited, probably will be held in New York in the spring or early summer, after Sousa has returned from his thirty-first annual tour. The institute will place at the disposal of concert managers the benefits of the thirty-one years of experience of the Sousa organization.

"The real deterrent to music in America is not lack of musical appreciation but the lack of knowledge of the business element," Mr. Askin said recently. "An unbelieveably large portion of all musical enterprises in America is in the hands, locally speaking, of civic organizations, which includes women's clubs; church societies, lodges, schools and commercial clubs. The usual procedure is for the manager of a concert star to contract with one of these organizations for his star's appearance upon a certain date for a certain sum of money, with the privilege, perhaps, of a percentage in case the receipts pass a certain figure. There the manager's responsibility ends. It is up to the local enterprise to exploit its attraction and to maintain its existence by at least meeting expenses upon its investment.

"Several seasons ago, the Sousa organization conceived the ideo of assisting these organizations. Where advice was acceptable, we made suggestions according to local conditions for volumne and nature of advertising and arranged a campaign of education into the purposes and merits of the local organization as well as familiarizing the community with Sousa. We are rather proud of the fact that for eight seasons no organization has failed to meet all expenses of promotion from a Sousa concert, and that no organization ever has been compelled, regardless of weather or season, to go into its treasury for the guarantee for a Sousa concert.

"It is now Mr. Sousa's idea that the cause of music throughout America can be greatly aided if the results of our experience can be communicated to local concert managers regardless of their attractions. A severe financial set-back of course means the end of musical enterprise in a community for two or three years, and of course discourages the cause of music not only for that community but by making one less city in which some real artist, possibly the greatest coming artist of his time, will be able to appear.

"Since most local concerts are handled dircetly or indirectly by music lovers the most common pitfall is the belief that the mere announcement of the attraction is all that is necessary to secure a capacity house. The management fails to consider the great portion of the public which must be more thoroughly informed of the coming event. With the possible exception of Kreisler, Schumann-Heink, McCormack, Paderewski and Galli-Curci, there is no concert star now before the public who may be depended upon to return a profit upon the announcement alone. Yet there are many finished artists, who are thorough musicians and worthy of patronage who can be made financially successful through rightly-directed efofrt.

"Mr. Sousa's idea is that inasmuch as the cause of music in America so largely has been promoted by public-spirited organizations, he should show his appreciation as a musician by making available to these people and organizations the practical experiences of his long career."

# SOUSA SCORES TWO TRIUMPHS IN FAIRMONT

### Local Music Lovers Have Rare Treat at the Theatre

(By L. PAULINE KIRK)

John Philip Sousa and his perfect band thrilled two big Fairmont audiences at the Fairmont theatre yesterday. It was the first visit of Mr. Sousa to Fairmont in ten years and the reception accorded him and his great band was typical of Fairmont.

At the afternoon concert hundreds of school children were in the audience. At the night performance music lovers from all over northern West Virginia were present.

Mr. Sousa conducts in manner unique, with pep as of past performances. Years have not altered his power as a famous conductor. The program was full of features although it was in its entirety, not essentially different from the programs of the past. The band is the only concert band in the United States. Its players play together as one instrument—perfect ensemble playing—no player, or choir of players, overshadows in any way any other group or individual. The reason we enjoyed it so thoroughly was the fact that the numbers were easily appreciated by every one in the audience. Mr. Sousa selects the numbers for his programs with a view of pleasing the audience rather than himself. Probably a program more classical in nature, while entirely satisfactory to him, would not be so well appreciated by all. That is the reason more people do not enjoy symphony concerts.

Popular numbers predominated. Medleys of familiar tunes were at once stirring and pleasing. Who of us did not enjoy William Tell, Auld Lang Syne, In The Good Old Summer Time, and other old and familiar tunes woven together by Sousa into the formal fantasia?

The afternoon concert was especially interesting to children. There was enough of variety and the length not too long for the youngest or theeldest person there. It was 6 o'clock before any of us realized it.

Notable on theafternoon's program was the cornet solo by Mr. Dolan. This artist—for artist he is— had a naive way of presenting himself to the audience. We liked him for the way and manner in which he performed his numbers. His execution was artistic and he has great depth of feeling. The sustained tones were always clear and true to pitch.

Miss Fauchald's singing of "Carry Me Back to Old Virginy," won her a place in the hearts of all. Her big brown eyes and extremely expressive face enabled her to hold her hearers in that intenseness that only a true and sincere artist can do. A sweet soprano voice and much taste along with other qualities make her an asset to such an organization.

Two numbers stood out prominently in the evening's concert. One, the "Victory Ball," Ernest Shelling's fantasy, was most dramatic—beginning with a theme intensely grim and gruesome picturing all the dread horrors of a battle field, and ending with themes more cheerful—one in waltz time followed by a dignified march—and lastly the boom of cannon and taps from the distance.

Another true artist—was Mr. George Carey, and unmistakably theother outstanding feature of the evening. First, as given on the program came the "Nocturne and Waltz," followed by the "Minute Waltz," both Chopin compositions. He had a most surprising fineness of handling the intricate themes of these two waltzes. He had great feeling and inspires us with the same sensitiveness. The "Humoresque", was skillfully played with the soft mallets necessary for the pianissimo effects. It must be difficult to use two mallets in one hand (the left) for accompaniment, while using one in the right hand for the melody.

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...id in the
...manner. Consider-
...every angle his talk was
...cherche.

The great musician was given a splendid ovation as he entered the room and at the close of his address J. Carroll Carr, a local man in Sousa's band was also a guest at the meeting and shared in the honors with the distinguished band master.

Mr. Sousa said that of the 83 men in his band 80 of them were native Americans and the other three were naturalized citizens.

## *Sousa Tells Times Inside Story of His Wonder Band*

**John Philip Sousa, who appeared in two concerts at the Fairmont theatre yesterday, expressed great surprise at the phenomenal growth of Fairmont during the past ten years, and complimented the people of this city on the beauty and correctness of the acoustics, of the theatre in which he gave his concerts.**

**Sousa's band is the only concert band—the only band playing concerts inside an auditorium—in the United States.**

**The band is composed of 30 American and three foreign musicians.**

**The present tour, which brought them to Fairmont yesterday, was started in the New England states this year, and the gross receipts netted $61,000 the first two weeks. Later, in a week's stay in New York, the famous band broke all records by receipts totalling $200,000.**

**Contrary to the popular belief that all symphony orchestras, concert, bands, and the like, are dependent on the philanthropy of some music loving millionaire, Sousa's band stands out as the exception—it being entirely self-supporting.**

**The evolution of the composition of his band has not been as great as one would suppose in this age of invention. He uses bass horns that are different from any that have been seen on the concert stage before. They are of his own design and are now known as Sousa bass horns. With the exception of 14 instruments that have been discarded during the past three decades, the instrumental personnel is the same for the concert band that he is now using.**

**According to Lieutenant-Commander Sousa, the concert band as organized by him is able to produce all types of music that are within the realm of the symphony orchestra, in spite of the fact that he employs no stringed instruments.**

**He offsets this absence of the violin for instance by a delicate combination and arrangement of wind instruments — particularly the oboe and the clarinets—giving the Sousa band the same quality of finesse as that which characterizes the symphony.**

**Sousa will make a tour next year with his band, and each succeeding year will find him playing to audiences so long as his health permits.**

## Leedy Drum Topics

### The Prize Story

**"It Will Go Better Anyhow"**

**By H. C. K.**

A foreign musician, notorious for his illiteracy, was given the contract to furnish a band at one of the city parks for a concert on the Fourth of July.

Having to make up a program, he consulted his friend the bass drummer to help him out.

"What will we play for the first number?" asked the bass drummer, pencil and paper in hand.

"Make it the '1812 Overture' by Tchaikowsky," replied the boss.

"How do you spell Tchaikowsky?" asked the bass drummer.

"Never mind; put down 'Stars and Stripes' by Sousa."

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...TOWN LEDGER

# ...ERSDALE BAND ...MBERS HERE TO ...ISTEN TO SOUSA

**...' Musical Organization ...eased with Playing of Famous Musicians**

**... BALDWIN IS DIRECTOR**

Among the vast throng that heard Sousa and his famous band at the Cambria theatre last night was a party of 35 residents from Meyersdale who came to Johnstown expressly to hear the famous leader and musicians and as one member of the party put it "to be directly benefitted by hearing the famous band."

The 35 persons from the Somerset county town compose the Meyersdale Citizens' band and are all talented musicians. They were well pleased with the concert of the famous leader and his equally famous musicians believed they were fortunate in being able to hear the great band. They were impressed by the ease with which the members of the famous band played and the versatility of the musicians did not escape their attention.

Since being organized several years ago the Meyersdale band has played on numerous occassions and is considered one of the best bands in that part of the state. C. W. Baldwin is director of the band and has an able staff of musicians. J. E. Clapper is president of the organization and E. J. Vickey is secretary and treasurer.

It has been an annual custom of the Meyersdale band to take a two weeks' trip or outing but when the opportunity to hear the great Sousa presented itself the Somerset county musicians gladly consented to forfeit this pleasure in order to hear the famous band.

# SOUSA PRAISES SCHOOL MUSICIANS

**Famous Band Leader Personally Conducts High School Band at Cambria Theater**

**PLAYHOUSE IS PACKED**

Johnstown music-lovers, particularly those who respond to the martial strains of band music, turned out enmasse yesterday to hear the world-famed organization, conducted by John Philip Sousa, who, by the way, on Thursday celebrated his 69th birthday anniversary.

The Cambria theater was packed at both afternoon and night concerts, the house both times being sold out and standing-room at a premium.

To attempt a description of the numbers would be futile—it is sufficient to say that it was Lieut. Com. John Philip Sousa and his band which drew audiences yesterday which taxed the capacity of the theatre. The program of classical and martial selections was delightfully varied with popular music and solo numbers by John Dolan, cornetist; Miss Winifred Bambrick, harpist, and other members of the famous organization. The vocal solo, Aria, from "Romeo et Juliette" (Gounod) by Miss Nora Fauchald, at the matinee concert, drew repeated encores, and her evening selections were no less heartily received.

During the matinee Sousa personally conducted the Johnstown High school band in his own selection, "High School Cadets." Lieut. Com. Sousa spoke in high praise of the High school organization, which also played its own selection, "Onward, Johnstown," during its appearance on the stage.

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THE DAILY TRIBUNE

JOHNSTOWN, PA

# SOUSA ACCORDED FINE RECEPTION AT THE CAMBRIA

Lieutenant Commander John Philip Sousa, conducting the Johnstown High School Band during the intermission at the matinee in Cambria Theater yesterday, expressed pleasure that this city supports such an institution, lauding the budding musicians for their interest and voicing the hope that other cities likewise would foster juvenile band music. He said that when he first organized a band, most of the musicians he employed were aliens, but he was gratified now that practically all of his band members are native born.

To say that Johnstown was pleased by Sousa's entertainment, matinee and night, would be putting it mildly. Generous in responses to encores, the great bandmaster and composer was accorded an unusual ovation in the evening performance, when upon the first few notes of "The Stars and Stripes Forever," applause was spontaneous and for the moment interrupted the flow of music. Sousa himself gave no special recognition of the compliment, but no man could hear such acclaim for one of his own compositions without a glow of pride. And to every one of his own numbers given in the regular program or as encores, Sousa was given hearty appreciation expressed in hand clapping. Time after Sousa had to make an acknowledgement. He favored with "El Capitan," "March of the Wooden Soldiers," "Stars and Stripes Forever," etc. His new ode to the Mystic Shrine captivated all.

The program last night was one that pleased everybody. The soloists were in mighty good form and Miss Nora Fauchold, soprano was given an ovation, as was Miss Rachel Senior, violinist, both of whom were encored repeatedly. The audience could not seem to get enough of the singing or of the extraordinary violin music. George Carey, in his xylophone numbers, also was repeatedly encored.

Capacity audiences attended both matinee and evening concerts.

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DAILY DEMOCRAT, JOHNSTOWN, PA

# FAMOUS "MARCH KING" DIRECTS STUDENT BAND

**Sousa, Here for Two Concerts, Praises J. H. S. Musicians**

**After selling the maximum number of "standing rooms," the Cambria theater management was forced to turn away a large number of patrons yesterday and last evening for the Sousa band concert. For those fortunate enough to gain admission to the theater, Lieut. Commander John Philip Sousa and his band presented a rare treat in an entertainment of that kind. Presenting a varied program of excellent numbers, Director Sousa was liberal with encores at both performances. The popular band pieces, "El Capitan," "Stars and Stripes Forever," "March of the Wooden Soldiers," and the "Blue Danube" were given as extra selections.**

**A feature of the matinee performance was the appearance of the Johnstown High School band which played "The Volunteers" during the intermission. Director Sousa was in charge of the high school musicians and the internationally-famed band leader, who celebrated his 69th anniversary Tuesday, spoke feelingly to the student musicians of their efforts along musical lines.**

**Sousa Praises Band.**

**Mr. Sousa expressed surprise at the well-trained organization of the Johnstown High School band and was pleased to know that Johnstown is fostering such a movemeht, which, in his opinion, will elevate the musical standards of the city. Director Sousa recalled the organization of his band years ago when it was necessary for him to engage mostly aliens to make up his organization. He said that today his organization is composed of practically a unit of American-born musicians.**

**In addition to the numbers by the Sousa band, the program also included a number of solo selections. Miss Nora Fauchald, soprano, thrilled her audience with "The Lark now Leaves His Watery Nest." A unique offering was George Carey's xylophone solo, "Nocturne and Waltz," and Miss Rachel Senior, violin soloist, displayed a trained technique in her number, "Faust Fantasia."**

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WHEELING REGISTER.

# SOUSA'S BAND PACKS COURT

**Perfect Organization Guided By Master Hand is Audience's Impression**

**(By Edwin M. Steckel)**

"There is only one Sousa's Band and John Phillip is the leader". So it is. The Court was crowded to suffocation last night to hear this organization which has become nothing short of a national institution. Almost as large a crowd heard the matinee concert, hundreds of children having taken advantage of the special rate and the program designed to interest them especially. The band is now in it's thirty-second year and has played all over the world with unparalleled success. The organization this season is "bigger and better" than ever. The instrumentation wives the ensemble a distinctive tonal quality and balance that is remarkable in many ways. The reeds are rich. A band can well be judged by its reeds, much the same as a restaurant can be judged by its coffee. The band as we hear it this year is truly a "symphony in brass."

**The Program**

Sousa has long been noted as a successful program maker. His many seasons of experience with audiences has taught him to give variety, contrast and virility to his numbers. He does not rap on his stand for attention. The curtain rises. Out he comes. One short bow. His baton is lifted. Off goes the band. The evening never lags. Encores come in rapid succession. Everybody knows his business and tends to it. Listening to Sousa and his band gives the impression of hearing a perfect instrument manipulated by a master hand. Every detail apparently has been worked out in advance and is carried out without the least effort. There is something for all tastes. Marches, all the old favorites which the march king has written are played as only he can play them. The fifers, the trumpeters, the trombonists, all do their little stunt during the "Stars and Stripes." There are the old tunes, the favorites, classics, the hits of yesteryear, all cooked up together and served in true "Sousa-fashion." The high-spot of last night musically was Ernest Schelling's new "Victory Ball," a tone picture of remarkable conception and executed with a skill that defies description. It is doubtful whether there are many bands in existence today that could play it. It is real music by one of our foremost pianists and based on Alfred Noyes' poem of the same name. Dissonances are in profusion, conflicting rhythms combat for supremacy, augmented, diminished and all other kinds of wierd intervals unite in picturing the ghastly spectacle. It is music that must be heard more than once to understand and appreciate in its fullness.

**The Soloists**

The soloists are the best that we have ever heard with this organization. Miss Rachel Senior played the violin well indeed. She produces a splendid tone and her performance stamps her as more than ordinary among concert violinists. So it was with the singer. Miss Nora Fauchald has a beautiful voice and added much to the enjoyment of the evening. George Cary is still the master player on the xylophone. It occurs to us that there are selections more suited to this instrument than Chopin's "E flat Nocturne". But then it has been tried on everything else so why not on the xylophone? The "Minute Waltz" which followed was given with a dash and a speed that was bewildering. Then there were the "Six Brown Brothers" (with two of the Smith boys helping them) playing eight bright shiny saxophones. They really "stopped the show" with their numbers. If Sousa ever retires these boys could make a good living in the vaudeville world. In the "Gallagher and Shean all sorts of things happened. It was the band gone "bluey". The number might be well described as a musical "crazy quilt."

**The Director**

What more can be said of Sousa than has been said by others? At twenty-four he became leader of the U. S. Marine band, relinquishing this post twenty years later to form the band which enjoys his name yet. Thirty two years of success has not made him any different than an ordinary "good fellow". The present writer had the privilege of being entertained at luncheon by Mr. Sousa and in the evening a dozen or so of the Nobles of Osiris Temple, Order of the Mystic Shrine, gave a dinner in honor of their visiting Noble, Mr. Sousa. There is nothing "up-stage" about this man. He talks freely of his achievements, early struggles and aspirations which have not yet been realized. His last words last night were to the effect that "someday, when I get to be a hundred or more years old, I shall commence to think of retiring, but not before then." So here's to you, our "march-king," our greatest bandsman, may you have years of continued success and good health to continue your work.

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WHEELING DAILY NEWS

# COURT

**"Sousa and His Band."**

"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1899, I have always had twenty programs at least in readiness."

This statement was made by John Philip Sousa, the composer-bandsman, in the course of an interview at the Court theatre, where he is playing today on the work of holding in readiness a band of between eighty and one hundred trained instrumentalists. The

SOUSA

Whose band of 100 will be herd at the Court Saturday matinee and night.

reported who asked if all the programs were different met with this reply:

"No. All of the twenty had one thing in common, 'The Stars-and-Stripes Forever.' It is true that I do not always print the name of the march in the playbill; but that is a little jest of mine. I am never permitted to give a concert without including it. I know that efforts have been made to have it officially named by Congress as the Nation's march; but it matters little, save for my feelings as an American and an officer of the navy, whether we shall have such an enactment. It seems to be the people's idea of the national march; and I guess that's good enough."

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NEWARK, OHIO, ADVOCATE.

# SOUSA OFFERS WIDE VARIETY

**Splendid Program Given at the Auditorium by Band Sunday Afternoon.**

Thirty years marks the span during which John Phillip Sousa has been before the public, and the life of his musical organization probably owes it's long existence to the one word "melody."

No matter which his program may embrace there is melody which will reach the ears and thereby the heart of every one in his audience.

The varied program offered at the Auditorium theater Sunday afternoon ranged all the way from compositions by Chopin Sarasate, Demare, etc., the overworked, "Yes We Have No Bananas Today."

Of especial interest was the introductory number Preston Orem's Indian Rhapsody for the Indian themes introduced were recorded by Thurloy Lieurance, and Mr. Lieurance comes to Newark November 30, under the auspices of the Women's Music club for a recital.

The Fantasy "The Victory Ball" founded on the grim poem by Alfred Noyes was interesting in the tone picture Schelling gives. It was a number of tremendous power, both plaintive and savage.

For encores Sousa plays his marches, of which there is none, more inspiring. He conducts with firmness and his confidence in the response is shown in his dignity.

The soloists are well selected. John Dolan shows his mastery of the cornet and his Berceuse from Joselyn was lovely. George Carey, was forced to many encores and his Chopin numbers on a xylophone made his instrument a thing wonderfully musical.

Miss Nora Fauchald, has a clear, sweet soprano voice and her Parker's "The Lark No Leaves His Wat'ry Nest" was well selected. It would seem that Miss Rachel Senior, violinist is inadvantageously placed on the program. Following a march number, where the full brass is used, several of the instruments being featured, it seems a struggle to bring the hearers back to the softer notes of the violin.

Complying with a custome several years old Sousa was presented with a large basket of flowers and was entertained at dinner by the members of a gun club which yearly honors him.

THE NEWARK AMERICAN

## SOUSA CONCERT YESTERDAY.

The ever watched John Philip Sousa and his band coming to Newark annually was not an exception in interest yesterday, and the band has never appeared to such a splendid advantage as it did yesterday. The theatre was well filled and everybody thoroughly enjoyed the unusually pleasing program rendered.

Whenever Mr. Sousa comes to Newark he is greeted by a crowd of personal friends, who comprise the members of the Newark Trapshooters gun club, for Mr. Sousa is a trap shooter of National reputation and has participated in numerous Grand American handicaps.

About the middle of the concert yesterday afternoon the noted band director was the recipent of a large and very handsome basket of chrysanthemums the gift of the local club, to which he bowed his heartfelt acknowledgement.

The concert included many specially beautiful numbers and Mr. Sousa was exceptional liberal in responding to encore, which added to the delight of the audience. Chief among the numbers rendered was the cornet solo "Cleopatra," by Mr. John Dolan, a rare artist in his line, and he was encored back frequently. Miss Nora Fauchald a very attractive young lady who possesses an unusual soprano voice rendered several selections which were thoroughly enjoyed. Mr. George Carey, made the audience fairly dance with delight at his wonderful playing on the xylophone. He responded to four encores. Miss Rachel Senior, also very attractively rendered several delightful selections on the violin, and responded to several encores. The band selections which pleased immensely, especially were the Rhapsody "The Indian" by Orem, one of the late and unusually high class compositions. The fantasy "The Victory Ball" by Schelling was a descriptive overture, pertaining to and dedicated to the world war soldiers. This was a rare treat. Caprice, "One With the Dance," was a composition of several popular selections that were delightful to listen to.

The ever familiar and popular "Stars and Stripes Forever" was rendered in a manner that caused the audience to fairly shake the theatre with applause, and the same can be said, of numerous of his other time-honored and revered marches. Mr. Sousa will always be welcomed to Newark.

## ENTERTAINED SOUSA

Mr. and Mrs. Lawrence Krieg entertained with a dinner at the Buxton Inn in Granville on Sunday honoring Lieut., Commander John Phillip Sousa, Miss Nora Fanchauld, soprano, Miss Racheal Senior, violinist, and Miss Winifred Bambrick, members of the famous band.

COSHOCTON TRIBUNE

Coshocton music lovers and admirers of John Philip Sousa turned out Sunday night and filled the Sixth Street theatre to capacity for the concert given by the great American band master and his organization of artists. Local critics were unanimous in the opinion that the March King who broke into national prominence thirty years ago at the Chicago World's Fair has never appeared to greater advantage.

Included in the instrumentation were eight cornets, six trombones, five Sousaphone basses, six mellophone altos, 8 saxophones, 3 drummers, 3 oboes, 2 bassoons, 6 piccolos, one harp, and nearly 30 clarinets. Sousa directed, with the ease and grace which have characterized him as the typical American leader. Despite his 69 years the snap and precision with which he swung the baton had lost none of their effectiveness, and the perfectly balanced band responded delicately with every shade of expression.

Popular applause placed first, as always, the grand old march "The Stars and Stripes Forever." "Mr. Gallagher and Mr. Shean" an encore, was accorded a deafening hand ,and "U. S. Field Artillery March" drew liberal applause.

The saxophone octette, which provided three numbers, was greeted with more than the usual amount of enthusiasm here. They played inimitably.

With the organization were three solo artists, who delighted with cornet, vocal and violin numbers. "Cleopatra," played by John Dolan, one of the premier cornetists of the world, brot out a demonstration of technique and tonal quality which amazed the delighte daudience.

Miss Nora Fauchald, soprano, pleased with three numbers, two of them encores, while Miss Rachel Senior was heard in three excellent violin solos. The band accompanied each artist.

The xylophone solos contributed by George Carey were appreciated by the entire audience, being for the most part popular numbers.

THE OHIO STATE JOURNAL, COLUMBUS.

# Sousa's Annual Concert Proves Triumph for Veteran Bandmaster

A blind man last night at Memorial Hall, listening to Sousa's Band, might easily have been deluded into the belief he was hearing a symphony orchestra, or a pipe organ, so soft and limpid were portions of the music they exhorted.

And why not? Given 50 as clever woodwind and reed instrumentalists, and they are equally as good as 100 violins. They can play as pianissimo yet four times as fortissimo, and all sorts of exquisite varieties of shading are possible to them. But they must be as clever as Sousa's men to accomplish it.

The concert last night was a musical emporium—a potpourri of attractions, Violin, cornet, xylophone, and vocal solos; saxophone octet, and ensembles were programmed. And the selections were richly variable in quality. From the velvet and gold that is Chopin to the banalities of "Yes We Have No Bananas," the delighted auditors were transported, and Lieutenant Commander John Philip Sousa took chances with his program that few directors possess courage enough to take.

Perhaps the greatest thing the band did was Ernest Schelling's impressionistic "Victory Ball," truly a portentous work. Inscribed "to the memory of an American soldier," it was crammed with military effects. Weird harmonics, the seeming struggle of minor against major passages, tonal immodulations, discordances, yet within all this seething and straining orgy of dark tone, the suggestion of some sort of triumphant motif, like the spiritual phrase in Chopin's Funeral March, made this great work a thriling musical drama. The grewsome words of Alfred Noyes, whose poem suggested the composition, danced through our mind:

"God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!"

Here and there broke forth a snatch of the bugle call "Assembly" or the stacatto "To Arms," and the climax was a faint and dying "Taps," to the accompaniment of mumbling cannon —that dark murmur that knew no pause in Flanders for four solid years —done by the kettle drums. This piece was a concert in itself. No other organizations but the Philadelphia Symphony and New York Philharmonic Orchestras have yet attempted it and last night's was the thirteenth performance of it by Sousa's Band.

Orem's "The Indian" was noteworthy for the perfection of attack. As usual, Mr. Sousa directed easily, simply, sometimes swinging his baton arm almost imperceptibly by his side, but his 83 men were perfectly synchronized with the rhythms he set. The "March King's" own compositions were much in evidence, and were incessantly called for. His dashing "El Capitan" and "Stars and Stripes Forever" were given heavy applause.

The "Blue Danube Waltzes," done in a surprisingly deliberate tempo, were enticing.

Later in the program, popular numbers were cast forth from the stage somewhat as Nero must have scattered gold pieces to the populace. In medley, in duet, singly, and in combination, here a line from one, there a snatch from another; they came—"Mr. Gallagher and Mr. Shean," "Three O'clock in the Morning," "Bandolina," "March of the Wooden Soldiers," etc., etc., even to "Turkey in the Straw." Applause was deafening, and deservedly, for the musicians did these things in a spirit of lilting impertinence that was almost affronting. Certainly, few musical organizations on the stage today have caught so truthfully the "Go to Hell" 'spirit of American jazz.

Among special attractions were two women—Miss Nora Fauchald, a girl with a wealth of fair Scandinavian beauty, who sang in something of the same pure and fresh quality as the bells that aided her accompaniment, Horatio Parker's lovely, "The Lark Now Leaves His Wat'ry Nest," and Miss Rachel Senior, as charming a person, whose major violin selection was a Sarasate arrangement of Faust melodies. A real artist, she, who evoked warmth and spirit from her instrument.

"Chopin on the xylophone"—James Gibbons Huneker would have liked it—was artistically played by George Carey, who gave us the Polish master's charming "Nocturne and Waltz." John Dolan was equally as well liked for his cornet solos.

This whole story might as well have been told by writing at the start that encores were so much demanded that the concert lasted from 8:15 to 11:10 p. m.

1923—THE COLUMBUS CITIZEN—

# SOUSA AND HIS BAND

SOUSA and his boisterous musicmakers carried on as of old at Memorial Hall Monday night, particularly observing Armistice Day with Ernest Schelling's "The Victory Ball" and "Solid Men to the Front" by the leader of the band.

Besides the customary march encores so readily granted, Sousa programmed three original compositions portraying personages, "At the King's Court" and a new march, "The Mystic Shrine."

Four soloists varied the program interestingly. Two splendid band numbers were used to open and close the performance. The concert lasted as late as 11 o'clock and pieces played and sung are too numerous to mention, individually, with one exception, Schelling's "The Victory Ball."

### ABOUT "VICTORY BALL."

Much publicity has been given this number

Suggested by a line of poetry from Alfred Noyes, it depicts dead soldiers watching the fun at the Victory Ball.

The first periods of the work are discordantly weird, full of woe and distress and suffering and strange jazz motives.

The clamor dies away and a drum is heard in the distance, growing steadily louder with the sound of tramping ghostly troops who, marching nearer and nearer, pass in review.

After the awful climax they pass as rapidly onward and the musical period dissolves into the elements with which it was built.

### WALTZ STRAIN THEN.

Then a rather "boozy" waltz is introduced which finally fades in the fire of another dramatic outburst and for a close, or coda, one hears a bugle faintly sounding "Taps" and the distant booming of bursting shells.

In many cities, several minutes were silently observed Armistice Day in the process of "thinking back." Mr. Schelling's work carries one back to war time most vividly and it is probably the best thing of its kind by any composer, American or otherwise. We hope that some symphony orchestra will give his number again in the not too distant future.

--HAROLD G. DAVIDSON.

The Salt Lake Tribune

## SOUSA'S BIRTHDAY.

Today is the sixty-ninth anniversary of the birth of John Philip Sousa, the best known of living bandmasters and conductors, who, despite his almost "three-score and ten," is still active, energetic and full of enthusiasm. He is still directing his big and high-class band, and is at present on one of his many tours of the United States.

Sousa was born November 5, 1854, at Washington, D. C., and was educated in the schools of that city. He early showed a strong bent toward the mastery of band music, and at the age of 26 was made bandmaster of the United States Marine band at Washington, a position that he held until 1892, and during the period of his directorship he built the organization into one of the finest military bands in America.

The young leader found his field of activity at the capital too much circumscribed to suit his active nature, and in 1892, in conjunction with David Blakely, he formed the organization known as "Sousa's Band," touring with it the United States and Europe with distinctive success, while in 1910-11 he made a tour of the world that likewise added to his laurels. During all of this period, even while he was directing the Marine band at Washington, he was engaged in writing a large amount of both band and operatic music, his many marches having a distinctive individuality and swing that have given him the title of "The March King." Among his operatic compositions are "The Smugglers," 1879; "The Queen of Hearts," 1876; "El Capitan," 1893, and "Chris and the Wonderful Lamp," 1900. He has also written a symphonic poem. For his splendid services during the world war he was given the military title and rank of lieutenant of senior grade. The veteran bandmaster and his organization will, it is understood, include Salt Lake in his present tour, appearing in this city some time next month.

With[...] member p[...] will honor Li[...] Sousa, world renown[...] convocation exercises in th[...] gymnasium, Friday morning, wh[...] honorary degree of doctor of music will be conferred upon the noted musician.

Lieut. Com. Sousa is cancelling a Friday afternoon concert engagement in Indiana to be present at the ceremonies here and will leave immediately after the program to fulfill a contract in the Hoosier state at night. He will return to Milwaukee on Saturday for four concerts, the one Saturday night being a Marquette affair with Marquette and South Dakota State football players and faculty members as the guests of honor.

The formal convocation will begin immediately after Lieut. Com. Sousa's arrival at 10:30 and will be opened by a faculty processional.

Following an introduction by Father Fox, the lieutenant commander will be presented for the degree by Dean Liborius Semmann of the Marquette college of music and the honor will be conferred by Father Fox.

Sousa was born in Washington, D. C., on Nov. 6, 1854, and at the age of 15 was teaching music, while at 17 he was director of a band. In 1880 he became band leader of the United States Marine band and held this position until 1892, when he organized his own band.

Since that time he has toured the United States, Europe and other parts of the world many times. He has been decorated and honored dozens of times, having received the certificate of the Victorian order of England, the palms of the Academy of France and the grand diploma at the Academy of Hainut, Belgium. He has previously received the degree of doctor of music, the honor having been conferred at the Pennsylvania Military institute at the same time that the late President Harding was given the honorary degree of doctor of law.

# Sousa And His Famous Band Here Next Wednesday

By WALTER E. KOONS

TICKETS for a Sousa band concert, like Ford machines and Rotary club minstrel show tickets, sell themselves. All you have to do is hang out a sign announcing them for sale and then get busy waiting on the customers.

As usual the management of the Park theater has received an avalanche of mail orders for Sousa's matinee and evening concerts Wednesday and if yours was not among them better get in line early Monday morning when the box office sale opens.

Now there's a reason for the great popularity of Sousa and his band. To begin with there is something about the brilliant and martial tones of a brass band that appeals to us with fascination. The reputation of Sousa's band is of 31 years standing, it has become an institution in this country and one that can always be counted on to give us of its best. Then, too, the kind of music they play never fails to invigorate you whatever happens to be your standard of music appreciation.

But perhaps more than these it is the unique personality of John Philip Sousa that attracts us. He is not only a distinctive musical personality but a genial human personality, a cordial, big-hearted fellow brimming full of the milk of human kindness. It is not necessary to know him personally to discover this for these qualities project themselves out over an audience with psyshic telepathy. There is only one other musical personage today that is so strongly entrenched in the heart of the public and that is Ernestine Schumann Heink. Wouldn't you like to hear and see them on the stage together?

John Philip Sousa is a native American. He was born in the very shadow of the Capitol in Washington Nov. 6, 1856. It is interesting to note that his father was a Spanish trombonist who became a naturalized American and for many years played in the U. S. Marine band which John Philip himself conducted for 12 years, from 1880 until 1892, when he resigned to form his own concert band. Season after season this has continued to tour the country and more than a few times it has circled the globe.

Sousa is a thoro musician. He played violin under Offenbach when he toured this country and his compositions include not only his immensely famous military marches but operas and orchestral tone poems and suites. He has also written several successful novels.

"The Star Spangled Banner" may be recognized as our national anthem (altho it has never been officially authorized), but Sousa's "Stars and Stripes" is the great national march and when a band cuts loose with it every atom of our patriotism starts tingling. It is always the outstanding number on a Sousa program as an encore. Then there is "Sempre Fidelis" (the march of the Devil Dogs), "Washington Post," "El Capitan" and the rest of our favorites which he always gives us and it's like meeting old friends.

Like a great many other people my first concert experience was hearing Sousa and his band and from the first I always wondered why he wore white gloves when conducting. Three years ago my curiosity got the better of me and I asked him the question and this was his answer.

"First, gloves go at all times with military uniform; second, gloves are permissible in a congregation of ladies and gentlemen; third, the band can see the movement of the baton better; fourth, I probably do three-fourths of my conducting with my left hand, and, fifth, it is my idea of the ethics of good breeding to wear them."

There will be a matinee Wednesday with a program especially offered for children and if you want to give your child a genuine treat, something it will always remember with cherished sentiment give it the opportunity of hearing Wednesday's matinee. The big children go of their own accord in the evening.

There are several interesting novelties this year on both the afternoon and evening programs.

THE YOUNGSTOWN TELEGRAM

# SOUSA'S BAND APPEARS FOR ANNUAL CONCERTS

## Hippodrome, Princess And Photoplay Theaters Show Bright Programs

IT IS safe to say that Sousa's band, which is at the Park theater for two concerts today, enjoys a greater popularity than any musical organization in the world, because the appeal of the music is more general than that of any other band or orchestra.

This popularity is indicated by the fact that during his 31st annual tour, Sousa will visit more than 200 cities in which he has appeared at least 10 times during the third of a century which he has spent at the head of his band. It is a striking tribute to the love Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greater number of times.

Sousa will play for the 15th time of his career this year in the Salt Mormon tabernacle in Salt Lake City, which has a seating capacity of 10,000 persons and which is, acoustically speaking, the nearest perfect auditorium in the world.

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THE YOUNGSTOWN TELEGRAM

# Sousa Gives Twenty Encores As Crowded House Cheers Band

By WALTER E. KOONS

If by any chance you had walked into the Park theater last evening with a grouch on big enough to bite off the ear of an elephant you could not have remained long in that exquisite state of indigo for John Philip Sousa and his band were there pursuing their mission of making glad the heart of man—and for a sure cure for the blues or a never-failing tonic for jaded nerves, than a Sousa's concert I know none better.

Brilliant, happy, invigorating music, music with a streak of humor mixed with the more serious music, yet not too serious for everyone to understand, is what we can bank on at a Sousa concert and that is why people are anxious to buy seats in even the top boxes and after they are gone to buy standing room—as they did last evening.

The band is better than ever this year and after saying that it is not necessary to comment upon its fine tonal quality, precision and teamwork, nicety of shading and the rest. All that was there but it's the spirit of the thing that creeps in thru your ears and tickles your heart, and when you analyze this spirit it is typically American. There is something about a Sousa concert that stimulates your patriotism more thoroly than a shouting Fourth of July orator.

He gets you started and then keeps you going. Sousa never lets interest lag and he accomplished this thru finely balanced contrast. This is characteristic not only of his programs but take anyone of his famous marches and you find this same balance of contrast in orchestration as well as in melody.

He knows well the pulse of the public and is an expert dietician serving you the things you should have as well as the things you like. He knows how to make jazz behave like a gentleman in the sedate company of the classics and philosophical moderns, and he does it in a way to make you demand encores after both.

Encores? Sousa won the encore championship of Youngstown last night. He added 20 extras to a program of nine numbers, among which was his new "Nobles of the Mystic Shrine" and when this started Youngstown Grotto band appeared from the wings in full regalia to add its zest to the evenings splendor.

His soloists, too, were the best we have ever heard with this band. John Dolan has starred for several years with Sousa, and among coronetists there are few his equal. The same may be said of George Carey, the artistic xylophonist. Rachel Senior proved to be a violinist of genuine concert standard. She not only played Sarasate but played him like a virtuoso in every respect.

Nora Fauchald is the kind of a soprano you would enjoy listening to all evening. She has not only voice and vocal art, including distinctest enunciation, but she has personality and personal attractiveness. Winifred Bambrick, harpist and Meredith Willson, flutist, were among the matinee soloists who from past years we know to be splendid.

There were two outstanding features on the evening program. "The Stars and Stripes Forever" never fails to electrify an audience and no Sousa concert is complete without this for encore. It's not only a finer piece of music than the old English drinking song we have adopted as our national anthem but more patriotically stirring. You can actually feel an audience's reaction to it.

The other was Ernest Schilling's "The Victory Ball" which is the greatest peace sermon that I have ever heard. Schilling is an American pianist of distinction, Paderewski's only pupil, and he has composed in this wierd fantasy one of the most profound pieces of music ever written by an American composer. It is written in the harshest cacaphony of modern style, parts of it are as terrifyingly ugly as the hell pits of war which it so scathingly satires, but it also has its fetching lyric and rythmic passages. Taken as a whole it is magnificently awe inspiring.

As it began its brutal noises some laughed thinking Sousa was playing one of his famous jokes, but there were few dry eyes as it moved on to the overwhelming tragedy of its climax and end. It carried a message all could understand who could read the program—and again Americanism.

And the next moment he was giving you a stirring march, "Mr. Gallager and Mr. Shean" or bewailing the dearth of bananas! Only John Philip Sousa knows how to do this and do it with the skill of the fine artist he is.

Dear, old John Philip Sousa, he is the same as ever—only a little older and a little more dear!

THE YOUNGSTOWN DAILY VINDICATOR

# *Sousa's Famous Musicians Gain New Plaudits Here*

## Great Band Gets Beautiful Effects Besides Its Well-Known Stirring Marches—Even Plays Some Futurist Music

By L. R. BOALS

A typical Sousa audience greeted the famous band-master and his famous band last evening—typical, in that it filled the Park theater. Any Sousa audience is enthusiastic, but last night's probably broke the local record, so far as number of encores obtained. Sousa wastes no time between a number and its encore, finding out whether the audience wants it or not. It takes him about four seconds to test the intensity of the applause, and if it measures up to standard, the encore has started about six seconds after the number finished. If it doesn't measure up, the next number starts about ten seconds after the preceding one stopped.

Last night the number of encores given was 19 and none are given after the last number of each part of the program, leaving only seven numbers that were encored. So the average was almost three to the number. The afternoon audience was a large one—exceptionally large for a mid-week matinee—and it obtained 18 encores. Program building probably is one of Mr. Sousa's least worries. Any continuity in the scheme of the program would be so broken up by the numerous encores, that continuity is little to be thought of.

None of the usual operatic overtures ornamented the programs yesterday. In the afternoon the band played an operatic fantasia, and the harpist, Winifred Bambrick, played the Weber-Alvares "Fantasia Oberon," and Nora Fauchald, soprano, sang the waltz aria from "Romeo et Juliet," In the evening, Rachel Senior, violinist, played Sarasate's "Faust Fantasia," so opera was fairly well represented.

The playing of the band is too well known to need comment. Its precision in attack and releases is as near perfect as possible. The quality of tone has been added to by an additional Sousaphone. Five of these big basses now loom up in the center of the band. Their tone is a marvel in richness and depth.

**Soloists Are Excellent**

In both concerts John Dolan, cornetist, gave his usual brilliant display of technical facility. In the afternoon, Meredith Willson, flutist, played Godard's "Valsa," and as an encore, "Allegretto" by the same composer, with beautiful tone. Winifred Bambrick, besides playing a solo number at the matinee, played accompaniments for soloists, regularly in the band numbers, the harp being the only stringed instrument in the band.

Of the newcomers, Nora Fauchald and Rachel Senior were enthusiastically received. Miss Fauchald has a beautiful soprano voice which she emits with such freedom from any muscular restraint that her singing is delightful. She sang two encores at both performances, "Carry Me Back to Old Virginy," a wonderously beautiful effect was got by an accompaniment by two cornets and two trombones, all muted. In recent years we had come to believe cornets and trombones were muted only to produce outlandish and comical effects, but we were brought back to realities by the demonstration yesterday.

In the "Faust Fantasia," and in the Beethoven Minuet in G, which she played for an encore to a harp accompaniment, and the second encore, Brahms's Waltz in A flat, Miss Senior displayed technical dexterity and beautiful tone.

**The Famous Marches**

Most of the encores played by the band were Sousa marches. Of course both audiences heard the effective "Stars and Stripes Forever," in which six piccolos, eight cornets, and six trombones line up along the footlights and give it to us straight from the shoulder. In the evening, in Sousa's new march, "Nobles of the Mystic Shrine," the band was augmented by about 20 players from the local "Grotto" band; and, as "Stars and Stripes" followed immediately, they helped out on it too.

One of the most enjoyed encores was Sousa's arrangement of 'Mr. Gallegher and Mr. Shean," if it could be so called. It started off with that well known composition soon ran into "Drink to Me Only with Thine Eyes," back to Gallegher and Shean then a quartet of French horns got a beautiful effect playing some more of "Drink to Me Only." Then there were snatches of "Bananas," 'Good Night, Ladies," "3 A. M.," "Home, Sweet Home," and "We Won't get Home until Morning," coming back, after each one, to Gallegher and Shean which the solo Sousaphone finally carried down to unplumbed depths and lost.

For the first time we heard a band play modern impressionistic music, when Ernest Schelling's new 'The Victory Ball' was played on the evening program. The excuse for it was given in the poem of Alfred Noyes which formed the "program" for the musical composition, the poem ending:

"Victory! Victory! On with the dance!
Back to the jungle the new beasts prance.
God! how the dead men grin by the wall,
Watching the fun of the Victory Ball!"

The music and words were well matched.

— THE AKRON PRESS —

# Sousa Pleases Large Audience With Gay Program

BY SELMA SCHWARTZ

"SOUSA and his band"—Just this one phrase is sufficient to call flocks of music lovers of the Armory, whether it be once a year or several times. Sousa and his men never seem to wear out their welcome in any city, especially in Akron.

The band concert at the Armory Thursday night did not prove the exception to the rule. The main reason of Sousa's success, wherever he goes, is, that he knows what his audience wants and gives it to them.

Another reason is that this veteran bandmaster carries with him a selected group of epert musicians whose ability is shown by their solo numbers as well as in their ensemble work.

An evening spent listening to one of Sousa's programs is indeed an evening well spent. For it is entertaining as well as elevating. The members of the band are as versatile in mimicking with their instruments as they are in producing the most beautiful of tones.

One moment the audience would register relaxation and dignity caused by the beautiful and inspiring music. The next moment it would be "rolling" in laughter because of the comedy selections.

**First Number**

"The Indian," the first number on the program typically an Indian piece. It portrayed the Indian in his most serious and in his most joyful moments. One needed little imagination to see him doing his war dances and whooping in the air.

A number of unusual beauty and pomp was a group of portraits, "At the King's Court" written by Sousa himself. The harp played an important part in the selection to show the dignity and stateliness of "Her Grace, the Duchess."

**Contrast**

In direct contrast to this stately and pompous number Sousa and his men played "On With the Dance" also written by Sousa. This selection is a medley of popular tunes known and loved by everyone. Encores were generously given. They included marches written by the "March-King," Bambalina and "The Wooden Soldiers."

Several solo numbers by George Carey on the Xylophone won instant approval of the audience. The clear bell-like tones produced by Carey were exceptionally beautiful. His numbers included a Nocturne and the Minute Waltz by Chopin "Humoresque" by Dvorak and "Crinoline Days from "The Music Box Revue."

John Dolan, cornetist, displayed talent and skill in the handling of his instrument. He chose for his numbers "Cleopatra" by Demare and "Berceuse" from Jocelyn. It is almost unbelieveable that so many instruments could play with such softness and sweetness as when the entire band played in accompaniment to this tuneful little lullaby.

**Audience**

The audience was also delighted when Miss Nora Fauchald, a young person possessing charm and personality sang "The Lark Now Leaves His Wat'ry Nest." This she followed with "The American Girl" by Sousa and several popular southern melodies.

Miss Rachel Senior, violinist, was greeted with enthusiasm when she played "Faust Fantasia" by Sarasate and Beethoven's "Minuet in G" for an encore.

"Gallagher and Shean," "Three O'clock in the Morning," in diversified forms proved to be mirth-creating numbers.

Toward the end of the program Akronites found that they too had a band which might some day gain them prominence in the music world. Clark Miller's Grotto Band accompanied Sousa's Band in 'Nobles of the Mystic Shrine' Sousa's newest march. The band is to be commended for its work.

This concert and the Matinee were the third of the series which Earle Poling is bringing to Akron during the winter.

AKRON BEACON JOURNAL — continued —

# *Sousa, Famous Bandmaster, Says "Jazz" Perfectly O. K.*

Enemies of jazz have a staunch opponent in John Philip Sousa, famous band-master and composer, who presented his band in Akron Thursday afternoon and evening.

The fact came to light in a discussion following the afternoon program for school children. Several reporters had asked for an interview with the march king and had been told he would be glad to talk to them after the program as he walked from the armory to the Portage hotel.

Almost as soon as the reporters and Sousa fell in step, some one remarked on the prominence of jazz in the afternoon concert.

"Jazz," said Sousa, "is very useful to lend humor to a program.

"In fact, I can not say that I am entirely against jazz. It has been the making of the times. When I was a boy, it was understood that when a woman reached 40, it was time for her to take a seat by the fire and quietly wait for the undertaker to catch up with her.

**Now She Gets Pep**

"Now she puts on short skirts and goes out to do what the flapper does. I do not believe she wants to be a flapper because after all a woman of 40 is a woman of 40. But jazz has taught her how to look for the joys of life. And she can do it without neglecting any of her duties to home or society.

"Jazz is a funny proposition. I wonder if Mr. Sax, when he invented the saxophone, felt he was giving a joyful instrument to the world. As a matter of fact, the saxophone is the saddest instrument in the orchestra. It is always sobbing and wailing when the rest of the orchestra is happy and gay. It has been relegated that position and can not lose it."

"But the saxophone is the leading jazz instrument now," objected a reporter.

"Yes, in the jazz orchestra, that is true," said Sousa. "You may have noticed the penetrating quality a saxophone has. That is what has made it a jazz instrument. It can be heard easily above the whispered conversation and the tramping of feet the size of Virginia hams.

"Jazz is peculiarly an American institution. This country has evolved its own type of syncopation that —" and Sousa started into a technical description of how the first beat or note or something of a succeeding measure is carried back into the last note of the preceding measure or the last note carried over into the first, or something of the sort.

**Stops His Explanation**

Happily for the unversed reporters, the company had reached Main and Market sts. in the midst of rush hour traffic and Sousa had to give full attention to dodging autos and therefore stopped his scientific explanation before discovering that it was "way over their heads."

Stepping out of the way of a jitney that flashed around the corner, Sousa turned to the reporters and said:

"These chaps would run over one without a word of apology. Deucedly embarrassing being run over without an apology."

This light treatment of accident is typical of Sousa as shown by his remarks later in his room, discussing an accident of two years ago when he was nearly killed.

"My horse ran away with me," he said. "He took fright at something or other. I thought at first he wanted to kill me. But, having plenty of time to think it over while healing up, I decided that the horse really had nothing against me. He merely went mad and wanted to commit suicide. What would happen to me in the process, I believe, never entered the poor beast's mind. I'll never be sure, however, as they had to chloroform him before I was able to return to him. I was more fortunate than he. They did not have to chloroform me."

For two years, Sousa has been leading his band with an arm that slips in and out of the shoulder at the socket. It has been mighty painful at times, by his own admission, but he has stuck to the post, which is quite a feat for a man nearly 70 years old.

AKRON BEACON JOURNAL

# Sousa Proves Generous

## Puts Out Program With 18 Encores—Large Crowd Hears Famous Bandmaster—Concert One of Most Complete Ever Given Here

Probably the most generous musical program offered an Akron audience in several seasons was the one by John Philip Sousa and his band in the armory Thursday night. With a stated program of ten numbers, this popular bandmaster played 18 encores.

This not only speaks eloquently for the appreciation accorded the march king's band by an almost capacity house, but possibly explains in part his popularity.

One result of the generosity of Sousa's program was an evening of about as diversified a collection of music as could be imagined.

The scheduled numbers themselves presented a varied program. The addition of the encores gave it the appearance of a non-classified music catalog with a symphonic number followed by a march and the march by jazz of the first order. It was also apparent that the encores were usually more heavily applauded than the most of the regularly scheduled selections.

**Five Dance Encores**

The mast encored number was a caprice of dance tunes "Strung together by Sousa", said the program, and called by him "On With the Dance." It was followed by five encores, four of which figured a saxophone octette that no one wanted to have stop.

The program opened with a rhapsody, "The Indian," by Preston Ware Orem, an interesting exposition of Indian themes. This was encored with Sousa's "El Capitan March". The first Sousa march on the program, it was heartily enjoyed and called for the first popular dance number, "Bambalino" as a second encore.

Incidentally, it was also noticeable that Sousa was generous not only with popular numbers but with his own compositions giving five of them as encores in addition to three that figured in the program.

John Dolan, cornet soloist, won honors of the second number, "Cleopatra", by Demare, and encored with Godard's "Berceuse" from Jocelyn.

One of the most scholarly Sousa compositions of the concert was the third number, a group of three portraits, "At the King's Court". The portraits were of three ladies, "Her Ladyship, the Countess", Her Grace, the Duchess", and "Her Majesty, the Queen".

**Beautifully Interpreted**

The countess is clearly a blithesome young beauty of flirtations and intrigues. The duchess is a more dignified personage, very evidently of the dowager type, with a pleasant sort of condescension until her anger is aroused and then—beware the storm. The queen is all one would expect of her royal rank and lineage: Dignified, pompous, beloved by her courtiers but terrifying when aroused. All these personal traits and others were most captivatingly delineated in lilting rhythms.

Sousa's "Galant Seventh" was given as encore.

One of the best treats of the evening was the soprano solos of Miss Nora Fauchald which followed. In a clear, sweet voice, and with charming grace, she sang Parker's "The Lark Now Leaves His Wat'ry Nest" and, three mightily enjoyed encores, Sousa's "The American Girl," "Carry Me Back to Old Virginia," and "Dixie."

The outstanding musical feature of the evening was Schelling's "The Victory Ball," based on the poem by Alfred Noyes. Sousa himself declares this the greatest music coming out of the war. In all the dissonances characterstic of the modern school, it portrays the desperate revelling of the dead gruesomely making merry in a realization of the futility of it all. It was encored with Sousa's "Solid Men to the Front."

**Exhilarating Second Part**

Following a short intermission, came Sousa's "On with the Dance" caprice and its multiplicity of encores. Its first encore, was a medley of dance tunes, opened with and reverting momentarily to the famous "Gallagher and Shean" number. This encore group contained much of the humor of the evening's program, particularly a comedy arrangement by the saxophone octette. The octette's "Turkish Towel Rag," "You Gotta See Mama Every Night," and comedy number were so thoroughly enjoyed by the audience, that still another encore was played, by the band, "The Parade of the Wooden Soldiers."

In the next number, George Carey proved himself a master of the xylophone, swinging from a Chopin number, "Nocturne and Waltz," to "Yes We Have No Bananas," as first encore, back to Dvorak's "Humoresque" as second, then again to popular dance music, "Crinoline Days," as a third encore.

The second number of this group was the one announced in advance for joint playing by Sousa's band and the Grotto band of Sousa's newest march "The Nobles of the Mystic Shrine." It was encored with "Stars and Stripes Forever," Sousa's most famous march.

Then came another charming solo, this time on the violin, expertly handled by Miss Rachel Senior who played "Faust Fantasia" by Sarasate and encored with a delightful and dignified interpretation of Beethoven's "Minuette."

The concert closed with Percy Grainger's "Country Gardens," one of his famously simple folk tunes.

The evening was a tribute to the entertainment furnished by Earle Poling.

CHICAGO HERALD AND EXAMINER—

# King of March Given Degree

MILWAUKEE, Nov. 16.—An honorary degree of doctor of music was conferred on Lieut. Commander John Philip Sousa, American march king, at an impressive ceremony at Marquette University today. Father A. C. Fox, president of the university, introduced the commander. Dean Semmann of the college of music presented the degree, tracing briefly Lieut. Sousa's career.

JOHN PHILIP SOUSA

In reply Lieut. Sousa declared he "didn't know how great he was until this moment."

MILWAUKEE

THE SUNDAY SENTINEL, NOVEMBER 18, 1923

# ART AND FINANCE SHAKE HANDS

Art and finance shake hands in Milwaukee. Oliver C. Fuller, president of the First Wisconsin National bank, greets Lieut. Commander John Phillip Sousa on his arrival in Milwaukee on Saturday. Above is shown the presentation of Commander Sousa's flag to the police band. Chief Laubenheimer and Sousa are shown in the center.

# SOUSA PRESENTS FLAG TO POLICE

## Audience Stands in Tribute During Impressive Ceremonies.

Milwaukee's police force, admittedly one of the finest in the country, now has the handsomest American flag of any police force in these United States, thanks to John Philip Sousa, the eminent bandmaster.

The presentation of the beautiful, large, silk flag took place directly following the concert in the main hall of the Auditorium on Saturday afternoon. The brief ceremony was attended by Chief J. G. Laubenheimer, Jr., the executive aides of his department, several hundred police officers in the audience, detectives everywhere and the Milwaukee policemen's band.

Immediately at the conclusion of the last number on the regular program, a curtain was raised behind Sousa's band and disclosed the sixty-seven men band of the police department, with Fred Brunkhorst, distinguished Milwaukee bandmaster, in the regimentals of a police lieutenant, in command.

**Sousa Leads Both Bands.**

Commander Sousa smiled and gave a signal. In response the Sousa band of eighty men and the policemen's band of sixty-seven men played in beautiful accord and tuneful rhythm the inspiring "Sabres and Spurs," one of Sousa's fond compositions. The mighty combined band of 147 instrumentalists produced a volume of tone that shivered the myriad incandescents in the dome of the vast arena.

When the reverberating music ceased, Sergt. John Polzin approached with the magnificent silk flag attached to an ebony staff and topped with a golden eagle, appropriately inscribed streamers a-flying, and handed it to Commander Sousa. He gave the national colors an admiring gaze, summoned Chief Laubenheimer before him and in a few appropriate words presented the flag to him for the Milwaukee police department. The audience stood in admiration to the tribute.

Chief Laubenheimer accepted the flag as an evidence, he said, of friendship from the greatest bandmaster of the world who on several previous occasion has manifested his appreciation.

**Play "Comrades of the Legion."**

The audience cheered and handclapped, the two "big chiefs" shook hands warmly and Com. Sousa again swung his famliar baton. Instantly the combined band intoned another of Sousa's thrilling martial composition, "Comrades of the Legion."

The flag ceremony had ended but there yet remained one little personal ceremony between Com. Sousa and Chief Laubenheimer. In some mysterious manner Mr. Sousa had obtained the ordinary brass key that Chief Laubenheimer has used for a score of years to open patrol boxes, to "call the wagon" or communicate with the office. Its been his ever since the day he entered the police force.

Lieut. Com. Sousa had a cast made of the ordinary key and in that cast he molded a solid gold key, inscribed, "From J. P. S. to J. G. L." He presented this key to Chief Laubenheimer and the astonishment of the gift made the police chief speechless. He managed, nevertheless, to utter a fervent "thank you," while the policemen cheered, the audience handclapped and the afternoon's performance was over

It was a notable one in the annals of Milwaukee's police department.

MILWAUKEE JOURNAL

# Busy Program Awaits Sousa

## Many Groups to Pay Respects to March King Here

John Philip Sousa will remember his impending visit to Milwaukee as long as he lives, for many organizations are collaborating to make it an occasion which will stand out even in the memory of the famous band director and composer, whose life has been a succession of ovations.

The Milwaukee Police band, a protege of Sousa, will greet him and play for him. The Shriners will hail him as a fellow member and entertain him. Marquette university will confer upon him the honorary degree of doctor of music. The leader of the Simco band, Kenosha, will present him with a baton, which will be made before his eyes in the Simmons factory, Kenosha, Saturday.

### Great Reception Planned

When Sousa's train pulls into the North Western station at 1 p. m. Saturday, bearing himself and his band of nearly 100 musicians, a great reception committee including representatives of the Association of Commerce and civic and commercial bodies of the city, a group of leading Shriners, and the police band will meet him.

The police band will escort Sousa and his band to the Auditorium for the Saturday afternoon concert, stopping at Grand-av and West Water-st to get an American flag now on exhibit in the window of Bunde & Upmeyer. The presentation of this silk flag to the police band will be the feature of the afternoon concert. The flag is Sousa's gift to an organization which he fostered and aided at every opportunity.

Saturday night will be Marquette night. The school auditorium will be decorated in the school colors, blue and gold. The university football squad and South Dakota State university's players, who will oppose Marquette's team in the afternoon, will be guests at the concert.

### Prof. Wegener to Sing

Prof. William Wegener, tenor, a member of the faculty of the voice department of the university college of music, will sing the narrative from Lohengrin, accompanied by Sousa's band. Prof. Wegener was born in Oconomowoc and studied at the Berlin academy of music. Several of his schoolmates are with the Wagnerian opera company now playing here. He has been connected with the university here three years.

The honorary degree will be conferred on Sousa by Marquette university Friday morning in the university gymnasium. He will come here especially for the ceremony and will leave immediately afterward to return to Indiana, where a concert is scheduled for Friday night.

The Shrine will have its inning Sunday night. Shriners from all parts of the state will attend. The great bandsman will be serenaded at 7:30 p. m. Sunday at the Hotel Pfister by the Tripoli band, conducted by Fred Brunkhorst. The Tripoli Shrine patrol, commanded by Capt. Fred Whetter, with a large delegation of Shriners, will escort Sousa to the Auditorium for the concert.

### Two Bands to Merge

The Tripoli band and Sousa's band will play together Sousa's Nobles of the Mystic Shrine, the march king's latest composition, dedicated to the members of the order and played for the first time at the national Shrine convention in Washington last June, when Sousa directed 5,000 musicians, the combined Shrine bands of the nation. Mr. Brunkhorst will conduct the combined Tripoli and Sousa's bands in a selection.

The Shriners will accompany Sousa to the station after the concert. He will take train for Minneapolis.

MILWAUKEE SENTINEL.

# LOYAL LEGION PAYS HOMAGE TO SOUSA

## Program of Marches and Solos Finds Hearty Response.

By CATHERINE PANNILL MEAD.

Lieut. Com. John Philip Sousa and his world famous band came to Milwaukee Saturday morning, on which day they gave two concerts, followed by two on Sunday, but it was not until the afternoon of the second day that we caught up with the organization, due to a heavy press of grand opera.

When, however, we did betake us to the Auditorium Sunday afternoon, we beheld the usual number of thousands eagerly awaiting the forthcoming of the most famous conductor of band music in the world. A Sousa concert is like nothing else on earth, for it has, in addition to confirmed concert patrons, a clan that probably rarely attends musical affairs, but who, when Sousa comes, loyally appear on the scene, just as do Sir Harry Lauder's hosts.

As we are an ardent admirer of both artists, it is our privilege to connect them in this somewhat unexpected manner.

### Loyal Legion on Hand.

At any rate on Sunday we scanned the audience, delighted to find them all there, and it is probable that if the band remained another day, or longer, the house would present the same aspect. The concert was given in the main hall, and although there were numbers of seats vacant, it is likely that there were 5,000 or 6,000 people in attendance.

The program was of the sort dear to the hearts of lovers of this amazing band. It offered variety and musical worth, and above all, the magnificent rhythm for which it is famous, and at every opportunity in response to salvos and thunders of applause, produced one after another the best marches ever written, varied occasionally with such recently acclaimed numbers as "Mr. Gallagher and Mr. Shean," and others.

Mr. Sousa knows his public and is wise enough to give them what they want in return for appreciating the things he wants them to want, and thus all is well, and he continues his fine work of teaching the American public to listen to good music.

With him were a number of soloists. A most charming young soprano, Miss Nora Fauchald, whose clear, sweet voice rang down to the farthest corner of the hall, and who was recalled a number of times in recognition of her ability.

### Songs of the South.

And very delightfully did she sing, not only her programmed numbers, but several of the songs dear to our hearts, such as "Dixie" and "Carry Me Back to Old Virginny."

Miss Rachel Senior was also received with rounds of hearty applause for her excellent rendition of the "Rondo Capricciosa," by Saint-Saens, and also was made to provide further pleasure.

John Dolan, who with his silver toned cornet, is a Sousa institution, gave Liberati's "Pyramid," and an encore, and two gentlemen of the piccolo, Messrs. Willson and Kunkel, made a hit with a glittering interpretation of "Fluttering Birds."

MILWAUKEE DAILY WISCONSIN NEWS

# Sousa Memories to Remain Long

John Philip Sousa and his band have left Milwaukee, but long will remain memories of their concerts at the Auditorium last night, yesterday afternoon, and Saturday, too. Thousands greeted them at their four concerts, thousands who went away convinced more than ever that Sousa is the bandmaster of America.

Milwaukeeans crowded the Auditorium last night, but the afternoon crowd was the largest. While the thousands were thrilled by the band they nevertheless were equally thrilled by the soloists.

Those who witnessed the gathering of those great crowds four times in two days, will never doubt Milwaukee's love of good music. For Sousa plays only good music. Not even in such a burlesque as "Mr. Gallagher and Mr. Shean" does he lower the standard he has set for himself, but rather he raises the music to his level. To no one musician does America owe more, for he has molded our national orchestra, the brass band, to a perfection never before dreamed of, and he has taken American music to the four corners of the earth, so that it is known wherever music is known and loved wherever music is loved.

### LIBERAL WITH ENCORES.

The program for Sunday afternoon was of a rather serious nature or would have been, had it not been for the encores. There was a "Fantasie on Creole Themes," a suit of Sousa's own, "The Last Days of Pompeii," which was of symphonic proportions, a rhapsody by Hosmer, "The Blue Danube Waltz, and a "Country Dance" of Lehar. Also there were a number of soloists, Miss Nora Fauchald, soprano, Miss Rachel Senior, violinist, John Dolan, cornetist, and Messrs. Willson and Kunkel soloists on the piccolo. The encores, after counting sixteen the writer lost track, were given in that whole-souled Sousa way which quickens the pulse and sets the foot a-tapping.

The vastness of the Auditorium and the volume of the band as an accompaniment proved handicaps too great for either of the feminine soloists to overcome. Only occasionally could one distinguish the voice of the singer and for long stretches at a time, one realized that the violinist was still playing only by watching her bow arm. No doubt they are truly worthy artists but the occasion was an unfortunate one for them.

### NOVELTIES ENJOYABLE.

No such ill luck attended the performance of John Dolan who gave one of Liberati's solos so difficult of execution, or the Messrs. Willson and Kunkel, whose piccolo duet received instant approval.

Other novelties which the audience hugely enjoyed were an octet of saxophones, a sextet of piccolos, a quartet of trombones and the firing of the gun in the U. S. Field Artillery march. Thunderous applause greeted the "Stars and Stripes Forever," that favorite of all of Sousa's marches.

Sousa and his band have become an institution, an institution which Milwaukee always will gladly support and to which it always will extend its hand in welcome.

V. F. C.

THE MILWAUKEE LEADER, SATURDAY,

# NEW SCHELLING FANTASY TO BE PLAYED BY SOUSA BAND

Sousa's band this Saturday afternoon is giving the first of the four programs scheduled for this season's visit of the famous organization. The band includes 89 men, exclusive of the soloists. It's the largest band Sousa has ever taken on tour.

Among the soloists and principals this season are Nora Fauchald, soprano; Winifred Bambrick, harpist; Rachel Senior, violinist; John Dolan, cornetist; George J. Carey, xylophone; W. K. Kunkel, piccolo; Paul Gerhardt, oboe; Anthony Maly, corranglais; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schueler, trombone; W. J. Bell, sousaphone; Gus Helmecke, cymbals.

The following program has been announced for the Sunday afternoon concert:

Fantasia on Creole Themes....Brockhoven
Cornet solo, Pyramid.....Liberati
John Dolan.
Suite, Last Days of Pompeii.....Sousa
Soprano solos—
(a) When Myra Sings.....Lehman
(b) Ship o'Dreams .....Clitheroe
Nora Fauchald.
Rhapsody, The Northern.....Hosmer
Valse, On the Banks of the Beautiful Blue Danube .....Strauss
(a) Duet for piccolos, Fluttering Birds ..... Gernin
Mesrs. Willson and Kunkel.
(b) March, Bullets and Bayonets....Sousa
Violin solo, Rondo Capricioso..Saint Saens
Rachel Senior.
Country dance, Kakusha.....Lehar

In the Saturday night concert Ernest Schelling's fantasy, The Victory Ball, will be presented for the first time here. This piece was originally written for orchestra, but its performance by the Sousa band has been reported as being extremely interesting.

The fantasy is based on Alfred Noyes' poem, The Victory Ball, the closing stanza of which is as follows:

"Victory! Victory! On with the dance!
"Back to the jungle the new beasts prance!
"God, how the dead men grin by the wall,
"Watching the fun of the Victory Ball!"

## Music

### Mac Thinks Carey Great Sololist.

Sousa is Sousa, and all that, but without George Carey, his xylophone artist, Sousa's band wouldn't be such a much. Oh, it would be a great band, a wonderful exponent of team work, producer of harmony de luxe and all, but when it's all said and done, George Carey, who has been touring the country for years with Sousa is, in our mind—as a layman—the biggest single factor in the band.

Carey, even though he did not play his solo with a touch as soft as down and as smooth as old whisky—the pre-Volstead kind—would be a star. Sousa should buy him a pair of roller skates, for Carey's the busiest man in the band. Carey would be playing encores yet if Sousa would allow him to fill the public's demand.

Nora Fauchald, soprano soloist, had her troubles with her original number, as it was of such character she was unable to throw her voice, soft and sweet as it is, through the entire hall, but pleased more with her encores.

John Dolan, cornetist, is still with Sousa. This means, of course, he rendered a solo. And nearly everybody in Milwaukee has heard Dolan.

MAC.

THE WINONA REPUBLICAN-HERALD,

# SOUSA CONCERT EXPECTED TO ATTRACT MANY

## Famous Band Master to Be Guest of Honor at Rotary - Kiwanis Luncheon Monday Noon — Concert to Begin at 2 P. M.

## PROGRAM MADE PUBLIC TODAY

ONE of the most important musical events of the season, expected to attract hundreds of residents of Winona and neighboring towns, will take place at the Opera house Monday afternoon when Lieut.-Commander John Philip Sousa and his famous band appear in a concert under local sponsorship of Miss Mary E. Lawler of Rochester. The concert is scheduled to begin at 2 p. m.

Lieut.-Commander Sousa will be the guest of honor at a joint luncheon of the Rotary and Kiwanis clubs at the Hotel Winona Monday noon. He is scheduled to speak.

The program, made public today, contains nine numbers, including selections by the band, a cornet solo by John Dolan, a soprano solo by Miss Nora Fauchald, a xylophone solo by George Carey, and a violin solo by Miss Rachel Senior. Encores will be provided in the form of famous Sousa marches.

The program for the Winona concert is the same which will be played Monday evening at Rochester, according to Miss Lawler, who sponsored the appearance of Geraldine Farrar, grand opera singer, in this city and Rochester a year ago last spring.

The program follows:

1. Rhapsody, "The Indian".....Orem
2. Cornet Solo, "Cleopatra"....Demare
John Dolan
3. Portraits, "At the King's Court" .....Sousa
a. "Her Ladyship, the Countess"
b. "Her Grace, the Duchess"
c. "Her Majesty, the Queen"
4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest"...Parker
Miss Nora Fauchald
5. Fantasy, "The Victory Ball" .... .....Schilling
INTERMISSION
6. Caprice, "On With the Dance".... .....Strung together by Sousa
A medley of famous tunes
7. a. Xylophone Solo, "Nocturne and Waltz" ..... Chopin
George Carey
b. March, "Nobles of the Mystic Shrine" (new) .....Sousa
8. Violin Solo, "Faust Fantasia"... .....Sarasate
Miss Rachel Senior
9. Folk Tune, "Country Gardens".. .....Grainger

Encores will be selected from the following compositions and arrangements of John Philip Sousa: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humeresque of "The Silver Lining" from "Sally," March of the Wooden Soldiers, Rameses, El Capitan, Washington Post, The Gallant Seventh, The Fairest of the Fair."

THE WINONA REPUBLICAN-HERALD,

# SOUSA AWARDS BADGES TO 6 EAGLE SCOUTS

## Noted Band Leader, Honor Guest at Kiwanis-Rotary Meeting, Presents Highest Scout Honor to Boys —Tells of Incidents On Tours.

## KIWANIS IS GIVEN GAVEL BY SCOUTS

LIEUTENANT Commander John Philip Sousa, whose band gave a concert at the Opera house this afternoon, presented six Boy Scouts with the Eagle badge, the highest honor in scouting, at the joint luncheon of Kiwanis and Rotary clubs at the Hotel Winona today.

The Kiwanis club was host to the Rotary club at the meeting, the second of two joint meetings of the clubs, at the first of which the Rotary club was host. President William Lott Miller presided.

O. F. Burlingame, as a friend of Mr. Sousa's for many years, was asked by Fred Shaffer, chairman of the program committee, to introduce the guest of honor. Mr. Burlingame introduced Mr. Sousa as the composer whose work is more widely known and played in more homes in America than that of any other man.

The attendance prizes of six Sousa phonograph records, donated by William M. Hardt, were won by H. M. Bierce, J. M. Le Velle, Dr. Samuel Schaefer, A. M. Oskamp, G. E. Griffin and J. E. Witt.

### Scouts Present Gavel.

Scouts who were presented with the Eagle badge by Mr. Sousa were Arthur Green and Herbert Hubbell of Troop 1, Paul Hayes, Howard Baldwin and Robert Hanna of Troop 3 and Barr Myhre of Troop 9. John Tweedy of Troop 9 also has won the Eagle badge, it was announced, but could not be present to receive at the meeting.

### Sousa Congratulates Scouts

The new Eagle Scouts in uniform, were formed in line before Mr. Sousa, who congratulated them on the honor they had attained in an organization which he said stands for "real men, not mollycoddles," pinned the badges on their blouses and shook hands with each.

Mr. Sousa gave a facetious account of various incidents in his tours of America and Europe, frequently being interrupted by laughter and applause. He told of one time when he was guest of honor at a banquet given by a club of nobility in Petrograd, which he said he was glad to attend because, knowing only two words of Russian, he felt sure that he would not be called upon to make a speech.

Nevertheless, he was told by the American consul, the only other English-speaking guest present, that he was being asked to speak, he said, and therefore arose and told at length a number of ancedotes, the consul giving the audience the signal when it was time to applause.

The next day, he declared, the Petrograd newspaper carried an account of the "wonderful address" which he had made upon the progress of music in America.

THE ROCHESTER DAILY BULLETIN

# SOUSA CONCERT MOST ENJOYABLE

**Rochester Armory Filled to Capacity in Greeting Veteran Band Conductor**

A program which has probably never been excelled in this city, for pure enjoyment to all was that given by John Philip Sousa and his band at the Armory last evening. The program abounded in "pep" and the organization was more than generous in the matter of encores. A crowd which almost filled the Armory listened to the program and the concert was thoroughly enjoyed.

Sousa and his organization need no comment. Every number was received enthusiastically and the audience called for encore after encore. The encore numbers were chosen from among Mr. Sousa's most popular numbers, some of those played being, Mr. Gallagher and Mr. Shean, U. S. Field Artillery, The Star and Stripes Forever, the March of the Wooden Soldiers, El Captain and the Gallant Seventh.

In addition to the regular band organization, Mr. Sousa carried with him artists of rare ability. Miss Nora Fauchald possess a voice of rare quality and sweetness and her number, "The Lark Now Leaves His Wat'ry Nest" was a delight. She responded to the generous applaus with "The American Girl", "Carry Me Back to Old Virginia" and "Dixie" as encores.

The work of George Carey as an Xylophone soloist was exceptional. His encores of popular numbers captivated his audience and added much to the enjoyment of the program.

Miss Rachael Senior is an exceptionally talented violinist. Her contributions 'Faust Fantasia' and the encore the Brahms Waltz were beautifully played.

DAILY POST AND RECORD.

# SOUSA PLAYS TO CAPACITY HOUSED HERE

**Superlatives In Order In Describing Enjoyable Program Presented By Noted Band Monday Evening**

The concert last night was a typical Sousa entertainment delightful, snappy, and one that satisfied the audience that filled the armory to its fullest capacity.

As is notable in the Sousa programs, the one given last night was entirely pleasing and satisfactory to the listeners, as was evidenced by the hearty encores each number received, and Mr. Sousa responded to each with a number in keeping with the excellence of the program.

To speak of the merits of the band would be repeating twice told tales. Sufficient to say that it is as near perfection as human ability and artistry can be.

The soloists were in keeping with the band, and no higher praise could be given them. Miss Fauchald, soprano, Miss Senior, violin, and John Dolan, cornet, rendered their numbers as only artists of the first class can do, and were recalled time and again.

As stated above, it was a Sousa concert, conducted as only Sousa can conduct, and played as only his band can play.

Rochester is indebted to Miss Mary Lawler for another entertainment of the highest order. Everything she has brought to the city has been of this high class, and the city has shown its appreciation of her fine judgment by a large attendance. An entertainment given under her management is a sufficient guarantee that it is of the best to be obtained.

ST. PAUL DISPATCH.

## SOUSA ENTERTAINS VETS.

**Disabled Men Taken to Auditorium to Hear Band.**

Fifty disabled veterans at Aberdeen hospital were guests of John Philip Sousa at concert Tuesday afternoon by Sousa's band at the Auditorium. The men were conveyed to and from the hospital in busses furnished by the Knights of Columbus.

Sophie Tucker, who is at the Palace-Orpheum this week, will sing for the veterans Friday night at the hospital, it was announced today by the recreational director, Mrs. Lucille

MINNEAPOLIS JOURNAL

MUSIC

# SOUSA'S BAND GIVES INSPIRING CONCERTS

**Nora Fauchald Most Interesting Soloist—Levitzki Scores Heavily in Recital**

By VICTOR NILSSON

Lieutenant Commander John Philip Sousa has just paid his annual visit to Minneapolis and yesterday gave two concerts at the Auditorium, in the evening to capacity audience. Sousa and his band are an American institution but through international tours, which have been as many unbroken series of conquest, have become almost as world famous as the Sousa marches. "U. S. Field Artillery" startles you with actual revolver shots, but none can compare with that march of marches, "The Stars and Stripes Forever."

Sousa was his genial and generous self, who not only was spontaneously lavish with his marches which are so happily and genuinely American, in every bar, but also showed his good will to everything growing and budding in American musical life by a strongly American composers' program in the evening, the constant engagements of young American artists for his tours and yesterday afternoon particularly by encouraging orchestral music in our schools. During the intermission the first North High School orchestra, in recognition of its pluck to be the first local school organization of its kind to dispense with the auxiliary of a piano, was asked to play a couple of selections under the baton of Sousa in acceptance of which memorable favor the young folks acquitted themselves quite creditably.

In the evening concert the opening number was of most appeal because it was Orem's arrangement and instrumentation of the Thurlow Lieurance Indian music program so recently done here by that composer and his wife and flutist. The thematic material in this "Indian Rhapsody" of the same order as in the Lieurance concert made a very favorable impression under Sousa's direction. Another noteworthy number was "The Victory Ball," Schelling's latest completed work inspired by an Alfred Noyes poem.

Sousa's band is the same organization of superequipment as of yore with its score of clarinets, dozen of cornets, five Sousaphone tubas and double complement of nearly every other group. The playing was done with that superior discipline marking everything that Sousa so carefully rehearses and so nonchalantly and lightly conducts. There was also the same excellent cornet soloist, John Dolan, as during the last few seasons, although this artist occasionally strayed from pitch, something quite unusual with him.

Nora Fauchald was the most interesting soloist here because of being a young northwestern girl with a pure and pleasing soprano voice, which she should keep from forcing also when singing in the biggest of auditoriums, for it has carrying power of its own and should be taken care of. If the laudable practise of announcement of extra numbers in the Sousa concerts would extend to changes of program also, you would have known what number was substituted in the afternoon by Miss Fauchald for the waltz song from "Romeo and Juliet."

The highly capable soloists on the violin, harp, flute and xylophone respectively were Rachel Senior, Winifred Bambrick, Meredith Willson and George Carey.

THE MINNEAPOLIS MORNING TRIBUNE:

**Sousa and His Band.**

Sousa and his band are considered as among our national music assets, always welcome guests, when they give their brace of concerts each year, because they come with a direct message and they lose no time in imparting it to their audiences.

The concerts yesterday, afternoon and evening, were in no sense dissimilar to the many that have preceded them in the past, when once the program was under way, there was no hesitation, no angling for encores, and no effort was needed on the part of the listener to enjoy the music. It could be enjoyed by anybody, no matter what his musical ideals may be. Part of this enjoyment was supplied by some new composition on the program, part because many old favorites were heard, and there were some excellent soloists who conducted the full round of pleasure.

A number of rather pretentious compositions were given place this year on the two programs, including the Rubinstein "Portrait of a Lady" and a Fantasy by Schelling, based on the Noyes' poem, "The Victory Ball"; but the performers in this organization are clever, and Sousa knows precisely the extent of their capabilities, so that no matter whether the selection was a march at one extreme of interpretation, or one of the above-mentioned compositions, it was as well played, with exhilarating rhythms and was electrified by the Sousa personality.

In the galaxy of soloists were a very good soprano, Miss Nora Fauchald, who sang an aria from Gounod's "Romeo and Juliet" at the afternoon concert, and in the evening Parker's "The Lark Now Leaves His Wat'ry Nest," in addition to some encores. John Dolan is a splendid cornetist, one of the very best among the many Sousa has introduced to the public, and he contributed some brilliant solos at each concert. Others who won the audience were Meredith Wilson, flutist; Winifred Bambrick, harpist; George Carey, xylophone soloist, and Rachel Senior, violinist.

During the interval Mr. Sousa led the North High school in two numbers. —JAMES DAVIES.

ST. PAUL DISPATCH.

# SOUSA, MARCH KING, IS HERE AGAIN; BRINGS NEW COMPOSITIONS

One of the most familiar figures on the American continent walked into The Saint Paul today in the person of John Philip Sousa, whose band gave a concert this afternoon at the Auditorium, and will give another tonight.

The veteran conductor walks as jauntily as if some of the older inhabitants couldn't put exact dates on his famous incumbency of the Marine band leadership; and as if he himself weren't entirely frank about the more than thirty years he has been a band leader on his own account.

"As for several years past," he said today, "the majority of my bandsmen are Americans. It is growing more and more possible to find accomplished musicians over here, as you could see by a list of the personnel. Some day it may be unanimous.

"There are people who think, because of my name, that I am not a native, but it so happens that I was born in Washington, and had all my early musical training under Esputa, who at that time was leader of the Marine band. My father was born in Spain, though his family was Portuguese and he came to this country when very young. Later he served in the Civil war. My mother was of Bavarian extraction. But I do not think I inherited musical ability from either of them, although my father did play one or two instruments, after a fashion."

A continuous output of new compositions, especially marches, indicates the march king's unabated interest in his specialty. Some of these new works appear on the St. Paul programs.

THE MARQUETTE TRIBUNE, I

# SOUSA'S DEGREE CONFERRED AT BIG CONVOCATION

**Bandmaster Rushed to Milwaukee On Special Train—Gymnasium Filled to Capacity.**

For the first time in history a degree of Doctor of Music has been conferred by Marquette university. Lieut.-Commander John Phillip Sousa, the America march king, was the recipient of this honor, the degree being conferred at a special convocation at the Marquette gymnasium last Friday morning.

Lieut. Sousa traveled 375 miles, from Akron, O., to Milwaukee, to be present at the ceremony. A special train, pulled by four engines, and a clear track facilitated his progress. The train traveled at a speed of seventy miles an hour most of the way. Sousa arrived in Milwaukee 10:15 a. m., accompanied by his secretary and the treasurer of the band. They were met by a committee consisting of Joseph C. Grieb, manager of the Auditorium; the Rev. A. J. Tallmadge, regent of the College of Music; and Liborius Semmann, dean of the college and rushed to the gymnasium their way being prepared by a squad of motorcycle policemen.

**President Introduces Guest.**

The famous band leader was introduced by President Albert C. Fox of the University.

"This morning we stand in the presence of genius and the triumphs it has achieved," he said. "He whom you see before you has lived out in his varied career this genius, which has been variously defined as a necessity for work, perservance and the capacity for taking trouble. His genius has been so widely recognized that all nations and all climes have heard, or have heard of, John Philip Sousa, the march king.

"The strength, virility and vigor of his music has inspired men with patriotism in times of peace, as well as in times of war. He is with us, quiet and modest. He has not sought the honor; the honor has sought him. So, Mr. Sousa, the faculty and student body of Marquette university feel that, in conferring this honor upon you they are conferring another upon Marquette university."

Dean Semmann, of the College of Music, presented Lieut. Sousa for the degree, tracing briefly the march king's career from the time he organized his band in 1892, up to and beyond the period of the war, when he organized the famous Jackie band at the Great Lakes Naval Training station. Before placing the pink and blue hood of the degree about the shoulders of Lieut. Sousa, President Fox, as is customary, read a formal statement indicating the reason for the conferring of the degree.

"John Philip Sousa," he said, "man of courageous initiative and unabating energy; gifted interpreter of the universal language of mankind; master of the hidden soul of harmony; creative scholar and author whose martial strains have quickened men's souls with the patriotism of peace as well as of war; whose genius has won well-deserved laurels in distant lands and unstinted plaudits the world over; upon you, for these notable and far-reaching services to your fellow countrymen and to mankind, and on the recommendation of the faculty by the authority in me vested, I confer upon you the degree of doctor of music of Marquette university."

In his brief address Lieut. Sousa praised the doctrine of work as the greatest foe to approaching chaos. He also spoke of band music in its various forms.

Several of Sousa's marches were played by the Marquette band, and songs were sung by the student body. The gymnasium was filled and the standing room utilized. Prof. F. A. Kartak was in charge of the convocation and program, assisted by the faculty of the College of Music.

Lieut. Sousa left for Chicago immediately after the ceremony and from there was taken to Hammond, Ind., where the march king was to direct his band in a concert Friday afternoon and night.

MANKATO

Sousa, the bandmaster opened the Convention hall in Kansas City twenty-five years ago. On December 2, he will return there and play at the twenty-fifth dedication. At the opening Sousa himself led his band while it played for the dance that followed. Sousa has promised the management that he will revive one or two of the marches used on the programs twenty five years ago.

SIOUX CITY JOURNAL

# PACKED HOUSES GREET SOUSA

**Name of Noted Band Leader Attracts All Music Lovers.**

By Earl B. Douglas.

Another "red letter" day in the lives of Sioux City music lovers passed Thursday with the departure of John Philip Sousa and his band from this city after they had given two delightful concerts at the Auditorium before "capacity" houses.

Sousa needs no introduction or praise from the critics here. The man and his musicians have so endeared themselves to all lovers of music, whether or not they have musical educations, that an introduction is superfluous. As for praise, all hose who heard the band Thursday afternoon and evening are so emphatic in their praises that one voice, more or less, can only swell or detract very little from the chorus.

In the opening number, a rhapsody, the famous leader gave proof, if any were needed, that he still is a master of men and notes. Playing upon that most difficult of all instruments, a group of men, each man with a different instrument, the leader drew out harmonies and interpretations that were entrancing in their loveliness. Every dip; every faltering of his baton, brought forth from the many instruments just the right shade of sound that the master wanted.

**Miss Fauchald Gets Ovation.**

John Dolan, cornet soloist, in the second number on the program, Cleopatra, drew down the house, but his triumph was no greater than that of Miss Fauchald, soprano soloist, who sang the "Shadow Song." Her work was greatly appreciated, but it was not until she sang the old favorite, "Carry Me Back to Old Virginny," that the audience, figuratively speaking, laid wreaths at her feet. Her voice is capable of much sentimental expression, and its tones were as moonbeams playing over a cotton field—soft and fanciful.

Mr. Sousa proved that he does not despise "jazz." He does, in fact, make use of all the tricks known to "jazzmania" when he believes that doing so will add to the harmony. But it is a "jazz" purified of all the dross of barrooms and public dance halls. It is an exalted "jazz," and time and again it "tickled" the audience in the rendition of "On With the Dance," an arrangement of various famous tunes. In "Gallagher and Shean" the happy note was struck, and it was with reluctance that the auditors permitted the band to continue the program.

George Carey, at the xylophone, is a master of his instrument. He does anything with it that one asks. There are notes produced by the hammers over the pipes that seem like the echoes of a fairy's footfalls on dewy grass. At the other extreme, all the majesty of a summer storm is found, and the result of the master's manipulations is harmony that reaches the heart and leaves a deep impress there.

In her violin solo Miss Rachel Senior demonstrated that a violin is not an instrument which can only be played by men. To be sure, her touch was feminine, but the selection was improved by that fact. She received cordial applause.

**Shrine Band Is Present.**

As a special treat to his admirers, the leader had arranged to have the Abu Bekr Shrine band present to assist in the rendtion of the march, "Nobles of the Mystic Shrine." They remained on the stage throughout two more selections, both by Sousa, "Stars and Stripes Forever," and "Semper Fidelis."

One of the most pleasant things about Mr. Sousa is that, unlike many other leaders of bands and orchestras, he does not "hightone" his audience. There were no numbers on the program which were incomprehensible to the auditors, with the exception, perhaps, of the fantasy, "The Victory Ball." This piece did not seem to reach many of those present. Mr. Sousa believes, moreover, in being generous. Encores were responded to with good grace and evident pleasure on the part of the players.

There is only one thing about concerts that I cannot understand. That is why wives with fat and perspiring husbands always bring them to concerts and "plank" them down right in front of me so that I may catch stray zephrs and odors as a crumpled program sheet waves back and forth before a face that bears an expression of utter boredom while the owner of the face twists and squirms in his seat and stares sullenly about the packed auditorium.

KANSAS CITY JOURNAL.

# NATIVE AIRS STIR SOUSA'S HEARERS

## Famous Band Gives American Motif Concert.

By ROBERT C. TREMAINE.

A great musical organization of eighty-five men, eighty-three of whom are American born, playing a program almost wholly by American composers, pleased two audiences yesterday afternoon and last night when Lieut. Com. John Philip Sousa and his band gave an example of finished program building and its perfect rendition. Approximately 7,000 heard the program.

Formed in 1892, Sousa's band has become an institution with the American people, who are, as a whole, partial to the strains of martial music and to the deeper, more symphonic works of the master writers.

### Recalls Master Hand.

From the opening number, a "Bouquet of Beloved Inspirations," reminiscent of the finer things in music, the suite "Leaves From My Notebook," the fantasia, "The Merrie Merrie Chorus," all Sousa arrangements and compositions, to the "Portrait of a Lady" by Rubenstein and the tunes "When the Minstrels Come to Town" there was continuous applause often reaching to the heights of an ovation.

The musicianship displayed by each section of this, Sousa's greatest band ensemble, hardly could be improved upon. There was such coordination between conductor and musicians as could produce only perfect rendition of any number given.

The precision, the phrasing and the wonderful tone effects reminded one of a great organ played by a master hand.

### Sings Folk Songs.

The cornet solos, "Cleopatra," by Demare, for the matinee performance, and "The Centennial," by Bellstedt, played by John Dolan, were masterpieces of technic. His encore to "The Centennial" was the popular ballad, "I've Made My Plans for the Summer." For the "Cleopatra" he responded with "The Berceuse," by Jocelyn.

Miss Nora Fauchald, soprano, was one of the special attractions. An American girl with American training, a beautiful voice and a thorough appreciation of the American folk songs with which she responded to her programmed numbers, Miss Fauchald made the audience demonstrate enthusiastically its approval of her "Carry Me Back to Old Virginny" and "Dixie."

Her programmed numbers were the aria from "Romeo and Juliet" and "The Lark Now Leaves His Wat'ry Nest," both numbers being accompanied by the band.

Miss Rachel Senior, violinist, gave the "Faust Fantasia," responding with the Beethoven "Minuet," with harp accompaniment.

### "Victory Ball" Pleases.

The saxophone octet did three exceptionally clever numbers and, of course, was quite popular with the audience.

The number which perhaps attracted the most comment was the "Victory Ball," a poem to the memory of an American soldier, set to music by Schelling. This number long will be remembered by those who heard it, for its modern expression of a gruesome theme was given a technical rendition.

Of course, the March King's swinging, rhymical marches were among the big features of each concert and the spectacular finale of the famous march, "The Stars and Stripes," when the piccolos, trumpets and trombones stepped to the front of the platform, brought thunderous applause.

Other marches, played as encores, also pleased and there was a demand for more of the Sousa style of melody than the master could give.

### Presented With Flowers.

Mr. Sousa was presented with a large basket of flowers and the following complimentary note:

To Lieut. Com. John Philip Sousa.

With the compliments of the remaining members of the board of directors of Convention hall for the year 1899, in which year, February 22, 1899, the hall was dedicated and you took an important part.

A. F. Seested — M. V. Watson
E. M. Clendening — D. W. Rider
J. C. James

The Camp Fire girls also presented Mr. Sousa with flowers in appreciation of his rendition of the tone poem, "The Camp Fire Girls," written by him and dedicated to that organization.

### Gone But Not Forgotten.

The Ararat Shrine band assisted in the playing of Mr. Sousa's "Nobles of the Mystic Shrine" march, and then played one of Mr. Wheeler's compositions, a march, dedicated to "Jim Chandler," the composer conducting.

Sousa has come and gone but his personality and his beautiful melodies and appreciation for American music long will be remembered, for here is one conductor who is not ashamed to give his hearers the things they like and best can understand, the American folk songs.

KANSAS CITY TIMES

# RECALLS A GREAT DAY

## SOUSA'S CONCERT TO BE IN AUDITORIUM HE HELPED DEDICATE.

### Band of Fifty Musicians Played at Opening of Convention Hall Nearly 25 Years Ago—Original Directors to Attend Sunday.

A glimpse of local yesteryear, when cable cars and surreys transported proud Kansas City to the scene of its greatest municipal enterprise is recalled by the approaching concert of Sousa's band Sunday at Convention hall.

It was this band, February 22, 1899, almost twenty-five years ago, that played at the dedication of the original auditorium.

The afternoon program was a concert by the band and a dedicatory address by the late Charles Campbell, president of the hall. Sousa and his band appeared again that night in concert, then played for the dedicatory dance, a gala affair.

FIVE STILL LIVE HERE.

In commemoration of that event the directors at the first opening have been invited to be present Sunday afternoon. Five of them, J. C. James, A. F. Seested, E. M. Clendening, D. W. Rider and M. V. Watson, still reside here. A. E. Stilwell lives in New York and George T. Lynn in Portland, Ore. These have died:

Frank A. Faxon, George W. Fuller, J. V. C. Karnes, D. B. Kirk, Robert Moody, Hugh J. McGowan and Mr. Campbell.

Special boxes have been set aside for the remaining directors at the coming concert. A feature will be the marches played by Sousa a quarter of a century ago.

ORIGINAL HALL BURNED.

The original hall was burned in April, 1901, but it was rebuilt the same year. The opening was witnessed by a crowd that started assembling the night before and increased to two long lines by sunrise.

There were two entrances with railing approaches, so the line to each door was restricted to ranks of two abreast. By noon the railings had been made indistinguishable by the compactness of the lines.

Suddenly the great door at the south end swung open, then closed again. Sousa, with his gold-rimmed spectacles, appeared in the entrance. A chorus of whispers arose:

"He's here! There he is!"

A moment later, Sousa, accompanied by Mr. Clendening and Mr. Seested, passed around the outside. The cry went up:

"The doors are open!" Then a steady flood of humanity poured into arena and balconies.

Stepping out of a small door in the rear of the sounding board, the band leader paused in astonishment and admiration as he gazed upon the auditorium and its vast assemblage.

Mr. Campbell stepped to the stage and spoke a few words in dedication. As he bowed and walked away, Sousa waved his baton to his fifty musicians. The band broke forth with the strains of "The Stars and Stripes Forever" and the audience arose, waving hats and handkerchiefs.

UX CITY DAILY TRIBUNE

# ARGE CROWD HEARS SOUSA

## March King" Presents Varied Program in Usual Pleasing Style

BY ALBERT MORGAN

The one and only Sousa and his nd drew a capacity audience at the ditorium Friday evening present- a program of varied interest play- in the manner which has made the me of this band a household word roughout the land.

The most important number by e band were an "Indian Rhapsody" hich opened the concert and a most markable Fantasy "The Victory all" by Schelling, the well-known anist-composer.

In this number especially the band as treated in the same style as an rchestra, in fact, considered as a eally musical instrument, rather an an occasion for merely making considerable volume of sound

**Based on Poem.**

The fantasy is based on Alfred Noyes poem of this name, and was istinguished for a very faithful following of the words, and also for ome very unusual tonal effects.

The composition is very modern in s idiom, and consequently will not ave the appeal that the more commonplace musical composition will nake, but nevertheless, such a composition illustrates most forcibly the ossibilities of a military band, and ndicates a field which composers of oday might well exploit to the fullest ossibilities.

The balance of the program was made up of Mr. Sousa's own compositions and arrangements, which are always popular and pleasing closing with a fine performance of Granger's orllicking folk song "Country Gardens".

Additional variety was afforded by soloists of the evening, who were Nora Fauch, soprano, and John Dolan, cornet, Rachel Senior violinist and George Carey, xylophone.

The encores consisted chiefly of Sousa marches in one of which, "The Nobles of the Mystic Shrine," the band was augmented by the local Shrine band.

The chief criticism of the program might be that a little less generosity in the matter of encores would possibly add a great deal to the enjoyment of the program as a whole, three and four encores by the soloists making the program somewhat tedious at times. A better effect would be gained by eliminating some of the monotony that is bound to occur under the present system.

MANKATO DAILY FREE PRESS

## SOUSA BAND SOLOIST

**This Is Homecoming Day For Miss Nora Fauchald In Minneapolis**

[Associated Press Dispatch.]

Minneapolis, November 21—Today was home-coming day for Nora Fauchald. For today she rested in the new home her parents have bought in Minneapolis. And tonight, when Nora Fauchald goes out on the stage of the Minneapolis auditorium as soloist with Sousa's Band, her mother and father, her brothers and a sister who came 500 miles for the occasion, will be there to hear her sing.

John Philip Sousa, smiling a grand fatherly smile of pride, was as pleased as Nora Fauchild herself at the visit to Minneapolis.

"Meet my father," Nora said, introducing Julius Fauchild of Minneapolis.

The Fauchald home and its location, are most points in the Fauchald family.

"My father's business is in Minot, N. D., and he and mother are in Minneapolis, playing at houskeeping and they have a summer home in Norway," she said.

## MUSIC NOTES

The largest instrument in the Sousa band is the Sousaphone, which he designed. It weights fifty-five pounds.

Several hundred children attended the Sousa concert yesterday afternoon and their deportment deserved much merit. One of the reasons is that they have a fine start in music and their knowledge of the best music is quite beyond the average which might be given credit to the musical organizations in the city.

MANKATO DAILY FREE PRESS

## SOUSA'S BAND WAS DELIGHT

JESSIE RICE

Lieutenant Commander John Philip Sousa and the eighty-five men in his band were last night greeted by what was probably the largest audience ever assembled at the Armory for an entertainment. For over an hour a constant stream of people poured into the building—in fact they were not all seated when the program was opened at twenty minutes to nine. The nine scheduled numbers were trebled by encores and the huge audience was held in delighted attention until well after eleven o'clock. There is something about a Sousa concert that is like nothing else in the musical world and it is probably due to the fact that one feels it to be All-American. Sousa's band is an American institution and his tuneful marches are loved by Americans everywhere. What a wonderful band it is and what a variety of entertainment a Sousa program affords! Last night besides the various pieces of Sousa's composition there were at least two serious numbers by other American composers.

The program began with a Rhapsody, "The Indian," by Preston Ware Orem, in which were introduced some of the tribal melodies of the American Indians which have become more or less familiar in the works of the American composers, Cadman, Lieurance and others. The magnificent tone of the band made this melodious work more than interesting. The first soloist was Mr. John Dolan and a solo by Demare called "Cleopatra" served to display his faultless technique on the cornet. He also responded to repeated encores. A charming suite by Sousa, "At the King's Court" came next followed like everything of his, by one of the marches.

Miss Nora Fauchald sang Parker's "The Lark Now Leaves His Watery Nest," with a lyric soprano voice of an extremely sweet and youthful freshness and very appealing quality. She handled it with ease and grace and was obliged to grant three encores which were respectively. Sousa's "American Girl," "Carry Me Back to Ol' Virginny" and "Dixie," the last by no means easy to sing, she did wonderfully well. The band under Mr. Sousa's direction provides splendid support for the soloist, the tone being often like a fine pipe-organ. The piece de resistance of the program was a new work by the famous pianist and composer, Ernest Schelling, being a fantasy called "The Victory Ball," based on the poem of the same name of Alfred Noyes. The score, inscribed: "To the memory of an American soldier," is very much in ultra-modern vein with not a little of the Macabre, following as it does the meaning of the poem which describes the sentiments of the shades of dead heroes supposed to be witnessnig the victory ball. The work is extremely interesting and was splendidly played—it is doubtful if a symphony orchestra could have brought to its expression the variety of tone color revealed by the band. Following the intermission came first a "Medley of Famous Tunes" with introduction by Sousa. "On With the Dance." After this as one of the encores an octet of saxaphones added to the variety of the entertainment a low-comedy relief that only this down among instruments is capable of.

Mr. George Carey, xylophonist, played the nocturne in E flat and Valse in D flat by Chopin with band accompaniment, the Valse being especially charming in effect. He did so many encores one lost count but the Dvorak, "Humoresque" played with three muted hammers in all the original harmonies was lovely in tone. Mr. Sousa then played his new march, "Nobles of the Mystic Shrine" and after it "Semper Fidelis" and "Stars and Stripes Forever which has become almost the national melody and why shouldn't it be?

Miss Rachael Senior, violinist played in most finished style a difficult concert number, the "Faus. Fantaisie" by Sarasate and although it was quite eleven o'clock, was required to add two encores, the Beethoven Minuet and a Valse by Brahms—Hochstein. In these two encore numbers she was accompanied by the harpist, Miss Winifred Bambrick. Hockstein, by the way, was a young and brillant American violist who lost his life in the war. The last number was one of Percy Grainger's jazzy tunes—this one called "Country Gardens."

At the matinee a large audience of school children with many adults, heard a somewhat similar program. Mr. Dolan played another solo of equal difficulty and Miss Fauchald sang an aria by Gounod with encores. Mr. Sousa played his "Leaves From My Note-book," a descriptive bit in three parts: "The Genial Hostess," "The Camp-fire Girls," and "The Lively Flapper." The principal number for the band was an arrangement of the piano solo, Kamenoi-Ostrow by Rubenstein, said to be the musical portrait of a lady. Nothing that was given at either concert was more beautiful in effect than this number, in which the harp has a large share and the chorale played in magnificent organ tones, was heightened in effect by the sounding of the church bell. Instead of the numbers printed for the last half of the program, Mr. Russell, the band librarian, announced a novelty entitled, "Showing Off Before Company." The band being still off the stage, Mr. Russell mentioned and described each section of the woodwind and brass instruments, which came in separately as he announced them and played alone and afterward with the other instruments, more or less familiar and lively bits. First came the three oboes then all, the clarinets, high and low, then piccolos and flute, then bassoons, etc. Then he described the various sections of the brass, telling the audience that the five great brass horns were improvements on the tuba designed by Mr. Sousa and called Sousa phones. In this medley the horn quartet played most beautifully "Drink To Me Only With Thine Eyes." The tone of the various instruments is marvelous and all performers virtuoso in their technical proficiency. The constant use of the harp adds much to the general effect.

## GEORGE CAREY

Thorough musicianship is the essential for every member of Sousa's band and by the same token every member of that renowned organization is a soloist. But there are some who stand out above others and these virtuosos constitute an important part of the concert personalities to be heard whenever Sousa and his Band are the attraction. Yet it is not alone the instrumentalist who lends distinction to programs of the band. Vocal solos are offered and they are given with rare skill and with consequent delight to audiences by Miss Nora Tauchald, soprano. She has a winning personality that places her in rapport with her auditors and there is in her voice the loveliness and the sympathy that give one a feeling of exaltation.

A real genius of the cornet is John Dolan, whose thorough musicianship is apparent in the brilliancy and the proficiency of his solo work. Dolan succeeded the veteran cornetist, Herbert Clarke, long with Sousa, and the newcomer has won music-loving crowds wherever he has played. There is a dashing style about this superb cornetist whose manner and appearance at once suggest the true artist. He is repeating this season the tremendous success that was his at concerts on other tours with the famous bandmaster. Then on the list there is George Carey, master of the xylophone. He plays an instrument of unusual magnitude and of the finest tone and the effects he attains are unapproached by other soloists devoted to this type of instrument. The flute soloist, R. Meredith Willson, has a pefection of artistry and his playing possesses rare beauty. His coloratura has a bird-like quality that is enthralling. Then there is John P. Schueler, trombonist. That he can give to the music of the trombone the allurement of more generally recognized solo instruments is a tribute to his skill. That unique instrument, the Sousaphone, invented by the bandmaster and demanding a player of fine ability, has a master in William Bell, who offers novel solos for that "brass."

The list of soloists would not be complete without a special reference to that charming young Canadian, Winifred Bambrick, who regularly is heard with the Band but who, on occasion, presents some of the most appealing and beautiful of compositions for the harp. Miss Bambrick is among the foremost of the world's harpists.

Sousa and his band will be at the Mankato Armory Thursday afternoon and evening, November 22.

## MUSIC NOTES

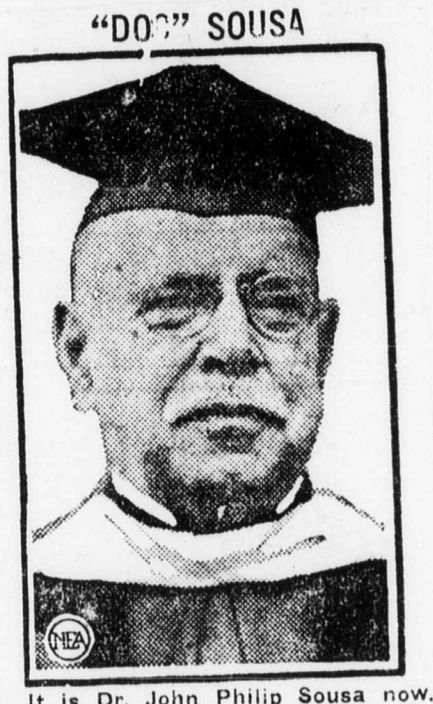
Did you notice the old fashioned music stand which Sousa used in his concert last night? The music stand and the small platform on which he stood, he used at his first public concert thirty-one years ago and he carries them with him. There is a sentiment attached to them with which he will not part, he says.

R. C. Russell, who has been the librarian with the Sousa band for thirteen years and was with Sousa on his trip around the world, has a lot of duties. He takes care of all of the music, sees that when the musicians take their proper scores that it is all there and if any thing is wrong any place, it is not the devil to pay—but Russell. He has another duty. That is to adapt all of the publications of Italian, Russian, French and Spanish music for use in Sousa's band. Then he plays the cornet in the band and each afternoon gives an educational talk to the school children explaining the various instruments used and something about them.

The Omaha Sunday News—

# John Philip Sousa Pleases Omahans

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette university, Milwaukee.

BY BADOLLET.

John Philip Sousa became leader of the United States Marine Corps band in 1880 and for twelve years maintained it supreme among the great musical organizations of the world.

It was in this period that he began to compose marches of syncopation and ragtime rhythm, which have attained national popularity.

In 1892 Sousa founded Sousa's band which gave a program long to be remembered in Omaha Saturday night.

Sousa is the most prolific composer in American musical history. His marches are better known than the compositions of any other American musician, and his band is the best in the United States.

His popular marches formed the encores for his splendid program Saturday night and the navy department has officially adopted his collection entitled "National Patriotic and Typical Airs of All Countries."

His "Stars and Stripes Forever," is more popular than any other band or orchestra music of the twentieth century.

The Saturday evening program opened with the spirited "Rhapsody Indian," which showed to beautiful advantage the work of our Nebraska composer, Thurlow Lieurance, whose original themes were put in rhapsodic form by Preston Ware Orem. Sousa's playing of this number was a delightful exposition of musical harmony and charm, and showed his gift of leadership to splendid advantage.

John Dolan scored a great success in his cornet solo, "Cleopatra," and the group of musical portraits in "The King's Court Suite," were gems of musical interpretation.

**Solo Number Pleases.**

Miss Nora Fauchald proved her vocal gifts in her solo number, "The Lark Now Leaves His Wat'ry Nest," which was enthusiastically received by an audience which was composed mostly of the masculine gender.

"The Victory Ball," was the gem of the evening and in tone and feeling the band displayed the theme of this heart rendering fantasy which has been immortalized by Alfred Noyes in a poem which I quote:

The cymbals crash and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long, bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Pish," said a statesman standing near.
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see."
"Ah, said the dead men, "so were we!"

Victory! Victory !On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

—ALFRED NOYES.

Schelling put the words to music with Sousa's unforgettable result, which was encored and re-encored by Saturday night's audience.

In theory, no device which cannot be carried by a man on foot can enter into the grouping of band instrument, and one wonders, when looking at the great display of large instruments in Sousa's organization, just how far the musicians could march so encumbered.

The old medleys of famous tunes won the heart of the audience, and the solor work of George Carey on the xylophone was one of the most popular numbers.

Rachel Senior, in her violin solo, "Faust Fantasia," showed beauty of tone and wonderful technique, and "Country Gardens," which closed the program, proved Sousa's complete mastery of leadership, and was only surpassed by "Stars and Stripes Forever," which raised the spirit of the large audience to white heat, proving Sousa's consummate art.

WORLD-HERALD: OMAHA.

# SOUSA'S MARCHES SEEM THE GREAT ATTRACTION

## Famous Band Here Delights With Varied Program, However.

## HAS SPECIAL ARTISTS

The appearance of the ever favorite march king, John Philip Sousa, and his band in an afternoon and evening concert at the Auditorium on Saturday gave Omaha lovers of band music an opportunity to hear two interesting novelties in the Indian Rhapsody, by Orem, on themes recorded by Lieurance, and the "Victory Ball" Fantasy, by Schelling, inspired by the poem of the same name by Alfred Noyes, both compositions of a very worthy character and given all the varied tonal and rhythmic effects possible with an organization as complete as that of Sousa's band.

In addition the programs included several new compositions by Mr. Sousa—portraits "At the King's Court," an arrangement of popular dance tunes, some new marches and other groupings, such as "A Bouquet of Beloved Inspirations," "Entwined by Sousa," "The Merrie, Merrie Chorus," compiled by Sousa, with a great number of amusing and witty innovations which always appeal to his listeners.

Notwithstanding the above more serious side to his programs, Sousa's marches seem to be the big and popular attraction. At least ten or a dozen of his best known marches were given as encores.

We used to be horrified when Mr. Sousa would march from six to a dozen stalwart trombonists to the front to blow their loudest into the ears of the audience; now it is five piccolos, six trombones, eight cornets and by way of diversion pistol shots to make the scene more realistic in the U. S. Field Artillery March. The "Turkish Towel" was performed by a choir of eight saxophones, who responded with an encore. In all of this the audience almost went wild with glee, and the genial conductor came on with more and then more, and although the program was carried out with military precision, the audience seemed to have real enjoyment.

Mr. Sousa's keen sense of what an audience wants enables him to please by his variety, placing serious vocal and violin numbers between popular jazz, such as "Yes, We Have, Etc.," and really witty numbers such as "Mr. Gallagher and Mr. Shean," which produced a feeling of good humor throughout.

Miss Nora Fauchald, soprano, is the possessor of a voice of sweet and musical quality. She appeared on both programs, and in the evening was heard effectively in "The Lark Now Leaves His Watry Nest," by Parker, and pleased her hearers, responding with "American Girl," by Sousa, as an encore.

Miss Rachel Senior, violinist, was heard in an old favorite, the Faust Fantasie, by Sarasate. She has a good technique and pleasing style, giving the Beethoven Minuet in G as an encore.

George Carey, xylophone soloist, proved very popular in the performance of a Nocturne and Waltz, by Chopin, in which he showed not only technical skill, but musicianship and very pleasing rhythmic effects. His audience demanded three encores, which he gave most graciously.

Other soloists on the two programs were John Dolan, cornetist, Meredith Willson, flutist, and Winifred Bambrick, harpist.

The audiences at both concerts were fairly large and showed their appreciation, especially of the more popular part of the programs, in most decided manner, giving also homage to the veteran bandmaster, John Philip Sousa.

AUGUST M. BORGLUM.

40 OMAHA BEE

GRAND ISLAND (NEB.)

# Variety of Sousa Concert Pleases Thousands Here

### Renowned Artists Thrill Music Lovers at Auditorium Saturday.

Hooray, hooray, the band did play at the Auditorium Saturday afternoon and evening. And, oh, what a band it was! For it was none other than Sousa's own, with nobody else but John Philip himself conducting it, the great John Philip, whose gladdening marches have quickened the step and brightened the eye of the people all over the world, ever since the strains of the "Washington Post" and "El Capitan," and some of the other early ones first burst upon the air. There were many marches yesterday on both programs: marches that made one want to get up and prance, but lest the audience might do that very thing, there was other music, too, to balance the program, and give variety, contrast and consequent added interest.

The band itself is the same good band it always is, with its full choir of clarinets and other woodwinds, and with the brasses and big shiny horns enough to delight the eye as well as to give that solidity and brilliance of martial atmosphere that makes band music so universally appealing.

**Program Is Varied.**

And it is certainly fun to hear and to see these instruments played as Sousa's men do it. In the "Stars and Stripes Forever," different groups of instruments come to the fore and carry the melody, last night these being five piccolos, six trombones and six cornets. And there were eight cornets that came down to the front in "Semper Fidelis" and waked the echoes in the hall. Shots were fired in time and tune to the United States field artillery and a brand new piece entitled the "Turkish Towel" featured eight saxophones.

The more serious part of the evening program brought an interesting Indian rhapsody by Orem, founded upon themes recorded by Thurlow Lieurance of Lincoln. Suites, portraits and a new march were among the compositions by Sousa himself. A medley of famous tunes strung together was popular with the audience, as many hits of the day were included.

The most pretentious number of the evening was the fantasy, "The Victory Ball," by Schelling, and dedicated to "An American Soldier," the music worked out in suitable interpretation of the poem of the same title by Alfred Noyes.

**Solo Numbers Pleasing.**

There were lots of soloists too, who came in for a round share of enthusiasm and encores each in his turn. There was John Dolan with his cornet, and the fancy triple tonguing, and brilliant feats he can accomplish are fascinating. George Carey and his xylophone almost stopped the program, which was finally allowed to proceed after a series of encores which included Chopin, the "Humoresque" interwoven with "Swanee River," and some regular first class jass.

Miss Nora Fauchald was heard in soprano solos that won her added numbers, and Miss Rachel Senior drew a broad bow and showed many violinistic pyrotechnics in her selections.

Now Sousa has gone on, after drawing good audiences to his programs. And everybody's favorite march was played, and there was enough serious and enough humorous music to strike all tastes, and at last, after all the encores and everything, the crowd went home well satisfied.

H. M. R.

## Society

Capacity houses, both afternoon and evening, greeted John Philip Sousa and his famous band of ninety pieces, at his two concerts in the Liederkranz auditorium in this city Sunday. Those who heard the concerts undoubtedly comprised the largest number which had ever heard the noted band in this city in the past.

The programs were generous in length and replete with special selections as encores following each number. The audiences, comprised of all classes of music lovers, found joy in every note of the musicians. No numbers were so classical as to be unappreciated by the most untutored, musically, and all of the more popular airs were executed in such a manner as to bring delight to lovers of the most classical compositions.

The feature of more than usual interest at the evening concert was the presentation of a baton by Mr. Sousa to the Tehama Shrine band, composed of Hastings and Grand Island players. The baton was presented by Mr. Sousa following the playing of "Nobles of the Mystic Shrine," a composition written by the noted conductor and featured at the National Shrine convention at Washington, D. C., last summer.

As an indication as to the extent to which people were drawn to Grand Island on Sunday by the concerts, a check of license numbers of cars parked around one block near the auditorium was taken. Numbers appearing on the license plates showed persons in attendance from 21 counties in this part of the state.

THE HOLDREGE CITIZEN

# SOUSA BAND GIVES EXCELLENT CONCERTS

### AUDITORIUM PACKKED BOTH AT MATINEE AND EVENING CONCERTS

### Business Men of Holdrege Give Away Two Thousand Eight Hundred and Eighteen Free Tickets

The famous Sousa Band, under the eadership of John Phillip Sousa, gave two wonderful concerts of this week, afternoon and evening. At each concert the auditorium was well filled.

It was almost the unanimous opinion of every one who heard Sousa and his band two years ago that it was better than ever. Many who went in the afternoon expressed their desire to go again in the evening if they secure seats.

Sousa was very liberal with the music and in many cases responded to encores five or six times.

The special numbers by John Dolan, cornetist; Miss Nora Touchald, soprano solist; Mr. George Carey, Xylophone artist and Miss Rachel Senior, violinist; were wonderful and their appreciation shown by the number of times they were called back.

Financially the undertaking was a success and the business men of Holdrege gave away 2818 free tickets.

THE HOLDREGE CITIZEN.

# SOUSA'S FAMOUS BAND COMING MONDAY

### WILL GIVE CONCERTS MATINEE AND EVENING

### A Wonderful Program Has Been Arranged For The Tour Sousa and His Band Will Remain Over Night

Next Monday, November 26th, will be a big day in Holdrege. John Phillip Sousa and his famous band will be here. Up to Thursday noon the sale of seats was going fast and those wanting to attend should see to their reservations at once.

Sousa's programs are prepared for theentire tour. The same program that was heard in Symphony Hall, Boston will be heard in little Holdrege. The Band played the same program that ten thousand peopel heard in Madison Square Garden in New York that you will hear in Holdrege. Chicago newspaper comments on the Sousa program in Chicago where six thousand heard the Bard were enthusiastic.

But in Holdrege you will hear something extra. Poet and Peasant Overture is a colorful, descriptive selection—those of band and orchestra experience will confirm this. A number of requests have been coming in from bandsmen everywhere who expect to be in Holdrege for Sousa. These were forwarded to Sousa who has written that "Poet and Peasant" overture will be played as an encore.

**Usually it makes no difference as to the movements of any amusement company after the entertainment. It does however, in the case of Holdrege. The band two years ago took out "three" which leaves at ten twenty. To pack up and haul the baggage down to the station was a big job and naturally the evening concert was rushed.**

**Sousa has the reputation of "giving" everything his audience wants. He had an appreciative audience and the band would have been playing yet had not "three" left. In Canton, Ohio, just a few days ago, five thousand people kept the band playing from 8:15 until 11:50, over three hours. If you come to hear "Sousa and his Band" this time, there will be no curtailment of** encores. They spend the night in Holdrege. You will get a "feast".

Appreciation is always inspiring—it spurs us on to greater things—it makes all efforts worth while. This is especially true with artists.

About the only way you can show appreciation is by applause—demonstrative, vigorous, whole hearted applause.

Now, Sousa is coming with his program built, and for encores he plays those soul stirring marches which we all enjoy hearing. The Stars and Stripes Forever, The March of the Wooden Soldiers, El Captain, Washington Post, The Fairest of the Fair, The Gallant Seventh U. S. Field Artillery, Comrades of the Legion.

By this time most folks have heard "Mr. Gallagher and Mr. Shean." Sousa and his Band will give a new angle to this catchy air—and you will only hear it by "Encores." Do your part—don't leave it to the other fellow.

© Bains News Service

JOHN DOLAN, CORNETIST

THE HOLDREGE PROGRESS

# FILLED HOUSE GREET SOUSA

### March King Wins Flattering Plaudits of Tremendous Audiences

### SPECIAL ARTISTS WERE WELL RECEIVED

### Personality of Superb Leader Is Evidenced Throughout Program

Houses that called for the standing room sign greeted the appearance of the great march king, John Phillip Sousa and his band both afternoon and evening here Monday. It is estimated that fully six thousand people heard the two concerts and the attendance of so many people is as surprising as the wonderful concert they heard.

No one will doubt for a minute the ability of the individual members of the organization, but the success of this wonderful band calls for something more than that. [illegible] lity. Sousa personal[illegible] the p[illegible]oper moment, w[illegible] proper shading of dig[illegible] [illegible]ells the success they [illegible]

Even the [illegible]taid old ge[illegible] at the base drum, said to [illegible] been with the Sousa organi[illegible] for more than thirty years, [illegible] a touch of genuine artistry to [illegible] dignified performance.

It is probably better said in the words of an older gentleman, one who was part of the great audience. His thought was that Sousa lifts his performance from the mere band concert class and put it in the grand opera class.

Of the program itself, it was superb. Two interesting numbers were "The Indian," a rhapsody by Orem, and "The Victory Ball" fantasy by Schelling. They were especially pleasing and brought out the full range of every instrument in the great band.

When the band responded to the first encore one could almost have seen DeWolf Hopper strutting across the stage and the grand chorus behind him singing "Behold El Capitan." It was wonderfully and beautifull given.

"Cleopatra" a cornet solo by John Dolan, and the Xylophone solo, "Nocturne and Waltz," by George Carey of the instrumental solo numbers were quite pleasing and called forth a burst of applause which was generously responded to in both instances.

The "Turkish Towel' number and "U. S. Field Artillery March" were typically Sousan. In the first instance eight saxaphones put just the right amount of "jazz" into the performance to make it agreeable, and in the latter fixe piccolos, six trombones and eight cornets produced a feeling of good humor toward the famous band master and his band.

The "Mr. Gallagher and Mr. Shean" number received a tremendous ovation. This one number probably better illustrates the real worth of the concert. Mr. Sousa took a topical song noted more for its humorous words, suited best to a slap-bang style of comedy, with little merit as a musical composition and made of it a high class descriptive number. That's Sousa. That's the reason he drew two capacity houses in the Holdrege auditorium seating nearly six thousand people at two performances. Thats the reason people came from as far away as Benkleman on the west, Kansas on the south and Broken Bow on the north to hear him.

Miss Nora Fauchald, a young woman, exceedingly pleasing and vivacious, gave a soprano solo "The Lark Now Leaves His Watry Nest." She has a beautiful voice, ringing clear and sweet and was given a fine token of appreciation by way of generous applause. She graciously re-

NEXT COL

onded to three encores, "The merican Girl,' "Old Virginny' nd "Dixie." Needless to say hat Miss Fauchald gained a warm spot in the affection of hose who were fortunate to have eard her.

Miss Rachel Senior, violin solo-t, too, was pleasing. Her ren-tion of "Faust Fantasia" was aultless and she, also, was lib-ral in her response to repeated alls.

Miss Winifred Bambrick played the harp—and she played it. We had always supposed that one must be Irish to appreciate harp music but the outbursts of applause heard here Monday belies that contention. A most difficult instrument and one seldom seen in the smaller centers, the young lady made its introduction most exceptable and entertaining.

LINCOLN STATE JOURNAL

**Sousa and His Band at the Auditorium.**

The appearance of Lieutenant mmander John Philip Sousa at e Auditorium on Tuesday evening ter a two years absence was iled with delight by a large au-ence. The program was varied ough to satisfy all classes of usic lovers. The band consisted of me sixty instrumentalists, many them veterans including the cor-etist John Dolan, and the xylo-honist John Carey. The soprano nd violinist were new to Lincoln.

Special honors were won by Mr. olan; by the soprano, Miss Fou-hald, who has a voice of charming ric quality and who entered sym-athetically into the moods of her ngs; by the band for its render-g of "The Victory Ball," by the axophone octette for "The Turkish owel," and "No, No, Nora!" by e xylophonist who played a solo rrangement of Chopin, and by Miss achel Senior who possesses a acile technique, spirit and style.

In addition to the program the llowing encores were given: "E apitan," Sousa; "Berceuse" from ocelyn, "The American Girl," "Car-y Me Back to Old Virginny," "Solid en to the Front," and "March of e Wooden Soldiers.

From Lincoln Sousa and his band ill proceed to Des Moines and hen to Denver and to the Pacific oast.

The formal program follows:
Rhapsody, "The Indian".....Orem
Cornet Solo, "Cleopatra".....Demare
John Dolan.
Portrait, "At the King's Court" .. Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
Soprano Solo, "The Lark Now Leaves His Watery Nest"
Miss Nora Fouchald.
Fantasy, "The Victory Ball"..Schelling
Caprice, "On With the Dance".....
.....Strung together by Sousa
Being a medley of famous tunes.
(a) Xylophone Solo, "Nocturne and Waltz" ..... Chopin
George Carey.
(b) March, "Nobles of the Mystric Shrine" (new) ..... Sousa
Violin Solo, "Faust Fantasia," Sarasate
Miss Rachel Senior.
Folk Tune, "Country Gardens" Grainger

THE LINCOLN STAR

# SPLENDID CONCERT BY SOUSA'S BAND

The immortal John Philip Sousa presented his band and his unusual staff of solosists before a fair sized audience Tuesday evening at the city auditorium. The concert given Tuesday evening was so vastly different from those that have been offered by artists in various lines, that Lincoln people had a new thrill.

Lieut. Sousa presented a splendid program of classical, semi-classical and popular music, satisfying the entire audience, and was very generous with his encores. The greater portion of the program consisted of compositions by the great Sousa, although Preston Ware Orem, Chopin and Schelling were well represented. Of the heavier numbers, the rhapsody, "The Indian," the melodies for which were recorded by Thurlow Lieurance of Lincoln, and arranged in rhapsody form by Mr. Orem, was delightful in its portrayal of Indian life. "The Victory Ball," another interpretative selection by Schelling, was one of the most fantastic things ever heard. The number was dedicated by Mr. Schelling to the memory of the American soldier and the music represents the dead soldiers witnessing the Victory ball, and their impressions.

**Soloists Score Big Hit.**

Miss Nora Fouchald, soprano, who appeared as one of the solosist sang "The Lark Now Leaves his Watry Nest," and was forced to respond with three encores, "The American Girl," was the first one, and as an encore to an encore she gave "Carry Me Back to Old Virginny," with a harp accompaniment. The final encore was "Dixie," with band accompaniment.

John Dolan, cornetist, will be remembered by those who heard him with Lieut. Sousa in Lincoln two years ago. Mr. Dolan gave the Berceuse from Jocelyn for his encore.

The xylophone soloist, Mr. George Carey, more than delighted his audience with his "Nocturne" and "Valse in D flat," by Chopin. Mr. Carey responded with a number of encores, the first one being the "Gypsy Love Song," followed by several more popular numbers.

The "Faust Fantasia," given by Miss Rachel Senior, violinist, was an unusual number, and was given in a most artistic fashion. Miss Senior gave Beethoven's "Minuet in G," for her first encore, with the harp as an accompaniment, and was forced to return the third time.

Another particularly interesting feature was the saxaphone octette which played several 'jazz" numbers including "No, No. Nora," "The Turkish Towel," and many others before the audience would let them go.

The band gave any number of encores, all of them compositions or arrangements by John Philip Sousa. They were "El Capitan," "The Gallant Seventh," "Mr. Gallagher and Mr. Shean," "Solid Men to the Front," "The Stars and Stripes Forever," "March of the Wooden Soldiers," and several more.

The program was as follows:
Rhapsody, "The Indian"—Orem.
Cornet solo, "Cleopatra"—Demare; Mr. John Dolan.
Portraits, "At the King's Court"—Sousa:
(a) "Her Ladyship, the Countess."
(b) "Her Grace, the Duchess."
(c) "Her Majesty, the Queen."
Soprano solo, "The Lark Now Leaves his Watry Nest": Miss Nora Fouchald.
Fantasy, "The Victory Ball" —Schelling.
Caprice, "On With the Dance," being a medley of famous tunes—Strung together by Sousa:
(a) Xylophone solo, "Nocturne and Waltz'—Chopin: Mr. George Carey.
(b) March, "Nobles of the Mystic Shrine" (new)—Sousa.
Violin solo, "Faust Fantasia"—Sarasate: Miss Rachel Senior.
Folk tune, "Country Gardens"—Grainger.

COUNCIL BLUFFS NONPAREIL

# SOUSA, AS USUAL, PLEASES BIG CROWD

**EVERY TASTE THERE TO HEAR AND EVERY TASTE WELL SATISFIED.**

## MUCH OF CONTRAST

**Heaviness of "The Victory Ball" Offset By "Gallagher and Shean"—Of Course He Played "Stars and Stripes Forever."**

Sousa and his band played to Council Bluffs people Wednesday night and furnished music that was understood and enjoyed by those who know music and was listened to and enjoyed by those who can just listen. His program suited every taste, and every taste was there, if one might take as criterion the large crowd in the Auditorium to hear the "march king" and his wonder organization.

Of course he played "Stars and Srtipes Forever"; Council Bluffs would have kept him there until now if he hadn't. It was the same old march, a run into the crashes, and then the thrills that only Sousa's great march, than which there in no than-whicher, can furnish. Maybe it was only imagination, but it seemed that the great leader was directing the piece absent-mindedly; as if it were part of him, like breathing, or batting eye lashes. When he swung into the march as an encore, the crowd immediately voiced its O. K. Then when he sent the fifes forward, more applause came, and when the cornets and trombones joined the fifes, Council Bluffs sat up and yelled its approval.

Sousa says he has to write two new marches a year to satisfy his American public, and this year he is playing "The Dauntless Battalion" and "Nobles of the Mystic Shrine", the latter dedicated to the Masons who have crossed the hot sands. It was this Shrine selection which he gave to Council Bluffs, and which Council Bluffs liked.

He favored his audience here with "The Victory Ball", the sensational hit with the bigger orchestras this year. Hearing this selection fills one with awe and something of a felling of horror, not at the music, for that is wonderful, but at its effect. When one knows that the fantasy by Shelling was based on Alfred Noyes' poem of the same name, he understands it. Shelling's score bears the inscription "To the Memory of an American soldier", and the poem has to do with an imaginary ball celebrating victory, a ball danced over the graves of the soldiers who made the victory possible. If the first part of the selection didn't bring an impression, it came with taps and the finale. The final verse of Noyes' poem is illustrative of it all:

"Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun at the Victory ball."

But as a delightful offset to the heaviness of "The Victory Ball" was the sport that came when "Gallagher and Shean" was palyed as an encore to "On With the Dance." Some might wonder at this great band playing what is palpably jazz, but Council Bluffs leaned back and roared at the fun the instruments seemed to be having. True, the band pieces played parts of a dozen other tunes, but intermittently, as if suddenly just remembering, one inquired "Absolutely Mr. Gallagher," and another erspondded, "Postiively, Mr. Shean." Sometimes Mr. Gallagher had a high-piped voice and Mr. Shean just a nice soft tenor; at others there seemed to be brass in the well known partners' throats, and at other times they seemed to be talking through their noses. It ended when Mr. Gallagher replied in a big, deep, bass that rumbled for an interval, and left no doubt about the absoluteness and positiveness.

This fun-making selection was followed by "Turkish Towel" with the saxaphones forward. The saxes encored with some chatter among themselves that delighted the audience.

**It Was Like Sousa.**

Perhaps a story about a band concert shoud be written with the formal program as the main theme, but one must remember this was Sousa, and Sousa-like, Sousa played more encores than anything else, and pleased his audience equally as much with his encores as with the previously announced numbers.

The first number "The Indian," was exceptionally appropriate for Council Bluffs, a city named by Indians, and which a year or so ago heard Thurlow Licurance with his Indian entertainments. "The Indian," played by Sousa was welded into rhapsodic form by Preston Ware Orem, and brought back much of what Licurence has given his audience.

The Iowa member of the band organization, Miss Rachel Senior, violin soloist who played an instrument her father made for her in Mason City years before she was born, offered "Faust Fantasia" with "Minuet in G" and a waltz as encores. The soft tones of her violin, with the harp accompaniment, was a distinct contrast to the crash of the "Stars and Stripes Forever" and the hop of the now old "Dance of the Wooden Soldiers" which preceded it, and it was well liked.

The other feminine soloist, Miss Nora Fouchald, sang "The Lake Now Leaves His Watery Nest," and when her hearers demanded more gave "The American Girl," very well liked, then when more was demanded offered "Carry Me Back to Old Virginny" and then "Dixie." Her voice was of the sweetness to put these songs at their very best.

John Dolan, the dark complexioned cornetist, offered "Cleopatra," with "Barceause from Joselyn" as an encore. Dolan was well liked when here two years ago, and the audience recognized him with applause when he arose, and more of it in appreciation of his selections. George Carey is the xylophone soloist, and is a brave man, for he dared to play, "Yes, We Have No Bananas" in Council Bluffs where orchestras announce they will not play it. But he played it so that it drew heavy applause. It came as encore to his delightful "Nocturne and Waltze." A soft-toned combination of "Humoresque" and Home, Sweet Home" between his classical and jazz pieces went well. He closed with a popular dance selection.

Sousa usually plays some portraits, and this time it was a group bearing titles "Her Ladyship, the Countess" "Her Grace, the Duchess,' and "Her Majesty, the Queen.' His march encores included "El Capitan," "Bambalina," "Gallant Seventh," Solid Men to the Front,' and "Stars and Stripes Forever."

The formal program follows:
"Rhapsody, "The Indian".....Orem
Cornet Solo, "Cleopatra".....Demare
Mr. John Dolan.
Portraits, "At the King's Court"..
..... Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess'
(c) "Her Majesty, the Queen."
Soprano Solo, "The Lark Now Leaves His Watry Nest".....
Miss Nora Fouchald
Fantasy, "The Victory Ball" Schelling
INTERVAL
Caprice, "On With the Dance"....
.....Strung together by Sousa
Being a medley of famous tunes.
(Xylophone, Solo, "Nocturne and Waltz" ..... Chopin
Mr. George Carey
(b) March, "Nobles of the Mystic Shrine" (new) .....Sousa
Violin Solo, "Faust Fantasia".....
..... Sarasate
Miss Rachel Senior
Folk Tune, "Country Gardens"....
..... Grainger

DES MOINES CAPITAL

# CHILD INSPIRED SOUSA'S MATINEES

## Bandmaster Responded to 8-Year-Old's Appeal.

A letter from a little girl in Cleveland three years ago was the inspiration which caused John Philip Sousa, the world's most renowned bandmaster and march composer, to give special matiness for school children during his tours.

"I am a little girl," the letter stated, "eight years old, and I want to hear your band. Father and mother are always talking about your wonderful marches and my brother who was at Great Lakes when you were there, says now it is the biggest band in the world.

"I have saved 25 cents. Would that much money buy any ticket for a concert as big as yours? I have heard that you like to have children in your adience. I have some friends who would like to come, too, but they haven't enough money.

"Anxiously, ROSEMARY ——"

The little girl saw the concert, riding to it and home from it in a big automobile furnished by the march king himself. At the next town where the famous Sousa band played there was a matinee at which children were the special guests, just as they are to be at the matinee at the Colisum Thanksgiving afternoon. The prices there, like here, were 28 cents for any seat in the house for grade school youngsters, and 55 cents for high school pupils.

THE DES MOINES NEWS

# SOUSA'S BAND IN TWO CONCERTS

**Announce Programs For Musical Event.**

Capacity audiences are expected Thursday afternoon and night at the two concerts by Sousa's band at the Coliseum.

Nine numbers, including band, violin, vocal, flute, cornet, harp and xylophone selections are on each program, and as a special event, each instrument in the band and its purpose will be explained for the benefit of school children, at the afternoon performance.

The complete programs follow:

**Afternoon Program**

Lieut.-Commander John Phillip Sousa, conductor.
"A Bouquet of Beloved Inspirations" .....Entwined by Sousa
Cornet Solo, "The Centennial" ..... ..... Bellstdt
Mr. John Dolan
Suite, "Leaves From My Notebook" ..... Sousa
(a) "The Genial Hostess"
(b' "The Camp-Fire Girls"
(c) "The Lively Flapper"
Vocal Solo, Aria from Romeo et Juilette ..... Gounod
Miss Nora Fauchald
"The Portrait of a Lady" (Kamennoi-Ostrow) ..... Rubinstein
**Interval**
Fantasia, "The Merrie, Merrie Chorus" ....Compiled by Sousa
(a) Flute Solo, "Valse"..Godard
Mr. Meredith Willson
(b) March, "The Dauntless Battalion" (new) ..... Sousa
Harp Solo, "Fantasia Oberon" ..... ..... Weber-Alvares
Miss Winifred Bambrick
Tunes, "When the Minstrels Come to Town" ..... Bowron

**Evening Program**

Rhapsody, "The Indian"....Orem
Cornet Solo, "Cleopatra"..Demare
Mr. John Dolan
Portraits, "At the King's Court" ..... ..... Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
Soprano Solo, "The Lark Now Leaves His Watry Nest".... ..... ..... Parker
Miss Nora Fauchald
Fantasy, "The Victory Ball".... ..... ..... Schelling
**Interval**
Caprice, "On With the Dance" .... .Strung together by Sousa
(a) Xylophone Solo, "Nocturne and Waltz"..... Chopin
Mr. George Carey
(b) March, "Nobles of the Mystic Shrine" (new).... Sousa
Violin Solo, "Faust Fantasia" ..... ..... Sarasate
Miss Rachel Seniorp
Folk Tune, "Country Gardens" ..... ..... Grainger

Encores will be selecte dfrom the following compositions and arrangements of John Philip Sousa: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Lining" from "Sally," March of the Wooden Soldiers, Rameses, El Captain, Washington Post, The Gallant Seventh, The Fairest of the Fair.

THE DES MOINES NEWS

**Sousa Pleases With Variety**

Sousa, it hasbeen said, gives the public what it wants, and in two concerts Thanksgiving afternoon and night, gave the public what it appeared to desire—variety.

His programs ranged from Chopin's Nocturne and Waltz to Yes, We Have No Bananas, and these and all the intervening numbers, were well received.

Perhaps the most difficult number was Schelling's "The Victory Ball," a fantasy, based on Alfred Noyes' poem of the same name. The poem was printed with the program, and with little difficulty, one could follow the verses by listening to the band.

Sousa's encores included El Capitan, March of the Wooden Soldiers, The Gallant Seventh, Gallagher and Shean, Solid Men to the Front and his ever popular The Stars and Stripes Forever.

DES MOINES REGISTER

# SOUSA AND BAND DELIGHT CROWDS

## March King Again Displays His Genius.

BY WILLIAM BURKE.

Two programs by Sousa and his band, ranging from light jazz numbers to the extremely heavy fantasy, "The Victory Ball," by Schelling, made up the two concerts here yesterday at the Coliseum attended by two large and enthusiastic audiences. The march king's version of every number, whether his own or that of some other composer, bore the Sousa stamp, the director jumping at will from the soft reed sections to the blare of trumpet and tuba with stirring climaxes.

The "Victory Ball," a number testing the technique of his musicians, was the outstanding descriptive piece of the two programs, the sustained roll of kettle drums in the finale being a fitting contrast for the bass section, and taps sounded from behind the curtain. The "Victory Ball" is a musical interpretation of Alfred Noyes' satirical poem depicting the sensation of dead world war heroes watching the famous victory ball given in London after the war, and Schelling has made it the most comprehensive interpretation written for a band in several years.

**Sings Four Numbers.**

Miss Nora Fauchild, who has been heard here before, appeared to advantage in four vocal numbers. Her rendition of Parker's "The Lark Now Leaves His Watry Nest," left nothing to be desired, but the acoustics of the Coliseum did not permit her voice to rise above the heavy accompaniment at times. The encores, "American Girl," "Dixie," and "Carry Me Back to Old Virginny," were well received, particularly the latter with the organ tones produced by muted instruments led by trumpets.

John Dolan, solo cornetist, who has appeared in Des Moines a number of times, gave "Cleopatra," a number taxing the resources of his instrument, his triple tongue execution and clear high notes being a revelation to those who had not heard him previously.

**Chopin on Xylophone.**

George Carey, rated as one of the outstanding xylophone artists of the country, gave a Chopin "Nocturne and Waltz" and Dvorak's "Humoresque." A Chopin number is difficult to present effectively on the xylophone, due to difficulty in shading, but the artist surprised his hearers with the delicacy of the soft passages. The "Humoresque" appeared much better adapted to the instrument and was enthusiastically received.

Sarasate's "Faust Fantasia," for the violin, given by Miss Rachel Senior, stamps this young woman as an artist of unusual ability. She responded to an encore with an old favorite, Beethoven's "Minuet in G," and also gave a Brahms-Hockstein waltz.

For encores Sousa graciously responded with a string of old favorites led by "El Capitan," which have been on his program for many years.

OTTUMWA COURIER

## THEATRICALS
BY JAY EM.

SOUSA AND HIS BAND.

John Philip Sousa and his world famous band, rendered a most satisfying and well selected program at the Grand opera house last evening, on the organization's thirty-first annual tour. Of course, Mr. Sousa is given due credit for the success of the program, but particular attention is paid to the fact that the band, seemingly could proceed as well without a director as well as with, which shows the members are well trained, and are all that a band can be.

A cornet solo was splendidly given by Mr. John Dolan, to be closely followed by a vocal solo by Miss Nora Fouchald. No doubt Miss Fauchald's personality had much to do with her success; and her voice pleased the audience, as it blended in with the strains of the band. Miss Fouchald's was forced to respond to two enchores, "The American Girl" and "Carry Me Back to Old Virginia."

A fantasy, "The Victory Ball," served as a finale to the first part. The piece was based on the poem, "The Victory Ball," by Alfred Noyes. The number was inscribed, "to the memory of an American Soldier."

One of the outstanding events of the program, was the xylophone solos, which were played by George Carey. Mr. Carey played "Nocturne and Waltz," and used "Yes, We Have No Bananas" as his first encore, and "Humoresque" as his second. We could have listened to the xylophone music much longer, had Mr. Carey answered the eager audience.

Miss Rachel Senior, a violinist of remarkable talent, played "Faust Fantasia," to the satisfaction of the audience, and responded with two encores. A folk tune, "Country Gardens," ended the most enjoyable program.

THE PROGRAM.

1. Rhapsody, "The Indian".....Orem
2. Coronet solo, "Cleopatria".Demara
   John Dolan
3. Portraits, "At the King's Court". Sousa
   (a) "Her Ladyship, the Countess"
   (b) "Her Grace, the Duchess."
   (c) "Her Majesty, the Queen."
4. Soprano solo, "The Lark Now Leaves His Watey Nest"..... Miss Nora Fouchald
5. Fantasy, "The Victory Ball"..... Schelling
6. Caprice, "On With the Dance".. Sousa
7. (a) Xylophone solo, "Nocturne and Waltz".....Chopin
   George Carey
   (b) March, "Nobles of the Mystic Shrine" .....Sousa
8. Violin solo, "Faust Fantasia"..... .....Sarasate
   Miss Rachel Senior
9. Folk Tune, "Country Garden"... Grainger

The following encores were used: "El Capitan;" "Beracuse;" "Hands Across the Sea;" "The American Girl;" "Semper Fidelis;" "Mr. Gallagher and Mr. Shean;" "Turkish Towel;" "Stars and Stripes Forever;" "Yes, We Have No Bananas," "Minuet and Waltz."

ST. JOSEPH GAZETTE

# 2,000 HEAR SOUSA AND SHRINE BANDS

## Classical and Popular Combined in Well Balanced Program at Auditorium

John Phillip Sousa, famous band director, Saturday night entertained more than 2,000 St. Joseph music lovers with a program both classical and popular, such as he only can provide. From the start of the concert, at 8:30 until the close at nearly 11, there wasn't a number which didn't receive generous applause.

The director followed an unusual plan. The major part of the program was taken up with classical selections and the marches for which Sousa is noted, but at intervals he presented just enough jazzy melody to give spice to the program. Sousa's own opinion of jazz music has never been made public, but at any rate he was generous enough in his concert to give the general public what it liked.

**Soloists Pierse**

Encore after encore was called for by his hearers and Sousa and his artists responded without stint. The director did not continue even once with the program when his audience called for a repeated performance from either his soloists or his band.

John Dolan, the cornet soloist, was well received, being given two encores. George Carey, xylophonist, and Miss Rachael Senior, violinist, were treated in like manner.

The Moila Shrine band, with Hugh McNutt, its director, at the end of the seventh number, went on the stage to assist in the rendering of Sousa's new composition, "Nobles of the Mystic Shrine." For several bars the director silenced his own organization and let the local band carry the air.

**An Unusual Occurrence**

It was explained after the performance that in only a few cities is the director doing this, and only where he finds the local Shrine band is extremely well trained and directed.

Following the concert the Moila band gave a buffet supper to the former naval officer and his organization, during which a wallet with his name inscribed in gold was presented him by the Moila band. It was explained that this remembrance was given him because he was considered "the greatest band master of all time."

## *Sousa Says America Leads World of Art*

"America is doing more to develop art than the rest of the world," said John Phillip Sousa, bandmaster and composer, in an informal talk at a luncheon Saturday noon at the Hotel Robidoux, when he and soloists with his band, were guests of the directors of the Chamber of Commerce.

"The progress in musical art in America has been remarkable," he said. "Americans as concert artists twenty years ago, were scoffed."

To illustrate the progress made by Americans in musical art, Mr. Sousa, recently awarded the degree of Doctor of Music at the University of Michigan, said last year when he took his band of eighty-three pieces to Cuba, only three were not Americans, while twenty years ago there would probably have been only three Americans in an organization of the same size.

He paid high tribute to Arthur Pryor, saying, "Here in St. Joseph was produced the greatest trombone player who ever lived. His instinctive genius established the American trombone player as an artist of the highest rank."

The band master, who is a member of the local Chamber of Commerce, said the title, "Chamber of Commerce" is one which has more euphony for the musician than many others as, he says, every progress in art has been made by commerce. The mecca of every artist in the world is New York, he said, for wherever commerce is flourishing, art is flourishing.

Charles Waddles, president of the local chamber, presided at the luncheon, and introduced Dr. John F. Caskey, who welcomed Mr. Sousa to St. Joseph, on behalf of the organization. Invited guests at the luncheon were Miss Nora Fauchald, Miss Rachel Senior, Miss Winifred Bambrick, John Dolan, George J. Carey, P. Meredith Wilson, William M Kunkel and Joseph DeLuca, soloists with Sousa's band; Mrs. Francis Henry Hill and Hugh McNutt, local bandmaster.

KANSAS CITY TIMES

# TWO BIG SOUSA PROGRAMS

## BANDMASTER THRILLED LARGE CROWDS YESTERDAY.

**Celebrated Twenty-fifth Anniversary of Convention Hall's Opening—Schelling's "Victory Ball" Feature of Concerts.**

Sousa shook his musical horn of plenty yesterday afternoon in Convention hall, and kept on shaking until every one of his 4,500 hearers was full up to the ears with wonderful band music. Last night he repeated his performance, shaking out different tunes, however.

The afternoon started out to be a concert in celebration of the opening, twenty-five years ago, of the big hall; the concert at that time having been given by Sousa and a band of half the size of yesterday's, which had 100 musicians.

The director's generosity amplified it into a sort of musical orgy; features of every sort were added here and there; unusual tricks were played with the instruments; the Shrine band under H. O. Wheeler was put through its paces; soloists were heard, and then the whole affair wound up with Percy Grainger's "Country Gardens," played with such swing that it doubtless persuaded many to return at night.

TWO THINGS REGISTERED SURE.

There were more than thirty numbers played. Consequently the audience carried away with it only the high spots, determining the high spots by its individual tastes, of course. All will remember a long time the numbers played by the combined bands, and the "Victory Ball" of Ernest Schelling's, since they were the highest peaks of all—high enough to be sighted by anyone, whether his musical viewpoint was elevated or the opposite.

Sousa added Mr. Wheeler's band for the performance of his latest and probably best march, which he calls "Nobles of the Mystic Shrine." The glowing costumes of the Shriners, against the green of the back curtain and above the blue of the Sousa musicians, made a fine picture. The two bands lifted the audience out of its chairs, not only with the "Nobles of the Mystic Shrine," but with the "Stars and Stripes Forever" and with Mr. Wheeler's fine march, called "Jim Chandler's March."

LIBERAL WITH ENCORES.

No conductor could dispense encores more freely than Sousa did yesterday. Many of them were marches played twenty-five years ago in the same surroundings, the "Stars and Stripes," "Liberty Bell" and "El Capitan" among them. Yesterday, as in past years, the director's extreme restraint so far as gesture went gave the impression of unconcern, an impression immediately dispelled by the letter-perfect playing of his men. Sousa, the composer also was represented by "At the King's Court," "On With the Dance," "Campfire Girls" (for which he was handed a bunch of roses) and the Gallagher and Shean take-off, parts of which were funny enough to bring general laughter.

Soloists were numerous. John Dolan headed the list with a beautiful performance of "Cleopatra," one of the standard sets of variations without which cornetists could not breathe. Nora Fauchald, a young and generally capable soprano, was next with a song by Parker. George Carey did Chopin's E flat nocturne and "Minute Waltz" on the xylophone, and Rachel Senior played Sarasate's "Faust" fantasy pleasantly. All of them had numerous encores.

NIGHT CROWD IS SMALLER.

A somewhat smaller crowd heard last night's program, and applauded it heartily. The audience was especially enthusastic when H. O. Wheeler, director of the Shrine band, conducted his own and the Sousa organization in the "Jim Chandler" number, which was repeated from the afternoon.

The new soloists last night were Meredith Willson, flutist, and Winifred Bambrick, harpist. Mr. Willson used two Godard numbers, and showed clean technic and a round, smooth tone of great clarity.

**THOSE OF 1899 HEAR SOUSA.**

**Former Directors Give Bandmaster a Bouquet of Roses.**

Only comparatively few of the nineteen thousand persons who, February 22, 1899, witnessed the dedication of Convention hall by John Philip Sousa's band were in the audience yesterday afternoon.

The presentation of a bouquet of roses to the great bandmaster by "the remaining members of the board of directors of Convention hall for the year 1899," as the card on the flowers read, brought to light five men still living in Kansas City who also participated in the original dedication services.

These directors are A. F. Seested, E. M. Clendening, J. C. James, M. V. Watson and D. W. Rider. All except Mr. Rider were present at yesterday's concert. Mr. Rider was absent, owing to the death of his son.

Others in the boxes yesterday who also occupied them in 1899 were Charles J. Schmelzer, Sir Carl Busch and U. S. Epperson, former president of the old Epperson Megaphone Minstrels.

LAWRENCE DAILY JOURNAL-WORLD

## THE SOUSA CONCERT

Sousa the March King proved again that the titlt is well bestowed, at the concert which he conducted in Robinson gymasium yesterday afternoon. The program was varied aid extensive and the response to encores, as is customary with Sousa's band, generous.

Opening with the rhapsody, "The Indian," the program of band pieces led on through "Portraits at the King's Court," by Sousa, the Fantasy, "The Victory Ball", which was heartily applauded by the audience, the caprice "On with the Dance," a medley strung together by Sousa, the new Sousa march, "Nobles of the Mystic Shrine," closing with Grainger's folk tune, Coutry Gardens,"

The soloists were much appreciated by the audience. John Dolan played a cornet solo, "Cleopatra," and Miss Nora Fauchald, soprano, sang "The Lark Now Leaves His Watry Nest," and responding to encores sang "The American Girl," "Carry Me Back to Old Virginny," and "Dixie." George Carey, xylophone soloist, played the Chopin "Nocturne and Waltz," and as encores the banana song and a medley of old songs. Miss Rachel Senior, violinist, played the "Faust Fantasia" and as encores a minuet with harp and the Berceuse from Jocelyn by Godard.

Two of Professor Skilton's Indian compositions were played as band encores. Other band encores were the field artillery march, "The March of the Wooden Soldiers," "El Capitan," "Mr. Gallagher and Mr. Shean," and "The Gallant Seventh." A feature encore was the work of eight saxophones in "The Turkish Towel," and "No, No, Nora."

OSKALOOSA DAILY HERALD,

# SOUSA'S BAND HERE

That the name and fame of John Phillip Sousa will live as long as music continues to be an impelling force behind human emotions was again demonstrated yesterday afternoon when the internationally popular march king and his band appeared at the Masonic theatre in a matinee concert.

The marches from the great band leader's own pen with their nerve tingling effect were presented so ably that they took the house by storm and brought forth applause that fairly shook the theater. And Director Sousa was most generous with his encores, responding with more marches, popular numbers and novelties.

That world famous "Stars and Stripes Forever," featuring piccolos, cornets, trumpets and trombones called for an ovation that lasted several minutes during which the bandleader bowed a smiling acknowledgement.

But the program did not run entirely to marches for it was as varied as a band program could be expected to be. There was an opening harpsody, "The Indian," by Orem, written from the Indian themes recorded by an Oskaloosa composer the world's authority on the music of the American Indian, Thurlow Weed Lieurance.

Miss Rachel Senior's violin sole, "Faust Fantasia," with band accompaniment was one of the gems of the concert, equaling in tonal quality the softly blended instrumentation of the symphony orchestra. It was a beautiful number to say the least.

Bidding for special mention, too, were the solos by Miss Nora Tauchald, George Carey's xylophone selection, the cornet offerings by John Dolan, the popular airs by the saxophone octette, and the band numbers "Victory Ball," "On With the Dance," Sousa's new "Nobles of the Mystic Shrine," "U. S. Field Artillery March," and "Country Gardens."

THE ST JOSEPH NEWS-PRESS.

## SOUSA'S BAND CONCERTS.

**Large Audiences at the Auditorium Saturday Afternoon and Night—Local Shrine Band Assisted.**

Large audiences heard the concerts by Sousa's band at the Auditorium Saturday afternoon and night. The evening concer was largely attended by Shriners, as a tribute to the great bandmaster, who is a Shriner, and the Moila Temple band, in full uniform, came upon the stage and joined in the playing of Sousa's new composition dedicated to the Shrine, entitled "Nobles of the Mystic Shrine."

The band is the largest Sousa has ever taken on tour and all the numbers were greatly enjoyed, and the encores were numerous. The soloists were Miss Nora Fouchald, soprano; John Dolan, cornetist; George Carey, xylophonist and Miss Rachel Senior, violinist, and each drew enthusiastic applause. Mr. Carey is the most remarkable performer on the xlyophone ever heard in St. Joseph.

After the concert Saturday night Mr. Sousa and his musicians were given a buffet supper on the stage of the Auditorium and the director was presented by the Moila band with a wallet upon which was his name in gold letters.

NOVEMBER, 1894.

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JOHN PHILIP SOUSA.

DIRECTOR OF SOUSA'S GRAND CONCERT BAND.

## Music and the Drama

### JOHN PHILIP SOUSA.

[See Frontispiece.]

Chicago music lovers were granted the privilege of listening to the strains of America's famous band during the latter days of October. John Philip Sousa's aggregation of artists is always welcome in the great metropolis of the West, both for its excellence and the fact that it was organized and is managed by one of Chicago's citizens, Mr. David Blakely.

Mr. John Philip Sousa, musical director of Sousa's grand concert band, was born in Washington, D. C., 1854, of Spanish father and German mother. His early musical training was of the best, for he attracted attention as a violinist when very young, and at the age of 18 became an orchestral leader, where unusual abilities in this direction was demonstrated. At 26 years he was appointed, under the Hayes administration, musical director of the United States Marine Band, which position he filled with great credit and honor for twelve years, during which time the national band was developed into one of he best drilled bands in existence, and drew world-wide attention to Mr. Sousa as a bandmaster of unprecedented, if not unequaled ability.

Mr. Sousa remained with the Marine band until August, 1892, when he resigned to become the leader of the present unparalleled organization. As a composer Mr. Sousa is unusually prolific and popular. He is known as the "March King" as widely as Stauss is known as the "Waltz King," as he is one of the very few American composers whose works are generally played in Europe. Altogether he has composed over two hundred musical works, including a great number of marches, songs, overtures, and five operas.

In appearance, Director Sousa is of medium height, possessing a well knit frame, with features of southern brunette type, bespeaking a warmth of temperament, great enthusiasm, energy and intelligence. He possesses the magnetic personal charm which attracts others, and at the same time enables him to control a band as much by force of character as by vested authority. The remarkable success he has achieved at the head of the magnificent band he is now leading is something phenomenal.

For Mr. Sousa
From Daily Courier
Ottumwa Iowa
see next Page

THE TOPEKA DAILY

## SOUSA AND HIS BAND

Lovers of standard and popular band music received more than they expected in the concert given last night in the city auditorium by Lieutenant-Commander John Philip Sousa. After each regular number on the program the audience was given from one to four encores.

The outstanding feature of the program from the standard class was "The Victory Ball" by Schelling. This is one of the newer high class arrangements and was well received. It is a number that should be heard several times before you can fully comprehend its value.

One of the noticeable changes in Sousa's program since his last visit to Topeka, more than ten years ago, is that the instrumentation has been changed from that of a military band to a concert band. This means two things, Commander Sousa has taken away from the brass section and has added to the reed section to obtain the orchestral effect.

John Dolan, cornet soloist, handled his numbers in a very creditable manner. He has a very pleasing tone and excellent technic.

Miss Nora Fauchald, soprano soloist, sang highly pleasing numbers. She gained the attention of her audience and held it by singing only numbers that are known and understood by all. She reached the most enjoyable part of her program in "Carry Me Back to Old Virginny," where the two cornets and three trombones played the accompaniment and rendered some of the most pleasing harmony ever heard in Topeka.

The flute solo by Merrideth Wilson was pleasing. He has a splendid tone and played with good style.

The saxaphone octette played everything from the ridiculous to the sublime. Their numbers made a big hit with the audience.

The xylophone solos by George Carey were exceptionally good and he handled difficult numbers with ease and grace.

Miss Rachel Senior gave some very pleasing violin solos. The rendition of "Faust Fantasie" and "Minuett" were given with ease.

The program deserved a much greater attendance than was given.

R. E. L.

EMPORIA GAZETTE

## Jazz Tunes Are Here to Stay, Declares Sousa

"Jazz, like the poor is always with us," John Philip Sousa, veteran bandmaster and composer, said last night as he sat on a table in his dressing room in Albert Taylor hall. The concert was over, it had been a success and Sousa swung his feet gingerly and chatted as freely as if he had all the time in the world, although several of his waiting men were lingering about in hats and coats ready to go.

"You can jazz anything," Sousa continued, "some of our jazz kings could jazz 'Nearer My God to Thee.' Jazz isn't as bad as it is painted, I think, and some jazz has in it the melodies and themes of some of our best classical music."

In reply to a question about his audiences of 15 years ago and today, Sousa said there was absolutely no difference. "Music is a universal language,"—he seems given to epigrams—"and I find my audiences always have responded to the same things and with the same enthusiasm. The talking machines have made the people familiar with music. Possibly I get a more enthusiastic response to certain operatic selections in the larger cities but the enthusiasm of the general audience I find is much what it always has been. Ninety-five percent of my audiences come because they love music; 5 percent come out of curiosity, to see the director, or to se the band. They see once and are satisfied. They won't come back. They are like the woman who wouldn't give her little boy a book for Christmas because he already had a book'!"

Sousa's men are recruited from all over the United States and most of them are Americans although there is one Italian, a Swede and a Canadian in the band. "My scout is always on the lookout for talent," Sousa said. "Talent, fortunately, isn't limited to a certain locality; it is everywhere. If the scout finds a man he thinks unusual, he goes to him, or more likely the musician comes to him, and his name is taken and he is considered when there is a vacancy. We don't have many vacancies to fill, however. I think the organization never was more devoted than it is now. They are a fine bunch of men and first class musicians, all of them."

"Once upon a time," continued Sousa as he smiled in reminiscence, "I had 28 vacancies all at once. There were a couple bolsheviks in the organization—men who growled and complained about everything. If the train was late they growled, and if it wasn't late they growled. It was undermining the whole group and one day when some of the men failed to turn up for matinee because the train had been four hours late and they were 'going to show the manager,' I cleaned them out. I took out 28 at one shot and some of them my best musicians; one man had been with me 15 years. I hated to do it but to have a real organization, you have to have harmony. Sometimes I'll get a man who has talent but doesn't keep up the standard of his work. I have to get rid of him. It's '4 o'clock for him' as they say back where I come from. A real musician must have more than talent; he must be sincere."

Sousa likes the saxophone. "When the sobbin' saxophone gets to weepin' along," he said with a twinkle in his merry eyes, "I never can keep the tears back. And there's humor in a saxophone too, although you can put humor in most anything and the people like it."

Sousa is easy to talk to, direct and friendly. Yet he is magnetic, forceful, and talking with him after hearing his band play his own compositions, one realizes he has great personality as well as artistic talent.

THE TOPEKA DAILY CAPITAL

## SOUSA AND HIS BAND

Sousa and his band came to Topeka yesterday and played at the city auditorium last night. As he played and the more familiar numbers of his repertory came to hearing my memory played peculiar tricks on me. It is Fourth of July in Chicago. Michigan Avenue is cleared for a mammoth parade. Here comes the band. It is playing "Semper Fidelis," and back of it come the boys in blue. How the crowd cheers! I awake from memory's dream and am in the auditorium again. Again it is 1898, the Spanish War has been fought and Sousa and his band are giving "The Trooping of the Colors" in the auditorium there. Five thousand people gather for each of the 10 concerts.

"The Stars and Stripes Forever" is new then and is played for the first time as the United States Marines march on the stage. What a wonderful march it is. I believe it is the best march the "March King" has given us.

Sousa and his Band! For more than a generation it has been a name with which to conjure and it has lost none of its luster. It is still the criterion by which all other concert bands must be judged. Its makeup is interesting because of the large number of reed instruments, comprising practically half of the entire band, which it contains. This device enables Mr. Sousa to obtain effects similar to those of a large concert orchestra when he desires to do so.

But it is a band after all and when the signal is given the brass blares forth, the cymbals clash and the drums roll. Cold, indeed, must be the blood in the veins, if one's pulse does not quicken and one's color rise under such stimulating music.

And Sousa is generosity itself in the matter of encores. If all the encores were to be listed it would appear like a second and formidable program in addition to the printed program. One could rhapsodize in this manner for a column or two without any difficulty. The cold facts are that Sousa is still the wizard with his organization; that he has always been. There is a precision about their attack; a crispness about their rhythms; a surprising nuance and a thrilling quality all the time about the tone that is unsurpassed in any similar organization.

"The Victory Ball" by Ernest Schelling was the outstanding composition presented. I wish it were possible to hear it again before writing about it, for there is so much to hear and the idiom is so intensely modern that much must escape on the first hearing. The arrangement is a stunning one and suggests the colors present when it is performed by an orchestra, for which it was originally written. No, it is not pretty, but why should it be pretty when it is illustrating a poem, such as Alfred Noyes' poem of the same name, which was its inspiration? It is a significant work and we are grateful for the opportunity of hearing it.

The soloists presented were excellent. Space forbids detailed comment but each of them played or sang in a thoroly artistic manner and was welcomed warmly. An additional soloist was presented in the person of Meredith Wilson, the flute soloist of the band. He has a good tone, a fluent technic and plays with taste. The saxaphone octet was very good and also very funny.

Long may Sousa prosper! And may we hear him with his matchless band again in Topeka!

H. V. S.

THE EMPORIA DAILY GAZETTE

## *Clarinetist With Sousa Was in Emporia Band*

Robert A. Ross, a clarinet player in Sousa's band, lived in Emporia about 18 years ago, was a member of Grady's Second Regiment band, and worked for his living in the old Hall Brothers music store. But Thomas E. Thompson, of the Howard Courant, and the town of Howard have prior claim on Robert Ross.

Tom Thompson, be it known, in addition to having edited and published one of the best—possibly the best—weekly newspapers in Kansas for the past 45 years in Howard, all that time has been interested in the music of the town. All these years he has been band leader and band teacher, choir leader in the Presbyterian church, and has started hundreds of boys in the way they should go musically.

Bob Ross began playing clarinet in Howard at the age of 8. He was born in Independence, Kan., 30 years ago, but his family took him to Howard to live when he was 6. His mother and Mrs. Tom Thompson had been school chums in Elk Falls in the seventies, and when the Ross family came to Howard the old friendship was renewed, and has continued, taking in all of the members of both families, ever since. Bob's father was a good Scotch Presbyterian, and Tom Thompson got him into his choir. An older brother played in Mr. Thompson's band, and Bob, being naturally musical, early got into the game.

"Bob was a spoiled boy, but not a bad one," say Mr. Thompson. He worked had at his music, and soon became a real clarinet player. He put in more time on his music than on all of his school studies combined, but managed to pick up a fair education with a minimum of work. Mr. Sousa considers him an excellent player, and he stands high in that gentleman's esteem. His work is artistic and finished, and he puts his soul into it."

Robert Ross studied in Chicago under Schreuers after leaving Howard and Emporia, and played solo clarinet in the great Chicago Symphony orchestra. The Ross family, meantime, had moved to Portland, Ore., and Robert soon followed them. Here he played in the municipal band and orchestra, and later was solo clarinetist in Kryl's Band, Chicago, several years. He was a member of the San Francisco Exposition band, and has been with Arthur Pryor's band, in New York City. He has been director of the famous municipal band in Jacksonville, Fla., two or three seasons. This is Ross's third season with Sousa.

Mr. Ross speaks in terms of the deepest respect and affection and gratitude of Mr. Thompson and all he did to start him in his career as a musician. "Nothing you can sap will be too good for Tom Thompson," he said. "To him belongs the credit for whatever I have accomplished, and whatever I may accomplish. He had infinite patience with me, and kept me at work when I wanted to play, many times. I consider Mr. and Mrs. Thompson the best friends I have in the world. I went to school with their son, Chad, and always the two families have been on terms of close, sincere friendship."

Mr. Ross spoke of his regard for the late M. C. Grady, and said the Grady family and the C. L. Dickerson family were his best friends when he lived in Emporia. In Topeka, when Sousa's band played there Monday, Mr. Ross visited with the Dickersons, who now live in the capital.

"Mr. Sousa," says Robert Ross, "unqualifiedly is the greatest band master in the world. Everyone admits that. But what everyone doesn't know, because such attributes don't attain publicity, is that Mr. Sousa is a superior man, as well as a superior band leader. He holds the respect and admiration of every member of his organization. Always he has their welfare at heart, he is alive to their interests, and we, who esteem him so highly, feel that this attitude accounts, in part at least, for his success. Sousa's band is the greatest musical organization ever assembled."

Yesterday Ross met a number of men he had known in Emporia 18 yars ago, and eh and Rudy Schroedor all but hugged each other when they met in the Mitway lobby. Ross couldn't get far from Tom Thompson, however, who with Mrs. Thompson came from Howard to see him and to hear him play in the great band.

## Sousa's Concert A Great Success

### Capacity Crowd Enjoys Program of Popular Music in Albert Taylor Hall.

John Philip Sousa and his band played to what was almost a capacity house at the Teachers College auditorium last night. Those who heard the march king when he appeared in Emporia 12 years ago say he is still the same Sousa, a little grayer perhaps but using the same tactics and just as successfully as before. The ease with which Sousa conducts is remarkable; sometimes the white-gloved hands barely swing at his sides and again he carries the band with him by only a slight motion of the hand. He is not a Billy Sunday conductor; gymnastics, Sousa demonstrates, are not essential to band conducting.

The concert opened with an Indian rhapsody arranged by Orem, but Schelling's mastery fantasy, "The Victory Ball" was easily the climax of the evening. Schelling, in his modern treatment has captured all the horror and pitiless irony of Alfred Noyes' poem, "The Victory Ball" upon which the fantasy is based. Whoever Schelling may be, he has written an intensely dramatic thing and Sousa's conducting last night wrung from it the last drop of pain and tragedy—a truly remarkable rendition.

No one could be more generous than Sousa with his encores, and the audience was satisfied that most of the encores should be Sousa's own marches. "The Stars and Stripes Forever" which has succeeded in popularity the old favorites, "High School Cadets" and "Washington Post" was generously received, and followed by "Semper Fidelis" which is Sousa's favorite. The coming to the front of the stage of a group of brass players to mark the climax of a march was "old stuff," but effective still, and the piccolo players marking the theme with their trills and arabesques pleased the crowd. The saxophone octet was the Falstaff of the band and the buffoonery of the octet was one of the bright spots of the evening. The humor of the finale to "The Silver Lining" from Sally, one instrument at a time carrying the melody, set the audience laughing.

John Dolan, the cornet soloist, took himself too seriously but after his encore, "Berceuse" from "Jocelyn," the audience forgave him and enjoyed his playing. Miss Nora Fauchald, soprano, with a lovely voice and a beautiful face was encored repeatedly but probably no one enjoyed any of her solos so much as Capt. W. T. McCarty, a veteran of the confederate army, did her spirited singing of "Dixie." Miss Rachell Senior, played "Faust Fantasia" creditably but Beethoven's "Minuet" with harp and violin made a stronger appeal to the audience. George Carey, xylophonist was a little hard on Chopin when he played "Yes, We Have No Bananas" after Chopin's "Nocturne and Waltz."

Altogether it was a memorable concert and to see Sousa carry his group of 83 musicians with him by an almost imperceptible motion of the hand, to hear 83 instruments playing so in unison that it might be one great instrument played by a master musician is to have heard something not soon forgotten.—R. J. G.

The audience was a typical Emporia crowd and there never was a more appreciative gathering in Albert Taylor hall. Pepville and Stringtown were there, and all because Sousa's music made a universal appeal. But perhaps the folk who enjoyed the music most were the visiting band leaders from other towns--nine of them in one row---and the men of Emporia who once played in the Grady band or the old Second Regiment band, of many years ago. There was Ed. and Ing. Forde, who declared it the best concert they ever heard; Tom Howell, formerly of Emporia, but now director of the Salina band, was behind them, and he was enthusiastic over Sousa's clarinet section, wishing he could take the entire 16 of them to Salina with him. On the other side of the house was Henry Jones, veteran trombone player, who took special pride in the fact that one of his old band buddies—Bob Ross, was playing in the clarinet section. And young Curtis Janssen, leader of the Emporia band, couldn't keep down a longing to tako his old seat in the cornet section, where he played under Sousa in the famous Great Lakes band during the World war.

The young war veterans, whose feet itched when they heard the tug of the drums, enjoyed Sousa's marches most, the Pepville crowd didn't have to pretend it was enjoying the near highbrow selections, the sincerity in their applause betrayed their pleasure, and the kids in the audience divided their attention between the gray-haired drummer, who banged the huge drum with such force they expected it to break, and the gracious Sousa, who always has been one of their heroes.

If the sincere, spontaneous appreciation of little children has intrinsic value, then John Philip Sousa left Emporia much richer than he came. The hundreds of boys and girls—from the training school of Teachers College, from the Emporia schools, and from the district schools of Lyon county—listened to the music of the great band with the most intense interest. Their applause was the tribute of keenest joy in the music, and the concert, in addition to the pleasure it gave the children, had great educational value. The regular program for the latter part of the concert was dispensed with, and all of the instruments by family groups, in turn came on the stage and delighted the children. Mr. Askin, the manager, explained each group of instruments, giving their names and telling somewhat of the kind of music they make. Many grown persons, as well as the children, were relieved of considerable curiosity when it was explained that the five immense brass horns are Sousaphones, the invention of the great band leader. The children caught the sprit of humor in the selections played by the bassoons, they loved "Carry Me Back to Ole Virginny" and "Dixie," given as encores by Miss Nora Fauchald following her exquisite rendition of "Romeo and Juliet" and the United States Field Artillery aroused their martial spirit. In almost every group of children one or more of them was trying to imitate the conductor or motions of the some of the players, and probably there was an embryo band on every playground today.

Among the country school teachers who brought their pupils to hear the concert were Miss Lottie Burgess, who came 16 miles from the Magda district with all of her five pupils; Miss Frances DeBouge, of the Junction, who brought eight of her 13 pupils, and Miss Alta Slater, who came with seven of her 17 Pleasant Hill pupils. Eleven Allen high school pupils were present, and some of the Allen grade children, and many others, according to Oren Richerd, county superintendent.

HUTCHINSON GAZETTE

## *Sousa Urges Music Tests In Schools*

"I do not believe there is a country in the world where there is so much latent, undeveloped musical talent as in America," Lieut. Com. John Philip Sousa, the famous march king, declared yesterday.

Following the American Legion luncheon yesterday noon at which Mr. Sousa was honor guest, Commander B. L. Greever, of the local Legion post, and Maj. S. L. Kiser, regular army instructor for the Kansas National Guard Field Artillery, took the famous bandmaster on an automobile tour over the city and it was on this drive, when viewing some of the city's school buildings that Mr. Sousa made this comment regarding the undeveloped musical talent in America.

"The public schools are the greatest factor in bringing this talent to light, through their music memory contests," he said. "We have always given the boy or girl, who displays unusual talent in mathematics or history, or any other subject, due credit for their ability. We say: 'John Smith is the best history student we have' or that 'Elsie Jones is the best student in Latin.' The music memory contests will do the same for music. A rivalry will develop in that line which is sure to lead to greater appreciation of good music and to a development of the talent we have."

Mr. Sousa believes there is a great opportunity for a career in the field of music. The lowest paid man in his organization receives $60 a week and expenses and the better men command their own salaries, he said.

"A jockey can go no faster than his horse can run and my organization can go no higher than the men composing it. Therefore I must have the best men in their special lines and the pay is practically what they ask," he added.

THE WICHITA EAGLE, THURSDA

# SOUSA HAS MELLOWED SINCE HIS FIRST CONCERT IN THIS CITY--BUT HE HAS IMPROVED

John Philip Sousa and his band entertained 6 600 Wichitans at two memorable concerts at the Forum Wednesday. More than half of these were school children who packed the Forum for the matinee.

Sousa has mellowed since his first concert in Wichita, just 27 years ago. Mellowed—and improved. Then he was the young and wonderful conductor, with a reputation that was becoming more than national. Now he is established as the greatest band conductor of all time. And he was at his best before the big Wichita audiences Wednesday afternoon and night.

As to the band, it was incomparable. It does not require gymnastic direction, and Sousa never descends to gymnastics. He conducts with less physical effort than any other conductor who appears before American audiences. He drew the music from his 85 musicians Wednesday as water from a tap, and always in a quiet, suave, dignified manner, without ostentation, but with musicianly skill.

**Is Affable, Chatty**

To those Wichitans who had the good fortune to meet the great conductor, he was affable, unaffected, chatty. He recalled his first concert here, in the old Toler auditorium, at the southwest corner of St. Francis avenue (then North Fourth street) and First street, and he recalled a concert here before the war. He signed souvenir programs for music fans without a sign of weariness, though he has signed tons of them in his time. He spoke lovingly of his musicians, and when some one asked for one of them by name, Mr. Sousa said: "I do not recall the name. Among so many, I cannot remember all the names, but I do know them by their ability."

The programs were thoroughly Sousa. They ranged in choice of selections from a violin solo "Faust Fantasia," to "Yes, We Have No Bananas," on the xylophone, with band accompaniment. The two hits of the night program were "Nobles of the Mystic Shrine," in which the Midan Shrine band of Wichita joined with perfect melody, and "Stars and Stripes Forever." But why mention the hits? For the program was an all-hit program, as was the entertainment in the afternoon.

**Fantasy Well Taken**

Another feature of the program was a fantasy, "The Victory Ball." It is based upon a poem by Alfred Noyes, of the same name, all of which is as vivid as the first division:

"The cymbals crash, the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there."

The fantasy begins with biting dissonances, employing in its course most of the devices of modern harmony It remains bitter, frequently savage, even through the Spanish episode, that presumably represents the dance, and its description is so positive that at times it is ghastly.

# SCHOOL KIDDIES HAVE REAL TIME AT SOUSA'S CONCERT

The matinee concert of John Philip Sousa's band, didn't start at 3 p. m. Wednesday, as scheduled, because some boys and girls didn't get there on time. But not many persons cared—the boys and girls, who did get there on time, furnished a "prologue" almost as interesting as the concert itself. The preliminary entertainment took the form of a yelling contest between groups from the various schools. Honors for the event were undoubtedly carried off by a small contingent of Horace Mann pupils, composed mostly of boys, and led by two extremely active flappers. They did everything the regulation cheer leader does except the final flourish with the left foot. Their most popular number was something like this:

**"There ain't no flies on us!**
**"There ain't no flies on us!**
**There may be flies on some of you guys,**
**But there ain't no flies on us!**

The cheer that ranked next in popularity was 15 "rahs" for Sousa, which was heard at intervals of about a minute, all through the "prologue."

The children understood and appreciated what they heard, too. The only premature applause during the concert started in a section filled almost entirely with adults. One little boy, of about second grade age, upon hearing a cornetist run the scale, said: "Mother, the man said do, re, mi." And during the "U. S. Field Artillery" march, when the man who plays the traps discharged a revolver, the little fellow was so badly scared that he burst into tears.

Of course, the bad boy was there—several of him. Before the performance he amused himself by sailing airplanes made from programs. Later, noticing the sun streaming through the south windows and reflecting from bald pates and patent-leather pompadours, he remembered a bit of glass in his pocket, and the members of the band and people across the way became the objectives of bright spots that flitted across the ceiling.

The saxophone proved to be young America's favorite instrument. When introducing the instruments by groups the director got as far as the saxophone octet and almost failed in his attempt to go on to the next selection. But the audience liked the whole program. As one little girl expressed it afterward, "We sure would have missed sumpin' if we hadn't gone."

THE WICHITA BEACON:

# GREAT BAND LEADER ARRIVES

Sousa is here today for an afternoon and evening concert at the Forum. Thru arrangements with the Municipal Series Association the popular American band master, and March King, has included Wichita on his transcontinental tour. The evening concert at 8:15. The seat sale at the Dockum No. 1, has exceeded expectations of the sponsors who urge those intending to attend either concert to secure seats early today. School children have been given a special price of twenty-five cents for the matinee, with a choice of seats available when the school tickets are presented for seat coupons. Holders of season tickets for the Municipal Series will be allowed a twenty per cent reduction on regular prices. *Sousa and his band are not a part of the regular series.

1—Rhapsody "The Indian" .....Orem
2—Cornet Solo, "Cleopatra" .....Demare
Mr. John Dolon
3—Portraits, "At the King's Court"..Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace the Duchess"
(c) "Her Majesty, the Queen"
4—Soprano Solo, "The Lark now leaves his watery nest" .....Parker
Miss Nora Fauchald
5—Fantasy, "The Victory Ball"..Schelling
Interval—
6—Caprice, "On with the Dance," a medley of famous tunes, strung together by Sousa.
7—(a) Xylophone Solo, "Nocturne and Waltz" .....Chopin
Mr. George Cary
(b) March, "Nobles of the Mystic Shrine" (new) .....Sousa
8—Violin Solo "Faust Fantasia"..Sarasate
Miss Rachel Senior
9—Folk tune, "Country Gardens"..... ..... Grainger

Encores will be selected from the following compositions and arrangements by John Philip Sousa; "Semper Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of The Yankee Navy," "Mr. Gallagher and Mr. Shean," "Comrads of the Legion," "U. S. Field Artillery," "The Stars and Stripes forever," Humoresque of "The Silver Lining," from "Sally," "March of the Wooden Soldiers," "Rameses" "ElCaptan," "Washington Post," "The Gallant Seventh," "The Fairest of the Fair."

HUTCHINSON GAZETTE

# SOUSA'S BAND PLEASES TWO BIG CROWDS

The evening concert given by John Philip Sousa and his renowned band was remarkably well attended and the program which was evenly balanced was composed of many different types of selections for band instruments.

Sousa apparently directs his large band with the greatest of ease, contrary to the methods of many leaders. The audience applauded his numbers effusively and he responded graciously with sprightly and well known airs, a number of these were his own compositions and included El Capitan, The Fighting Seventh, Stars and Stripes Forever, and The Field Artillery. A novel scheme of Sousa's is that of taking a pronounced strain or melody from some popular, seasonable song or group of songs and joining them together in such a manner that they are truly enjoyable and the enthusiasm for them does not wear out, as do the popular songs of the day. The example of this was illustrated by Gallagher and Shean.

The cornet soloist, Mr. John Dolan played "Cleopatra," by Demare in a manner rarely heard by players of that instrument. The audience enjoyed him, and his several encores.

A charming personality radiated from Miss Nora Fauchald, the soprano soolist. Her first song was "The Lark Now Leaves His Watry Nest." Her quaint gown and an animated expression suggested the songs she gave for encores, "Way Down in Ole Virginie" and "Dixie."

An usual and rather wierd band composition was "The Fantasy," "The Victory Ball," one of the latest completed works of Schelling.

Sousa has strung together an interesting Caprice, entitled "On With The Dance," which is a medody of famous and familiar tunes, and it was played following the interval.

Mr. George Carey was the xylophone soloist of unquestionable ability. His number was "Nocturne and Waltz" and for his encores he gave gay melodious songs.

One of Sousa's newest works was played, it being "Nobles of the Mystic Shrine."

Miss Rachel Senior, the violin soloist, is said to have been born in a house of violins, out in the middle west, in Mason City, Iowa, to be exact. With ease and confidence she played the difficult parts with unusual expression. During her encores she was accompanied by the young woman harpist, of talent and whose instruments tones were mellow and sweet.

The band program was closed by a Folk tune, "Country Gardens" by Grainger. Sousa was applauded several times after it was rendered, and to each burst of enthusiasm he gave a courteous bow.

Every availale inch of space, which included standing room, was taken at the afternoon concert of Sousa's band at Convention hall yesterday. There were nearly 4,000 school children who heard the great patriotic concert rendered by the "March King" and his musicians.

There were 3,200 children of the Hutchinson schools and 500 from other schools in the county, according to J. W. Gowans, superintendent of the city schools.

Thirty Boy Scouts directed by Scout Executive Roy A. Coonfield, kept perfect order during the concert and these and six members of the fire department under command of Assistant Fire Chief Joe Bennett, watched the children as they left the hall and saw that it was emptied quickly and with no confusion. In fact, the order was better than if the crowd had been composed of adults

The Sousa band is almost 100 per cent American, according to members of the band. There is only one foreign musician in the entire organization. All of the rest are Americans

STAR-JOURNAL, PUEBLO

# SOUSA'S BAND PLEASED LARGE AUDIENCE HERE LASTE VENING

BY H. C. ROWLAND.

Under the auspices of the Monday Music club of Pueblo, John Philip Sousa and his 100 piece band gave two concerts yesterday at the Memorial hall. Concerning the matinee, which was specially arranged for school children, I cannot speak, but, at the evening session, in common with the bulk of the large audience, I got one of those thrills which only come once in a lifetime. It was provided for us thru the medium of Ernest Schelling's stupendous Fantasy, "The Victory Ball," a composition which has been hailed as a work of genius by the foremost critics of two continents.

Schelling's masterpiece was forged in the furnace of actual experience. He was over there, therefore he knew whereof he spoke. He had the true spirit, for he gave the whole of his income to the Red Cross when he enlisted in the aviation corps—and that argues a fine mind. He used as a text for his musical sermon Alfred Noyes' scathing indictment of the superficiality and selfishness of those whose only idea of celebrating the victory won by the shedding of so much blood and so many tears, was by means of the folly and frippery of a dance. With the fine text provided by Noyes as an inspiration added to his own experience Schelling wrote his Fantasy.

At the ball, unseen by the dancers, are the "shades" of those who laid down their lives that freedom might live, but who see instead a revival of the reign of folly. Cold shivers run down one's spine as one listens to the cynical commentary of the composer on the whole business. It is ghastly, grisly, ghoulish. There is an awe inspiring march of the dead. The wind howls, bones rattle, chains clank, and there is the crash of artillery. Against this background is heard a wierd waltz, which sounds dissonant and eerie. "The tom-toms bang and the shimmy begins."

All this does not begin to do justice to the tremendously telling quality of Schelling's music. And, when "taps" sounded, and up in the balcony a child cried a real climax had come, intensified by an incident not planned by the composer, but which meant a great deal to those who had been out in the blood and mud of the Flanders fields.

Having devoted so much space to the one item there is not much space left to tell of the many other excellent things provided. Taken in the mass it was a typical Sousa program, and most of it was stuff with which we haave been familiar for many years. But it proved to be very much to the taste of those present. The vocalist was Miss Nora Fauchald, whose vocal equipment was in no way extraordinary, but, backed up by personality and a fine organization, she won for herself three recalls. Of the soloists the violinist was the best, playing with fine taste, discrimination, and care. Despite the lateness of the hour, she was recalled twice, and did better on each appearance. The cornet soloist was good, but seemed somewhat tired, a fact that affected his tone and tonguing. The xylophonist made a rather bad choice for his first number. Chopin's "Nocturne and Waltz" is not best played by medium of a xylophone. The same composer's "Minute Waltz," however, being brighter, and thus not giving so much opportunity for one to distinguish faulty intonation, was very enjoyable—as were his other numbers.

# PUEBLO CHIEFTAIN

## SOUSA AND BAND GAV. TWO FINE PROGRAM.

John Philip Sousa, who, with his band of 100 men and one lone lady, appeared last night at the Memorial Hall here, described as "a consummate musician." The name "Sousa' is a synonym for "musician,' and it might be added, Sousa is also a consummate showman. He gave us a program remarkable for both latitude and longitude, if those terms may be used. There was something for everybody,—high, brows, and those whose domes are not quite so altitudinous, and as regards length, well, two and a half hours should be enough for any reasonable being.

To the real musician the concert reached its climax when the wonderful descriptive composition of Schelling, one of America's noted pianists and who served in the aviation corps during the great war, was played. This is something which, in the opinion of the writer, is destined to enjoy undying fame. It is a product of real genius, backed up by experience. The tremendous power of the work, plus the masterly rendition accorded it, must make it an unforgettable experience to all who heard it, and who were able to fully appreciate the superb quality of its idea, construction and the magnificent way in which the whole thing was developed. It is no wonder that Schelling's masterpiece has made such a deep impression on musical people everywhere. The cynical, bizarre, eerie, qualities of Alfred Noyes' poem, which helped to provide the inspiration for the "Victory Ball," were matched, even outmatched, by the compelling power of the composer's interpretation of the poem, which was only made possible by the fact that he had been places and seen things, that had shaken his soul to its foundations. A great and marvelous work.

Next in artistic interest came the picturesque series of musical portraits "At the King's Court," painted in glowing colors by Sousa himself. In their way these were quite as convincing as the Schelling number, which is not by way of making any comparisons between them. Sousa's vignettes brought to mind pages from Dumas, blended with reminescences of Sousa himself. Clever stuff.

Everything was as snappy as a vaudeville show. Plenty of variety, too. First, as regards musicianship, came the violinist, Miss Rachel Senior. She played with such sweetness, smoothness, and with such flexibility of bowing, that she deserved an even better reception than she got and she was certainly well received. Of the singer, Miss Nora Fauchald, it is only necessary to state that her pleasing personality, and pleasant voice, won her four recalls for extra numbers. Then there was a cornet soloist, and a xylophonist. The latter might be well advised to keep clear of Chopin nocturnes on an instrument which is so uncertain as to pitch as his, and which lacks the atmospheric requirements of such music. The "Minute Waltz" by the same composer, which followed, was delightful, and such was the case with his other numbers.

Speaking generally, the value received was generous to a degree, and speaking personally, I should have been relighted had I heard the Schelling Fantasy only. I am grateful for the opportunity to hear it.

The "Nobles of the Mystic Shrine" march by the "March King" himself, is about the best Sousa march I have ever heard. Of course the "Stars and Stripes' just brought down the house.

PORTLAND

MORNING OREGONIAN

# SOUSA'S BAND COMING

**Famous Organization to B eHere on January 1-2.**

"If your heart is set upon finding the members of Sousa's band hoary haired and long-whiskered, you will be disappointed, if you think they have rheumatism and cricks in their backs, you are thinking up the wrong tree, it is not so," said Harry Askin, manager of the band, who was in Portland yesterday.

"But you are apt to say, if you have statistics," continued Mr. Askin "that Sousa's band is in its 31st season and therefore its members must at least be middle aged. Again you are wrong. And if you go to hear it on January 1 and 2 you will find most of the 98 men a set of strapping, handsome youths, and all supermusicians.

"From the universities they come, not from symphony orchestras, jazz organizations or other sources. To Mr. Sousa's mind the best material is found in university bands where they are full of life and action and fond of parading the football field playing songs of their alma mater."

To those persons who think musicians must hail from a foreign land, Sousa would have considerable to say. Americans they are, all but two, according to Mr. Askin, with an American's appreciation of delightful ensemble effects of many instruments.

ROCKY MOUNTAIN NEWS: DENVER

# 'March King' Comes Back to Denver And Delights Admirers With Band

## Snow Fails to Keep Great Crowd From Auditorium When Sousa Plays.

BY LINDSAY B. LONGACRE.

Sousa's Band is a characteristic American institution, and when it comes to town it is an event. Sousa came to town yesterday, playing piece after piece of the kind he does so well. In view of the weather, he might well have played "Dashing Thru the Snow," and it would have suited his programs, as well as the weather.

When one's taste has been awakened and developed by the great Patrick Gilmore of by-gone days, he finds himself somewhat fastidious in bands; but there are probably few if any, bands today that compare with Sousa's. Probably more would have been out to hear him if the weather had not been so forbidding. Even as it was every seat in the balconies was taken, and the floor well filled. The coming of the band was a special attraction offered by the Oberfelder management, at the city Auditorium.

The program was similar to the ones offered when Sousa was here two years ago. There were soloists: John Dolan, cornetist; Miss Nora Fauchald, soprano; George Carey, xylophone; and Miss Rachel Senior, violinist. These all did their parts as diligently and accurately as any other member of the band; for, truth to tell, they were, one and all, much more parts of the band than independent performers. Mr. Dolan was particularly sparkling in his amazing facility on the cornet, playing scales and trills with great rapidity and doing the tongueing that only experts can do. For an encore he played "The Lost Chord" with an accompaniment reinforced by Municipal Organist Clarence Reynolds at the great organ.

The program held two numbers lying outside the direct line of Sousa offerings. These were, first a rhapsody, "The Indian," by Preston Ware Orem, who had written a character piece utilizing Indian melodies collected by Thurlow Lieurance. The second was another characteristic piece entitled, "The Victory Ball," and bearing as its motto Alfred Noyes poem of the same name. The poem is a grewsome one of post-war disillusionment, and the callous cynicism that marked many so-called victory celebrations. This musical fantasy by Schelling gave the idea a tonal portraiture. It is done in the modern impressionistic manner, full of augmented intervals and harsh dissonances, with much rhythmic reinforcement from the whole family of percussion instruments. It is a series of grotesque dance movements interrupted by sections of ghastly martial passages, the whole closing appropriately with "Lights Out" played off stage.

This tragic morsel was not permitted, however, to disturb the accustomed flow of encores of easier and more familiar character. One of the Sousa characteristics, one had almost said complexes, is the Encore, with a capital E. They are unfailing; and given with a naive readiness that adds to the general cheerfulness of the occasion.

Of course the program held some Sousa compositions, that brought no surprises in form or content. But there is one kind of composition in which Sousa shines, and that is in his marches. Here he has really done something all his own. He has been able to give his marches a melodic swing and a rhythmic verve that has made them a kind of standard for all modern march writers. Plenty of these were in evidence last evening, and probably it was these that were most enjoyed.

THE DENVER POST-

# SOUSA RETAINS ALL HIS OLD INTEREST AND SKILL IN BAND

## March King Gives Two Pleasing Concerts at Auditorium Saturday.

(By EDWIN J. STRINGHAM.)

John Philip Sousa, the March King, and his large concert band was heard at the Auditorium Saturday afternoon and evening. The soloists for the concert at the matinee were: Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist, and Meredith Willson, flutist, with Mr. Sousa, himself, conducting.

Sousa has long been a national favorite and has become what one is tempted to call an institution in the musical affairs of the country. He is still the same interesting conductor with his peculiar and characteristic manner of wielding the baton and, judging from the new compositions presented, he is still as full of march themes and cleverness in arranging as ever. He seems to defy the ravages of time and remains as full of life and antics as always.

The program ran the gamut of emotions with a goodly share of humor—no one seems to be able to surpass the cleverness of Sousa in weaving tunes together with a wholesome humor and mirth provoking ingenuity. Yet the classic numbers were just as well done in their respective styles as the less serious work. As is usually the case, the audience demanded encore after encore from this popular band and Sousa was most gracious in granting them.

The soloists were well received, especially the soprano, Miss Fauchald, and the cornetist, Mr. Dolan. The former seemed lost in the large hall with her small voice, tho it was of good quality. Mr. Dolan astonded with his technic and tone.

CHEYENNE STATE LEADER

# Chyenne Lovers of Music Delighted by Sousa and His Band

Lieutenant Commander John Philip Sousa and his band came back to Cheyenne Sunday, and their triumph perhaps was the greatest of the many they have achieved in this city.

A crowd that filled about two-thirds of the Princess theater heard the matinee concert, which brought forth everything from the notorious "Banana" song and "Mr. Gallagher and Mr. Shean," to the difficult rhapsody, "The Indian," and the equally difficult fantasy, "The Victory Ball."

As usual, the high pitch of enthusiasm on the part of the audience came when "The Stars and Stripes Forever" blared forth from in front of the footlights. Throughout the performance, however, there was more than the ordinary show of papreciation, and the musicians responded by giving an unusual number of encores.

Despite the partial paralysis that struck him down some time ago, Sousa was in the same masterful figure that has made his conducting world famous. A slight stiffness of the left arm was the only noticeable mark left by the stroke. The perfect unison and harmony of the 85 musicians attested to the fact that his ability has not waned with his years.

John Dolan, cornetist; George Carey, with his xylophone; Miss Rachel Senior, violinist, and Miss Nora Fauchald, soprano soloist, were all wamly received. Miss Fauchild, with an especially pleasing voice, had to give three encores before the crowd would permit her to leave the stage. Her 'Carry Me Back to Ole Virginny" was a real delight to hear. Carey extracted choice harmony out of "Yes, We Have No Bananas," for the first time it ever has been done in Cheyenne.

A single harpist took the place of the pianist, who was ill, and she was another favorite of the crowd. The entire organization, on its way to the Coast, whence it will embark on a 13 weeks' tour abroad, appeared at this concert.

A lighter touch came when the reed instruments vied with the huge bass in pouring forth the Gallagher and Shean nonsense. The instruments literally talked. The heavier tone reached its climax in "The Victory Ball," Schelling's latest masterpiece. The score, dedicated to the memory of an American soldier, was based on Alfred Noyes' poem by the same name.

REPUBLICAN: GREELEY

# Stage and Screen

## Fair Audience Braves Cold To Hear Sousa's Band

A fairly large audience braved the cold last night to listen to Sousa's band. If there were any before the concert who entertained a doubt as to his organization's being the premier of its kind in the musical world their doubts were quickly dispelled and they came away feeling that they had enjoyed the rare privilege of seeing a true artist and his work.

The program varied from interpretive compositions and fantasies to popular modern numbers. The majority of the encores were Sousa's own marches which have done more than anything else to make him a world favorite and the audience by its applause showed its appreciation of his work.

Miss Nora Fauchald, soprano, charmed with her sweet voice and pleasing manner.

Miss Rachel Senior, violinist, showed a versatile technique and the continued applause indicated that she played herself into the hearts of her listeners.

These artists were indeed worthy to be with such an assembly.

The other soloists, John Dolan, cornetist, and George Carey, on the xylophone, had complete mastery of their instruments.

But the outstanding personality was Sousa. One has but to look at his face and watch his easy but forceful motions to realize that there is the master mind. The memory of hearing Sousa's band will stay with one for many years.

COLORADO SPRINGS GAZETTE-

# TWO BIG AUDIENCES GREET MARCH KING IN AUDITORIUM

## Thrilling Finish to Matinee Furnished by Bandmaster and H. S. Band

The years since John Philip Sousa last brought his band here have dealt lightly with the March King. Two audiences which filled the municipal auditorium yesterday paid tribute to the unquenchable fire of genius which blazes forth in his consummate direction and his wonderful organization and in his compositions.

Last night the program was a typical Sousa selection. None other is like them in opening up new musical vistas to hardened concertgoers and tyros alike. Besides the band, upon the hundred instruments of which he plays as a master organist at the console, Sousa has a galaxy of soloists, each of first rank. All were generous with encores, and the concert was satisfying, indeed.

But the real event was the afternoon performance. Delayed until nearly 4 o'clock, that the school children might get in in time, it opened to an audience never duplicated in Colorado Springs. There were grown-ups in the crowd, aplenty; but it was to the hundreds upon hundreds of youngsters that the great bandmaster played. The eternal youth that seems to be his enabled him to pick out, unerringly, what to offer them that would condense in a few minutes the basis of an appreciation for good music.

An illuminating insight into the makeup of a modern band was given in a musical oddity which Sousa calls "Showing Off Before Company." Each group of instruments has a separate share in this.

Then came the thrill of the afternoon; at least for the boys who have studied and persevered in the classes Fred Fink has conducted at the High school, for, when the standing line of brasses and piccolos moved back to the chairs after the climactic finish of "The Stars and Stripes Forever," there was the High school band, massed back of the professionals, and the two played a stirring Soura march, and the audience stood while both played "America."

SALT LAKE TRIBUNE.

# Sousa and Band Thrill Crowds at Tabernacle

Perennial, unwaning and increasing delight in the music contributed to the public by Lieutenant Commander John Philip Sousa, his exceptional aggregation of instrumentalists and the gifted soloists that perform their parts of each program, was amply attested by two big and decidedly enthusiastic audiences at the Salt Lake tabernacle yesterday afternoon and last night.

Last night's program came close to running the gamut of band music; there was a little of the classic, some of the modern, some of the undying old songs and much of the characteristically "Sousa" creation, the "March King's" numbers being almost invariably given for the encore.

A distinctive offering of the evening was Schilling's "The Victory Bell," somewhat futuristic and suggestive, quite as often of a rather ghoulish glee in torment.

Each of the bandmaster's soloists scored high. John Dolan, cornet, in "The Lost Chord," with Edward P. Kimball at the tabernacle organ, won prolonged applause and deservedly. Miss Nora Fauchald, soprano, proved fine vitality of voice and artistic skill in both classic and popular numbers. George Carey, xylophone genius, held the audience for three numbers after his stated program, and Miss Rachel Senior, violinist, was accounted one of the most gifted soloists of the evening.

The afternoon concert was given to a near-capacity audience, more than 4000 school children of the city constituting the major part. "The Lost Chord' number was an attraction. Miss Fauchald proved a strong favorite and Miss Winifred Nambrick, brilliant yonng harpist, played her "Fantasia Oberon" (Weber-Alvarez) so well that she had to play other and equally pleasing selections.

The Sousa concerts were made under the local management of George D. Pyper, who expressed his hearty appreciation of the generous support extended to the veteran bandmaster.

# DR. N. SULLIVAN MEDICAL ADVISER TO SOUSA BAND

Dr. Norman Sullivan, former medical adviser for the Sousa Great Lakes band during the war, friend of the noted composer and band leader and well known local physician, is on his way to Long Beach, Calif., today.

Dr. Sullivan will be gone for about two weeks. He said before leaving that he would accompany John Philip Sousa and his band as far as Salt Lake. He said he found many of his old friends in the band when they appeared here.

SENTINEL

GRAND JUNCTION, COLO.,

# SOUSA AND HIS BAND GAVE TO WEST SLOPE RARE MUSICAL TREAT

(By Ruth Wickersham.)

The most brilliant musical event of many seasons past took place yesterday afternoon and evening when Lieutenant Commander John Philip Sousa and his famous band gave two concerts at The Avalon theatre.

Something like an ovation was paid the veteran leader, who appeared for the third time before the people of the western slope. His commanding figure, of such splendid military bearing, imperceptibly changed by the passing years, his simple but masterly mode of conducting, combined with the marvelous orchestral effects produced by this great organization, were the first outstanding impressions.

As a program maker of unique and daring taste, Sousa alone could venture to satisfy in one evening the entire gamut of moods and emotions to be found in a great audience by offering on the same program Ernest Schelling's stupendous fantasy, "The Victory Ball" and the popular bit of nonsense, "Yes, We Have No Bananas." The Schelling number, written originally for orchestra, lost nothing in the band adaptation.

The highly descriptive musical portrait, "At the King's Court," painted by Sousa's own hand, was perhaps second in interest after the Schelling number.

The soloists were all well received, particularly Miss Fauchald, with her charming personality and more charming voice, winning repeated applause. Miss Senior and Mr. Dolan were sufficiently artistic to enhance the already perfect program. George Carey, the xylophonist of uncommon skill, pleased every one who enjoys that instrument.

The concerts were carried on with alacrity, finish, and the Sousa effect—there is only one Sousa.

OGDEN STANDARD-EXAMINER

# SOUSA'S BAND THRILLS CROWD

## Organization Leaves Striking Impression On Music Lovers

John Phillip Sousa and his band of 100 fine instrumentalists entertained two fine audiences of music lovers at the Alhambra Friday, leaving an impression that should linger for a long time.

This great organization of wind instrument performers produced marvelous effects, sometimes breathing the music as delicately, almost, as a symphony orchestra and again bursting forth with such a stupendous fanfare of harmony as to send the chills up and down the listeners' spines.

Sousa has a group of clarinet, flute, oboe and bassoon players who perform with such musicianship as to approach the smoothness of a string orchestra and his brass section was superb, both in the soft and the most fortissimo passages.

The three big numbers of the evening program were "The Indian," a rhapsody; "Portraits," a descriptive suite by the bandmaster, himself, and "The Victory Ball," a weird fantasy by Schelling.

Other features of the evening were the soprano solos by Miss Nora Fauchald, a young singer with a remarkably fine voice; the brilliant cornet solo of John Dolan, worthy successor of Herbert Clark as principal cornetist with Sousa, splendid violin numbers by Miss Rachel Senior.

The band's performance of Sousa's own marches, including his new march, "Nobles of the Mystic Shrine," and his every popular "Stars and Stripes Forever," were most enthusiastically received. In the "Stars and Stripes" Sousa has his six flutists play the piccolo solo of the number in unison, standing before the footlights. Then the trombones and cornets step out to play the trio in a manner which stirs everybody's enthusiasm.

A saxophone octet gave some fine numbers and George Carey and his xylophone caused much favorable comment.

GREAT FALLS TRIBUNE

# SOUSA'S VISIT EPOCH IN FALLS MUSIC HISTORY

## Residents Pay Tribute to Noted Band Master; Theater Space Inadequate.

Lieut. Com. John Philip Sousa's visit to Great Falls Monday became more than an extraordinary musical event when for the first time in the Grand theater's history, hundreds were turned away at both afternoon and evening performances of a particularly high class musical program. It was an out and out tribute to Mr. Sousa himself, recognized as America's greatest bandmaster and present day composer.

Arriving in the city at 2:30 in the afternoon, Mr. Sousa was met by a delegation of Shriners and escorted to his hotel where he had only a few minutes before joining his band at the theater. The afternoon concert was not completed until 6 o'clock, and the march king went directly from the theater to Hotel Rainbow where he was guest of honor at a dinner given by the Great Falls Shrine club. With barely time to get from the dinner to the theater again, he was on the conductor's stand at promptly 8:30 directing his band in a program that was not finished until 10:45. Rather an active day for a man in his 70th year.

### Incomparable Band

Sousa's band of 100 pieces is incomparable. It does not require gymnastic direction, and Sousa never descends to gymnastics. He conducts with less physical effort than any other conductor who appears before American audiences.

The concert Monday evening was a musical emporium—a potpourri of attractions that included about every class of recognized compositions, even to jazz. But jazz, played by Sousa's band, is an artistic thing—imperinent and a bit saucy, to be sure, but not the raucous inanity some players make it.

Perhaps the greatest thing the band played Monday night was Ernest Schelling's impressionistic "Victory Ball," a real portentous work. Inscribed to "the memory of an American soldier," it was crammed with military effects. Weird harmonics, tonal immodulations, discordances, yet within it all the suggestion of some sort of a triumphant motif, made the composition a thrilling musical drama.

The gruesome words of Alfred Noyes, whose poem suggested the composition, danced through the minds of many who heard it:

"God, how the dead men grin by the wall,
Watching the fun of the Victory ball."

Particularly effective was the climax a faint and dying "Taps," to the accompaniment of mumbling cannons done on the kettle drums.

### Four Talented Soloists

With Sousa are four exceptionally talented solists, Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornet; and George Carey xylophone. These artists furnished a complete program by themselves, and with the background of a mellowed band that can be as soft and limpid as a symphony orchestra or pipe organ, their artistry leaves a lasting impression.

At the matinee performance, Sousa and his band played several compositions requested by the students of the Great Falls schools. But the outstanding novelty of the concert was the playing of the Central high school orchestra during the intermission of the program when Mr. Sousa conducted them. Though they played with an evident nervousness, the great conductor complimented them afterward saying that they did much better than many older organizations he had directed.

The palm room at Hotel Rainbow was filled with Shriners and their ladies at the formal dinner given for Mr Sousa. Buffalo steak was served to the march king, the first he had ever eaten, he said, and he was particularly pleased with the treat. The speaking following the dinner was brief. J. M Burlingame presided, extending Masonic greetings to the visiting noble then introducing Mayor Harry B Mitchell who welcomed Mr. Sousa in the name of the city. Mr. Sousa made a brief response that was filled with pertinent repartee.

THE BUTTE MINER, MONDAY MORNING,

# John Philip Sousa and Band at Best Give Charming Bill to Crowded Broadway House

Sousa and his band at their best. The preceding six words say columns. Filled to capacity, the Broadway theater last night again resounded to music of the kind that only Sousa dispenses. From classics that have stirred souls since their composition to ragging "No Bananas," so raggy that even the lone stalk was shredded, the concert more than pleased every person of the 2,400 that filled Butte's largest playhouse. As usual the encores were mainly Sousa marches, the kind that are typically American, with the swing that makes the audience tap feet by the hundreds.

All the soloists were excellent, but the popular choice of the vast audience bended slightly to Miss Nara Fauchald, a soprano of more than ordinary charm, voice and personality. "Old Virginny" and "Dixie" were her encores.

John Dolan, cornetist, who has been with Sousa for a decade; George Carey, xylophonist; and Miss Rachel Senior, violinist; were each worth the price.

A signal honor was extended the popular bandmaster when a score of Butte's crack Mines band, attired in the uniform of Bagdad Temple Shriners, marched upon the stage during an intermission. This was followed by a Sousa march, "The Nobles of the Mystic Shrine," that was greeted wildly.

Following the concert, Mr. Sousa and his 100 stars were entertained at the Masonic temple by the local Shriners.

Even in this age of jazz, cow bells and sheet iron, real music continues to add to is multitude of lovers, according to Mr. Sousa in an interview at the Thornton last evening.

"Jazz has its devotees, just as grand opera has its thousands. The American people want band music," said John Phillip Sousa, American composer of marches that are marches, leader of the world's greatest band and one of the youngest 69-year-old men in the country. His brown eyes sparkling with enthusiasm as he answered questions pertaining to his life-long love, music, the lieutenant commander of the navy and for 12 years leader of Washington, said that while the present organization is in its 39the year, the current season has broken all attendance records.

"A few months ago at Cleveland," said Mr. Sousa, we played to the largest box office ever recorded by a musical organization, $17,872 at popular admission prices."

The last time that the famous band played in Butte was November 6, 1921, which, by the way, was the 67th anniversary of Mr. Sousa. He was just recovering from a riding accident and was compelled to leave the stage during several numbers.

"But I am feeling fine now," he added. "Our band has made five European tours, one world's tour and this is the 14th trans-continental tour."

Mr. Sousa went to Washington to direct the famous Marine band in October, 1880. For 12 years he conducted this organization, which, through permission of the white house, was allowed to make several tours. In 1892 a Chicago syndicate was organized. They gave Mr. Sousa carte blanch in organizing his band, which is now as much a national institution as a government department.

Asked as to when he had thoughts of retiring, Mr. Sousa laughed. "If you had seen the big dinner I put away in the Thornton this evening, you would say that I will be going strong until I am 100 years old. After that, well, I develop some wonderful musicians every year, and these youngsters should have a chance.

The program to which should be tdded a saxophone octette, wonderful specialties and the semi-national march, "The Stars and Stripes Forever," follows:

Rhapsody, "The Indian".....Orem
Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.
Cornet Solo, "Cleopatra".....Demare
Mr. JOHN DOLAN.
Portraits, "At the King's Court".Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Hajesty, the Queen"
Soprano Solo,
"Te Lark Now Leaves His Watry Nest"
Miss NORA FAUCHALD.
Fantasy, "The Victory Ball"..Schelling
This is Mr. Shelling's latest-completed work. The score bears the inscription: "To the memory of an American Soldier."
The fantasy is based on Alfred Noyes's poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes company.

The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves.
Dazzle and motley, in long bright waves,
Brushed by the falm-froid, rapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmp begins.

"What did you think we should find," said a shade.
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his frien',
"I thought they'd be praying for world to mend."

"Pish," said a statesman standing near,
"I'm glad they can buy their thoughts elsewhere!
We musn't reproach them. They're wrong, you see."
"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL.

Caprice, "On With the Dance"...
.....Strung together by Sousa
Being a medley of famous tunes.
Xylophone Solo, "Nocturne and Waltz" .....Chopin
Mr. GEORGE CAREY.
March, "Nobles of the Mystic Shrine (new).....Sousa
Violin Solo, "Faust Fantasia".Sarasate
Miss RACHEL SENIOR.
Folk Tune, "Country Gardens".Grainger

THE POCATELLO TRIBUNE

# SOUSA'S BAND SCORES SUCCESS IN TWO DELIGHTFUL CONCERTS

## Bandmaster Given Ovation by Pocatello Music Lovers — Many Famous Selections on Program.

The pleasure of having given the people of Pocatello an opportunity of hearing the great Sousa and his band will be one accomplishment which will always be to the credit of Pocatello post No. 4 of the American Legion under whose auspices the famous bandmaster appeared in two concerts in Pocatello on Saturday at the Tech gymnasium. It is to be regretted that the concerts were not a financial success for the post, which hoped to raise funds for the memorial building. It is estimated that there will be a deficit of approximately $200, but the servicemen are not downhearted as they feel that they have rendered a real service to the community in securing the appearance of this famous musical organization in this city.

Two concerts were given in Pocatello Saturday, one in the afternoon and one in the evening. The program embraced the best of the Sousa productions and the leader was most liberal in his encores. Pocatello showed its appreciation and for over two hours the large crowds which attended both concerts were held entranced. The best in music has the greatest appeal as judged by the reception given the band. In spite of the fact that children made up a large part of the audience at the afternoon concert there was not the slightest disturbance.

The fantasy "The Victory Ball," one of Shelling's latest completed works, which is based on Alfred Noyes poem of the same name was the stellar number of the evening. The band was at its best in the rendition of this great piece, which contains a wonderful blending of the war, death and dance motifs. Other numbers on the program which were delightful were rhapsody, "The Indian," by Orem; portraits, "At the King's Court," by Sousa, caprice "On With the Dance," and folk tunes, "Country Gardens," by Grainger.

Miss Nora Fauchald, soprano, was the soloist and sang the following selections most charmingly, "The Lark Now Leaves his Watry Nest," "The American Girl," "Carry Me Back to Old Virginy" and "Way Down South in the Land of Dixie."

Miss Rachel Senior, violinist, rendered in a most pleasing manner "Faust Fantasia," by Sarasate and gave the following encores, "Minuet" by Beethoven and waltz, by Brams-Hochstein. Cornet solo "Cleopatra" by Demare was given by John Dolan, one of the famous artists in the Sousa organization.

"Nocturne and Waltz" was the selection played by George Carey, a xylophone soloist and proved one of the popular numbers on the program. As encores he gave several popular selections which drew much applause. Selections by a saxophone sextette proved among the most entertaining numbers on the program and "No, No Nora" and "The Turkish Towel" were great favorites.

The encores proved of supreme interest and the band received its greatest ovations following the rendition of such selections as "The Stars and Stripes Forever," Semper Fidelis," "Mr. Galligher and Mr. Shean," "Comrades of the Legion," "U. S. Field Artillery" and "March of the Wooden Soldiers."

Saturday's concert took an important place in the musical events which have been held in this city. The great Sousa has endeared himself to Pocatello music lovers and those who attended the concerts feel that they have received something of real worth and value, both from a spiritual and entertainment standpoint.

Immediately after the evening concert the band left by special train for Butte.

The Musical Digest

239 WEST 39TH STREET

NEW YORK

Harry Askin, manager of Sousa's Band, wires us from Helena, Mont., that the March King and his instrumentalists appeared Saturday and Sunday, November 17 and 18, at the Milwaukee Auditorium to 23,000 people, and that the receipts exceeded $15,000. The jubilant Askin declares this to be "a new record for Milwaukee and Sousa Band now in its thirty-first season, and this was not a benefit."

Not a benefit? Didn't John Philip benefit?

BUTTE DAILY POST:

# SOUSA PRESENTS CHOICE PROGRAM GETS BIG HAND

In a program that ran the gamut of musical taste from xylophonic "Bananas" and Gallagher and Shean tidbits to the beauties of "The Indian Rhapsody" and the magnificent interpretation of Schelling's weird fantasy, "The Victory Ball," Sousa, world king of band leaders, played to the heart of a capacity house at the Broadway last evening. More generous than ever, gracious in encores and more improved in health since his visit here in November, 1921, Mr. Sousa received a most enthusiastic reception and responded with one of the best balanced programs he has ever presented in this city.

Outstanding numbers were Preston Ware Orem's rhapsody, "The Indian," brilliantly and sympathetically interpreted, and Schelling's fantasy of "The Victory Ball," based on Alfred Noyes' poem of the same name. Inscribed "To the Memory of an American Soldier," "The Victory Ball," in band composition, follows the author's poetical idea, and, while there might appear to be a tone of sarcastic raillery at the pomp of worldliness in the forgetfulness of the awful cost, there seemed to be, under it all, an acknowledgment of the eternal fitness of things, of the puppetness of mere man in the scheme of the Creator, of the little stage part man plays in life's game, of the transience of the material and the eternity of the spiritual.

"The Stars and Stripes Forever" is always an inspiring number and the audience showed, by prolonged applause, that it had been waiting for this number. Other encores included: "El Capitan," "U. S. Artillery March," "March of the Wooden Soldiers," "The Gallant Seventh," "Bambalina," and "Mr. Gallagher and Mr. Shean." "Nobles of the Mystic Shrine," a new march by Sousa, was featured by the appearance of the local Shrine band, by special invitation, assisting Mr. Sousa's organization.

John Dolan, world's greatest cornetist, gave Demare's "Cleopatra" in magnificent form. He's a good second to Sousa himself as an attraction. The audience recalled that on the last visit of Sousa's band, Mr. Sousa gave Mr. Dolan the honor of leading the band in one of Mr. Dolan's compositions. Perhaps that little thing was missed last night. At any rate Mr. Dolan got his good share of the welcome and applause. George Carey, xylophone artist, whose "Nocturne and Waltz," by Chopin, and "Humoresque" gave a taste of what Europe is getting now from this instrument, threw a bouquet to the simpler with "Yes, We have No Bananas," with band accompaniment, while Mr. Sousa contented himself with letting his boys show how they could accompany a soloist without a leader.

Miss Nora Fauchald, soprano, a young singer, gave promise of future development in "The Lark Now Leaves His Wat'ry Nest" and really pleased and charmed with her sotto voice rendition of "Carry Me Back to Old Virginia" and "Dixie," with band accompaniment. The little organ effect with the muted cornets for the former was one of the very charming effects of the evening. Miss Rachel Senior gave Sarasate's "Faust Fantasia" and Beethoven's "Minuet" acceptably. The harpist, while not mentioned individually in the program, was a feature with the band and as solo accompanist to singer and violinist.

Sousa's own compositions were featured. Apart from his noted band selections, "At the King's Court," a very delicate interpretation of the entrance to the royal court of "Her Ladyship, the Countess," delicate and fresh; "Her Grace, the Duchess," with a little more weight, and "Her Majesty, the Queen," imposing and dignified, was a very delightful interpretation of a choice composition.

When Sousa and his bandmen arrived at the station last evening they found a delegation of Butte Shriners on hand to greet them and take them in cars to the Thornton. The reception committee was headed by Malcolm Gillis, L. R. Kilberer, manager of Bagdad band; Lew Smith and A. J. Gies. Following the concert both bands were tendered a luncheon at the Masonic temple dining room. E. J. Schwefel, newly elected potentate of Bagdad temple, acted as toastmaster.

Mr. Sousa related numerous amusing incidents of his trip and told of his pleasure in coming to Butte and personally meeting "so many good fellows." Sam Treloar, leader of the Butte Mines band, was an honored guest at the speakers' table and reviewed briefly the history of Butte's premier musical organization, and recalled the fact that on Dec. 22 it will celebrate its 36th anniversary. There were 130 seated at the tables and the luncheon broke up at midnight.

# Sousa States That Chances for Young Musical America Are Many in These Days

## Character Study Obtained From Cosmopolitan Band

### Band Was Organized Purely For Concert Work—Appeared Thrice In Public Parade

By Lawrence Baron

"How did you come about to organize your band, Mr. Sousa?" was my first question when I was granted the privilege of meeting the renowned bandmaster after his matinee performance last Friday afternoon. At the appointed time, the noted musician had appeared in the hotel lobby and together we had proceeded up to his room.

After removing his coat, he had seated himself, lighted a cigar, and prepared for the ordeal which he undergoes every day from reporters as myself.

A smile crept across his kind but stern face, and his eyes twinkled for he has been asked this same question thousands of times.

"Well," he began, "when I was 11 years old I played the violin, until I became 17, I then started to conduct an orchestra which I kept up for a considerable time. My first position with a band was as conductor of the United States Marine Band, which position I held for 12 years, then I began to organize my own band with the sole purpose of making it the largest band in the world, confined purely to concert work. That was 32 years ago, and I am able to say that I have attained my goal."

"But" I asked, "you mean to say your band has never appeared in the open before the public in the form of marching?"

"Yes" he replied, "that is so, for my band has appeared only three times in the streets, since its existence; once when Dewey came back to this country, once when a regiment left for the Cuban war, and the last time when a regiment returned from the Cuban war, all which took place of course in New York City."

**Many Nationalities Make Up Band**

"No doubt, Mr. Sousa, your band offers you a wonderful opportunity to study human nature?" I asked.

"Yes, I find it a most fascinating and sometimes amusing job," he said as a smile again came over his face.

"In my organization we have all nationalities, Russians, Italians, Danish, French, Germans Spanish, English, Irish, Americans, Jewish and others. I am able to study the different types of people and soon learn their good qualities and their bad ones if they have any."

"Have you had much trouble in handling your men?" I asked.

"As a rule not," he replied, "of course in an organization as large as ours then are bound to be some difficulties arising. I remember at one occasion, where I suspended twenty-eight of my musicians at one time, because of their disobedience to certain rules."

**Band A Complex Organization**

"You certainly must have a remarkable organization", I asked.

"The average person," began the eminent music leader, "does not realize the amount of work connected with an organization as large as ours. We at present carry 85 pieces on our tours, and when we travel, as a rule we require a special train. We have our own press agents, secretaries, managers, treasurers, and various other officials. We have been completely around the world once, have made 5 tours in America and 5 in Europe and I am at present considering of making another tour to Europe next year. In our travels we have been in all the important countries such as France, England, Germany, Russia, Poland, Africa, Holland the Fiji Islands and a great many others. We average 11 concerts a week, which is in itself considerable work. Besides that numerous rehearsals are held, every piece of music that we play is rehearsed and rehearsed until every member of the band is absolutely familiar with every note. The upkeep of our organization is enormous, our salaries alone are large, our lowest men receiving not less than $60 per week and they range from that up to $200 per week. The traveling expenses are paid entirely by the management, the only expense that the musicians have to insure on their travels is their board.

"We gave a concert at the Hippodrome in New York last year where we had a reunion, that is those musicians who had played with me but are now to old to travel, and those playing with me at present, we numbered 250 pieces. So you see, we aren't quite as small an organization as most people believe us to be."

"Do you believe that are greater advantages along the musicial lines today than there were, when you were a boy?", I asked.

"Greater Advantages! ! you say, why unquestionably so, the remarkable growth of the orchestras and bands are concrete examplse of this. The recruits for the bands and symphonies have got to come from the schools. In America we have plenty of talent which must be developed. The high schools will have to furnish the recruits for the musicians of tomorrow. Music today has a commercial value, which in my time did not exist. I hope to see the day when all high schools will have music a an elective course."

**Jazz Music A Nightmare**

"What is your opinion, Mr. Sousa, of the present day jazz music?"

"Jazz is a night-mare of some people, who would want to reform the world. Jazz music has in some form always been with us and no doubt will always continue to be with You may write a symphony as dry as dust but, there has been fewer symphonies thrown in the dust heap than any number of jazz pieces. Do you recall last years most popular jazz piece?" he asked me.

I admitted that I could not.

"There is just my point" he said, "classical music has and always will outlive any jazz number that may be written."

"Do you believe, there is heredity in music?"

"Absolutely no, for it would be too cruel of God to make it so. Why should my children have to be musicians just because I am one, as it is my three children, one boy and two girls do not touch a single instrument. However there are some who are more talented along musical lines than others and they develop it to a greater degree than the average person. One thing about music and mathematics and that is, they have never, and never will be changed in all the time of the world. No proclamation, no creed, nor any law has altered a note in music or any figure in mathematics, a C flat will always be a C flat just as three and three will always be six. These two are instinctive in the human brain."

"Does it not become quite monotonous, to lead concert after concert, when you average 11 concerts a week?" I asked.

"No, quite on the contrary, for every concert that I give I say to myself that this is to be the best concert, regardless of my audience or whether the concert is being given here in Soiux City or at the Hippodrome in New York. If I should lose my audience I would lose my public which is most essential in my profession."

**His View Of Tobacco**

All this time the famout band leader had been smoking a cigar so I asked him, "what is your opinion of smoking in regard to the young men in the high schools?"

"As for myself" he began "I have found a solace in tobacco, but there are certain rules in life which I follow, one is that I never touch a cigar until after luncheon and I always smoke after each concert. One thing though I would never allow any habit as smoking or drinking to get the better of me."

This concluding my interview, I rose to go, and as I did so I looked at my watch and to my great astonishment over an hour had elasped. I endeavored to thank the master band leader for granting me the interview, and his last words were; "not at all. I went thru High School so I'm one of you."

I departed with the feeling that I never had spent such a delightful hour in all my life.

**Received Great Honors**

No American Musician has ever had so many honors paid to him as has John Phillip Sousa. He received from King Edward, VII the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French Government has given him the Palms of the Acadamy and the Rosette of Public Instructor; he has had the medals of the Fine Arts Academy of Hainau, Belgium, and a large collection of medals, loving cups and various other gifts given him by Academys, Institutions, Societies, and individuals. He has had the honor of appearing before King Edward and his court on two "Command Occasions" once at Sandringham and once at Windsor.

Sousa is a lover of horses, dogs and an all around athlete, incidently known as the "World's Greatest Bandmaster". He is 69 years old and lives on his estate located in New York City.

After the evening concert which was given at the Auditorium, Friday November 23rd before a packed house, it as my privilege to take John Phillip Sousa in my car, from the Auditorium to the hotel. When we arrived at the hotel, I once again thanked him for the interview and for his photo which he gave me, and then bade him goodbye. As I drove home I could not help but agree with one of Sousa's own musicians who remarked "His men worship the ground on which he walks on."

Amercia may well be proud to acclaim as one of her sons Leuit. Commander John Phillip Sousa.

Great Falls Leader

## Sousa Delights Two Audiences in Great Falls

Great Falls showed its admiration for John Philip Sousa in a fitting manner Monday when two audiences which packed the Grand theater, heard the march king and his hundred-piece band play two comprehensive programs.

It was a busy day for the premier bandmaster who arrived in the city shortly before his band was scheduled to play the matinee program. At 6 p. m. Sousa was entertained at a dinner at the Rainbow hotel given in his honor by the Great Falls Shrine club. J. M. Burlingame presided at the dinner and Mayor Harry B. Mitchell extended the city's greetings to the band leader who is conducting his thirty-first tour.

Later at the evening program, Sousa paid the Nobles of the Mystic Shrine a high compliment by having his band play his composition of the same title.

Vast crowds were turned away from each performance but the number was higher during the evening. All standing room was taken up and many had to be turned away when representatives of the fire department declared the house filled to capacity. A feature of the matinee program came during the intermission when the famed band leader directed the high school orchestra through two numbers.

At both programs a comprehensive repertoire was played and while the aged leader has lost much of his old time vigor, the band which he once lead with such force, plays even better than in the old days. Two concerts are being played at Helena this Tuesday.

HELENA HERALD

## CROWDS ATTEND SOUSA CONCERT

### FAMOUS BAND LEADER AND HI MUSICIANS HERE FOR TWO RECITALS AT SHRINE.

John Philip Sousa and his famou band opened a two-concert engagemen in Helena this afternoon at 3 o'cloc in the Shrine temple auditorium, whe hundreds of children and a large num ber of their elders gathered to hea this famous organization. The secon concert of the engagement will b heard tonight in the Shrine temple au ditorium at 8:15.

Sousa's arrangement of his program for the two Helena recitals show tha the famous band leader has lost non of the cunning in this respect that ha contributed largely to his success i the 31 years he has been holding th baton over his own band. He know the tastes of Americans and eve knows the tastes of the different sec tions. To give these sections wha they want is his aim and that he suc ceeds is revealed by the press com ments on the present tour, which in dicate a series of triumphs.

When Sousa was here two years ag he was not in the best of conditio physically, on account of a fall fro his horse, sustained some months pre vious to his visit. His right arm wa somewhat incapacitated as a result o the accident and for that reason h direction of his musicians taxed h strength. This year he directs wit all his old time vigor.

Nearly 80 musicians appeared on th stage at the Shrine temple auditoriu this afternoon. They included on harp, five flutes, one piccolo, tw oboes, one English horn, two bassoons 23 B flat clarinets, one alto and tw bass clarinets, four alto, two teno one baritone and one bass saxaphones six cornets, two trumpets, four Frenc horns, four slide trombones, tw euphoniums, five BB flat tubas—Sousaphones, three percussion, on xlyophone, the violinist and sporan singer.

HELENA HERALD

## SOUSA IS INITIATED INTO ROWANIS CLUB AT HELENA PROGRAM

JOHN PHILIP SOUSA.

Lieutenant Commander John Philip Sousa, world famous band conductor, whose band gave a concert this afternoon and tonight at 8:15 will appear at the Shrine temple, was Tuesday noon formally made a member of the Rowanis club, after at a joint luncheon of the Rotary club, Kiwanis club and the Helena Retail Merchant's exchange at the Placer he regaled a large assemblage with clever wit and a delightful personality.

It was because Helena wished to give the guest a distinction which no other city could give that he was initiated into the Rowanis club. The ritualistic work was conducter by Professor Fred W. Kelser, leader of Sousa's Rowanis band, and by Charles A. McFarland. Mr. McFarland, presented as Galli Paci, a noted tenor, sang a song of his own through a megaphone. The song was full of emotion, even though it might not have been full of music. Mr. Sousa caught the spirit of the thing and because it was spirit, he could not choke it.

The joint luncheon program was a highly pleasurable event, each of the organizations represented contributing its talent to make the great musician like his stay in Helena. J. Victor Kohler, Kiwanis president, presided, and beside him sat N. B. Holter, Rotary chairman. A. I. Reeves, under whose auspices the Sousa band is here, presented Mr. Sousa, whose stories were loaded with high explosive laughter. Ernest J. Immel, managing director of the Rowanis club, responded and introduced Mr. Sousa to membership in Rowanis.

A feature of the gathering was the singing of the Intermountain college glee club led by Professor Kelser. Mr. Sousa thanked the singers.

THE HELENA DAILY INDEPENDENT.

# SOUSA AND HIS BAND WELCOMED BY GREAT CROWD

There have been many changes made in the personnel of Sousa's band since it was last here two years ago. But it seemed to many of us watching the splendid organization giving its concert last night with the old time fire of some years ago, that it was the same band. Certainly there were a number of the old favorites among the members. There was the man who beats the bass drum—a white haired old chap—who puts more soul into such a prosaic and seemingly unmusical instrument than was believed possible; there was George Carey talented xylophone soloist and John Dolan, perhaps a bit grayer around the temples but playing the cornet more skillfully than ever and then, there was Lieutenant Commander John Philip Sousa himself.

There was a time when Mr. Sousa's step was a bit more springy, but his back still presents that military look and as for directing, he puts his great band through its paces without a hitch. The men seem to draw inspiration from his baton.

The concert last night was heard at the Shrine temple by a large crowd which gave Sousa and his men a warm welcome. It was a musical potpourri that included everything from the classical to the popular Sousa marches and even jazz. But it was jazz that was musical and smooth and mellow. How one could wish that every saxophone player in Helena might have heard the octette of "sax" men who showed how it should be played. The great band of 100 pieces played "Gallagher and Shean" too and the "Banana song" but in a way that the authors might not have recognized, it was so harmonious.

Possibly the feature number of the evening was the "Victory Ball" a fantasy composed by Ernest Shelling. It was crammed with military effects weird harmonies, seeming discord, yet through it all a thrilling musical drama. The piece is dedicated to "the memory of an American soldier" and was suggested by Alfred Noyes poem an excerpt from which reads:

"God how the dead men grin by the wall,
"Watching the fun of the Victory Ball."

With the band are four exceptionally talented soloists, two men, Carey xylophonist and Dolan cornetest and two young women, Miss Nona Fauchauld, a suprano, whose songs gained her repeated encores and Miss Rachael Senior, an Iowa violinist who scored heavily as her associates. Of course there were the old Sousa favorites: "El Capitan" and the memorable "Stars and Stripes Forever" which congress should make the national march.

The matinee was witnessed by a good crowd. During the intermission the children from the Deaconess school sang a welcome to Mr. Sousa.

# LIEUT.-COM. SOUSA WAS THE "LIFE OF THE PARTY" AT LUNCHEON IN HIS HONOR

For twenty minutes yesterday, Lieutenant-Commander John Philip Sousa, famous musician and the greatest bandmaster in the world, had members of the Rotary and Kiwanis clubs and the Retail Merchant Exchange, all smiles, as he talked of incidents of his tours of the world, and told stories exceedingly humorous. The grins at times rose to loud laughter, for Sousa has a quiet dry wit which places his address across in a fashion which must be as satisfactory to himself as it is to his audience.

People like Sousa because he's a virile, active, thoroughly human American of great intelligence and talent, and with it all, a real heman. There's no temperament about him; no eccentricities, no posing, one of the peculiarities which popular superstition has attributed to a genius. Sousa is a genius, but he lets his music speak for him, while he mixes with the boys and has a good time in a thoroughly democratic way. No frills about him.

**Stories Exceeding Pat.**

The string of stories and anecdotes he told at the luncheon, many of them actual happenings in this and the old world, were not only amusing but entertaining from an educational standpoint. Folks, he concluded are about the same the world over, in their love for music and a good book or play.

After Mr. Sousa had concluded his wholly extemporaneous address—he was introduced by "Dad" Reeves—Ernest Immel and "Packy" McFarland gave an exhibition of what it means to join Immel's private luncheon club. Ernie got by first rate, but the lad who displayed the courage of a lion-tamer was McFarland, who sang a saga to Mr. Sousa, that had the trigger fingers of some of the club members itching. Mac. escaped alive, and Sousa said he enjoyed the stunt.

**Glee Club Sings.**

Preliminary to the talk by Mr. Sousa, the Intermountain Glee club, under the direction of Fred Keiser, gave three selections, which made a hit with the guest of honor. He thanked the students.

Then the Rotarians and the Kiwanis tried a singing test and a trio, Paul Flint, Ralph Conrad and Bill Ferguson, sang at Sousa's request a "quartet." The feat surprised the bandmaster, who said he had never witnessed it before.

J. Victor Kohler, head of the Kiwanis club, presided, and kept things moving. Norman Holter, president of the Rotary club, sat beside him, ready to take command if Kohler's ideas gave out.

DAILY MISSOULIAN,

## SOUSA'S BAND

An appreciative audience greeted the great Sousa once more at the Wilma theater last night, and the gracious "King of all bands" responded with at least one encore after each number.

Sousa's great bands have come and they have gone, but he still has the best band in existence at the present time. The increase in wood winds and saxophones perhaps makes a better concert band than the more military band which he used to offer us.

The program was rather "light," to be sure, as Sousa programs always are, but full of interest. "The Victory Ball" was entrancing, to say the least—perhaps just as much so as it would have been had it been done with a philharmonic. Even though the portrayal of the ballrom was not vivid, no imagination was necesary to see ". . . . how the dead men grin by the wall, watching the fun of the victory ball."

Better men may have preceded John Dolan, but his cornet solo "Cleopatra" was rich and clear.

Miss Nora Fauchald's sweet, home-like soprano voice was called back for three encores.

George Carey was more popular than ever with his xylophone solos.

We were sorry that "The Stars and Stripes" did not have the powerful militant attack of previous years, but it was the first march to cross the Rhine and it is still our national march.—E. A. A.

# ROTARIANS ENTERTAINED AT LUNCHEON BY SOUSA

## Famous Band Leader Is Guest of Missoula Club.

Humorous reminiscences of Lieutenant Comander John Philip Sousa, famous band leader, who was a guest of the Rotarians at the noon luncheon yesterday, kept his hearers in an uproar from the first word to the last. He related mirthful incidents from his concerts in many foreign lands.

Mr. Sousa's first anecdote was concerning that much mooted question "Who won the war?" "'Twas Sousa that won the war," said the famous musician. "When I shaved off my Van Dyke beard, the kaiser, who for years had been trying to emulate it, gave up in despair, having nothing left to live for."

"I was in London for a series of concerts and every morning noticed a scrub woman working hard for her living. Taking pity on the woman, I obtained a pass, offering it to her with this question "My good woman, would you like to hear the concert Thursday night?" And this was her reply, "Is Thursday your only night off?" Mr. Sousa related stories in the same vein from Johannesburg, from St. Petersburg and other points, receiving tremendous applause when he sat down. He was met at the train by a committee of Rotarians consisting of C. H. Roberts, James Busey, J. A. Sage and C. C. Perry and taken to the club luncheon.

The matter of inviting Third Vice President Frank H. Lamb to stop off in Missoula to meet with the Rotary club was discussed, while a resolution from the Deer Lodge Rotary club in regard to renaming the new Milwaukee railway unit proposed from the consolidation of the Rocky Mountain and Missoula divisions the Mountain division was also presented.

DAILY STAR-MIRROR, MOSCOW

# LARGE CROWD GREETS SOUSA'S FAMOUS BAND

John Philip Sousa and his band appeared in concert at the university auditorium Thursday afternoon before an audience which filled the large room to capacity. The program was everything that might be expected from the world-famed leader and the organization which he had created, and the more than two hours, when number followed number almost without a break, seemed as a few minutes.

The instrumentation of the band is as follows:

Two piccolos, five flutes, two oboes, one English horn, 14 solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contrabassoon, two sarrusaphones, eight saxaphones, six cornets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums, one harp and one xylophone.

The audience was especially delighted with the vocal soloist, Miss Nora Fauchald, who responded to encore after encore.

The concert was the first number in the university artist course for this season. The second number will be the Ukrainian Chorus on January 10.

THE PULLMAN HERALD

# SOUSA CONCERT BRINGS AWE AND ADMIRATION

## John Philip Sousa and His Famous Band Please Big Audience—Variety a Happy Feature

A potpourri of attractions was presented in the concert by John Philip Sousa and his famous band Thursday night in the auditorium. Violin, cornet, xylophone and vocal solos; saxaphone octet and ensembles all contributed in making a program which filled every listener with awe and admiration for skill which could draw such wonders from woodwind and reed instruments.

The quality of the pieces varied from the fold of Chopin to the banalities of "Yes, We Have No Bananas." The opening number, a Rhapsody, "The Indian," by Orem, threw out a clarion call to every lover of nature and winged their imagination to woodland scenes and Indian gatherings where tom-toms produced weird harmonies and warriors told tales of conquered foes.

**"Victory Ball" Stirring**

Probably the most stirring number on the program was Shelling's "Victory Ball," which brought to mind the gruesome words of Alfred Noyes' poem, which suggested the composition:

"God, how the dead men grin by the wall,
Watching the fun of the Victory Ball."

The weird harmonics, the struggle of minor and major passages, the straining orgy of dark tone, then suddenly a breading through of triumphant motif, all carried us to the scene which Flanders saw during four dark years. The bugle call "Assemble," the stacatto "To Arms," and a faint dying "Taps" at the end, all made this one piece a concert in itself.

**Master Director**

Mr. Sousa directed easily, his right arm swinging almost imperceptibly by his side, but always setting a rhythm which his 80 men had no difficulty in following.

Two special features of the program were Miss Nora Fouchald, vocalist, and Miss Rachel Senior, violinist. Miss Fouchald is a girl of Scandinavian beauty, who sang with tonal perfection Horatio Parker's "The Lark Now Leaves His Wat'ry Nest," accompanied by silvery bells in the band. She sang as encore numbers "The American Girl," "Carry Me Back to Old Virginia," and "Dixie Land," endearing herself to the audience with each piece.

Miss Rachel Senior is a charming person, whose violin artistry carried the audience into a field of Faust melodies. "Menuet," by Beethoven, and "Waltz," by Brahm, were given as encores.

George Carey, xylophone soloist, and John Dolan, cornet soloist, played artistically selections from Chopin and Demare. In "Cleopatra," perfect technique was illustrated when Mr. Dolan produced long and difficult trills on his instrument. Mr. Carey's xylophone numbers were encored again and again with ever increasing insistence.

Sprinkled through the program were popular numbers played in medley, duet and single. Some of these numbers were "El Capitan," "Bambolina," "Galant Seventh," "Mr. Gallagher and Mrs. Shean," "No, No, Nora," "Turkish Towels," "My Little Gipsy Sweetheart," "Stars and Stripes Forever," etc., etc. The applause for these was deafening and it was well deserved, as these musicians have truly caught the spirit of American jazz.

SPOKESMAN-REVIEW
SPOKANE

secretary.

## BAND MEMBERS TO PLAY

**Basketball Team From Sousa's Musical Organization Arranges Game.**

A basketball team composed of members of Sousa's band will play the McClintock-Trunkey five in the Y. M. C. A. gymnasium at 2:30 o'clock this afternoon. The musical athletes worked out at the "Y" yesterday afternoon. The McClintock-Trunkey team will be selected from Captain Jack Rader, Rickard McCann, Trotwood Iams, Arbin Ely, John Armstrong, Merrill Sheald and William Edmondson.

# SOUSA BAND FIVE BEATEN BY JUNOS

## Tooters of Wind Instruments Take Strenuous Exercise Against McClintock-Trunkeys.

## MASTER IN GALLERY SEAT

**Plump Boys and Long Ones From Famed Musical Organization Encouraged by Leader.**

Captain Jack Rader and his playmates of the McClintock-Trunkey basketball team yesterday upset the artistic temperament of the team of players of John Philip Sousa's famed band and trimmed them, 36-10, on the Y. M. C. A. court. Rader and Heald divided honors as stellar performers for the Juno team, while E. Thompson, piccolo player, who wore kid gloves while playing, and Mr. Preble, who toots a euphonium in the band, were scoring stars for the musicians. At the half the count was 12-3 for the Junos. Earnie Vigil was referee.

Basketball as a developer of wind with which to toot sweet notes is a hobby with chauffeurs of horns in Sousa's band. More than a dozen participate whenever opportunity permits. It likewise serves to keep bassoon players in such condition that they have room for the instrument, rather than lugging around a lot of surplus ballast at the waist. Take S. Thompson, bassoon player and left guard, for instance. He scales around 230, and a tape measure is useless in determining his waist. But he moves around with the agility of a wood nymph.

**Euphonium Player There.**

Mr. Preble, left forward, who adds 220 pounds to the team, plays a euphonium, a cross between a Sousaphone and alto. And he plays basketball with the grace of a gazelle and with all the zest that enters into his concert work.

Jack Bell, the right forward, is a piccolo player, while Linde, the long, lanky center who sports a perfectly wonderful mustache, earns his daily bread with the 88-piece band by coaxing crooning notes from his old bassoon.

E. Thompson, clarinet expert, plays the game wearing dress gloves to avoid injurying his musical touch. He is also a volleyball and handball star. While in the army he was much sought as an athlete.

**Bass Horn Player Out.**

Then there are R. W. Coe, who plays the French horn and stars at right forward when official duties are not calling; Mounts, a guard, who also plays the French horn, and Bill Bell, center, who oom-pahs on the big bass horn. The three latter musicians were waiting on the bench yesterday while their leader, John Philip Sousa, occupied a seat of honor in the gallery, accompanied by the chic Winnie Bambrick, harpist.

"The boys must have sport and relaxation during the long tour," said Bandmaster Sousa, while intently watching the game. "Many of them are camera fiends, others get their relaxation in playing billiards and cards. Some favor handball and basketball and all are encouraged to get some sort of physical and mental relaxation whenever opportunity arises. My first and last love is trapshooting. Because of an injury to my left arm sustained when I was thrown from a horse a year ago, I have been unable to shoot since, but I still get a kick out of mingling with the boys and smelling the powder. I'll be at the Christmas shoot tomorrow."

**The Lineup.**

| Sousa Band (10). | | Junos (36). |
|---|---|---|
| Bell | R. F. | McCann |
| Preble | L. F. | Heald |
| Linde | C. | J. Rader |
| E. Thompson | R. G. | Eiams |
| S. Thompson | L. G. | Ely |

Substitutins—Junos: Edwards for Ely, Armstrong for Eiams.

Scoring—Sousas: Field goals, Preble 3, E. Thompson 1. Free throws converted, Preble 1 in 9; E. Thompson 1 in 6; Linde 0. Junos: Field goals, Eiams 3, Rader 5, Heald 6, McCann 4.

# BANDMASTER SOUSA SEES TRAP FANS WIN 96 CHRISTMAS BIRDS AT GUN CLUB

**Famed Sportsman and Party Get Thrill Out of Annual Holiday Shoot.**

## FARMIN-EGBERS CLASH

**Pull Off Black Powder Race to Delight of Fans—Chingren Wins From 27 Yards.**

CHRISTMAS BIRD WINNERS.

| | Turkey. | Goose. | Duck. |
|---|---|---|---|
| E. A. Johnson | 1 | 0 | 1 |
| Dr. J. F. Jordan | 0 | 1 | 1 |
| Harry Kinzel | 0 | 0 | 1 |
| Lee Lohnes | 3 | 1 | 2 |
| R. B. Jones | 0 | 2 | 1 |
| V. A. Rossbach | 0 | 0 | 1 |
| John Jones | 2 | 0 | 0 |
| W. B. McLaren | 2 | 3 | 0 |
| L. Bille | 3 | 0 | 0 |
| F. Stowell | 0 | 1 | 1 |
| H. Kuhlman | 0 | 0 | 1 |
| F. D. Stoop | 2 | 0 | 0 |
| Matt Ragan | 0 | 2 | 0 |
| R. K. Mace | 1 | 1 | 2 |
| A. K. Copson | 1 | 1 | 0 |
| H. B. De Long | 0 | 2 | 0 |
| C. A. Fleming | 1 | 0 | 1 |
| Joe Daily | 0 | 0 | 1 |
| A. Marquardt | 1 | 0 | 0 |
| H. H. Rawson | 2 | 2 | 0 |
| Col. I. C. Wilburn | 1 | 0 | 1 |
| W. H. Copson | 0 | 1 | 2 |
| Jack Wade | 1 | 3 | 0 |
| A. B. Cole | 0 | 0 | 1 |
| Rex A. Miles | 1 | 0 | 0 |
| W. E. Carr | 0 | 1 | 1 |
| Hugh McElroy | 2 | 0 | 3 |
| Earl D. Farmin | 2 | 2 | 1 |
| Eugene Clinton | 1 | 0 | 1 |
| Tom Hoxsey | 1 | 0 | 1 |
| O. J. Johnson | 0 | 1 | 1 |
| George Porter | 0 | 0 | 1 |
| F. L. Butters | 0 | 1 | 0 |
| E. F. King | 0 | 0 | 4 |
| Dr. Freshwater | 1 | 0 | 1 |
| F. E. Bishop | 0 | 1 | 0 |
| Guy F. Egbers | 1 | 3 | 0 |
| John W. Merritt | 0 | 1 | 0 |
| John T. Little | 1 | 0 | 0 |
| George Trelor | 1 | 0 | 0 |
| Leo Binder | 0 | 1 | 0 |
| Dr. L. W. Sherwood | 0 | 0 | 1 |
| C. F. Elton | 0 | 1 | 0 |

If pre-season interest in trapshooting as evidenced in the annual Christmas shoot at the Spokane Gun club yesterday may be taken as a criterion, then the game is in for one of its best years. With John Philip Sousa, first a sportsman and then a bandmaster, as the guest of the club, 71 shooters participated and 96 Christmas birds were passed out to winning shooters. There were 32 turkeys, 32 geese and 32 ducks for holiday tables. A total of 320 clay targets were trapped.

Mr. Sousa, who was invited to attend the shoot by Guy F. Egbers, Northern Pacfiic master mechanic who shot against him in the old days at Moran and at the grand American, was loud in his praises of the club equipment. The clubhouse has been newly painted and decorated. A wide border around the assembly room has been hand painted with hunting scenes by L. Bille and presents a striking appearance. The interior has been painted white and a gas lighting system installed. Extensions are being made on both ends of the house and a spacious warehouse with concrete floor, for the storage of clay birds and ammunition, is being erected.

Mr. Sousa, whose crippled left arm, sustained from a fall from a horse, has left him unable to handle his shotgun—a special double made for him by the Parker people—is a part owner in a 20,000-acre hunting estate in North Carolina. He spoke interestingly of his foreign shooting, particularly in the vicinity of Petrograd and Moscow and in Siberia, where Mr. Egbers was active with the American engineers during the World war. Club members presented him with a gold stickpin.

**For some strange reason every time Earl D. Farmin of Sandpoint leaves Bonner county to worry along without him and comes to Spokane, somebody sics him onto Guy Egbers. Yesterday they got mixed up in a black powder argument. Last year at the Inland Empire handicap they tangled in a 25-bird race, Farmin betting a ton of coal against Egber's locomotive wheel. Even after today's race their respective merits as shooters stand as high as before.**

Somebody searched hardware shelves and located 15 black powder shells of the vintage of 1880. H. H. Kuhlman put up a hunting knife as the prize. Bill Huff, of black shell fame, was selected referee and was given the task of dividing 15 shells between two men. Each put up a substantial side, a nickel. The crowd of more than 100 gathered and after the second shot both shooters declared it was a frameup to create trouble between lifelong friends.

The smoke was stifling. In fact, it so stifled the referee that the score read 7 to 7 at the close. He then gave Farmin the extra shell and the sultan of Sandpoint made the count 8 to 7. Egbers, after being beaten, conceded the match to Farmin because of alleged underhanded work on the part of Referee Huff and biased cheering by spectators and general misconduct by rooters.

E. J. Chingren won a 15-pound goose in the miss-and-out contest. At the start about 25 shooters lined up on trap No. 2, in front of the clubhouse, shooting from 16 yards. After each had fired he dropped back a yard. Those who missed dropped out. When Chin won the gander he was shooting from the 27-yard mark with his back to the iron fence, other contestants having missed the long range birds in the gathering dusk.

Charley Fleming, during the melee, lost a pair of yellow shooting glasses and asks that the finder return them.

# SOUSA'S MUSIC GLORIOUS TONIC

**Brasses and Drums Echo Victories of Centuries of Anglo-Saxon Conquerors.**

## APPLAUSE IS THUNDEROUS

**Band Plays Bitter Music, Too, and Is Forced to Respond to Encores.**

Lieutenant Commander John Philip Sousa and his band came and were heard and conquered yesterday at the Lewis and Clark high school. There were enthusiastic audiences both in the afternoon and evening. There is something about the quality of good band music that is tonic. Last night the brasses frapped tired nerves and the clean, clear-cut notes of the organization were as mentally stimulating as ice in a facial massage.

Especially in his own compositions does the great leader show the quality of both his own genius and that of band music. For in the marches, classical by now and inextricably a part of the memories of most Americans, there is something innately characteristic of the Anglo-Saxon and the American nation. His band is like a huge conch shell that echoes with all the pomps and glories of great conquerors. The martial music of centuries reverberates in the throbs of the drums.

**Played "Bitter" Music.**

The Orem rhapsody, "The Indian," was a curious and effective melange of Indian themes. The Schelling fantasy, "The Victory Ball," was modern and incoherent to a startling degree. When it wants to, a band can sound meaner than any other organization on earth. The Schelling composition is concocted of some bitter music indeed.

Sousa's own "Portraits at the King's Court" were delightful. There was a decided and most charming novelty in George Carey's playing Chopin on a xylophone. He played beautifully and was most sincerely encored. Miss Nora Fauchald, the prima donna with the company, gowned herself in bronze and gold in deference to the high lights of the brasses that formed her background.

She has a sweet voice, good in its mezzo register and she was a great favorite with her audience, being recalled often. John Doland was featured as the cornet player and in the Cleopatra music his solos were excellent, and Miss Rachel Senior, the violinist, showed herself a master of the intricacies of technique in her violin numbers.

**Got Smashing Encores.**

Every number multiplied by encore three times, and the words that one associates with it are presto, robusto and fortissimo, to say nothing of gusto. The band of El Katif Shrine made a colorful addition to the Sousa cohorts in the smashing, new Sousa composition, "Nobles of the Mystic Shrine."

## Sousa's Band Well Received

**Insistent demands for encores to every number that Sousa's band played at Lewis and Clark auditorium Friday night showed the enthusiasm and appreciation with which the large audience greeted the master and his master band.**

**Sousa's own compositions, "Portraits at the King's Court," and "Nobles of the Mystic Shrine," in which the band of El Katif Shrine joined, were especially liked. "The Indian," a rhapsody with an Indian theme, and "The Victory Ball," by Schelling, gave variety to the program.**

**The performance of several artists of the band were of high quality. Miss Nora Fauchald, prima donna; John Doland, cornet player; George Carey, xylophonist, and Miss Rachel Senior, violinist, were the artists who gave solo numbers.**

* * *



# *Bandmaster Sousa, Once Famed as Shooter, Spokane Gun Club Guest at Traps Sunday*

John Philip Sousa, renowned leader of his 88-piece band, and likewise known throughout the nation as a life-long devotee of trapshooting, will be a guest of the Spokane Gun club at 11 o'clock Sunday morning during the annual Christmas turkey shoot.

Mr. Sousa, who is 69 years young, was for years a 94 per cent shooter and once before, when the traps were located on Moran prairie, participated with Spokane's smoke stick enthusiasts, Guy F. Egbers, master mechanic of the Northern Pacific and Attorney Charles A. O'Connor shooting in the same squad.

Mr. Egbers issued the invitation through Trainmaster B. W. Walker and immediate acceptance came from the famed bandmaster. The veteran will be accompanied by members of his band who enjoy the sport.

Because of a fall from a horse, which has left his left arm stiff, Mr. Sousa is still unable to use a fowling piece, yet he still gets a thrill from the gallery.

Gun club members have spent several days completing decorations at the club house and finishing work on a warehouse, where a carload of clay birds may be stored. Preparations are being made for the opening of the season next month following the annual meeting December 28 when officers will be elected.

SPOKANE PRESS

# Un-Musical Critic Gets Thrill Out of Sousa Band

## Recognizes "Bananas" and "Nora" Songs, and Curly Cornets Play Something Sad.

The music critic was ill, so we had to send Dumbbell to hear Sousa and his band in the Friday matinee at Lewis and Clark high school, and this is what he reported:

"I'll just tell you what I saw and what I heard. I didn't know the names of some of the instruments they played and I suppose there was a whole lot of technique came out of those curly horns, but it was just music to me. There were lots of names on the program, but I didn't know any of them except Mr. Sousa; he looks just like his pictures. He didn't make any more motions with his hands in directing his big band than lots of folks do in ordinary conversation.

**LIKED LITTLE LADY**

I liked the little lady who sang. Her voice rippled and soared and filled all the corners of the room with sweetness. And she sang "Carry me back to Ole Virginy" and "Dixie," and I guess I wasn't the only one who likes those songs by the clapping she got

Some of the pieces I knew just as soon as they started them off. "Yes, We Have No Bananas." Say, that was great! I never heard it played so good before. And when a bunch of fellows with trombones played "No, no, Nora!" what ever it was that Nora wanted to do there wasn't a bit of use in her trying to get away with it. No, sir! They just made it clear that it was naughty, naughty, naughty, and talked her right out of it.

There was one number where six fellows came on with horns as big as those funnels on top of the Coeur d'Alene hotel. And when they played on them it just rumbled and joggled me, and yet all the time they were playing a real tune! I just shut my eyes and dreamed I was hunting elephants in a jungle—I could see the old pachyderms tramping down the jungles—something sure was going to happen.

**CORNETS BRING SADNESS**

The big, curly, cornets played something once that made me feel sort of sad. Like I was passing an old church and there was a dream organ playing. The lady next to me said the tune was something about leaving a kiss inside the cup—anyhow it was too bad it happened. So I felt better when three fellows came on with instruments that looked like old-fashioned carbines and started to play "How Dry I Am!" I knew that right off. Then they perked up and played "Little Brown Jug." It was a funny thing, but those big instruments didn't look to be connected with the men who played them—the mouthpiece was on such a thin little pipe and the horns were so big.

They played bugles, too. I nearly ran up in front when they began this number. Just like somebody telling me I must do something and be quick about it. The fifes and flutes made me think of trees full of little singing birds. Everything they played made a picture for me. I almost forgot I was listening to a band until they started "The Stars and Stripes Forever"—then you bet I knew I was! That was sure great. No wonder folks like that piece.

"I always did enjoy hearing "The Star Spangled Banner"—and Sousa and his players put everything into that gold old piece in the way of harmony and action—but you see, it was the last number on the program—and I was having such a good time!

YAKIMA HERALD

# SOUSA'S BAND IS OUTPLAYED

**Not in Music But in Basketball; Visiting Members of Famous Troupe Take on Local Team for Exercise**

Their own corpulency defeated the members of the Sousa band basketball quintet last night when they clashed with the lithe Y. M. C. A. basket tossers. The contest between the musicians and the local team ended 27 to 15.

The game started with the musicians caging the ball in such rapid succession that it appeared that they would win easily. Their average rotundity began to tell on them in the waning moments of the first session, as indicated by the high rise and low fall of bosoms and the younger and more agile Yakima basketeers brought the half to a close leading, 13 to 8.

Another rally in the first quarter of the second ramble nearly tied the score for the athletic instrumentalists. Baskets by E. Thompson and Roger Coe made the score 13 to 12. But the visitors soon found that they did not have enough wind instrument players on the team and gradually lost their technique. Fouls by the two 220-pound guards, Carl Preble and Shirley Thompson, allowed the score to mount to 27 to 15 in the final quarter.

The playing of E. Thompson, who wears handball gloves while in the game to protect his digits from injury and stiffness, was an outstanding feature of the interesting court battle. Thompson plays the clarinet in the world-famous band and will not take any chances with the fingers which shut and close the stops on his instrument.

Other players on the Sousa team and their instruments are: John Mountz, French horn; William Bell, saxophone; Carl Preble, euphonium; Shirley Thompson, bassoon; John Linde, bassoon; Roger Coe, French horn.

The Y. M. C. A. team was composed of Redfield, Thompson, Trouse, Parson and West. Redfield and Trouse play for Yakima high school. Weeden acted as spare man for the Yakima boys.

Clarence Ernst, referee, had difficulty in keeping the wild group of musicians in the rooter section from closing out on to the floor in moments of greatest excitement.



# SOUSA PLEASES LARGE YAKIMA HOLIDAY CROWD

**Newer Music Featured on Program But Old Favorites Make Biggest Hit**

Remembrances of the Christmas of 1923 will be memories of Sousa's band to thousands of Yakima residents. When the great leader and composer made his appearance yesterday afternoon and last evening in the Capitol theater he was greeted by a salvo of applause from the theater, which was packed with persons—to many of whom hearing Sousa was the biggest event of the one big day of the year.

The band, which has more than 70 members, played excellently, as is always expected of Sousa's band, and was encored again and again, playing the old favorites of Sousa's concert—"The Stars and Stripes Forever," "The March of the Wooden Soldiers," "The Glory of the Yankee Navy," "The United States Field Artillery," "El Capitan" and many others. A pleasing novelty was "Mr. Gallagher and Mr. Shean," which was greeted with much laughter.

Miss Nora Fauchald, soprano soloist, proved to be most popular at both the afternoon and evening concerts. Her afternoon encores, "Carry Me Back to Old Virginny" and "Dixie" were much appreciated. In the evening she sang "The Lark Now Leaves His Watery Nest" with much feeling. Miss Fauchald's youthful beauty and her charming manner endeared her to her audience at once.

Playing also with Sousa was Miss Winifred Bambrick, harpist, whose "Fantasia Oberson" was especially enjoyed.

# JAZZ IS MUSIC SOUSA DECLARES

**Some Is Good and Some Is Bad, According to Leader; Several Members of Band with Him Long Time**

"Appreciation for music is universal. Easterners and westerners alike have the same appetite for the same type of music. In 30 years the American public has educated itself to love band music. Jazz is not essentially bad."

These and many other declarations were made last night by John Philip Sousa, who will appear today in the Capitol theater in two Christmas concerts by his world famous band.

**Jazz Is Analyzed**

"Surprising comments are made by all types of persons derogatory to so called jazz music," the eminent band leader remarked. "If they only knew jazz is really the basis of all music. The difference between jazz and classical music lies in just this. Classical music is a beautiful melody which the composer has elaborated until it has become lasting. Mozart and Wagner were inspired when they wrote their classical symphonies. Writers of modern jazz music are not inspired. They write from commercial instinct. Some jazz is excellent. Other jazz is poor and cheapens music. Essentially jazz is classical music revamped to the rhythm of the dance.

**Music Lovers Increase**

"In the years I have been closely studying the public and its instinctive love for music, I have noted that persons of all classes are more highly educated to appreciate music. This is gratifying to one who really loves his art.

"Yakima will hear tomorrow the same program which was heard by persons in New York before we started on our tour. New York people who heard the band were pleased and I find that the appreciation has not flagged as we have come farther and farther west. The program has not been changed in the last year except to keep modern selections on the list.

**All Work Together**

"Just as a baseball team has teamwork, my band has a certain unanimity of spirit which makes it an efficient musical unit. Each musician is a wonder player before he is admitted to the band. Once a member, each man soon learns not only what he can do but also what every other man can do. In this way the individual instrumentalist improves his art and the band as a whole becomes a more effective unit."

Several members of the band have remained with Sousa for years. Eight musicians are now with the conductor who made the trip around the world with him in 1911. George Kampe, clarinet player; Shirley Thompson, bassoon; C. J. Russell, librarian; Clarence Livingston, clarinet; Jack Richardson, tuba; Lawrence Engberg, clarinet; Gus Helmecke, bass drummer, are the veterans of the band. Helmecke is admitted to be the greatest drummer in America. He was with an orchestra in the Metropolitan opera house in New York before he became a member of the band.

THE SEATTLE STAR

# Does Seattle Prefer to Have 'Lowbrow' Music?

## Sousa's Band Gets Ovation on "Emotional" Selections

What kind of music does Seattle efer?

"Lowbrow," popular airs and notional stuff" (old-time favorites ived), if the reception given John hilip Sousa and his 100-piece conrt band, at the Metropolitan ther, is an index.

Almost without exception, the ednesday matinee and evening auences passed over the high-class ncert selections and gave the ovaons to the familiar tunes.

"Gallagher and Shean" and "No, o, Nora," were given the "palms," the expense of Rubenstein's "Portait of a Lady." Sousa's own Manhattan Beach March" and Glory of the Yankee Navy" were thusiastically received, tho played extra numbers to such a classic mpilation as "A Bouquet of Beved Inspiration."

Yes, encore numbers rated high bove regulation concert selections t the first two of the four Sousa erformances here.

But the real fanfare of applause as given that old and national faorite, "Stars and Stripes Forever," he tune the soldiers and sailors narch and exercise to, the same one he circus band plays, the one the R. O. T. C. cadet thinks must be the ational anthem. Its presentation vas a triumph Wednesday afternoon.

The novelty which drew the heaviest applause was the "Gallagher and Shean" takeoff, wtih 50 "Gallaghers" and a like number of instrumental "Sheans."

"Good Night, Ladies," by the ensemble, with chimes, interrupted the instrumental conversation, and it was carried on by a clarinet and a bass "sax."

The novel presentation ended with "Three o'Clock in the Morning" with "Home Sweet Home" and "I Won't Be Home Until Morning," interwoven. The climax which called for two encores was a "Gallagher and Shean" exchange between cornets and trombones, piccolo and oboes, saxaphones and trombones, and bassoon and bass horns.

The march king introduced "Nobles of the Mystic Shrine" at the evening appearance. This is in honor of the Nile temple of the order here, under whose auspices Seattle is hearing the aggregation. It was written for the national convention of the lodge in Washington, D. C., last summer.

Programs were to be presented Thursday afternoon at 2:30 and in the evening at 8. Each program, two hours long, is made up of concert selections different from the others:

The matinee Thursday will be made up of the following:

Fantasia on Creole Themes...Brockhoven
Cornet solo, "Pyramid".....Liberati
Mr. John Dolan
Suite, "Last Days of Pompeii".....Sousa
Soprano solo, "When Myra Sings" Lehman
Miss Nora Fauchald
Rhapsody, "The Northern".....Hosmer
INTERVAL
Valse, "On the Banks of the Beautiful Blue Danube" .....Strauss
a Duet for piccolos, "Fluttering Birds" ..... Gernin
Messrs. Willson and Bell
b March, "Bullets and Bayonets".. ..... Sousa
Violin solo, "Rondo Capricioiso".... ..... Saint-Saens
Miss Rachel Senior
Country dance, "Kakusha" .....Lehar

The evening program is:

Overture, "Tannhouser" .....Wagner
Cornet solo, "Ocean View" .....Hartman
Mr. John Dolan
Suite, "Tales of a Traveler".....Sousa
Soprano solo, "Good-Bye".....Tosti
Miss Nora Fauchald
Intermezzo, "Golden Light".....Bizet
INTERVAL
Scherzo, "The Sorcerer's Apprentice" ..... Dukas
a Xylophone solo, "Witches' Dance" ..... Macdowell
Mr. George Carey
b March, "The Gallant Seventh"..Sousa
Violin solo, "Fantasia Mignon" ..Sarasate
Miss Rachel Senior
"Pomp and Circumstance" .....Elgar

—L. H.

SEATTLE POST-INTELLIGENCER

# SOUSA PLANS MUSIC COLLEGE FOR MILITARY

## Noted Band Leader Would Offer Government Institution for Training of Musicians

John Philip Sousa, international march king, is working on a plan to establish a military college of music for training the youth of the three branches of national defense which he will offer the government as soon as completed, he said in an interview given to the Post-Intelligencer yesterday.

"During the war I trained more than 3,500 men in the navy band battalion at the Great Lakes Naval Station, Chicago, and I found many youngsters who, with training, might become excellent musicians," he said. "I believe thousands of such lads would readily enroll in a military college of music."

Before leaving Seattle last night Sousa was guest at a dinner given in his honor by the band enthusiasts at the University of Washington. He told his hosts how he began his professional musical career at the age of eleven, playing the violin in historic old Ford's Theatre and museum on Arch Street in Philadelphia.

Sousa told of his first concert in Seattle thirty-two years ago at which some hundreds of people caused a commotion during the prelude by climbing into the old Armory over ladders, later paying their way with loud applause.

### Playing of Seattle Baby Pleases Sousa

Any little detail that John Philip Sousa does not already know about playing the snare drum, he picked up yesterday in a lesson from Laurene Louise Lindgren, three-year-old musical prodigy, daughter of Mr. and Mrs. Berthold Lindgren, 1921 Third Avenue.

The baby had just played a piano concert for the famous band director and composer at the Montelius Music Store, during which he watched with delight the careful crook of Laurene's little finger and the rhythmic patter of her hands over the keys as she played "Silent Night," "America" and a special melody she calls "Shello."

"It's delightful what a normal, healthy baby she is, in spite of her unusual musical development," commented Sousa. "The tempo of her playing is remarkable. She has a real ear for music."

But she had an eye for drums, also for a fine, noisy zylophone. Her parents are both musicians, and the child has picked up musical airs and learned to read simple notes, almost unconsciously. She also reads print, getting away with staggering long words quite outside her comprehension.

# SOUSA GETS A LESSON

—International Newsreel Photo.

**Laurene Louise Lindgren, three years old, demonstrating a few musical tricks to John Philip Sousa.**

# Sousa's Musicians Are Seeking Game With Strong Hoop Quintet

## World Famous Band Members Want to Play One of Seattle's Best Basketball Teams—They Boast a Good Record on the Court

IT is seldom that musicians turn their thoughts seriously to the manly arts while they are in the throes of their specialty, but Sousa's Band boasts a basketball team which the musicians think will compare favorably with any of the city's best on the basketball floor. While the band has beeen touring the United States, the men have found recreation by contesting the best teams in each of the cities they have visited.

The musicians want a game with any of the City League or Commercial League teams, either in the morning or afternoon and are willing to make certain concession in order to secure a game. Teams wishing to contest the power of the Sousa team on the basketball floor can arrange games by communicating with S. Thompson at the Frye Hotel or E. Thompson at the Y. M. C. A.

SEATTLE DAILY TIMES

# SOUSA STILL SUPREME

## "MARCH KING" DELIGHTS HIS AUDIENCES HERE.

### Famous Band and Leader Repeat All Old Favorites as Encores in Final Concerts.

BRINGING to a close a two-day engagement in Seattle, John Philip Sousa and his famous band appeared in concert at the Metropolitan Theatre yesterday afternoon and evening. The engagement was under the auspices of Nile Temple, Mystic Shrine.

While the classical numbers, the suites and the excellent solos were accorded enthusiastic reception by the audiences, it was the marches—the Sousa marches—that struck the dominant note and brought from the audience an insatiable demand for more until all the famous military compositions of the "March King" had been played. Appreciating the popularity of these stirring numbers, Sousa was particularly magnanimous last evening, generously replying to the call for more until all the familiar favorites had been played.

The opening number, the Tannhauser Overture, was the most ambitious attempt on last night's program and was played with a fine understanding of the spiritual majesty of its passages. A Sousa Suite, "Tales of a Traveler," and Dukas' weird composition, "The Sorcerer's Apprentice," also proved popular with the audience, while the soloists, John Dolan, cornetist; Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist, and George Carey, xylophonist, were called back for several encores before the audience would release them.

As in the first appearances, members of the Nile Temple Band joined with Sousa's musicians in playing the leader's latest march, "Nobles of the Mystic Shrine." Other well known march melodies played last night included "Sabres and Spurs," "Stars and Stripes Forever," "Semper Fidelis" and "The Gallant Seventh."

# SOUSA'S BAND WINS METROPOLITAN CROWD

Lieut. Commander John Philip Sousa is not merely the world's greatest bandmaster. He's an American institution. His music is expressive of the American spirit, the ideals of the republic, and when played by his own incomparable band it could not fail to move any audience to the highest pitch of enthusiasm.

Crowds at the Metropolitan Theatre yesterday afternoon and last night were ecstatic in their appreciation of the popular composer and his corps of gifted instrumentalists. At the evening performance the theatre was thronged to overflowing, and enthusiasm ran high throughout the concert.

The famous band is appearing in Seattle under the auspices of Nile Temple, Nobles of the Mystic Shrine, and a surprise on last night's program was a number played by the Nile Temple Band under the direction of Sousa. The local bandsmen came on the stage at the end of the first half of the regular program, and their playing won an ovation not only from the audience but from the virtuosi in Sousa's organization as well.

By way of compliment to the Shriners, Sousa played a new march in his most stirring style, entitled "Nobles of the Mystic Shrine."

Both programs were rich in interest, introducing many of the popular novelties for which Sousa has become noted, and also a group of talented soloists. The encores, of course, included many Sousa marches, some old, some new, but all of a type to quicken the pulse of every listener.

Sousa's programs, although they include a generous number of works by such composers as Wagner, Rubinstein and Chopin, are invariably calculated to make the widest possible popular appeal. There is nothing feigned about the pleasure the crowds take in his music-making. They enjoy every bar of every composition he interprets.

Some of the most popular numbers played yesterday were Sousa's own suite, "At the King's Court," his "Bouquet of Beloved Inspirations," and "Leaves From My Notebook"; and Schelling's "The Victory Ball."

Soloists who won favor included Nora Fauchald, soprano; John Dolan, master cornetist; Winifred Bambrick, harpist; Meredith Willson, flautist; Rachel Senior, violinist, and George Carey, xylophone virtuoso.

This afternoon and tonight Sousa will interpret two new programs.

## Military College of Music Planned

A military college of music is the plan of John Philip Sousa, American "march king," who was given a banquet Thursday evening by the bandsmen and musicians at the University of Washington just prior to his departure with a 100-piece band which played four concerts here Wednesday and Thursday. It is the outgrowth of his work with 3,500 sailor musicians at the Great Lakes naval training station during the world war, when Sousa was given the commission of lieutenant commander.

Sousa said that he believed thousands of young men would enroll in such an institution.

PORT ANGELES EVENING NEWS

# SOUSA'S BAND THRILLS GREAT AUDIENCE HERE

STANDING ROOM AT PREMIUM IN MACK THEATRE LAST NIGHT FOR SECOND CONCERT OF AMERICA'S PREMIERE BAND.

## SOLOISTS WERE ALL SPLENDID

Miss Nora Fauchald, Soprano, Pleasing Feature of Program

No wonder the sailors marched well to the music of Lieutenant Commander John Philip Sousa's band at Great Lakes during the world war. In the Mack theatre last evening it would have taken but a few more strains of "The Stars and Stripes Forever" to have furnished incentive for 1,200 people to stand up and march around the aisles. Twenty-five years old, that grandest of American marches, was played as an encore number—and led by its composer, the great Sousa, was a veritable tour de force.

To hear Sousa and his artists is to hear the best in music. This was evident last night when the 1,200 people sat enthralled at the beauty of the numbers and thrilled at the marches which were distinctively American.

In Orem's rhapsody "The Indian' Sousa led his orchestra and his audience back onto the prairies in the days of the red man and the buffalo. One could hear the crackle of the camp fire, the clatter of pony hoofs, the wardroums and almost see the Indians in a war dance. An old man, down near the front, swayed back and forth in his seat as the tom toms beat out the music for the war dance. "I've heard it just like that on the prairies, years ago," he confided to his seat neighbor. He was jubilant over the number.

### The Victory Ball

Weird was the music in Schelling's "The Victory Ball." It told a story of shadows of dead soldiers watching the dancers at the victory ball.

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere.
"We mustn't reproach them. They're wrong, you see."
"Ah," said the dead men, "so were we."

The rattle of musketry, the blare of the trumpet, the boom of cannon, the careless music of the dance—and then the lonesomeness of "Taps". It was all in that masterpiece of Schelling and Sousa brought it out for his audience. It was shiv'ry; it was weird; but it brought back memories of the boys who sleep 'neath the poppies of Flanders and the lilies of France and was good for the soul.

### Fine Group of Soloists

Miss Nora Fauchald, soprano, was delightful. From Parker's "The Lark "The Lark Now Leaves His Watry Nest," a number which gave her ample opportunity to exercise a remarkable range, to the sweet, simple strains of "Carry Me Back to Old Virginny," Miss Fauchald simply enthralled her audience. A pretty girl, unpretentious as a wild rose, and possessing a soprano voice that was charm itself, Miss Fauchald's four numbers will stand out as one of the pleasing memories of last evening's concert. She was liberal with her encores, gave Sousa's "American Girl" and "Carry Me Back to Old Virginny," and proved her capability in several different types of songs.

### Splendid Violinist

The violin selections by Miss Rachel Senior shows that Sousa was exacting in his choice of artists. Seldom does one hear music from a violin the equal of Miss Senior's. She played the difficult "Faust Fantasia" by Sarasate with ease and responded to her encores with a waltz number and "Menuet."

### Xylophonist Fine

George Carey, probably the greatest xylophonist player in the world, and a man with a most pleasing personality, had to play encore after encore for the audience. Carey, like th eother artists, was liberal in his offerings, playing a group ranging from Chopin's "Nocturne and Waltz" to "Yes, We Have No Bananas." The applause for Carey was undoubtedly the most spontaneous of any given the artists.

John Dolan, cornet virtuoso, proved himself master of the instrument in two difficult numbers "Cleopatra" and "Berceuse" from Jocelyn.

### Leave For Victoria

Sousa and his artists left on the steamer Sol Duc for Victoria, B. C.

COLONIST, VICTORIA.

# NOTED MARCH KING AND BAND PLAY HERE

John Philip Sousa Gives Two Programmes for Big Audiences at Royal Victoria

Several of the most famous examples of the type of music which has won for him the title of "March King" were included by John Philip Sousa in the programmes which he gave yesterday at the Royal Victoria Theatre. He and his big band were given something in the nature of a continuous between-numbers ovation, the applause reaching its maximum in the evening, when the veteran American band conductor added as an encore to the dramatic Schelling "Victory Ball" a number entitled "Canadian Patrol." This spirited and racy selection was an arrangement of popular British patriotic airs, beginning with "The Maple Leaf Forever" and including "The British Grenadiers," "Campbells Are Comin'" (which reproduced the effect of bagpipes in the distance), and "Rule, Britannia." It was a characteristically graceful act on the part of Mr. Sousa and his musicians, and the audience burst into spontaneous applause even before the conclusion of the piece.

VANCOUVER SUN.

# BIG AUDIENCES ARE DELIGHTED BY FAMOUS BAND

John Philip Sousa and His Musicians Heard in Two Concerts

COMPOSER-CONDUCTOR OUTSTANDING FIGURE

Enthusiastic Applause Is Accorded Several Difficult Numbers

By J. CHELTENHAM

Thrills of every description were experienced by the large audience who gathered at the Capitol theatre last evening to see John Philip Sousa and hear his band. As that celebrated composer-conductor led his magnificent forces through its triumphant programme, the auditor was continually stirred by the bewildering variety of effects—from harp incidentals to actual gun-fire—which studded the power, finish and balance of the instrumentalism.

The most amazing thing about Sousa's band is, of course, Sousa. With the minimum of physical effort he guides his cohorts through involved delicacies and crashing broadsides of melody with an unerring and inspiring baton From a straight up-and-down motion, his arm commences a slight curve: instantly the whole melodic outline changes; new and contrasting sounds have sprung to life. He gently prods the air with his baton; and all the hounds of percussion are loosed in deafening explosion. One feels that the veteran bandmaster conducts with his personality rather than his body: and it is an able instrument!

**WARMLY APPLAUDED**

As for the band, it is all that could be desired. Its proportions are huge; but it is not its size that gains it plaudits such as those which greeted it last night. It is its discipline—its willing, heart-whole, enthusiastic obedience—that makes it such a flawless musical machine. No matter how intricate and variegated a passage—and there were many last evening—there is never so much as one straggling note; no matter how ornate an obligato or tonal background, there is never the slightest overlapping or error in joinery Out of all that forest of reeds and brasses there is no tone but of the purest; while the extremely energetic gentlemen in charge of the percussion department at all times command respect for their incisive vigor and ubiquity.

**UNISON AND FINISH**

After the playing of "O Canada" as entrance item, the band found full scope for its superb unison and finish, its overwhelming volume and attack, in Orem's colorful rhapsody, "The Indian," Sousa's "Portraits: At the King's Court," Schelling's gripping fantasy, "The Victory Ball" (based on Alfred Noyes' famous poem), a pot-pourri caprice, "strung together by Sousa," called "On With the Dance," Sousa's new march, "Nobles of the Mystic Shrine," and the joyous "Country Gardens" of Grainger. All were splendidly played and thoroughly enjoyed, as were the numerous encores. In the "Portraits" the personalities and backgrounds of a countess, a duchess and a queen were suggested with great subtlty and beauty.

Soloists of excessive talent were John Dolan, cornettist (in Demare's "Cleopatra"), Miss Nora Fouchald, soprano (in "The Lark Now Leaves His Watery Nest"), George Carey, xylophonist (in Chopin's "Nocturne in E minor" and "Minute Waltz"), and Miss Rachel Senior, violiniste (in Sarasate's "Faust Fantasia"). All these artists performed with distinction and the recalls were many.

**AFTERNOON CONCERT**

The Capitol theatre concert by the same company yesterday afternoon was also a fine musical event.

The band was heard in "A Bouquet of Beloved Inspirations, Entwined by Sousa," Sousa's suite, "Leaves From My Notebook," "The Portrait of a Lady" (Kamennoi-Ostrow: Rubenstein), Sousa's fantasia, "The Merrie, Merrie Chorus" his new march, "The Dauntless Battalion," and Bowron's "When the Minstrels Come to Town." The soloists were: John Dolan (in Bellstedt's "Centennial"), Miss Fauchauld (in Lehmar's "When Myra Sings"), Meredith Willson, flautist (in Goddard's "Vanse"), and Miss Winnifred Bambrick, harpist (in Alvare's "Fantasia" on Weber's "Oberon").

—THE TACOMA TIMES—

# SOUSA'S BAND

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## PLEASES WITH TWO CONCERTS

Soloists With Organization Also Very Good

Two marvelous concerts were presented at the Tacoma theater Monday by John Philip Sousa and his famous band.

The American March King delighted his audiences here and there was much applause after each number at both the matinee and evening concert.

The band was booked for only the two concerts, and on Tuesday "Peck's Bad Boy," a road show, is the offering, afternoon and evening.

Probably the most marvelous selection to be played by Sousa Monday night was "The Victory Ball," by Schelling, although some of his own marches, such as "El Capitan," "The Gallant Seventh" and "The Stars and Stripes Forever" were given more applause.

Sousa's travesty on "Mr. Gallagher and Mr. Shean," was also keenly enjoyed.

The March King was liberal with encores, appearing to sense just what his audience wanted.

Three soloists added to the concert's splendid music. John Dolan cornetist, was forced to play two encores after his rendition of "Cleopatra."

Miss Nora Fauchald, a soprano with a truly sweet voice, also was a delight.

George Carey on the xylophone carried off honors with his solo work.

* * * *

TACOMA DAILY LEDGER.

# March King Delights In 2 Concerts

By L. L. CLEMANS

Digging deep into the store of his musical treasures, John Philip Sousa American March King, presented his band in two marvelous concerts at the Tacoma Theater yesterday, matinee and night.

The programs, aside from possessing great merit, are interesting also from the point of variety. Sousa knows what the public wants and gives it to them.

The matinee program, aside from the scheduled numbers, was marked by the generosity of encores given, mostly of the march compositions that have made the composer famous the world over.

In merry vein the program was opened with "A Bouquet of Beloved Inspirations," excerpts from famous operas, entwined into a fantasy of melody by Sousa. The second half of the program was another composition of like order arranged from popular choruses from grand operas.

And for one encore his own travesty on "Mr. Gallagher and Mr. Shean," introducing "Yes, We Have No Bananas" "Three o'Clock in the Morning" and other popular airs of yesterday and tomorrow with the ever reoccuring "Absolutely, Mr. Gallagher; Positively Mr. Shean."

The close of the program was also a happy selection, "When the Minstrels Come to Town," a combination of minstrel melodies written by Bowron.

John Dolan, cornetist, proved his artistry with Bellstedt's "Centennial" and responded as an encore with Sousa's "I've Made My Plans for the Summer."

Miss Nora Fauchauld, a youthful soprano with a charming personality and a very pretty voice, offered the aria from "Romeo and Juliet," Miss Fauchauld sprang into instant favor with Tacomans and sang "Carry Me Back to Ole Virginny" and "Dixie" in response to the ovation given her.

Meredith Wilson in two numbers Godard's "Valse" and "Allegretto" proved his mastery of the flute, and Miss Winifred Bambrick charmed with her harp solo, "Fantasia Oberon" (Weber-Alvares) and for an encore gave Balfe's "Oh, Believe Me If All Those Endearing Young Charms."

Sousa also presented a new march of his own composition, "The Dauntless Battalion," and "The Portrait of a Lady," a tone-poem by Kamennoi Ostraw, as arranged by Rubinstein which was of great beauty.

The night concert was from as carefully selected program and the large attendance thoroughly enjoyed the offering, as attested by the liberal applause.

THE PORTLAND TELEGRAM

# Sousa's Band Is As Sousaesque As of Yore

BY DAVID W. HAZEN.

Sousa and his band!

There's as much joy in these four words as there used to be in another verbal quartet, "Barnum and his circus."

For the manyth time, John Philip Sousa and his merry men are visiting Portland. Their concerts opened yesterday afternoon. It was a fine offering, but with football and fighting and theater matinees, the audience wasn't as large as it should have been. Tonight will be Shriners' night.

Last night the folks turned out. And their hands were not frozen, either. Why should they have been? People just have to applaud when they hear Sousa's band play. As for making their feet behave, it is as impossible as to make Jesse Rich stop talking.

Now, just think of listening to this program last night:

Sousa's snappy "El Capitan" and "Bambalina" from "The Wildflower," both by the band. John Dolan's fine cornet solo, "Berceuse" from "Jocelyn." Then the gracious Sousa march, "From Maine to Oregon," and the warlike "United States Field Artillery," by the tooters, to be followed by J. P. S.'s idea of how the well known conversation between the well known citizens, Mr. Gallagher and Mr. Shean, should be repeated.

This Gallagher and Shean arrangement took a thousand shingles off the roof. In it the bandmaster has scrambled 'most everything musical, then garnished the omelet with crying infants. "Carolina Morning," "Good Night, Ladies," "The Bear Went Over the Mountain" and oodles of other tunes.

If Sousa had announced he was going to give everyone present a $1000 gold bond, the applause wouldn't have been greater than was accorded the arrangement. Then the band rushed away with "Turkish Towel," followed by "No, No, Nora."

Portland then met a charming soprano, who will receive a wondrous welcome any time she may choose to return—Miss Nora Fauchald. She possesses a beautiful voice, of which she is complete mistress, and she sings with the abandonment of a nightingale in summer twilight.

Her "Carry Me Back to Old Virginny" is now a memory that will be cherished in thousands of hearts—the old song was never given better than Miss Fauchald sang it last night.

She also gave Sousa's "The American Girl" and that liveliest of our national airs, "Dixie." The band then shot forth "March of the Wooden Soldiers," which was followed by the two greatest marches written since Hannibal crossed the Alps, "Semper Fidelis" and "Stars and Stripes Forever." The last named was given the greatest greeting of the night.

George Carey is master of the xylophone. He even made the banana tune liked—that's almost a miracle nowadays. His "Gypsy Love Song" from "The Fortune Teller" is a dream. "Crinoline Days" put dance fever into a lot of toes.

Miss Rachel Senior, violinist, then made her first Portland bow. We have often wondered upon whose shoulders would fall the gracious mantle of the great Maud Powell. Now we know—on those of Miss Rachel Senior of Mason City, Ia. She has perfect control of her violin, with touch dainty and technique supreme. Beethoven's "Minuet" and Brahm's "Waltz" were given with the master's power and with youth's carefree love. Miss Senior's future will be writ in golden letters.

This, dear reader, was only one of the programs that Sousa's band and Sousa's soloists gave last night—the program of encores only. Now, here's what appeared on the real program printed by A. E. Wellington and played according to Sousaesque standards:

Orem's rhapsody, "The Indian," a symphonic number as beautiful as a Cadman love song. John Dolan's cornet solo, "Cleopatra," alluring. Sousa's "Portraits at the King's Court," picturing countess, duchess and queen; an old friend, "Annie Rooney" appears very often in these "Portraits," but whom Annie represents, countess or duchess or queen, is not made clear.

Miss Fauchald, whose dress reminded one of great-grandma's rich Cashmere shawl, sang "The Lark Now Leaves His Wat-ry Nest." The band played a weird, ghosty fantasy, Schelling's "Victory Ball," which Edgar Allen Poe would have loved. The creepy spell was broken by the caprice, "On With the Dance," a string of popular things strung a la Sousa. You never heard "Turkey in the Straw" played better than it appears herein.

Carey gave Chopin's "Nocturn and Waltz," the band played the Sousa march, "Gallant Seventh," and then Miss Senior charmed the multitude with Sarasate's "Faust Fantasia." The program closed with Percy Grainger's "Country Gardens." Just hear one concert by this band and then you'll know why Sousa is called the Teddy Roosevelt of bandmasters.

THE MORNING OREGONIAN,

# SOUSA'S BAND WINS PORTLAND LAURELS

## Audience Demands Encore for Every Number.

## GOLD FAVORITES HEARD

### Vocal and Instrumental Solos Delight Music Lovers at Public Auditorium.

BY C. HILTON-TURVEY.

After all, there is only one Sousa and his concert at the public auditorium yesterday afternoon proved A delighted audience listened to a beautiful programme full of very infinite melody, crisp rhythm and rendid tone, with an enthusiasm that demanded at least one encore every number played. The soloists were the Misses Nora Fauchauld, soprano; Winnifred Bambrick, harpist; John Dolan, virtuoso cornetist, and Meredith Willson, pianist.

Lieutenant-Commander Sousa led with his customary immense self-control. He is one of the calmest of conductors and he invokes the arms and stress of his great band with the old familiar back-and-forward swing of his arms and at the are flexing of his elbows the band responds with the full glory of its golden thunders.

**March Proves Popular.**

The programme drew upon the operatic selections which are favorites of the world, played as only Sousa can play them. The encores were announced by the expedient of placards held up for the audience to see. For the best beloved of Sousa's marches, however, there was no need of announcement. At the first bar the audience burst into storms of delight at the prospect of hearing again their old musical friends.

The harp solos were much enjoyed. Miss Fauchauld'c fresh young soprano voice and charming personality were delighted. Mr. Willson's flute playing, mellow and fluent, showed him a master of his instrument. John Dolan, the cornetist, is a veritable virtuoso and he did things with his cornet that few players even attempt. Wonderful, smooth, vibrant tone, beautiful, swift passage work, an exquisite sense for phrasing and marked ease of musical delivery—these were all characteristic of Mr. Dolan's playing. One wished that all Portland were there to hear this extraordinary cornetist.

There was a saxophone ensemble, which "took" hugely, composed of five instruments of various sizes, which played odd things, one ending weirdly on the leading note, without troubling to go a step further and rest; the other (one of our encores) principally composed of "vamp" and "Amen." A flute chorus with the band did good work in one of Sousa's marches, augmented by ten cornets at the footlights in the finale. The march called "Field Artillery" featured in its stirring measures the firing off of a pistol in perfect time with the music, with one rousing shot at the end. This was one of a host of encores, as was also the provocative mixture of "The Bulldog on the Bank" which wandered off into some lovely old tunes, and then came romping in just when the listener was beginning to get sentimental, and chased the "bullfrog" into his deep, dank pool, with the kind assistance of five monster tubas. This mixture caused ripples of merriment in the audience.

**Old Number Heard.**

Lieutenant-Commander Sousa's suite, "Leaves From My Notebook," was very much enjoyed, with its programme: "The Genial Hostess," the "Campfire Girls," and "The Lively Flapper." An interesting point in the concert was Miss Fauchauld's flexible singing of "Dixie" as encore to an encore, "Carry Me Back to Ol' Virginny."

The night concert began with Preston Ware Orem's splendid "Indian Rhapsody," arranged by the composer especially for Lieutenant Sousa's band. It is a fine, virile, racially characteristic composition, upon Indian themes contributed by Thurlow Lieurance, who recorded them from native songs. The work is also arranged for the piano, and is a very brilliant number. Played by the famous band, the "Indian Rhapsody" was thrilling, and it received a hearty encore.

John Dolan again scored heavily with his remarkable cornet playing. Sousa's "At the King's Court," with its musical portraits, was interesting from start to finish. Miss Fauchald charmed the audience with her singing, and Miss Rachel Senior showed her command over the violin by her fine rendition of the Faust "Fantasia."

**"Victory Ball' Gruesome.**

"The Victory Ball" is a gruesome thing, and the band played it with a full sense of its bitter values. It is, in effect, the apology of a noted musician, Ernest Schelling, to the memory of that "American soldier" to whom it is inscribed, for the political and diplomatic petty-fogging which made his tremendous sacrifice of no avail.

The xylophone solo, played by George Carey, was a pleasing novelty, which invited warm applause.

There is a certain crisp formality which characterizes Sousa's concerts, from his immaculate white gloves to the low bow exchanged between the conductor and his soloists as they leave the footlights after their solos. It is all very characteristic.

The great band made the auditorium fairly ring with its noble tone! There will be a matinee today at 2:30, and an evening performance at 8:30. At the latter concert the band of the "Nobles of the Mystic Shrine" will join forces with that of Lieutenant - Commander Sousa and the combined effect will be overpowering, indeed!

## 3 COMPLIMENTS CHERISHED

### Band Master Recalls Kindest Words Bestowed Upon Him.

BY C. HILTON-TURVEY.

Lieutenant-Commander Sousa, United States navy, and conductor of the greatest and best-known band in the round world, wears a rainbow just over his heart. It is made of little bright-colored ribbons, each one bearing a medal hanging at its end. These are his honorary orders, and they represent many kingdoms and people all over the globe. The Queen Victoria medal, the "Order of the Palms," a Belgian medal and many others—Lieutenant Sousa is a little academy of orders!

The great band and its illustrious conductor have been on the wing for many weeks. This present tour is the longest one they have ever taken. Twenty-six weeks, so far, with ten more weeks to come, giving on an average 13 concerts each week, which mounts up into an aggregate of 468 concerts for the tour!

The veteran American bandmaster looked as fresh, however, as the traditional daisy, and not at all harassed with catching trains and playing concerts. He talked interestingly. "What are the greatest compliments ever paid to you?" the interviewer questioned him.

"Well," he returned smiling, "there are three that pleased me more than all others I have ever received. The first one was in New Zealand. A man there said: 'I've met nearly everybody of great importance in the world, Lieutenant Sousa, and you're the sanest man of them all!'

"The second was paid me by a little girl down in Virginia. We were on a horseback trip among the mountains of Virginia, and at dusk we stopped at a farmhouse for the night. A beautiful child of 14 years ran out and made love to the horses. She had probably never seen real thoroughbreds before. She could hardly get enough of stroking them and asking questions about them. After supper she got out a number of Sousa band records, and played so many of them that I fell asleep to the long procession of them. We had had a rough and fatiguing trip that day.

"The next morning when we were leaving I had swung up on my mount, and leaned down to shake hands with the little girl. She looked up with a charming blush and said with girlish enthusiam, 'Do you know what my idea of heaven is?—just horses—and you!' (Wasn't that a lovely thing to say?)

"Then the third compliment was paid me in Dresden, where the band was giving a series of concerts. After the performance, Emil Sauer, the famous pianist and composer, came up and congratulated me, saying: 'We composers give the public dissonances, and pique the interest of the world by bitter oddities in modern music; but you have found a little flower path in music, where you have walked all these years bringing joy to everybody who hears you!'"

Lieutenant-Commander Sousa holds many degrees from universities and colleges, and he is a member of more than 50 clubs and societies, but it is probable that he estimates these ingenuous compliments as among the best-prized treasures of all the honors bestowed upon him.

## BAND SHRINERS GUESTS

### Sousa and Members of His Organization Banqueted.

John Philip Sousa and Shrine members of his band were guests of members of the Al Kader Shrine band at a banquet held last night in the Multnomah hotel.

Mayor Baker gave an address at the meeting and Mr. Sousa gave an outline of his experiences during the years he has been a band leader.

At the concert in the auditorium following the banquet, H. N. Stoudemeyer, leader of the Al Kader band, led the combined Sousa and Al Kader bands, playing the march written by Sousa for the last Shrine conclave held in Washington, D. C.

**Japanese Commits Suicide.**

Ill health is thought to have

# SOUSA PLANNED PORTLAND TUNE

## Famous Band Leader Recalls Promise to Write March for Proposed Fair.

BY DAVID W. HAZEN

John Philip Sousa is a bit worried about the kink in his neck.

"That kink in my neck started to break," he explained, "but I saved it the trouble by turning a complete somersault. If I hadn't been able to do that flop, somewhere there would have been a stone saying, 'Sacred to the memory of.'"

Nearly three years ago the march master was thrown from a runaway horse He was just about one-eighth of an inch from death. He is just now able to lift his left forearm as high as his shoulder.

While giving his injured arm a bit of exercise, Sousa thought of Portland's fair to have been held in 1925. When he was here two years ago he promised the Chamber of Commerce to write a march for the exposition.

"By the way, when do you have your fair? It's in 1924 isn't it?" he asked.

"it fell by the wayside, Mr. Sousa."

"Oh, is that so. Well, I was just thinking of starting the march I promised. You know, it is impossible to write a march without being inspired. It is a most difficult form of music to write, because it can't be padded."

**SEEKING INSPIRATION.**

Then the visitor explained that since he was in Portland two years ago he has written three marches that have been very successful—"The Nobles of the Mystic Shrine," which he composed for the imperial council at Washington, D. C., last June; the "Gallant Seventh" and "The Dauntless Battalion."

"I had the Portland Fair promise in my big book and was thinking when I arrived here yesterday that I had better be looking around for some inspiration," he explained.

It was to have been a very lively tune, that 1925 march.

"The world wants all the bright things it can get," the composer declared. "Of course, people should have something once in a while to make them think, as Schelling's 'Victory Ball,' but they have enough seriousness in real life as a rule. I like to give joyful coloring."

**WORLD NEEDS TUNES.**

And then this man, who has given modern music the very best it has in military marches, stated, "There isn't enough music in the world."

He explained that of all the large musical organizations in America, his band is about the only one that makes money on tours.

"It is a most interesting thing to inspire the love of art, but few men like to do it at a loss of money," he declared while watching the snow fall from a Benson hotel window.

He said that traveling expenses are three to four times higher than before the war.

"But I've just got to keep traveling," he explained, "because I have arranged to conduct this band until I'm 106 years old. After that I'll only spend half my time conducting, the other half resting and at play."

But he has started writing his memoirs. They will be completed within two or three years. And the joyous work of the musician will be its chief theme. But the story of the kink in the neck will be told in detail.

# SOUSA LEADS CITY'S OWN SHRINER BAND

Al Kader's justly famous Shrine band has been led by John Philip Sousa.

At the closing concert by the great conductor at the Auditorium last night, Portland's Shrine band joined with the visiting musicians on the stage and played under the magic wand of Sousa his new march, "Nobles of the Mystic Shrine," and an old one, "The Thunderer."

The greatest of living conductors congratulated the local bandsmen very highly for the way they snapped into the marches.

John Philip Sousa and eleven other Shriner members of his band were guests of Al Kader nobles at a banquet at Multnomah hotel last evening. The conductor related a number of humorous experiences that have befallen him during his years of wandering. He stated that thirty members of his band are Masons.

Last night's concert was enjoyed by the largest audience that ever attended a Sousa concert in this city. The snow seemed to make people want to hear lively music. The band left at 1 o'clock this morning to play a three days' engagement in San Francisco.

OREGON DAILY JOURNAL.

# Snow Does Not Chill Sousa Concerts

NOTWITHSTANDING the heavy snowfall and low temperature John Philip Sousa and his band and soloists entertained close to a capacity audience at ~~The Auditorium~~ last night. It was the last concert of a series of four and the audience was wildly demonstrative. A well attended matinee was given in the afternoon.

The closing event took on added lustre through participation in two numbers by the band of Al Kader temple of the Order of the Mystic Shrine, the combined bands playing Sousa's new march, "Nobles of the Mystic Shrine," "The Thunderer" and "The Stars and Stripes Forever." The Shrine band, standing, formed a semi-circle around the Sousa band, seated, and it was a mighty volume of sound that thrilled the audience.

Last night's program included the overture of "Tannhauser," Sousa's suite, "Tales of a Traveler," intermezzo from Bizet's suite, "L'Arlesienne," Duke's "The Sorcerer's Apprentice," and Elgar's ever popular "Pomp and Circumstance."

John Dolan, cornetist; George Carey, xylophonist; Rachel Senior, violinist, and Nora Fauchald, soprano, again triumphed in solos, and had to respond with many encores. Miss Fauchald was rewarded with a huge bouquet after her impressive singing of "Carry Me Back to Ol' Virginny."

# Sousa and His Band Thrill Audiences

By J. L. Wallin

SOUSA'S band, nearly 100 strong, with soloists, gave two concerts at The Auditorium yesterday and thrilled audiences that both for size and enthusiasm demonstrated that good band music has a strong appeal. Another matinee is on this afternoon, and tonight the local engagement closes with an extraordinary program, in that Al Kader Temple band will augment the big band in the new Sousa march, "Nobles of the Mystic Shrine."

This year John Phillip Sousa has a bigger and better band than when here two years ago, and his programs are more substantial, more like those that gained him fame in the earlier days of his career. Still, they contain sufficient novelties to satisfy every taste, and some good, clean jazz, too.

As for individual talent it can hardly be said to be more brilliant than in former years, because the famous bandmaster always surrounds himself with the best. A few of the veterans of the band have dropped out—the solo clarinetist who was with with him when he conducted the United States Marine band in Washington, has gone to Italy, but the new blood measures up perfectly to the Sousa requirements.

The instrumentation is almost lavish, with three oboes, six flutes, seven saxophones and clarinets enough to occupy one side of the stage. Four huge Sousaphones furnish a solid foundation, with two bassoons and the corresponding choir of baritones, trombones and horns to give a proper balance. Eight trumpets, tongued and phrased amazingly alike, spell perfection for that important section. Dainty embellishments are supplied by the harp, played by Miss Winifred Bambrick.

Miss Nora Fauchald, soprano, is a young North Dakota girl with a lovely voice and she was recalled time and again. Miss Rachael Senior, violinist, and George Carey, xylophonist, too, scored big, each having to respond with several extra numbers. John Dolan, who has been with Sousa's band several seasons, is a big feature on every program. It is no effort for him, apparently, to coax extremely low or high tones from his instrument.

One of the great hits is the saxophone septet which plays real music and gives one comedy stunt, introducing slap tongueism and other tricks.

The march king himself has changed little since here two years ago. In the meantime he has written many numbers for his band that are featured on this tour.

The concert tonight begins at 8:30 o'clock.

# SOUSA AND BAND DUE IN S. F. TODAY

SOUSA

JOHN PHILIP SOUSA, "America's March King," and his famous band were scheduled to arrive here today for concerts at the Auditorium Saturday and Sunday.

Attesting the lasting popularity of Sousa is his itinerary for his thirty-first annual tour of the United States, in which he will visit more than 200 cities in which his band has appeared at least 10 times.

The three noted Sousa soloists, John Dolan, cornetist; Nora Fauchald, soprano, and Rachel Senior, violinist, will be featured at the concerts here.

THE BULLETIN:

# First Sousa Concert at Auditorium

A small audience of San Franciscans started an ambitious young bandsman on his way to fame some 35 years ago when he played at the head of an obscure marine band. Today this man returns to San Francisco acclaimed by many lands and whose work has touched the lives of countless millions—Lieut. Commander John Philip Sousa.

~~Sousa~~ today is entering his seventieth year, and in recognition of his achievements, Mayor James Rolph Jr. has decreed today as "Sousa Day."

**BIG BAND.**

Sousa and his famous band of 100 pieces arrive today for the first of his series of concerts in the Exposition Auditorium beginning tonight. Some 200 members of the Reserve Officers' Training Corps Band will have the prized distinction tomorrow afternoon of playing for and under the leadership of America's march king, John Philip Sousa.

This tribute to the achievement of Sousa was arranged for the R. O. T. C. Band by Mayor Rolph, Superintendent of Schools Joseph M. Gwinn and Major Winfield S. Overton, commander of the R. O. T. C. The R. O. T. C. Band will have a place on the stage with Sousa's Band and will play with the latter in time with the baton o the world-famous leader

**SCHOOLS PARTICIPATE.**

The R. O. T. C. Band represents the five high schools — Lowell Polytechnic, Galileo, Mission and Commerce. It is under the leadership of Tom Kennedy, a former naval bandsman, assisted by Mrs Viola L. Farrell of the High School of Commerce; Herman E. Owen, Mission High School, and Irving G. Alger of the Lowell High School.

A community aspect will be given tonight's opening concert when the C. C. Thomas Navy Post of the American Legion presents Sousa a stand of colors in recognition of his war work as director of music in the navy. The presentation is to be made by Lieut. Commander John S. Willis.

Another feature on the program will be the joining of the Islam Temple Shrine Band with that of Sousa's in the playing of "Nobles of the Mystic Shrine." This piece was written by Sousa a year ago when he and the late President Harding entered the shrine during the Washington convention.

The program for tonight is as follows:

1. "A Bouquet of Beloved Inspirations." Entwined by Sousa
2. Cornet solo, "The Centennial"..Bellstedt Mr. John Dolan.
3. Suite, "Leaves from My Notebook"..Sousa
   (a) "The Genial Hostess"
   (b) "The Camp-Fire Girls"
   (c) "The Lively Flapper"
4. Vocal solo, "When Myra Sings"..Lehman Miss Nora Fauchald.
5. "The Portrait of a Lady" (Kamennoi-Ostrow) .....Rubinstein

Interval.

6. Fantasia, "The Merrie, Merrie Chorus" .....Compiled by Sousa
7. (a) Flute solo, "Valse".....Godard Meredith Willson.
   (b) March, "The Dauntless Battalion" (new) .....Sousa
8. Harp solo, "Fantasia Oberon,".....Weber-Alvares Miss Winifred Bambrick.
9. Tunes, "When the Minstrels Come to Town" .....Bowron

The four other concerts will be a matinee Saturday and Sunday afternoon and night concerts on the same days, with a complete change of program for each concert.

SAN FRANCISCO CHRONICLE

# Sousa Directs Band of Cadets

## R. O. T. C. Unit Handled by Master's Baton

John Philip Sousa's magic baton directed a composite band of forty San Francisco High School cadets on the plaza at Civic Center yesterday afternoon as a prelude to the March King's special Children's day concert. The band, drawn from the R. O. T. C. units of five high schools, snapped smartly to attention as the great director stepped from his car. At the signal of his baton they burst into "El Capitan," one of the famous composer's favorite marches.

Though playing together for the first time, the cadets followed Sousa's direction without hesitation. At the conclusion the March King expressed surprise at their knowledge and ability to follow readily. The distinction accorded the composite band, which was drawn from Commerce, Galileo, Mission, Lowell and Polytechnic High schools, was jointly arranged by Superintendent of Education Joseph M. Gwinn, Major W. S. Overton, commanding officer of all local high school military units, and Thomas J. Kennedy, music director of all San Francisco high school bands, who was under Sousa at the Great Lakes Naval Training Station.

THE BULLETIN: SAN FRANCISCO.

# Sousa Has All Oldtime Pep and Go

By Ruth Pielkovo

The first San Francisco appearance of Phillip Sousa and his famous band this season took place last night before a fair sized house at the Exposition Auditorium.

Sousa himself seems to have aged but little and still directs with all his old-time vigor, sureness and almost military simplicity. The playing of the entire organization was a marvel of proficiency and of perfect accord. It is with a curious enjoyment of sheer technical perfection that one listens a whole evening to such a program. The pity of it is that one must go to a concert hall to hear such music. For there such a band as Sousa's hardly belongs.

**ALL ENTHUSED.**

When he plays jazz one's feet can barely remain still, when he gives one of the old rapsodic marches one visions a great street, waving flags, uniforms and gilt braid moving, all the tumult and excitement of flowing life, and in the rather moribund atmosphere of the Exposition Auditorium some of the flavor is lost. However, many of the selections were delightful, especially the popular "March of the Wooden Soldiers," which be performed with great color and with an exhilarating rhythmic sense.

A new march, "Nobles of the Mystic Shrine," was given most naturalistically, with men in red fez caps playing the brass at the rear. Perhaps the most interesting, at all events the most amusing numbers were the saxophone performances by seven or eight experts in the art. They shared the honors of the evening with Mr. George Carey, whose xylophone solos, a Chopin Nocturne and the Dog Waltz, were marvels of dexterity, however nerve-racking to the sensitive ear.

**NAVY THERE.**

The navy was much in evidence. Young salior boys, motionless in rapt enjoyment of the marvelous leader and his no less marvelous band, gave a picturesque and militaristic touch to the scene. Toward the end of the program the navy, with whom Sousa has always been closely associated, gave him a charming honor.

Marching down the aisle, carrying two great flags, came a number of sailors, Lieutenant George H. Willets at their head. And in a short speech, which unfortunately I failed to catch in its entirety, Lieutenant Willets paid his and the navy's respects to Sousa, to which the leader responded with his old "Stars and Stirpes Forever." Altogether, for all not too highbrow in their musical tastes, the concert was immensely enjoyable, and Sousa remains the one incomparable leader of the greatest band of all time.

San Franciscans will have their last opportunity to hear Lieutenant-Commander John Philip Sousa and his famous band during his present engagement at three concerts to be given in the Exposition Auditorium tonight, tomorrow afternoon and night. The programs are exceptionally well balanced and show the band at its best in the vivid repertoires for which Sousa is so well known.

All three programs will feature the three noted Sousa soloists—John Dolan, cornetist; Miss Nora Fauchald, soprano, and Miss Rachel Senior, violinist. All three are living examples of Sousa's ability to reach out into the out-of-the-way places in the discovery of exceptional talent.

SATURDAY EVENING, JANUARY 5.

I
Overture, "Tannhauser"........... Wagner
II
Cornet solo, "Ocean View"........Hartman
Mr. John Dolan.
III
Suite, "Tales of a Traveler".........Sousa
(Extracts from Australian poems of A. G. Stephens.)
(c) "Grand Promenade at the White House"—
Fame points the course, and glory leads the way.
IV
Soprano solo, "Good-Bye"............Tosti
Miss Nora Fauchald.
V
Intermezzo, "Golden Light"............Bizet
INTERVAL.
VI.
Scherzo, "The Sorcerer's Apprentice"..Dukas
VII
(a) Euphonium Solo, Concerto in B.... ........................De Luca
Mr. Joseph De Luca.
(b) March, "The Gallant Seventh"...Sousa
VIII
Violin solo, "Fantasia Mignon".....Sarasate
Miss Rachel Senior.
IX
"Pomp and Circumstance"............Elgar

SUNDAY AFTERNOON, JANUARY 6.

I
Fantasia, on Creole Themes......Brockhoven
II
Cornet Solo, "Pyramid"............Liberati
Mr. John Dolan.
III
Suite, "Last Days of Pompeii"........Sousa
(a) "In the House of Burbo and Stratonice"—
Within the room were placed several small tables; 'round these were seated several knots of men drinking, some playing at dice.
(b) "Nydia"—
Ye have a world of light
When love in the loved rejoices,
And the blind girl's home is the House of Night,
And its beings are empty voices.
(c) "The Destruction of Pompeii and Nydia's Death"—
IV
Soprano Solo, "When Myra Sings"...Lehman
Miss Nora Fauchald.
V
Rhapsody, "The Northern".........Hosmer
INTERVAL.
VI
Valse, "On the Banks of the Beautiful Blue Danube" .................Strauss
VII
(a) Duet for Piccolos, "Fluttering Birds" .................... Gernin
Messrs. Willson and Bell.
(b) March, "Bullets and Bayonets"..Sousa
VIII
Violin Solo, "Rondo Capricioso"..Saint-Saens
Miss Rachel Senior.
IX
Country Dance, "Kakusha"..............Lehar

SUNDAY EVENING, JANUARY 6.

I.
Rhapsody, "The Fourteenth" ..........Liszt
II.
Cornet solo, "The Secret" ....Gautier-Hazel
John Dolan.
III.
Suite, "Looking Upward" ............Sousa
IV.
Soprano solo, "The Belle of Bayou Teche" ............................... Sousa
Miss Nora Fauchald.
V.
Tone poem, "Finlandia" ..........Sebelius
Interval.
VI.
A Hunting Fantasia, "At Fremersberg".. ......................... Koennemann
VII.
(a) Xylophone solo, "The March Wind".. ................................ Carey
George Carey.
(b) March, "Sabre and Spurs"........Sousa
VIII.
Violin solo, "Finale to Second Concerto" ......................... Wieniawski
Miss Rachel Senior.
IX.
Military Episode, "The Outpost"..Mackenzie

SAN FRANCISCO CHRONICLE.

# "March King" Stuff Taboo

## Sousa Prefers to Be Known as Story Writer

## People Like It, Jazz View

**He dreads getting fat.**

**And he prefers writing a short story or a novel to conducting a band or being known as the country's "March King."**

So said John Philip Sousa on his arrival in San Francisco yesterday for his concerts at the Auditorium tomorrow and Sunday.

He brought with him the same nerve and spirit that his music epitomizes, the same optimism for which he is nationally famous, and an ill-concealed wonderment at this city's growth since his last sojourn here two years ago.

And he has a series of pet theories. Thus:

"San Francisco is a little empire all by itself.

"There is no use arguing about jazz. The people like it, and there are enough jazz players in America to influence a Presidential election.

"Prohibition has created too many drinkers and made ridiculous too many operas with drinking scenes.

"Too many music lovers are so wrapped up with attention to minor details that they lose all senso of aesthetic enjoyment.

"The human machine needs encouragement, not devastation."

Contrary to the conversation of the usual run of artists, Sousa's repartee diverges peculiarly from shop talk. With visitors, friends, acquaintances, streaming in on him yesterday, with his topfloor room heavy with a blue haze of smoke caused by a flashlight photographer, and with people constantly calling him on the telephone to invite him to dinner, motor trips and things, his concerts appeared of least concern to him.

Nevertheless, this is his thirty-first annual tour. He will visit more than 200 cities. Which gives him only a brief respite at his home on Long Island with his wife and daughter.

His pet aversions are jewelry—and getting fat. A critic, it seems, recently accused him of a gain in weight.

"My dear man," Sousa declares he wrote him in reply, "on my last appearance before you, I weighed 169¾ pounds. May I beg to inform you I am now minus the ¾s."

Some years ago the king of bands felt a literary urge, he says. And wrote a short story, followed by others like it. They were published and since then he has been author of four novels.

"Novelism—your avocation?" he was asked.

A nod from him: "I won't discuss my music, but I'll talk about my stories for hours. I regard them as a family of children who need help."

His immediate music plans, however, include musical treatment of an unnamed story by Robert W. Chambers as a romantic opera. Sousa has composed other operas, in addition to a wedding march for Yankee persons who felt they couldn't be married to German tunes.

"Its royalties," he remarked, "have quite convinced me that Americans actually enjoy American music."

And such, he insists, is the secret of his success.

### SCHOOL CHILDREN TO HEAR SOUSA'S BAND

This afternoon is Children's day for Sousa and his band. Tickets entitling pupils to a special rate of 25 cents for the best tickets were distributed to most of the schools, but in some cases the delivery was delayed. In such cases Manager Selby C. Oppenheimer states that pupils should come to the Auditorium offices any time after 9 o'clock this morning and simply state what school they attend and special tickets will be sold them.

# Two Concerts Today by Sousa's Band

San Franciscans will have their last opportunity this season to hear John Philip Sousa and his famous band at the two concerts this afternoon and evening in the Civic Auditorium. The soloists on both programs will be Nora Fauchald, soprano; Rachel Senior, violinist, and John Dolan, cornetist.

Miss Fauchald was born in Norway of American parents, who returned to the United States while she was still an infant and resided in North Dakota. By the time she was 15, she had a local reputation as a talented musician. About this time a prolonged visit in Norway enabled her to study singing in Christiania. On the return of the family to this country she was graduated from the Institute of Musical Art in New York. One year later she was engaged by Sousa.

**PROGRAMS FOR TODAY ARE ANNOUNCED**

Following the engagement here, the band will give two concerts in Oakland Auditorium tomorrow, two concerts in Sacramento on Tuesday and two concerts in Modesto on Wednesday. The programs for today's concerts follow:

**AFTERNOON**

"Fantasia on Creole Themes"....Brockhoven
Cornet solo, "Pyramid" .............Liberati
John Dolan
Suite, "The Last Days of Pompeii".....Sousa
"In the House of Burbo and Stratonica."
"Nydia."
"The Destruction of Pompeii."
Soprano solo, "When Myra Sings"....Lehmann
Nora Fauchald.
"Northern Rhapsody"..................Hosmer
Waltz, "Blue Danube"..................Strauss
"Fluttering Birds" ......................Gernin
March, "Bullets and Bayonets"..........Sousa
Violin solo, "Rondo Capriccioso"..Saint-Saens
Rachel Senior
Country dance, "Kakusha"..............Lehar

**EVENING**

"Rhapsodie Hongroise," No. 14.........Liszt
Cornet solo, "The Secret"......Gautier-Hazel
John Dolan.
Suite, "Looking Upward" ..............Sousa
"By the Light of the Polar Star."
"Under the Southern Cross."
"Mars and Venus."
Soprano solo, "The Belle of Bayou Teche".. .................................. Sousa
Nora Fauchald
Tone poem, "Finlandia"..............Sibelius
"At Fremersberg" (a hunting fantasia).... .............................. Konnemann
Xylophone solo, "March Wind" ........Carey
George Carey.
March, "Sabre and Spurs"..............Sousa
Violin solo, Finale from Second Concerto.. .................................. Vieniavski
"The Outpost" (military episode)..Mackenzie

SAN FRANCISCO CHRONICLE.

# SAN FRANCISCO GREETS SOUSA AND HIS BAND

## His Direction Has Lost None of the Masterfulness of His Earlier Days

## HONORED BY LEGION POST

## Islam Temple Musicians Join His Men in Playing Mystic Shrine March

By RAY C. B. BROWN

John Philip Sousa, returning on another visit, after an absence of a little more than twenty-four months, was welcomed by an audience of several thousand last evening in the Civic Auditorium, where he directed his band in the first of a series of five concerts. The "march king," who has nearly completed his three-score and ten years, was greeted with a warmth that was, as it were, a local manifestation of a national esteem. For, in his dual capacity of composer and director, he occupies a position in American life uniquely his own.

Though he has written light operas, symphonic poems, suites, waltzes and songs, it is through his marches that he is best known and that he will be longest remembered. A Sousa march not only has the unmistakable stamp of his individuality, but in its verve and nervous energy it embodies certain traits of the American people. Whether or not his auditors are conscious of this, they always applaud his marches with special fervor.

**ONLY ONE SOUSA**

There is only one Sousa, and his pronounced personal characteristics both as a wielder of the baton and a writer of stirring parade music have undergone very slight transformation during his long career. Although he is not so brisk and hearty as he was once, his directing has the same intriguing union of vigilant authority and easy nonchalance.

The most pretentious number on the program was Ernest Schelling's orchestral fantasy, "The Victory Ball," heard here for the first time. Modern in its harmonies and scoring, it did not appear at its best in an arrangement for band, but it is an interesting work with some striking passages of macabre atmosphere and ironic significance.

Orem's "Indian Rhapsody," Grainger's "Country Gardens" and Sousa's own suite, "At the King's Court," and caprice, "On With the Dance" were other programmed numbers, while familiar marches, such as "El Capitan," "U. S. Field Artillery," "Stars and Stripes Forever" and "The Gallant Seventh" were provided as extras in generous succession.

**ISLAM BAND HEARD**

In the playing of the "Nobles of the Mystic Shrine March," the uniformed band of Islam Temple Shrine joined with the Sousa forces, taking places on the platform behind the visitors. At the conclusion of this march Lieutenant-Commander Sousa was presented with a stand of national colors by C. C. Thomas Navy Post No. 244 of the American Legion. The presentation was made by Lieutenant-Commander John S. Willis, commander of the post who said:

"You have made life brighter and better and the people happier and more efficient by your wonderful art. Your name is known and honored all over the wide world. Your lively, swinging music has inspired men to noble deeds and valorous sacrifice, to victory and honorable conquest. In heartfelt appreciation of your work in the Navy during the World war, C. C. Thomas Navy Post of the American Legion presents you with this stand of colors. Take this token as our expression of esteem and high regard."

FRISCO HERALD

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# SOUSA GREETING TYPIFIES LOVE FOR COMPOSER

By HELEN M. BONNET

The audience assembled last night in the civic auditorium to hear John Philip Sousa in his opening concert was by no means as large as his popularity in San Francisco led one to expect, but judging by the cordiality of the greeting extended him when he stepped before his eighty-eight bandsmen, all present seemed to have been drawn to the concert on account of personal affection for the gallant leader.

Sousa's music is typical of the life of the American people. Every fad and fashion, every whim of the hour, is mirrored in it. America's big, strong, vital moods are reflected with a sincerity and courage not to be doubted. And when Sousa conducts his own compositions one feels the breeze of the American flag, though it is nowhere visible.

**AUDIENCE PLEASED**

Orem's "Indian Rhapsody" was the opening number, according to a corrected announcement. It was followed quickly by two of Sousa's stirring marches, with the swing and rhythm that could never be mistaken for those of another composer, and these pleased the audience immensely.

**FEZES IN EVIDENCE**

John Dolan played Demare's "Cleopatra" as a cornet solo. His tone was pure and crisp, his execution fluent and his phrasing intelligent. He gave the "Jocelyn" lullaby as an encore, with flowing, humming background of the band. Nora Fauchard was the soprano soloist. I regret not having been able to remain to hear "Nobles of the Mystic Shrine" and to have seen the delight of the large group of fezzed Shriners.

There will be a matinee today arranged for school children. There will be a concert also in the evening and two on Sunday.

SAN FRANCISCO EXAMINER:

# DOLLAR SHIP DEPARTS TO CIRCLE GLOBE

**SOUSA PLAYS.**

The Chamber of Commerce had a large delegation at the pier to bid good-bye to the foreign trade commission carrying the message of American products around the world, which includes representatives from 17 American cities. Phil S. Teller of San Francisco is head of the delegation.

John Philip Sousa came from the Civic Auditorium to direct the Municipal Band as it played "The Star Spangled Banner" while the ship moved out to sea.

The President Harrison is the first of seven such ships which will inaugurate an epoch in the history of American merchant marine, said Thomas E. Sheedy, vice-president of the Shipping Board Emergency Fleet Corporation, who was in San Francisco for a final inspection. The program was made possible about four months ago when the Dollar Steamship Company negotiated successfully with the Shipping Board for the seven "522" liners that compose the round-the-world fleet.

LMO...
05 Fillm...

# Sousa Today

San Franciscans will have their last opportunity to hear Lt. Commander John Philip Sousa and his famous band during his present engagement at two concerts to be given in the exposition auditorium this afternoon and night.

Both afternoon and evening programs will feature the three noted Sousa soloists, John Dolan, cornetist; Miss Nora Fauchald, soprano, and Miss Rachel Senior, violinist.

**Miss Fauchald comes from Dakota. Though born in Norway, her parents were Americans**

# SOUSA ADVANCES NEW IDEAS ON MUSIC AND JAZZ

**Music as the universal tongue, with "jazz" as its expression in slang, was the sidelight thrown upon his art by John Philip Sousa, American bandmaster, to whose march the country's soldiers strode into battle in the World war, upon his arrival yesterday for a series of concerts at the civic auditorium.**

FRISCO HERALD

**"Of course, 'jaz' is a travesty, like a 'God Bless Our Home' motto where everybody fights, but the 'jazzists' have borrowed the brightest flowers, the most beautiful strains of the composer's art. So it has a wide appeal. 'Jazz' music is the same thing as 'hokum' in drama.**

**"Slapstickery is the 'jazz' of comedy. But the people like it and players must live. Once, when I was a boy, I played in blackface. I didn't do it because I liked the art, but because I had a wild desire for occasional food."**

**America is the greatest reservoir of talent in the world, Sousa declared. The war kept out foreign artists, he said, and gave American boys a chance to "catch up." The cosmopolitan character of the country brings together the genius of all countries, he declared.**

# Sousa Sees U. S. Scale Music Heights

## Noted Director's Ear Never Heard Radio

### Composer Proud That Band Is Made Up 90 Per Cent of Americans.

"It will not be long before a foreign musician in an American band will be as out of the ordinary as a foreign musician in a German band or Italian orchestra," said John Philip Sousa, America's great composer and bandmaster, upon his arrival here yesterday.

Sousa is a great believer in the musical future of America. He refuses to join hands with those who continue to deride America and to describe the Land of the Free as a purely commercial nation lacking artistic or musical taste. He says:

Years ago my band was 90 per cent foreigners and ten per cent Americans. Today the proportions have been exactly reversed and most of my players are Americans. Why not? America is a great cosmopolitan country, a great melting pot. There is much latent music within our country and it only requires a short silence on the part of the continual calamity howler to bring it out.

The American people would rather believe than think. Consequently when you tell them that everything is wrong and that crops are poor and money scarce and politics all wrong they fall easily into believing all of the trash and acting accordingly.

San Francisco is no new spot to Sousa. He first came here thirty-two years ago with a band of marines and has been coming, with occasional interruptions to the schedule, every two years since.

Unlike most classical musicians the subject of jazz is not abhorrent to Sousa. Neither does he revolt and complain of the slaughtering of his favorite compositions when rendered via radio with static improvisations and shrieking cadenzas.

"I have never heard a radio," he declared, "and do not know whether I will ever hear one. As far as objections to broadcasting are concerned, I have none. The reason is simple. I have never broadcasted a note and don't believe I ever shall.

"I should some day like very much to see a synchronization of a great motion picture with great music. I was sincerely sorry not to have time to accept Mr. William Randolph Hearst's invitation to write the music for "'When Knighthood Was In Flower.'"

Sousa will play here five times, including last night's appearance. This afternoon all school children of the city will be admitted to hear him at a reduced rate and, for the first time in his career, he will lead an R. O. T. C. band. His other concerts will be this evening, Sunday afternoon and Sunday evening. He will play twice at Oakland Monday and then will go to Sacramento and Modesto.

### JAZZ DOESN'T BOTHER MARCH KING

John Philip Sousa, as he looked yesterday on his arrival in San Francisco to give a series of concerts in the bay district. He doesn't hate jazz music and he isn't enthusiastic about playing for radio, in fact he never has.

# SOUSA GIVES THRILL OF OLD

By REDFERN MASON.

It gave us a thrill of the old days to hear "El Capitan" and other marches begotten in the Sousa image. For John Philip himself was there to direct and the audience at the Civic Auditorium gave him the reception the public accords an old friend.

Not so slender as he was in the "Washington Post" days, but still dapper and a manifest martinet, Sousa leads the famous marches which he invented and of which the secret will die with him, and he swung them along with the infectious rhythm that conquered Germany, carried France captive and made staid old England enthusiastic.

The band is greatly changed in personnel; but it is still informed by the Sousa spirit—that spirit which makes Sousa one of the succession of great bandmasters. If there is a falling off, it is in the quality of the French horns, which lack something of their former mellifluousness. But the trombones and tubas are splendidly vocal as of yore, and the Sousa cornets have taken away from that much abused instrument the stigma which long attached to its name.

By some accident the programs had been mixed up. When the marches were played it did not matter. But I found myself listening to what the text described as the "Portrait of a Lady," and was much perplexed. The music was robustious and I thought the lady must surely be a shrew. Then the brass thundered out the "Dies Irae." "The lady has killed her husband," I exclaimed. But Selby Oppenheimer enlightened me. The music was really Ernest Schelling's "Victory Ball"—musical irony, bitter and mordent.

Sousa will give in all five concerts during his stay in San Francisco, including two today and two tomorrow. The programs include numbers like the "Apprenti Sorcier" of Paul Dukas, Strauss' "Blue Danube," the "Finlandia" of Sibelius, Elgar's "Pomp and Circumstance" march, Liszts "Fourteenth Rhapsody, "Kammenoi Ostrow" and so on.

Last night the soloists were Miss Nora Fauchald, a pleasing soprano, and the admirable cornetist, John Dolan.

# SOUSA'S BAND HERE TODAY

Lieut. Com. John Philip Sousa and his famous band of 100 pieces is due to arrive here today for the first of his series of concerts in the Exposition Auditorium beginning tonight. In recognition of Sousa's contribution to America's music Mayor James Rolph Jr. has declared today "Sousa Day."

"It is with mingled love and pride that San Francisco again welcomes Lieut. Com. John Philip Sousa—now in the seventieth year of his most useful life," said Mayor Rolph. "It has seemed eminently fit that the opening day of his engagement here today should be known as 'Sousa Day,' and I therefore commend its observance to all San Francisco and ask our people to join in the prayer that America's beloved march-king may be spared to return here many, many times."

**TO LEAD LOCAL BAND.**

Some 200 members of the Reserve Officers Training Corps Band will have the prized distinction tomorrow afternoon of playing for and under the leadership of America's march-king, John Philip Sousa.

This tribute to the achievement of Sousa was arranged for the R. O. T. C. Band by Mayor James Rolph Jr., Superintendent of Schools Joseph M. Gwinn and Major Winfield S. Overton, commander of the R. O. T. C. The R. O. T. C. Band will have a place on the stage with Sousa's band and will play with the latter in time with the baton of the world-famous leader.

The R. O. T. C. band presents the five high schools—Lowell, Polytechnic, Galileo, Mission and Commerce. It is under the leadership of Tom Kennedy, a former naval bandsman, assisted by Mrs. Viola L. Farrell of the High School of Commerce, Herman E. Owen, Mission high school, and Irving G. Alger of the Lowell high school.

**LEGION PLANS HONOR.**

A community aspect will be given tonight's opening concert when the C. C. Thomas Navy Post of the American Legion presents Sousa a stand of colors in recognition of his war work as director of music in the Navy. The presentation is to be made by Lieut. Com. John S. Willis.

Another feature on the program will be the joining of the Islam Temple Shrine Band with that of Sousa's in the playing of "Nobles of the Mystic Shrine." This piece was written by Sousa a year ago when he and the late President Harding entered the Shrine during the Washington convention. At that time Sousa directed 6,282 bandsmen of the Shrine bands attending the convention in the playing of this piece. The Islam Temple Shrine band is composed of 75 members under the leadership of David C. Rosebrook.

# SAN FRANCISCO TO GREET SOUSA TODAY

### R. O. T. C. Bands of Local High Schools to Play Under Master's Baton

### NAVY POST HAILS LEADER

### Mayor Calls on Citizens to Join in Great Welcome to "March King"

"Sousa Day" will be observed by San Francisco today in response to a proclamation issued by Mayor James Rolph Jr. When the famous bandsman arrives here today with his 100-piece organization he will be greeted by city officials and others, who will welcome him to the city in which he launched his musical career some thirty-five years ago.

The first Sousa concert is to be played at the Civic Auditorium tonight. In commenting on the part that Sousa has played in the creation of definite standards for America's music, Mayor Rolph said:

"It is with mingled love and pride that San Francisco welcomes Lieutent Commander John Philip Sousa—now in the seventieth year of his most useful life. It has seemed eminently fit that the opening day of his engagement here today should be known as 'Sousa Day,' and I therefore commend its observance to all San Francisco and ask our people to join in the prayer that America's beloved 'march king' may be spared to return here many, many times."

**R. O. T. C. Band Honored**

Some 200 members of the Reserve Officers' Training Corps Band will have the prized distinction tomorrow afternoon of playing under the leadership of Sousa.

This tribute was arranged for the R. O. T. C. Band by Mayor Rolph, Superintendent of Schools Joseph M. Gwinn and Maj. Winfield S. Overton, commander of the R. O. T. C. The R. O. T. C. Band will have a place on the stage with Sousa's Band and will play with the latter in time with the baton of the world famous leader

The R. O. T. C. Band represents the five high schools—Lowell, Polytechnic, Galilieo, Mission and Commerce. It is under the leadership of Tom Kennedy, a former naval bandsman, assisted by Mrs. Viola L. Farrell of the High School of Commerce, Herman E. Owen of Mission High School and Irving C. Alger of the Lowell High School.

A community aspect will be given tonight's opening concert, when the C. C. Thomas Navy Post of the American Legion presents Sousa with a stand of colors in recognition of his war work as director of music in the navy. The presentation is to be made by Lieutenant Commander John S. Willis.

**Shrine Band to Play**

Another feature on the program will be the joining of the Islam Temple Shrine Band with that of Sousa's in the playing of "Nobles of the Mystic Shrine." This piece was written by Sousa a year ago when he and the late President Harding entered the Shrine during the Washington convention. At that time Sousa directed 6282 bandsmen, composing the Shrine bands attending the convention in the playing of this piece. The Islam Temple Shrine Band is composed of seventy-five members, under the leadership of David C. Rosebrook.

The program for tonight is as follows:

1—"A Bouquet of Beloved Inspirations" .....Entwined by Sousa
2—Cornet solo "The Centennial"..Bellstedt
Mr. John Dolan
3—Suite "Leaves from My Notebook" Sousa
(a) "The Genial Hostess"
(b) "The Camp-Fire Girls"
(c) "The Lively Flapper"
4—Vocal solo "When Myra Sings"..Lehman
Miss Nora Fairchild
5—"The Portrait of a Lady" (Kamennoi-Ostrow) .....Rubinstein
INTERVAL
6—Fantasia "The Merrie, Merrie Chorus" .....Compiled by Sousa
7—(a) Flute solo "Valse".....Godard
Mr. Meredith Willson
(b) March "The Dauntless Battalion" (new) .....Sousa
8—Harp solo "Fantasia Oberon" ..... Weber-Alvares
Miss Winifred Bambrick
9—Tunes "When the Minstrels Come to Town" .....Bowron

The four other concerts will be a matinee Saturday and Sunday afternoon and night concerts on the same days with a complete change of program for each concert.

THE SAN FRANCISCO JOURNAL SAN FRANCISCO JOURNAL

# SOUSA SOLOISTS TO BE FEATURED

### Programs for Closing Concerts of Famous Band Are Announced

San Franciscans will have their last opportunity to hear Lieut. Comdr. John Philip Sousa and his famous band, during the present engagement, at two concerts in the Civic Auditorium this afternoon and tonight. Both programs are exceptionally well-balanced and show the band at its best in the vivid interpretations for which Sousa is so well known.

Both afternoon and evening programs will feature the three noted Sousa soloists: John Dolan, cornetist; Miss Nora Fauchald, soprano, and Miss Rachel Senior, violinist. They are examples of Sousa's ability to discover exceptional talent.

**Born in Norway**

Miss Fauchald comes from the broad prairies of Dakota. Although born in Norway, her parents were Americans, and, shortly after her birth, resumed their residence in this country. By the time she was fifteen Miss Fauchald had more than a local reputation as a musician. It was about this time that Miss Fauchald returned to Norway where she resumed her vocal studies in the Norwegian capital. Then the family again came to America and Miss Fauchald graduated from the Institute of Musical Art in New York.

It was about this time that Sousa heard her and gave her advice as to the matter of shaping her career. A year later he engaged her as his vocal soloist, and gave her the opportunity of singing to literally millions of people during the present transcontinental tour of the band.

Following Sousa's engagement here he will play in Oakland tomorrow afternoon and night, in Sacramento on the afternoon and evening of January 8, and in Modesto on the afternoon and evening of January 9.

**Final Programs**

The programs for the final two concerts today are as follows:

**AFTERNOON PROGRAM**

Fantasia, on Creole Themes.....Brockhoven
Cornet Solo—"Pyramid".....Liberati
Mr. John Dolan
Suite—"Last Days of Pompeii".....Sousa
(a) "In the House of Burbo and Stratonice .....
(b) "Nydia" .....
(c) "The Destruction of Pompeii and Nydia's Death" .....
Soprano Solo—"When Myra Sings"..Lehman
Miss Nora Fauchald
Rhapsody—"The Northern" .....Hosmer
Interval
Valse—"On the Banks of the Beautiful Blue Danube" .....Strauss
(a) Duet for Piccolos "Fluttering Birds" ..... Gernin
Messrs. Willson and Bell
(b) March—"Bullets and Bayonets"..Sousa
Violin Solo—"Rondo Capricioso"..Saint-Saens
Miss Rachel Senior
Country Dance—"Kakusha" .....Lehar

**EVENING PROGRAM**

Rhapsody—"The Fourteenth" .....Liszt
Cornet Solo—"The Secret"....Gautier-Hazel
Mr. John Dolan
Suite—"Looking Upward" .....Sousa
(a) "By the Light of the Polar Star"...
(b) "Under the Southern Cross".....
(c) "Mars and Venus" .....
Soprano Solo—"The Belle of Bayou Teche" ..... Sousa
Miss Nora Fauchald
Tone Poem—"Finlandia" .....Sebelius
Interval
A Hunting Fantasia—"At Fremersberg" ..... Koennemann
(a) Xylophone Solo—"The March Wind" ..... Carey
Mr. George Carey
(b) March—"Sabre and Spurs".....Sousa
Violin Solo—"Finale to Second Concerto" ..... Wieniawski
Miss Rachel Senior
Military Episode—"The Outpost"..Mackenzie

# CHILDREN'S CONCERT BY SOUSA TODAY

### *Special Rates Arranged for Pupils This Afternoon*

This afternoon is Children's Day for Sousa and his band. Tickets entitling pupils to a special rate of twenty-five cents for the best tickets, were distributed to most of the schools but in some cases the delivery was delayed. In such cases Manager Selby G. Oppenheimer states that pupils should come to the auditorium offices any time after 9 o'clock this morning and simply state what school they attend and special tickets will be sold them.

SAN FRANCISCO EXAMINER.

### Sousa Plays in Oakland Today

Following the conclusion of his San Francisco engagement, with the final concert given last night in the Exposition Auditorium, Lieutenant Commander John Philip Sousa and his band will today be heard in Oakland for matinee and evening concerts. Tomorrow the band will give two concerts in Sacramento, and on Wednesday will play in Modesto and on Thursday in Fresno.

The five concerts played in San Francisco were among the most successful on the present transcontinental tour of the band.

Oakland Tribune

# Gains Made by U. S.-Born Musicians Told by Sousa

"Ten years ago over 90 per cent of my band was composed of foreign-born and foreign-trained musicians," said Lieutenant Commander John Philip Sousa in addressing the Piedmont high school students yesterday afternoon. "The public schools at that time did not consider musical training sufficiently necessary. Recent years, however, have brought about a change. Ninety per cent of my band are now American born, 5 per cent are naturalized citizens and the others have taken out naturalization papers."

Sousa outlined the history of bands since the times of the medieval German "Tower" bands. He said:

"There was a time when to study music was a luxury, and so poorly were musicians paid, that the student had to have his own income. Today it is one of the best paying professions, and to my mind the most pleasant of them all.

"Genius in any profession is that soul consuming ambition that drives one to his or her work with a keen anticipation of pleasure instead of a sense of labor. Ninety per cent of all music students do as little work as possible and simply attempt 'to get by.' Eight per cent work hard but have no talent or ability; while the remaining two per cent have genius! It is from this two per cent that we obtain our real musicians."

SACRAMENTO STAR

# Sousa Takes Crowd Back to Tom Toms With His Marches

The rattle of kettle drums, the rhythmic beat of tom-toms stirred the dead ashes of the spirit of the Congo in the state armory last night. John Philip Sousa was there with his band.

Sousa played much of his own music. His interpretation of the music of other composers seized the barbaric, the naive, and ignored the sophisticated. A crowd of ordinary citizens sat down to his concert. A crowd, feeling the urge of primeval impulse, left when the concert ended.

The music of Sousa, however much it may be disliked, is something close to human life. Its harsh clashes and constant rhythmic beat stirs something in the blood that must have been close to the surface back in the stone age. It is music to be fought against. It is the kind of music that sends men to battle in the face of certain death. It is music that throws men back from a 1000 years of uplighting effort.

The program began with a rhapsody of Indian tunes; tunes that contain the stampedes, the scalpings and the rampages of the Reds. It was not beautiful music, but it was the sort of thing that insinuates itself beneath the skin of a white man and sets a heathen wild.

Followed a cornet solo that lacked fire. Encores of Sousa's music were given in generous quantities.

Sousa then played several "portraits" from the "King's Court." The pictures were of a barelegged heathen fighting away his subjects as he gobbled the remains of a slice of human flesh.

Probably the best thing, although it echoed to the beat of tom-toms, was the fantasy of "The Victory Ball" by Schelling.

# Sousa Provides Wide Range of Concert Music

## Noted Band Leader Leaves No Unhappiness in Throng at Auditorium.

Led by the king of martial airs, jazz and classical music marched together last night in the most cosmopolite concert ever heard in the arena of the Municipal Auditorium, which, incidentally, was packed to the doors.

It was the second and last appearance of John Philip Sousa, favorite son of the musical world, and he demonstrated as only he could that a concert can be arranged that will have universal appeal. After listening to his varied selections, there can be no doubt that the feat is possible.

**MUSIC FOR ALL.**

There was music for those who appreciate the higher forms of the art, and there were tunes aplenty for those whose education musically is still in a process of development. The concert started with Orem's rhapsody, "The Indian," concluded the first half with Schelling's "The Victory Ball," and concluded with Grainger's folk tune, "Country Gardens."

Interspersed through the program were the ever-welcome Sousa marches, with "The Stars and Stripes Forever" winning as was to be expected the greatest acclaim from all classes, and such modern jazz pieces as "No, No, Nora," "The Parade of the Wooden Soldiers," "Mr. Gallagher and Mr. Shean," and sundry others of the same ilk.

A faded little old lady with a fur collarette not vogue since yesterday led the applause when Miss Nora Fauchald finised her soprano encore, "Dixie"; a swarthy gum-chewing youth in his twenties was brought to his feet with "Yes, We Have No Bananas"; and a distinguished looking gentleman of the old school was roused from his reverie when John Dolan, the cornet soloist, played the Berceuse from Jocelyn.

**UNHAPPINESS ABSENT.**

There was unhappiness evident throughout the throng if one excepts a sad-eyed yellow mongrel, who spent the evening searching for his youthful master, probably one of the many school youngsters who cheered the dynamic "U. S. Field Artillery," and even ventured on the platform with Sousa to cast a weather eye over the assemblage in the faint hope of hearing a friendly whistle. But the tumultuous "Victory Ball" was being played, and all minor sounds were dimmed.

The most popular offerings of the long program were Sousa's "Portraits, At the King's Court"; the fantasy, "The Victory Ball," and the march triplet, "Nobles of the Mystic Shrine," "Stars and Stripes" and "Semper Fidelis."

MODESTO MORNING HERALD.

# Sousa and His Band Inspire Audiences With Martial Music

Two audiences which packed the Strand theatre to capacity, at the matinee children of the Modesto schools and at last night's program those who enjoy music from far beyond Stanislaus county's boundaries, had the rare privilege of listening to the famous Sousa's band and being literally filled with the inspiring music of the martial marches of his own composition. And the Stanislaus County Musical Association in bringing John Philip Sousa and his band to Modesto has scored another triumph for which appreciation of the entire community will be increasingly expressed through an increasing support for the artists' concerts brought here under auspices of the organization.

Little, if any, of the music presented by Sousa's band and soloists at yesterday afternoon's and last night's concerts was new to those who heard the programs, but —never before has either audience heard the selections which made up those two programs produced in a more striking and inspiring manner. John Philip Sousa is the quietest of band leaders, a modest leader with willingness for the members of his band to shine and to receive more applause than he. There are no gymnastics, no waving or arms or wilted collars from Sousa's leadership—he is one band leader who leaves it possible for his audiences to look beyond him and see and appreciate the artists who make up his wonderful organization, even to the genius who handles the "traps" and the bass drums in the swing of whose big stick alone there is movement to attract the eye and music to please the ear.

At the matinee yesterday all school children from kindergarten to the Junior College heard the Sousa program for the nominal admittance price of 50 cents. For that houseful of children alone to have opportunity to hear this world famous band would be justification for the efforts of the Stanislaus County Musical Association. And Sousa and his artists were generous with encores, three or four generous returns being the rule according to the persistence of applause.

Probably the most unique selection of the two programs was the wierd presentation of the fantasy, "The Victory Ball" by Schelling based on Alfred Noyes' poem in the lines of whose several stanzas is sentiment and language leaving the reader with a strange mixture of strange feelings as indicated by these two stanzas:

"The cymbals crash and the dangers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

"Shadows of dead men stand by the wall
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.
"Victory, victory! On with the dance!
Back to the jungle the new beasts prance.
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball."

And the music is as wierd as the language.

While Sousa's band as a unit is the substances of his programs, the soloists among the company add a rich variety to the pleasures of those who listen. Cornet solos by John Dolan, vocal solos by Miss Nora Fauchald, soprano, flute solos by Meredith Willson, harp solos by Miss Winfired Bambrick, violin solos by Miss Rachel Senior, and xylophone selections by the inimitable George Carey with the band as background leave marvelously pleasant memories and wishes for more of their music.

Of the band selections' Semper Fidelis" and "The Stars and Stripes Forever," well known marches of Sousa's own composition, both of which were given as encores, probably the inspiring favorites of last night's audience.

SACRAMENTO DAILY UNION

# Sousa's Band Gives Great Night of Music In Spite of Cold Hall

By MYRA D. STEELE

Lieutenant Commander John Philip Sousa and his band played to a large audience at the State Armory last night, an audience of women who cuddled in their furs and men who huddled in their coats, undaunted by the cold atmosphere of the barnlike place but all the time realizing along with the wonderful melodies that assailed their ears, the need of an auditorium that will be comfortable alike to audience and performers.

When other musical treats of the season are considered, Sousa's band will remain long in the memory as one of the very best. Just how many musicians are in the band it is impossible to say, but there is a splendid balance, reeds measuring up with the brasses in a way that neither is overshadowed. Each musician is an artist and each is so full of the love of his art that he comes in perfect acccord with the conductor. What a vast amount of pleasure it must be to a conductor to feel that all through a concert every man Jack is with him! Sousa is a familiar figure not only to the high-brow musician but to the music lover at large. His methods are noticeably lacking in anything spectacular but he has his band under perfect control. It was a joy to hear the delicate passages and watch the climaxes built up as they should be.

The program was well selected and enjoyed. It opened with a rhapsody, "The Indian," an expressive work full of beauty and color, woven by Preston Ware Orem from the Indian themes of Thurlow Lieurance.

"The Portraits," by Sousa himself, were three in number. "Her Ladyship, the Countess," graceful and agreeable; "Her Grace the Duchess," an triguing waltz movement, and "Her Majesty, the Queen," filled with resonant dignity.

Of the soloists, George Carey was the sensation. His xylophone solos, a nocturne and the "Minute Waltz" of Chopin were of rare beauty. He played two encores, the last, Dvorak's "Humoresque," in which he brought out all its poetry without any accompaniment from the band.

# Sousa Attends Luncheon Meeting

Members of the Sacramento Ad Club, the Kiwanis Club and Soroptimist Club were joint hosts to John Philip Sousa, at a luncheon meeting yesterday noon. The meeting was held in the Hotel Land.

More than 150 club members and their guests greeted "America's March King."

From his place between James Davis, president of the Sacramento Ad Club, and Herb Grow, president of the Kiwanis Club, Sousa talked informally for half an hour.

His talk consisted entirely of anecdotes and sketches gleaned from his experiences while on tour with his band.

Sousa and his musicians have appeared in practically every large city in the world, and their experiences have been many and varied.

At the conclusion of the meeting the March King was unanimously elected an honorary member of the Sacramento Ad Club and was presented with a huge floral piece by the Kiwanis Club.

SACRAMENTO BEE

# Sousa Honor Guest At Club Luncheon

John Philip Sousa yesterday was the guest of honor at a joint luncheon of the Kiwanis and Ad Clubs at the Hotel Land. Sousa delivered a short address in light vein, after which he was presented with a floral harp by the members of the Kiwanis Club, and was made an honorary member of the local Ad Club.

Selby C. Oppenheimer of San Francisco also was a guest of the two clubs and made a few remarks.

MODESTO MORNING HERALD

# BAND MASTER IS GUEST OF CLUB

John Philip Sousa and several of his soloists were the honor guests at the weekly luncheon of the Modesto Kiwanis club held yesterday noon at the Hotel Modesto. Over a hundred members of the club and their friends were in attendance to enjoy the program and the chicken dinner which was served.

Rev. E. H. Gum was chairman of the day and presided at the luncheon table. The program began with the singing of 'America' and this was followed by the salute to the flag. The national club song of the Kiwanis club was the next number on the program.

A humorous talk for 15 minutes was given by the band master. Soloists introduced at the luncheon were Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist; Meredith Willson, flute; Miss Rachel Senio, violin and George Carey, xylophone.

Selections by the high school orchestra under the direction of Prof. Frank Mancini was one of the many features of the luncheon. Prof. Mancini was formerly a member of the Sousa band having played with it during the World's Fair in San Francisco in 1915.

Another guest of the day was Selby Oppenheimer, booking agent of the grand opera musical stars and under whose direction the Sousa band appears. Representatives from all luncheon clubs as well as the executive committee of the Stanislaus Musical association were also present.

A solo by H. M. Worthen, tenor and the Kiwanis song, written by Mrs. Winifred E. McGee, Modesto's composer, sung by Charles Kerr, were other musical numbers on the program which were greatly appreciated by the members and their friends.

The composition by Mrs. McGee will be the national song of the club. It has been dedicated to the Modesto club by the composer. Mrs. McGee played the accompaniment for Mr. Kerr. Later the club members joined with Mrs. McGee in singing the chorus.

L. R. Gallegos the new president of the Modesto Kiwanis club presided yesterday for the first time.

# BEST BOYS BAND IN COUNTRY SAYS NOTED BAND MASTER

By S. J. STRAUSS

The Modesto Boys Band was host to about 300 guests including Professor Phillip Sousa and his entire band at a banquet last night at Stanislaus Hall after the big concert at the Strand.

The great musical leader sat spellbound while Director Frank Mancini's boys played three numbers of their repertoire.

At the conclusion of the concert when Sousa was asked by the writer what was his opinion of the Boys Band stated: "This is no flattery but it is the best boys band I ever heard and Mancini who I know well is indeed a wonderful director and deserves a good deal of credit for his marvelous work in developing the band from comparatively raw material."

Selby Oppenheimer, San Francisco impresario who is managing Sousa's tour on this coast got real confidential with yours truly and stated Stanislaus county and Modesto will receive a world of advertising by having Sousa and his men play to such big houses yesterday afternoon and last night, but I want to tell you as we know each other a long, long while, Modesto or the county should see to it that "your Boys Band is supported in an adequate manner as you have a musical organization right here in Modesto that is the wonder of Sousa and his musicians and which is good enough to tour the state any time the boys will take their summer vacation under my direction."

Mancini had his boys play the "Wedding Ring," which won the first prize at the band contest at Sacramento last year, also the "Bohemian Girl," which they played in 1922. Sousa and his merry men got the surprise of their lives and some of the musicians volunteered the information that a good many adult bands in the United States of professional musicians could not play these selections any better and some not as good.

Lester H. Shock of Turlock, who is assistant to O. P. Rogers, manager of the band, was toastmaster at the banquet and told of how the Modesto Boys Band "Put It Over" all the amateur bands of the state. He introduced the composer of "El Capitan" and a host of other marches who talked in a humorous vein and paid a glowing tribute to the Stanislaus Musical Society and complimented Modesto on its two packed houses that greeted his band, and promised to come back next year, if he makes the Pacific Coast trip. Sol Elias, mayor of Modesto, and Mrs. Frank Mancini, wife of the director of the Boys Band, were the personal escorts of the March-King during the evening.

# USA IS FETED AT KIWANIS LUNCHEON

er a hundred members of the esto Kiwanis club and their ds attended the chicken dinner n today in the Modesto hotel onor of the great artist, John p Sousa and his soloists, who ar in two concerts today in the nd theater. Rev. E. H. Gum chairman of the day and pre- d at the luncheon table.

he program opened with the ing of "America," followed by salute to the flag. Then the anis club members sang their onal club song. Sousa gave a inute humorous talk. Each he six soloists, Miss Nora Fau- ld, soprano; Miss Winifred brick, harpist; Mr. John Dolan, cornetist; Mr. Meredith Willson, flute; Miss Rachel Senior, violin, and Mr. George Carey, xylophone, were introduced.

The high school orchestra, directed by Prof. Frank Mancini, who was a member of the Sousa band at the World's Fair in San Francisco in 1915, gave a number of selections.

Selby Oppenheimer, booking agent of the grand opera musical stars and under whose direction the Sousa band appears, was an honor guest at the dinner. Mayor Sol P. Elias officially represented the city of Modesto and there were representatives from all luncheon clubs as well as the mem- rs of the executive board of the tanislaus Musical association.

H. M. Worthen, tenor, was applaused for his solo. The Kiwanis song written by Modesto's composer, Mrs. Winifred E. McGee, was sung for the first time by Charles Kerr. Mrs. McGee played the accompaniment. The song is to be the national song of the club and it has been dedicated by the local composer to the Modesto club. The club members joined Mrs. McGee n singing the chorus.

# SOUSA BAND PROGRAM AT STRAND TONIGHT IS ANNOUNCED

The program to be given by John Philip Sousa and his band of 100 musicians tonight in the Strand theater will vary from many of the programs given by the world renowned bandmaster and his players inasmuch as many popular selections will be played. Sousa's programs were formerly either of his own compositions or classical numbers. He now introduces popular selections which appeal to the public as part of his program. Many of the popular selections are revised by the artist and this adds greatly to their appeal.

Modesto will hear the following program played tonight:

1—Rhapsody, "The Indian,"..Orem
Among those who have made careful records and researches of the music of the aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Fadwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.

2—Cornet solo, "Cleopatra"..... ..... Demare
Mr. John Dolan

3—Portraits, "At the Kings Court" ..... Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duches"
(c) "Her Majesty, the Queen"

4—Soprano solo, "The Lark Now Leaves His Watry Nest"
Miss Nora Fauchald

5—Fantasy, "The Victory Ball" ..... Schelling

INTERVAL

6—Caprice, "On With the Dance" .....Strung together by Sousa (Being a medley of famous tunes)

7—(a) Xylophone solo, "Nocturne and Waltz"..... Chopin
Mr. George Carey
(b) March, "Nobles of the Mystic Shrine" (new) ..... Sousa

8—Violin solo, "Faust Fantasia" ..... Sarasate
Miss Rachel Senior

9—Folk Tune, "Country Gardens" ..... Grainger

Encores will be selected from the following compositions and arrangemen s of John Philip Sousa: Sempe Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Lining" from "Sally," March of the Wooden Soldiers, Rameses, El Capitan, Washington Post, The Gallant Seventh, The



# Large Throng Attends Concert Given By John Philip Sousa's Band

Lieutenant Commander John Philip Sousa and his band presented what would once have been billed as a "musical melange" in concert at the Fresno high school auditorium last night.

Those who attended the concert with the idea that pedantic art spelled with capital letters, was to be the first and foremost feature were mistaken. The concert was popular, almost in its entirety, and artistic too. The few exceptions to popular note, however, were outstanding in their effect, for there is no denying that Sousa is an artist, and that the members of his band are musicians of fine caliber.

The most serious selection presented by the band was a rhapsody, "The Indian", by Orem, which is based on Thurlow Licurance's transcription of Indian themes. This was presented in an imposing and impressive manner, and yet carried the full force of the plaintive theme along with it. Next, in order of importance, was Schelling's fantasy, "The Victory Ball", based on Alfred Noyes' poem of that name. It was weird, somber and pathetic with contrasts of laughter, hilarity and abandon, the arrangement and the instrumentation being such that these effects were brought to their fullest limits. It was a number such as could be presented only by a band that was perefetly conducted and highly trained.

Of course, the most popular and the most stirring selections on the program were Sousa's own marches, and these lent a military effect to the program. They were inter spersed in the program as encores, except in the case of the "Nobles of the Mystic Shrine", Sousa's new march, and in every instance they brought a demand for an encore. "The Stars and Stripes Forever", "El Capitan", "U. S. Field Qrtillery March", and the "Gallant Seventh" were all there, and all were given the reception they deserved.

"The March of the Wooden Soldiers" was given with an indescribable air, and was extremely fine. A band arrangement of Grainger's "oCuntry Gardens" was exquisite in tonal setting and effect, while Sousa's three portraits, "At the King's Court were exceptionally good for their clever treatment.

Not the least of the concert were the numbers presented by solo artists, members of the band. Here also, Sousa was able to demonstrate his ability as a director by the effects of accompaniment he produced. Perhaps the most effective background was the use of the brass section for subdued organ effects as an accompaniment for Miss Nora Fauchald, soprano, in her encore, "Carry Me Back to Old Virginia." Miss Fauchald has a voice of rare quality and strength, and handles it well. She presented "The Lark Now Leaves His Watry Nest," which brought out its full possibilities, and gave several encores that were of unusual beauty, among them the old favorite, "Dixie."

John Dolan, cornetist, showed great ability in his solo, "Cleopatra," in which his double and triple tongueing, and his handling of difficult passages were worthy of comment, although his phrasing might have been improved. In his encore of "Berceuse from Jocelyn," he showed lyric qualities that were extremely charming.

Miss Rachel Senior, violinist, gave several slections, of which the Beethoven "Minuet" was by far the best, and George Carey, soloist on the xylophone, was at his best in his selections of popular music.

Sousa was generous with his encores, and presented a number of unique selections, popular selections, and others, among which the ones that met with the greatest favor were his arrangement of "Mr. Gallagher and Mr. Shean," "Turkish Towel," by a saxaphone octette, and "Yes, We Have No Bananas."

Encores were so numerous that it was almost impossible to keep track of them. The concert was not highbrow, and it would be difficult to give it any definite place in the satalogue, but it quite apparently was enjoyed by the large throng present.—C. L. P.



## March King Fresno's Guest

John Philip Sousa, veteran band director and international march king, as he gave the signal for his famous organization of musicians to open his Fresno concert yesterday. While here he found a "war time buddy," sent home two boxes of raisins, had a "bully walk" of three miles and, altogether, had a memorably good time.

# Sousa's Human Touch Seen

## Eavesdropping Is Accidental Jazz Genesis Disclosed

By ROBERT C. MIDDLETON

Eavesdropping, though accidental, does not come very highly recommended by our best books in etiquette but it has an incalculable value, sometimes. It introduced to a reporter the real John Philip Sousa, international march king and one time austere naval officer.

The scribbler had gone to The Californian for an interview with the famous director. The door of the Sousa suite was open and from its depths came the voice of the music master:

"What! Johnny Priest? You live here? Well, well. Come down to the hotel and have dinner with me. You can't? Well, be sure to be at the concert anyway. There'll be some tickets waiting for you at the box office and be sure and come back stage to see me."

"Found some old friend in Fresno, Commander? was the first query of the always inquisitive writer.

"Yes, sir, I have", came back the affable answer. "One of the finest young fellows I know. He was a yeoman in my band during the two year's of service I put in the navy during the war. He's here in Fresno and doing well, I hope. I am glad to have run across him."

The Sousa of the baton and the Sousa of the telephone are one and the same. As his men phrase it, "he is a musician and a gentleman to his finger tips." But all musicians and gentlemen are not democrats, as is Sousa. Priest, the local man, was not just an acquaintance, he was one of the "commander's boys."

Here is another picture of the director. After his afternoon concert at the high school auditorium, he walked the three and a half miles to his hotel. He is a great walker and arrived there not more than 15 minutes after some of the members of his band, who had made the trip by automobile.

**PRAISES NAZIMOVA**

Sousa's path crossed here yesterday with that of Nazimova, the Russian emotional actress. A passing ship in the professional sea, he made a gestured signal of admiration toward her:

"A great woman, a great artist", he asserted. "I saw her several years ago in the Ibsen plays. The fact that she is still so popular proves that she is a great artist, for a person in public life must have something of value to give to hold their popularity."

Another glimpse of the bandmaster. He found two boxes of imperial cluster raisins on his dressing table, the compliments of an official of the Sun-Maid Growers. He gave instructions to his secretary to "mail them back home."

"They always get something nice from Fresno", he chuckled with real glee, recalling that he was always remembered when here.

Sousa, it appears, is interested in jazz. In its psychology, in its effect on music. While not upholding it, he does not condemn it as most "highbrow artists" seem compelled to do.

"Jazz has always been with us", was his analysis of the jazz age. "When we speak of jazz we are simply speaking of music. It can be good or bad as can any other music.

"Jazz is music with a strongly marked rythm. Appreciation of this sort of music goes in cycles, mostly ephemeral."

**JAZZY PURLOINERS**

He insists that jazz should be good, at least some of it, because its composers have literally stolen and syncopated up some of the real gems of music.

"But they haven't yet had the temerity to jazz 'Safe in the Arms of Jesus,' though they may if we give them time." He could not resist this poke at the Whitemans and the Berlins.

Jazz is simply the modern successor to ragtime, he declares, and traces the term itself to the old minstrel days when a "jazz-bo" was originated to describe a "sure fire hit" of comedy.

Jazz has become universally popular chiefly because of the dancing craze developed during the war, when "people received more pleasure, seemingly, in relieving their pent up feelings from the feet than from the brain."

But jazz, he says, has not degraded music, nor has it affected public appreciation of it. In fact, America has progressed mightily as a musical nation in the 31 years he has been touring it.

"This is the most successful tour, save one, I have ever had. This is speaking both financially and professionally. My audiences have been larger and more appreciative. America has developed so in music that it is today a good judge of musical standards," he said in admiration.

Though confessing to 69 years, Sousa declares he is as good physically as ever and better mentally. During the last year he has turned out numbers regarded by the critics as some of the best ever coming from his fertile brain, and is today working on others.

The famed director insists he will never give a farewell concert tour.

"My farewell concert will be when you pick up the paper some morning and say, 'Well, well. I see where Sousa has just died.' But I sometimes say I still will be directing my band when I am 106, and after that I will divide my time between directing and playing," he said.

And we hope so and believe it, too.



## Famous Band Leader Gives Concerts in L. B.

# SOUSA GIVES SIDE LIGHTS ON DIRECTING

### Great Bandmaster Heard in Two Long Beach Concerts

### RECEIVES OVATION FROM AUDIENCE

### Bestows Praise Upon Herbert Clarke Local Band Leader

Said John Philip Sousa in an interview after the matinee band program Friday afternoon, "I believe in suggesting rather than leading. And," he added with a twinkle in his eye, "I surely hate a musician that doesn't take the suggestion."

This was the great leader's response to questions relative to how he accounted for his ability as a band conductor and whether he had always employed his present self-contained manner of directing the musicians, so that he seems to be watching rather than commanding. Vociferous gesturing on the part of a band leader, he calls "angularity," saying, "I departed from the angularity of the Teutonic and Latin style, and people seemed to like my way."

Asked how he happened to be a band director, Sousa began his brief narrative in this way: "I was born, and then I started." He went on to tell how at the age of 11 he pleased his audience by his first violin solo, how at the age of 17 he conducted an orchestra, and at 25 was made head of the United States Marine band. Twelve years later he was called by a Chicago syndicate to the line of activity in which he is at present engaged.

His work is everything to him, he asserts. "Nothing that the government or the people could bestow upon me would give me more happiness." In reply to a question about his title of lieutenant-commander given him during the war, he didn't seem to care to have it attached to his name. "My hair doesn't curl so well without it; that's all."

Sousa has appeared about 10 times before Long Beach audiences. Speaking of Long Beach people, he said, "Of course I always watch my audiences and I think they're my friends." He seemed to think that musical enterprises had a good chance of success here when he declared, "Wherever commerce is successful, there is the greatest art. When people begin to make money, they turn their eyes to artistic enterprises."

Of Herbert Clarke, the new director of the municipal band, Sousa said, "He is a talented man. What Long Beach can do for him is to give him a fully equipped band, one of at least 60 musicians."

That Sousa's audience were indeed his friends was no secret to anyone who heard the enthusiastic applause from the crowd estimated by those in charge of the sale of tickets as 1500 at the matinee and over 2000 in the evening. The numbers on the program were familiar and popular without verging on the tawdry. Descriptive music—for example, the campfire girls preparing for their bivouac, "The Genial Hostess," and "The Lively Flapper," seemed to predominate, to the especial delight of the young people. The leader was generous with encores, and carried out to some extent the usual feature of his programs, in which he gives the audience an opportunity to understand the part performed by each instrument.

ILLUSTRATED DAILY NEWS

L.A.

# Talks to Club

—Illustrated Daily News Photo.

**DISTINGUISHED BANDMASTER SPEAKS**—In addition to being a foremost musician, Lieut.-Com. John Philip Sousa proved his ability as speaker at the Rotary club's luncheon in the Biltmore hotel yesterday. Left to right, L. E. Behymer, Lieut.-Com. John Philip Sousa and Harry Mason, president of the Rotary club of Los Angeles.

—Milligan Photo.

**A SMALL BOY AND A BAND**—Jackie Coogan, film star, is no different from the other youngsters as far as bands are concerned. When the band begins to play Jackie's heart leaps, and in this case when he was introduced to Bandmaster (Lieutenant-Commander) John Philip Sousa said heart turned a couple of somersaults.

## SOUSA, 'MARCH KING,' HERE AFTER 32 YEARS

John Philip Sousa, the "March King," and his eighty-five piece band arrived yesterday for a series of concerts in Southern California.

He addressed members of the Rotary club at luncheon at the Biltmore at noon. A detachment of marines greeted him at the station. He was given an ovation by the crowd. Sousa paid his first visit to Los Angeles thirty-two years ago.

The first concert was given at Long Beach last night. Today and tomorrow the band will play at San Diego, where Sousa will be greeted upon his arrival by a massed band of 400 pieces. Monday Sousa's band will play the first of a series of three concerts at the Philharmonic auditorium.

Los Angeles Daily Times.

## SOUSA'S BAND TO ENTERTAIN SOLDIERS

John Philip Sousa and his band last night agreed to make the journey to Sawtelle this morning and to give a concert at 10 o'clock in the National Soldiers' Home for the benefit of veterans of the Civil and World wars. The concert was arranged by Mrs. Edward H. Stamms, recreational director for the Red Cross.

—Illustrated Daily News Photo.

**MARCH KING CITY'S GUEST**—Acting Mayor Boyle Workman (left) participated in parade yesterday with Commander John Philip Sousa, march king, when the latter arrived in city. Hollywood American Legion band, led by Harold Roberts (right) with body of marines, escorted Sousa through streets

LOS ANGELES EXAMINER

## SOUSA PROVES HIT AT MEETING

### World-Famous Band Leader and Composer Keeps Rotarians in Uproar With Anecdotes

Lieut. Commander John Philip Sousa dropped his baton long enough yesterday to show Rotarians assembled at their weekly luncheon at the Biltmore what a mean line of anecdotes he wields. He kept them laughing for thirty minutes.

Introduced by L. E. Behymer as an American tradition along with Plymouth Rock, Pocahontas and others of our favorite celebrities, Sousa replied that though he had written Behymer's speech of introduction himself, he had not meant to make it so long.

**RECALLS FIRST VISIT**

He recalled the curious experiences that have befallen him in his world tours. His first trip to Los Angeles came at the end of a two-year drought. His band was playing a medley of hymns when the first drop of rain spattered on the music hall's tin roof. Members of the audience threw their arms around each other—it was the sweetest music ever heard, but not Sousa's.

At Boston recently Sousa stated he was overcome with compassion by the spectacle of an old woman scrubbing floors night and day. He said to her, "Here is a pass. Would you like to go to the concert Thursday?"

"Is that the only day you can get off?" was the woman's answer.

**ORIGIN OF NAME**

Sousa's real name is So. According to his story, when he landed in the United States, an immigrant from France, his baggage was labeled "John Phillipe So. U. S. A." The port official thought his name was Sousa. His command of English was too poor to explain the mistake. Thus he was renamed his first hour on American soil.

In a speech in which Rotarians were assured that the plumber's heart is in the right place, Jesse Greenberg, president of the Sanitary Development League of California, told of the advertising campaign on foot to educate the public and the plumber to fundamental value of real service and the necessity of the daily bath.

## SOUSA IN TWO BIG CONCERTS

### Presentations Yesterday Frankly of the 'Band' Order, With Some Well Chosen Solos

BY JOHN B. BROWNE

AT the Philharmonic Auditorium yesterday afternoon and evening Sousa and his band offered frankly enough band music—and just that. It had been hoped that "The Victory Ball," by Schelling, from the Alfred Noyes poem, would be matched with something of the same modern distinction at yesterday's concerts.

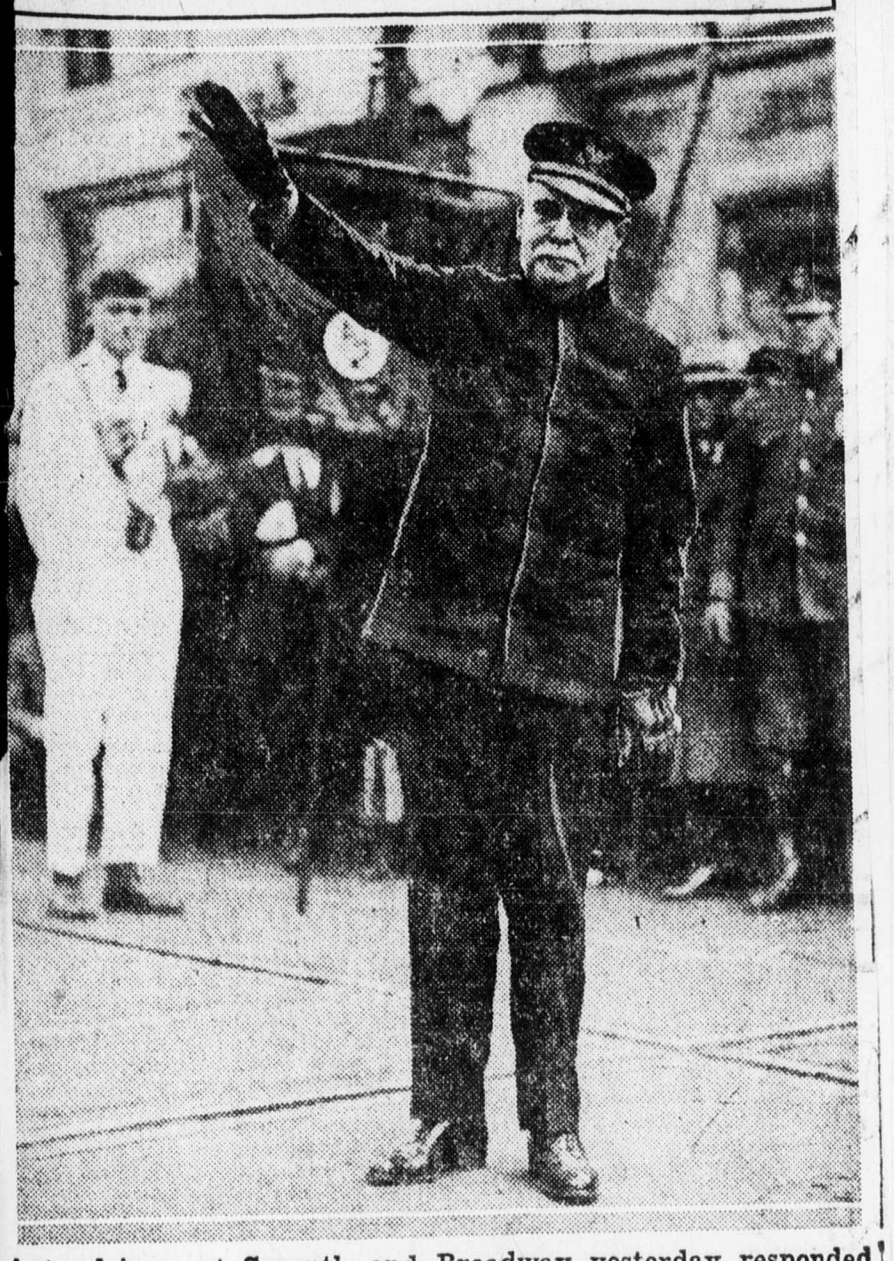
However, the band music that was given was very well varied. In the afternoon the "Last Days of Pompeii" suite, written by Sousa himself, was very well given and very well received. Miss Nora Fauchald sang two songs, one of them by Hosmer and the other by Franz Lehar. Messrs. Willson and Bell were the soloists in several numbers and John Dolan's cornet solo, "Pyramid," was one of the outstanding successes of the afternoon.

In the evening, Sousa's suite, "Tales of a Traveler" proved a very effective band piece. Miss Fauchald, the soprano soloist, sang Tosti's "Good-Bye." Dukas' "The Sorcerer's Apprentice," made an extremely effective piece for Sousa's large and well-selected organization. Miss Rachel Senior's violin solo and George Carey's xylophone solo each made big hits with the large audience. John Dolan's cornet solo for the evening performance was Hartman's "Ocean View." Both at the afternoon and evening performances, which were attended by very large audiences, numerous encores were insisted upon.

* * *

Robert Edeson will appear in support of Mae Murray in "Mademoiselle Midnight," her newest starring picture for Metro, which Robert Z. Leonard is directing.

# Sousa Directs Traffic



**Auto drivers at Seventh and Broadway yesterday responded to the orders of 'Officer' John Phillip Sousa as well as his musicians do ordinarily.**

JOHN PHILLIP SOUSA, noted bandmaster, substituted the police whistle for the director's baton yesterday and directed traffic at Seventh and Broadway for a hectic few minutes.

Music of fifty-seven varieties of honking automobile horns played a symphony for him instead of his French horns, drums and the usual musical instruments of a band. That he filled his temporary post with due credit was admitted by both travelers and members of the police department. So far as known, nobody drew a tag while he was on duty at this, Los Angeles' busiest corner.

The director-composer arrived in the city yesterday morning and was met at the train by Acting Mayor Boyle Workman, a military escort, a detachment of police, friends of long standing, and two bands—those of the American Legion and the University of Southern California.

When the distinguished guest was escorted to his hotel, both bands visited The Examiner Building at Eleventh and Broadway and entertained employees of the paper with some of Sousa's best known works.

He is here with his musical organization to fill a three-day engagement at the Philharmonic Auditorium.

## RARE ARTIST

**Nora Fauchold, who is one of the soloists with Sousa and his band at the Philharmonic. — *Apeda photo.***

# March King on Three-Day Sojourn

John Philip Sousa

# SOUSA PLEASED W

## *Fourteenth Excursion Into Southla Bandmasters Wielding Bato*

John Philip Sousa, composer and dean o stopped over in Los Angeles yesterday while to Long Beach and San Diego, where he w coming here Monday for a stay of three d Auditorium.

The famous bandmaster declared that his fourteenth concert tour through California is perhaps the most satisfactory in his experience. He appeared at Fresno Thursday night, and at Long Beach yesterday afternoon and night. From San Diego, where he goes today for a series of four concerts, he will return to Los Angeles, arriving here Monday.

Sousa and his band will be heard here at the Philharmonic Auditorium on Monday, Tuesday and Wednesday.

The bandmaster is now 68 years of age. H band for for twelv charge of Band in t sical care many fam to numero sitions. H eighty-thre vigor as ever; also he is still composing. Mr. Sousa says he expects to conduct concerts in Los Angeles for many years to come.

Sousa was the honored guest of the Rotary Club yesterday at the luncheon at the Biltmore. He led the audience in the singing of "America" and made a brief address concerning his visit to "The Land of the Bolsheviks."

# SOUSA HONORED BY MASONS

## *Bandmaster's Humor Illumines Recital of Occasion When Russians Cheered His "Lecture"*

John Philip Sousa, member of the Hiram Lodge, F. and A. M. of Washington, D. C., and a Shriner, was the guest of honor at the Masonic Club luncheon at the Alexandria yesterday. The famous bandmaster was introduced by Irving J. Mitchell, president of the Masonic Club, who said that Mr. Sousa has a right to the title "Master Builder" because he develops in the minds of the people that sense of harmony which is essential to strength and constructive action.

Sousa's band moves multitudes to tears, but Mr. Sousa seems to desire that his words shall inspire laughter. Whether the peerless leader voluntarily seeks this reaction for himself and his audience against his more serious hours, or whether nature has provided him with this method of relief from his intense labors, it is a notable fact that all his public addresses in Los Angeles have scintillated with gems of humor.

### HAS "INDIAN FACE"

The stage lost a good comedian when Sousa decided to be a bandmaster. He is a success as a jokester, because he has enough common sense and self-control not to laugh at his own jokes. During his address yesterday he maintained the "Indian face," even when his audience was convulsed with laughter.

"I've been around town a good deal since coming here, taking in everything the real estate men would let me take in—which is considerable," said Mr. Sousa. "I was driven out to one of your numerous new townsites and on the grounds I met a young woman who told me that her father had hope of building a great city there. She told me that her father said the place needed only two things—water and good society. I told her that is all hell needs."

Among other stories of his experiences abroad, Mr. Sousa told of an address he gave before the Club of the Nobility in Russia.

### THE WINK DID IT

"The American Consul-General whispered to me that the toastmaster had been saying nice things about me, and that it was up to me to respond," said the speaker. "I insisted that I knew no Russian, and he said, 'Well

THE RECORD

L. A.

Los Angeles Daily Times.

ur
serv
photo.

Now She's a Bri
day: Miss Helen
changed her name
Charles L. Nichols,
the assistant to A
Daugherty, who is he
paring pending oil ca
local Federal Courts.

**Made Flivvers Move in Harmony—John Philip Sousa, noted bandmaster, trying his hand at directing traffic on his arrival in Los Angeles yesterday. (Times photo.)**

# SOUSA'S NOT A TRAFFIC COP

## *America's Great Bandmaster Raises Merry Discord in Five Minutes With Whistle*

(Illustration on Picture Page.)

John Philip Sousa, America's greatest bandmaster, exchanged his baton for a traffic cop's whistle yesterday. He resigned as traffic cop five minutes later—but the things he did to Seventh street and Broadway in five minutes required half an hour's time of six police officers to undo. He had tangled the city's busiest street intersection into an almost inextricable mess.

Sousa and his band of eighty-three pieces arrived in Los Angeles from San Diego shortly before noon. He was greeted at the Santa Fe Station by the Hollywood American Legion Band, the University of Southern California Band, six United States Marine sergeants, six swagger sticks, Impresario Behymer, eight cameras, Acting Mayor Workman and the acting Mayor's diamond-studded police badge.

### UM-PAH, UM-PAH

From the station, Bandmaster Sousa led the procession to Broadway and southward to Seventh street. Sousa marches were played en route by the two local bands, while Sousa's bandsmen trailed in the rear. Along the route the curbstones were jammed. Automobiles and pedestrians swung into the line of march. And the congestion was such that Sousa's bandsmen were lost somewhere along the line.

At Seventh and Broadway, plans had been made for Sousa to be a traffic policeman for five minutes, but soon Sousa learned that he cannot control downtown traffic as he does his great band with a flutter of his finger. He mixed his signals.

### UNFAMILIAR NOTES

Automobiles, trolley cars, and hordes of pedestrians within a few seconds were wedged into a solid, surging mass—clanging cars, honking autos, cursing men, giggling girls. But Sousa directed on, waving his hand this way, that way, the other way. The traffic jam grew worse—a maelstrom of cars and autos and panting people. And all to the tune of half a dozen motion-picture cameras.

So Sousa, deciding that as a traffic cop he's a derned good bandmaster, quit his job.

# SOUSA OPENS L. A. CONCERTS

**Perhaps the most famous and beloved band conductor in America is John Phillip Sousa, who begins a three-day engagement in Los Angeles Monday afternoon at Philharmonic auditorium, under the direction of L. E. Behymer.**

For 35 years Sousa has been a popular idol, starting with the days when he was director of the Marine band in Washington, D. C. During that period, he has made countless transcontinental tours, and two around-the-world trips, creating everywhere much comment and excitement.

The veteran leader is bringing eight soloists this season—seven instrumentalists, six from the band, Nora Fauchald, soprano, and Rachael Senior, violinist.

The six programs announced are each entirely different, but they include the favorite marches by Sousa, with a number of new compositions and selections from popular opera successes.

During the World War, Sousa was made a lieutenant commander in the navy in connection with his recruiting activities.

Los Angeles Daily Times

# BAND IS SUPERFINE

## *Sousa Fascinates Listeners With Presence and the Music Played by Organization*

Certain things in America are institutions, even though they do not come logically under the definition of the word. Among them are Yale and Harvard, the government building at Washington, D. C., New York, California climate, Schumann-Heink, John MacCormack and Lieut. John Philip Sousa and his Band.

The famous conductor led his men through a stirring program opening their engagement here yesterday afternoon. As always with the Sousa forces it is not so much what they play, but the glorious manner in which it is played.

In tone quality Sousa's band is unlike almost any other organization; for throughout there is not only an appeal to the rhythmic sense, but the ear is always satisfied quite as much with the pleasing tone quality. When one thinks of Sousa it is of stirring rhythms, but the distinctive conductor is far more than a time beater; there is vast intelligence and musicianship behind everything, no matter how simple or difficult.

Everyone loves Sousa's music. It has an appeal that is universal. There is nothing involved about it; it hits direct, and touches the heart and memory rather than the intellect.

The audience listened to about everything that they have ever heard, off and on, all their life. There was the "Toreador Song," "Spring Song," "Kammenoi-Ostrow," "Invitation to the Ball," "Believe Me If All Those Endearing Young Charms," "Dixie" and many others.

There were a number of Mr. Sousa's compositions which are worthy of special mention, but they are almost too well known to need mentioning. As well he is including his later numbers.

Miss Nora Fauchald, soprano, sang the exquisite "Villanelle," by Dell Acqua. Her voice impressed one as a high lyric coloratura; her tone quality is pleasing, and her interpretation better than ordinary. Some of her tones were particularly bright, and the difficult trills and cadenzas she did splendidly.

Other soloists who gave interesting numbers were Miss Winifred Bambrick, harpist; John Dolan, cornetist, and Meredith Willson, flutist.

Mr. Sousa conducts with the minimum of physical motion; the slightest movement of his hand or baton is sufficient to keep his men in the tempos which he desires, and to give the suitable color and inflections.

The fantasy, "The Victory Ball," by Schelling, and one of his latest-completed works, was performed with telling effect at the evening concert. It is based on a poem of the same name by Alfred Noyes. Futuristic, colorful to the point of being dazzling, and yet awful in its grewsome discords, it depicts a dance of the shades of those lost in the World War.

"The Cymballs crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there."

This is the beginning of the poem, which is in itself a masterpiece. The brasses and winds were used with extraordinary effect. There were many open harmonies, progressions of hollow character, and here and there even an effect of hopelessness not unmixed with a certain dizziness and awfulness. In every way this is an unusual composition, indicating the realism and impressionistic colorings for which the composer of today is ever seeking.

LOS ANGELES

ILLUSTRATED DAILY NEWS

# *Sousa Typifies Spirit of Land, Says Reviewer*

By Henry L. Marshall

SOUSA—an American institution. As the great band swung into the famous old march, "King Cotton," yesterday and the audience was swept forward on a wave of enthusiasm for this familiar Sousa melody of decades gone, it came to the writer forcefully that this man and his band typified America—its enthusiasms, its aspirations, its patriotism; and, more than all perhaps, the jubilant heart of America as the Sir Gallahad of nations—young, handsome and unafraid.

Last night, in the great Philharmonic auditorium, there gathered another typical "Sousa audience"—a pulsating throng that responded to the Sousa musical psychology—to what might be called the "Sousa patriotic complex;" which, at a touch of the baton, seems to sweep from the stage and encompass every auditor.

Sousa, on this trip, has with him an exquisite soprano, Nora Fauchald, and a fine violiniste, Miss Rachel Senior, who, with John Dolan, first-chair cornetist, and George Carey, xylophone soloist, were heard in virtuoso numbers well worthy of place on a Sousa program, as well as Miss Winifred Bambrials, harpist.

Sousa's triumph last night was in the number, "The Victory Ball," by Schnelling, a descriptive number written around the prodigious sentiment contained in Alfred Noyes' poem of that name.

**AN IMPRESSIVE THEME**

Noyes portrays dead soldiers of the world-war battlefields returned to hover on the edges of the ballroom as the people celebrated the announcement of victory. The music is a marvelous interpretation of the fancied views of these "ghosts of Flanders," and the result is something profound.

Sousa's afternoon reception was of a heart-warming nature. His audience was made up to a large extent of bandsmen of the amateur, professional and semi-professional type, assembled to hear a special program. The interspersed encores—invariably marches that have made him truly "The March King of America"—awakened memories that are identical throughout the "land of the free"; for these marches have been played by every band and orchestra in the country for at least two decades.

Behind these Sousa marches one can visualize the county band, set in the heart of America's prairie of yesterday, as well as the finest organizations that have given a fillip to epochal events in the capitals of nations.

The "Sousa complex" is universal in America; and, in latter years—especially since the great war—it has crept out into the older countries and made inroads on the musical conventionalities of the old world.

**SOUSA UNDERSTANDS**

That Sousa understands and sympathizes generously with all the moods of his beloved America can be traced in that one group of movements that he calls "Leaves From My Note-Book," played yesterday afternoon, which essays—with success—to portray "The Genial Hostess." The scene is in a forest, with American Camp-Fire Girls singing—and the depiction of the joyous moods of the American flapper, which Sousa evidently believes is a perfectly natural and desirable phenomenon, are novel to say the least.

Among the new marches that Sousa rendered were "The Dauntless Battalion," and "Nobles of the Mystic Shrine," both of the Sousa fire and brilliance—but it was inevitable that, when the band smashed into one of the march favorites of past years, with which bands of the nation and the world have thrilled the bunting-bordered streets of this land on myriad occasions, the audience responded with applause that was a betrayal of the emotions this truly American composer has played upon at will through more than half of his life time.

Sousa's band is in Los Angeles for two more afternoon and evening concerts, all of which offer different programs. No matter how many musical organizations of merit the city may possess, and regardless of the steady growth of excellence in local performance, Sousa's coming always shows that his particular niche has never been and never will be filled.

The all-prevailing overtone of his music is Americanism—an American interpretation of the music of the world, an American battle-cry in swishing, thrilling marches; the spirit of the village in the prairie, the dominant note of the nation's defense on land and sea, and the preservation of the folksong and fireside tradition of the great land he has been so much a part for several decades.

The typical American is found in the Sousa audience, thrilled and 100 per cent responsive as to no other form of music—and the reason lies in Sousa, "The March King," interpreter of the spirit of the American people.

CHRISTIAN SCIENCE MONITOR

, BOSTON,

FEBRUARY 2, 1924

# *Sousa, Bandmaster Par Excellence*

By FULLERTON WALDO

OF COURSE Sousa needs a protagonist as little as he needs a press agent: there are trumpets enough in his own band to shake the welkin with his name and fame. But I heard his band ablare full-tilt the other night, and I surrendered to the rhythmic fascination of his marches as when I heard him lead the Marine Band years and years ago.

What is the secret of the spell? Consider any part of the dynamic, rhythmic entity. The soul of the battery is an electrifying gentleman who, when he swings the sticks crosswise, seems to have as many hands as Briareus. He delights in his work—his enthusiasm spreads—he radiates light, heat and magnetism. He reaches for a pistol at a climax and makes the air blue about him like a western sheriff in the movies. He lays on at his gentlest like Macduff, and at his most strepitant like Vulcan in his stithy. He comes out of the detonating ordeal bland, pink, unruffled, circumspect as ever, and the audience laughs and is in uproar as he bows apologetically for the devastation he has wrought.

A quaint mélange called "Showing Off Before Company" lets the audience hear what the constituent sectors of the band can do. Half a dozen piccolos mobilize, Indian filewise, and pirouette and piffle like squirrels out on the branch-tips of a black walnut tree. Ridiculous, almost, is the subsequent stertorous pomp of the tubas, going down, down, down to their gleaming nethermost, with the fundamental roar of super-bears. Bland and mellifluous is the quartet of horns—neither cracking nor overblowing, certain of their embouchure. And so on—the instruments display them-has esprit de corps, because each part sympathizes and synchronizes with the rest, because the players are one with the trumpets, cornets, saxophones, bassoons or horns they play. Even as Strauss's "Blue Danube" is so perfectly wrought in its kind that though it is "only a waltz" it deserves to be rated among the classics, Sousa's Band is so good a band that it stands out like Betelgeuse.

The attitude of Sousa as he leads is the amusing index of the facility attained. He has but to start the music and it runs itself. So he stands and swings his hands complacently by his side, as a good and happy child would in playground gestures, now and then gathering the music toward himself by an insweeping motion as though raffing together sheaves of the notes, sometimes even turning his back on his brilliant ensemble, as if studiously ignoring his virtuosi, to the greater amusement of his hearers.

What a wizard he has been at sensing just what each instrument can most congenially be asked to do! The enticing fluency, even in its flow as oil outpoured from a cruse, is an almost irresistible invitation to the dance; your feet seem to listen with your ears, and beseech you to release them from their circumspect static position on the floor. What a waste of one-steps and two-steps, the young people feel, as thought dances with those rousing accents and pulsations, and a melodious transition gives way to the coda in a tremendous resumption of the cogent melody!

bills and a [illegible] deposited before the astonished cashier.

"There ain't nothing wrong with them little greenbacks. And there is as much silver in them 3 cents as in your 10-cent pieces yonder," an old man with a typical Lincoln beard pointed to a row of dimes ready inside the wicket for change, while the perplexed ticket clerk turned the toy-sized greenbacks over and over.

People in the waiting queue craned their necks, gave up their places and crowded around the ticket window to see the strange [illegible] Cuba) "But they wasn't playin', 'cause it was ranin'. I want a seat in front, miss. I don't hear any more'n so good. I've never heard him and read about him 't must be 20 years."

Impresario Behymer, coming along, told ex-Sergeant John C. Frederickson that any time he wanted, this afternoon or evening, tomorrow or Wednesday afternoon and evening, he could come and sit in the front row and listen to "Susey."

LOS ANGELES EXAMINER

# *Sousa's Artistry Masterly*

BY FLORENCE LAWRENCE

IN ALL the world of music—in all the realm of conductors and program makers, there is no one quite like Sousa. Concert goers know it too, and consequently his six engagements at Philharmonic are packed to overflowing—or will be if yesterday was any criterion.

Sousa has melody, rhythm and popular taste all at his finger tips. He is a musician first, however, and regardless of the regular military band stuff the standing of the trombone section, the sky-rocket effect of pistol shots, and the faint echo of a trumpet high in the gallery he can reach into the musicians' heart and soul and thrill it at will.

Note his performance last night of that fantasy "The Victory Ball," by Schelling. Outre-gruesome as the Alfred Noyes poem upon which it is based but digging deep into human characteristics and the satirical philosophy of life with its every new melodic theme, its every jarring dissonance.

In this is more than just a lilting tune, a pulsating tempo. Here is the spirit of the day, translated with marvelous effect to brasses and wood winds and laughing as it laments the thoughtlessness of men and women, and their weaknesses.

Nora Fauchald, soprano with the band, has a high, clear voice, which she uses to good advantage in lyric selections with a suitable accompaniment of wood winds and harp, Rachel Senior offers violin solos, and a distinct novelty programmed for last night was a Chopin Nocturne and Valse for xylophone, and very effective, too. Sousa is generous of his encores, and selects for them from a wide repertoire of numbers already popular in the public heart, while his program includes music of the modern school as well as those of more familiar harmonic periods.

There will be a matinee and evening performance today at Philharmonic and tomorrow also, with soloists and ensemble all appearing to best advantage.

* * *

A RECORD

THE MUSIC MASTER

John Philip Sousa is another of those marvelous souls who reck not who shall make his country's laws while he can write its marches. No man has done more than he to give temper and character to American music. His name has an Old World swing, but there is no more distinctive American in the world than Sousa. He has been pounding patriotism into the breast of Americans for more than fifty years. He was born in the city of Washington and has been in an official American atmosphere all his days. He has been a music master for nearly half a century and was for many years the head of the United States Marine Band, which was the musical mouthpiece of the government. His marches carry the spirit of America and exhale a vibrant, strident, exuberant patriotism that is exhilaratingly contagious. Their very names are billboards for a better America. May John Philip outlast his generation and in another world may it be his portion to put a little more pep into the angels by his inspiring direction of "Stars and Stripes Forever."

# *Sousa Will be Honor Guest of Masonic Club*

The Masonic Club of Los Angeles will today tender a luncheon reception to the distinguished band master, John Philip Sousa, Lieutenant-Commander, U.S.N.

Commander Sousa will be the speaker. His topic will be "Reminiscences," touching upon his many years before the public.

The "Imperial Shrine March," dedicated to the Nobles of the Mystic Shrine, was played for the first time in our city Monday night. This march was warmly approved by the late President Warren G. Harding.

Claude Bauer, the well-known concert pianist, who has been entertaining by radio, will also appear on the program.

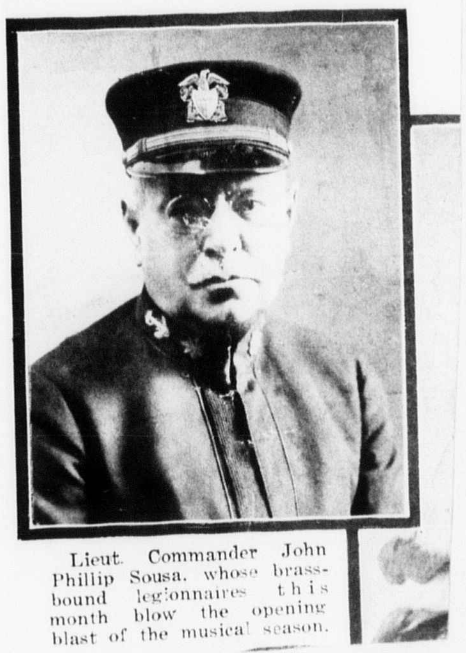
PITTSBURGH ATHLETIC ASS'N.



# The Chilling Airs of Autumn

*Being a Resume of October's Musical Events*

*By* HARVEY B. GAUL



Lieut. Commander John Phillip Sousa, whose brass-bound legionnaires this month blow the opening blast of the musical season.

John Phillip Sousa and his brass-bound legionnaires will blow the opening blast. Now Don Giovanni Phillippe and his slithering tromboners, is the Lew Dockstader of the music trade. He it is who is always chosen to put his foot solidly under the ball and kick the season wide open. If Sousa doesn't begin the season, you may jolly well know that it isn't going to be much of a year. And that's why he wears all those medals. Some people keep their trophies and loving cups on the side-board, and so does Johann Felipe. He has spent many arduous years developing that side-board to the place where it will hold all his medals, and now he has it so that there isn't room for even a safety pin, to say nothing of a gallus buckle.

There is one grand thing about Sousa's Band, and it is this—you always know what you will get. You know you're going to hear a dozen "Stars and Stripes," "Washington Posts," and "Liberty Bells," and that each one is going to be more stimulating than the last, and when he trots out those cute little piccolo players, and those greasy tromboners, and those tubas suffering from elephantiasis, even a one-legged man can't keep his feet still. If you are suffering from locomotor ataxia don't go, because you'll come home a nervous, syncopating wreck, but if on the other hand, you "are-tired-of-it-all," and "want-to-get-into-the-great-open-spaces" along with the over-sexed sexaphones, then let J. P. Sousa et cie, waft you thither with his brassy airs.

The Sousa Band is a virtuosi outfit that plays everything superbly. Of course delicate people with chamber-music constitutions don't care for the rugged rigors of the gents with the percussions, but to the rest of us, we find it a tonic. Don't miss this band, as you'll get your money's worth, only I beseech you in behalf of the Eye and Ear Hospital, as they are short on internes there, don't fail to put cotton in both your ears and step down into the dug-out when the bass-drum goes off. It's a grand band and lots of fun.

LITERARY DIGEST 1-5-24

MARQUETTE UNIVERSITY has given Sousa a degree. He is a Doctor of Music. Well, music needs one.—*Cleveland Press.*

SAN DIEGO SUN 1-15-24

## The Uniform That's Great

**A RATHER TALL, WELL-PROPORTIONED** but not remarkable looking man descends from a Santa Fe train at San Diego's depot. He has a serious, rather stern face, but spectacles and a gray moustache fail to wholly conceal his kindly eyes and the good nature of his large mouth.

As his feet reach the depot platform, he gazes about in astonishment, and, soon, his face breaks into a big smile, for, thousands of people are cheering him, bands are playing a greeting, fine looking business men are reaching for his hand.

Yes, wives have left their dishes unwashed, workmen have laid down their tools, business men have quit their desks, hundreds of warship, marine base, and naval school boys, with their bands, have stood about for an hour to welcome this visitor, and the composite cheer of a multitude rings true with the joy of friends.

Who is he?

You see his modest uniform—just a little of the military in the cut of the coat and a bit of gold on the cap. He is no great army man, indeed. He never killed a man in all his life. No triumph of battlefield is his. An admiral? No. No fleet of his ever sank the enemy with its 800 souls. Cannon, shell, submarine, bomb, mine he knows not. Purpose to crush, kill, conquer by force he never had, nor ever won the slightest victory along such line. But, he has won the friendship and gratitude of millions. He is known in firesides, public halls and parks throughout the world as is no other living man. Because—

He has brightened, quickened the lives of the aged, given them a glimpse of their lost youth, made them want to sing and dance. He has made the school boy whistle on his way to his tasks. He has made the artisan at his lathe, the maid at her sweeping, the clerk at his or her counter, hum a tune. He has turned the thought and feeling of millions from life's worry and hard struggle to brightness and joy. He stands Old Man Gloom up against the wall and makes him smile and sing for the pleasure of those who have little. He is one of those great in putting light, beauty, happiness into human lives and whole families, cities, countries, look upon his uniform and call him friend, for it is not blotched with blood or odorous with gunpowder, and yet 'tis great.

So, the multitude forms a fine procession, with roaring cheers, band music, waving of hats, smacking of hands, and escort this man up Broadway to his hotel. Reluctantly, they let him go, then stand about in groups and talk about his greatness and how his life-work has brought happiness and relief from sordid things.

And, right appropriately, a vigorous band, over on the Plaza, strikes up a cheering, lifting Sousa march, composed by this man.

Come, Bobbie, get your hat. We two children of toil have tickets for a concert, whose management will let our souls yell all that great Sousa stirs in them.

Jacobs' Orch. Monthly Dec. /23.



Probably all of you have the details of this wonderful series and know that the championship still remains in New York City, only this time it is in the hands of the American League. Many fans are numbered among the musicians, and the World's Series is always a red-letter event with them.

### THE GREAT SOUSA BAND CONCERT

WHAT probably was one of the greatest band concerts that ever has taken place in this country occurred on Sunday evening, October 7th, at Madison Square Garden in New York City. It was the annual New York appearance of John Philip Sousa and his band, which is making its thirty-first annual tour of the country, and it is estimated that fully 11,000 people attended this wonderful event. For this special occasion Mr. Sousa had increased his band, augmenting it to two hundred and seventy-five musicians, these extra men being mostly all former members of this famous organization.

Any musician who has ever been a member of Sousa's Band seems to be proud of the distinction, and this gala occasion brought them from far and near to pay tribute to the world-renowned band and to its unrivaled leader who has endeared himself to all the players who have helped him win success. One stirring evidence of loyalty was the presence of Arthur Pryor, who spent many years with Mr. Sousa as trombone soloist and assistant director. He came in on that day from his home in Asbury Park and took the place he had so admirably filled some twenty years ago, right in the band on the first chair in the trombone section, and played first trombone. It must have been a pleasant surprise to Mr. Sousa, and I have no doubt that it brought back happy memories of his early successes.

Leo Zimmermann, who succeeded Mr. Pryor in the Sousa Band, was also there. The present first trombone, John Schuler, whose biography appeared in our Trombone Hall of Fame a short time ago, was certainly in distinguished company that day, for there were nearly twenty-five of the most famous trombonists in this country present.

To make the scene perfect by adding color and giving volume in the *forte* passages of Mr. Sousa's famous marches, navy and marine corps detachments marched in a music picture to Sousa quicksteps that set the feet of the audience to keeping time all through that big Madison Square Garden. The National Navy Club's benefit enlisted not only two hundred and fifty sailors and others from United States forces stationed near New York, but also some two hundred and seventy-five massed bandsmen from Sousa's Band and those of the Seventh Regiment and Mecca Temple. It was in honor of these last two assemblies that Lieut. Commander Sousa led his latest marches, "The Gallant Seventh" and "Nobles of the Mystic Shrine."

The famous "Semper Fidelis" was Sousa's music offering for the "march past," while a suite, "From the King's Court," was among his novelties. Nora Fauchild, soprano, was soloist in Horatio Parker's song, "The Lark Now Leaves His Wat'ry Nest." There also were Demare's "Cleopatra," by John Dolan, cornet; Crem's "The Indian," Rubinstein's "Kammenoi-Ostrow," Strauss' "Blue Danube" Waltzes; a Chopin Waltz, xylophone solo by George Carey, and Myerbeer's "Torch Dance." Distinguished officers from the navy and marines were among the guests.

No American musician has ever had so many honors paid him as has John Philip Sousa. He received from King Edward the VII the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French Government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and a large collection of medals, loving cups, and various other gifts given by academies, institutions, societies and individuals. He had the honor of appearing before King Edward and his Court on two "Command Occasions," once at Sandringham and once at Windsor.

John Philip Sousa is known everywhere and by everybody as Sousa and his Band. Thirty-one years ago, Mr. 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 programmes 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 wants. 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

JOHN PHILIP SOUSA

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 courses aim to do, Sousa has done singly on his own initiative and through hs own musical genius; and he has done not only a service to the great public, but he has also established and carried on a band of expert musicians who otherwise could 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.

Christmas Day will be the twenty-seventh anniversary of Mr. Sousa's famous march, "The Stars and Stripes Forever," for he wrote this world-renowned composition on Christmas Day, 1896.

JANUARY 1924

Farm & Fireside
The National Farm Magazine

# Sousa—Who Has With His

By Lieutenant-Commander

**Here are three generations of Sousas. John Philip Sousa I, II, III. "Grandpa" can direct a band which takes in half a million dollars a year, or give music lessons at "nothing an hour"—and get the same thrill out of each job. Sousa looks quite different than he used to when he wore his sharp little beard, doesn't he?**

NOTE: Don't think you're not smart if you don't like "long-haired" music. It probably is a sign that it isn't good music, however glaring the "classical" label on it may be.

This is the message John Philip Sousa sends to you, his music-loving friends throughout the country.

Sousa *knows*. We have paid him more than $1,000,000 for band concerts *because* he knows. During his sixty-eight years he has written 100 marches, 10 operas, 100 songs, 16 orchestral suites, "arranged," or rewritten, countless selections for his band, and found time to write four novels.

He has toured Europe five times, taken his band around the world once; and has been decorated by royalty more frequently, probably, than any other living American.

Sousa was born in Washington, D. C., and has every right, therefore, to the writing of "Stars and Stripes Forever," the most popular band piece of all American history.

Indirectly, the farm almost lost us our "March King." As a boy he visited each summer an uncle's farm in Maryland. One of his chores was the riding of colicky horses for hours at night. He became a confirmed horseman. A few months ago his favorite mount went blind and threw him, causing him serious injury.

But he is "on the road" again, delivering more than $500,000 worth of music this season, and when the writer traveled with him, obtaining the opinions stated in this article, a shoulder that was still sore had robbed him of none of his almost mystical powers.

The throb of his "King Cotton" still caused that half-pleasurable, half-painful rippling along the base of the scalp.—EARLE C. REEVES.

I APPRECIATE very much the invitation of the Editors of FARM AND FIRESIDE to tell you 4,000,000 folks who read it something about my experience as a band leader during the last thirty-one years. Let us hope what I have to say will be interesting. Goodness knows, I have had enough interesting experiences among you; have been treated very kindly by you, and feel in writing to you that I am writing to people that I have known very pleasantly for a long, long time.

One of the most interesting questions I have been asked to answer in this article is: What is *the* great American ballad—the one fine piece that is always and forever popular with everyone, everywhere. I answer without the slightest hesitation, "S'wanee River."

I defy anyone to turn up his nose at it. That it has become a standard is proved by the fact that even great European composers have taken its melody and worked it into fantasies for the violin and the orchestra.

Mighty few musical compositions *do* become standards. In my library at home I have five hundred overtures alone, but I would have a hard job selecting twenty that would satify our audiences.

Now, "S'wanee River" is a "sweet" ballad. That doesn't hurt it, nor detract one whit from its greatness. But there are people in this world who are so sour that when they read a book or listen to a piece of music that is sweet and beautiful they promptly damn it because it is "too sweet." They are chronic dyspeptics who can see nothing beautiful. They see only the thorn, never the rose.

This is a test of good music:

If it satisfies the longing for melody that is in you, it is all right. "S'wanee River" does that.

If you hear "Annie Laurie" to-day, you want to hear it again to-morrow. That is a real test.

Mendelssohn's "Spring Song" is a so-called "classic"—I hate that word—but that is no reason why it should not be beautiful. It is on our program, and it gets as great applause from our audiences as the most popular modern selection.

"Träumerei" is one of the most beautiful melodies ever conceived by man, but it can be played in such a conventionalized, "classic" fashion that it is ruined. A symphony can be wooden, the same as a jig. There are good symphonies and good jigs.

WE HAVE of course many popular tunes that catch the world's ear for a few days, and after that not even heaven itself could resurrect them. But we also have "popular" songs that live; that are sung by the very greatest singers, because these singers know that the hearts and minds of all their auditors will respond to them.

I am no slave to big names. If a truly great composer attempts to depict an

**We know Sousa as a composer of thundering marches; yet he bases the success of his band on the fact that it plays "sunshine music." To borrow his own phrase then, this is a "sunshine picture." Sousa and his daughter, Priscilla, in his rhododendron garden at Barkers Point, New York. Sousa looks anything but a "long-haired" musician in this portrait—more like a business man. And he *is* a business man. He needs to be to make an organization of eighty-three high-salaried musicians whose travel expenses sometimes run as high as $15,000 a week**

CONTINUED

# Made $1,000,000 Brass Band

## John Philip Sousa (In an Interview)

earthquake in music, and it sounds like tin cans rolling down-hill—it is rot.

The successful listener to music is an "imagist." He sees what we are playing. A conductor must therefore have this story-telling quality in everything he plays. If he is unable to tell a story he is simply a time-beater.

A YEAR or two ago we had a selection that was all about a darky. We received many indications that it created in the imagination of the auditors a clear picture of a lovable darky of the old Southland. At a certain point it came to an abrupt halt, on a note of suspense.

Out of the gallery one evening came a booming voice: "My—gosh!"

That man had been "seeing" music.

Forty-three years of a rich and happy life as a bandmaster have given me this faith:

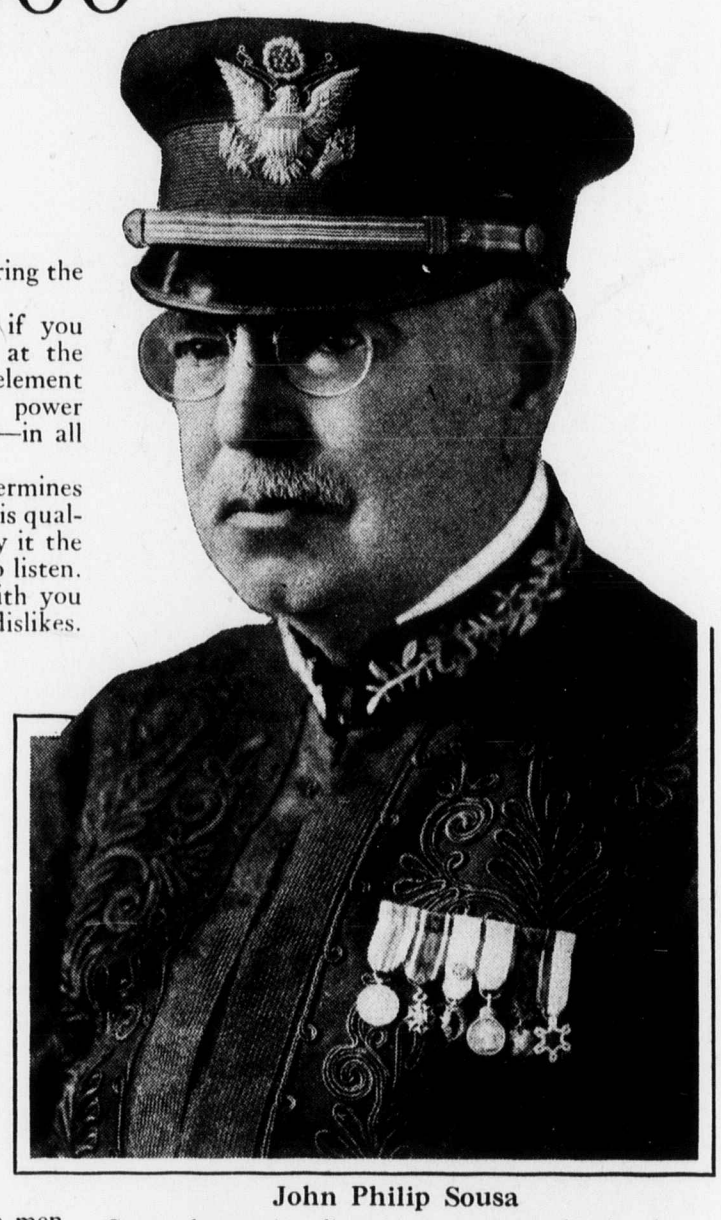
Some power that lies beyond ourselves inspires us to the best work that we do. The same power which starts me trying to say something with music, through a new composition, has also prepared the ears of the world to hear the message.

Year after year I have written marches which received indifferent initial praise from *music critics*. But I have observed that the public, somehow, seemed to have been prepared for the new theme if it was a good one. After hearing it two or three times, audiences wished to hear it again. After two or three years it may be more popular than it was during the first month of its life.

Call it my religion if you like. Some will scoff at the idea. But there is an element of inspiration—some power from outside ourselves—in all good music.

The public itself determines what music possesses this quality. If you do not play it the people will not come to listen. They will not argue with you about their likes and dislikes. They will just stay away. It is of course possible to so advertise and press-agent a musical performance as to get a great "house;" but unless the performance is good the public will not come back.

A BAND somehow has a greater appeal to *all* people than any other kind of musical organization. The favorite pastime of many great men, Thomas A. Edison among them, is listening to a band. Women like it equally with the men. Its popularity with children is obvious. A band is manly. This is a quality that appeals to women. It is martial, having its beginnings in the armies of the world. Thus it appeals to men. It is color, and movement, and melodious noise—it's a band. It stirs our feelings and makes us *alive*. That is why we like it. The band must be both "cave man" and gentleman.



**John Philip Sousa**

**Sousa became a lieutenant-commander in the United States Navy when, during the war, he dropped everything else to train bands for Uncle Sam. There are 5,000 Sousa-trained bandsmen in America to-day, and everywhere he goes Sousa finds his former training-station pupils conducting local bandsmen of their own. The dollar he received from Uncle Sam hangs framed on the wall of his New York office**

I am often asked whether different localities like different kinds of music, whether the musical taste of the farm and of the city, of America as a whole and of Europe, differ.

Well, I have conducted my own orchestra for thirty-one years. I believe it is the only musical organization in the world that has existed under a single management for that long, asking not a dollar of help from anybody, paying its own way from first to last. Such a record is possible only if you understand public tastes, so I am encouraged to believe that I do understand them.

And I am certain that, in so far as musical appreciation goes, the farmer and the city dweller, the American and the foreigner, are one. They all belong to the human family; and are all alike, under their skins.

I CONDUCT my band on American lines. There is no business of wasting five minutes bowing in taking an encore, as is customary with many foreign conductors. Three minutes of the five we use in giving the public more of the music which they have paid to hear. There is no rapping for attention. Every mother's son in the band knows when to start. We try to give just as good a performance for a small house as we do for Madison Square Garden. And we make no attempt to thrust anything down the throat of the auditor. Every band audience knows good music, and insists on having it.

I think our success has been predicated on the fact that we play sunshine music. There are very few shadows. Occasionally we play (*Continued on page 26*)

**Here's the "March King" in less formal attire. Behind, Meredith Willson of Mason City, Iowa, who is "the best flute player in the world," according to his boss. Willson is just old enough to vote**

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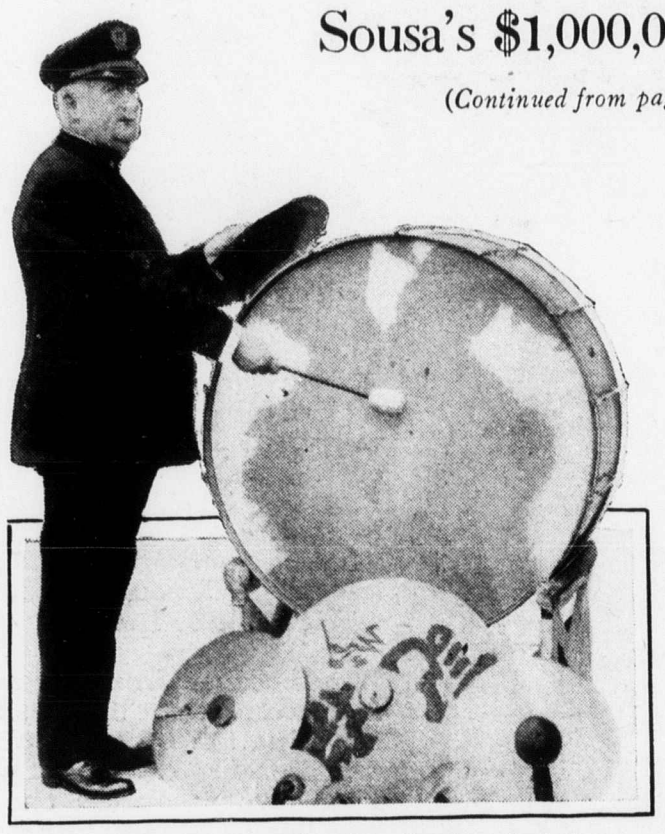
# Sousa's $1,000,000 Band

(*Continued from page 9*)



**Gus Helmcke started with Sousa's first band thirty-one years ago. When in action his eye is always on his chief, and from his big drum come the rumblings of battle and the hint of "cave-man stuff," which makes a band more masculine than any other form of musical organization**

something that contains more intellect than inspiration, but only occasionally.

The American public likes humor. I am not so sure that it likes burlesque.

Each year I write a funny piece around some funny little ephemeral melody. There is no attempt at parody or burlesque. We play what I have written just as well as we can play it. This year our humoresque is "Mr. Gallagher and Mr. Shean;" last year it was "Silver Lining." A few years ago we took "Bedelia" and other "played-out" ex-favorites to England, very much against the advice of the director of the English syndicate which had booked us. He was amazed. The anxiety on the part of a musical instrument to ask "Has anybody here seen Kelly?" was a revelation to him, and to the audiences. These trite tunes which had been put into a new garb were a great success. It made no difference whether we were playing in Spain or in Minot, North Dakota, we got the same laughs at the same points, because we were dealing with the same old human hearts.

YOU know, the brass band is not a very old institution. It has existed for less than a century. "That little German band" was the father of all modern brass bands. Along about 1840, in Germany, the "band" was born; though, actually, the first collection of outdoor instruments which history traces dates back to the Saracens, whom the Crusaders met in the Holy Land in the Middle Ages.

The first bands in Germany were called "Thürmer Bands," because they played in towers. For almost half a century the brass band was almost solely an army unit. The great bands of history were regimental bands—the Coldstream Guards, of England, or the "President's Own," which I led for twelve years.

Germany even appointed a bandmaster-general, Wieprecht, who invented the bass tuba, the giant bass horn of to-day.

An American brought the band into the arena of civilized respectability. He was my friend the late Patrick Gilmore, who used to say that he came to America from Ireland when he was nineteen "and was born in Boston." He created the first really artistic wood-wind and brass combination, and made band concert music palatable, developing new standards which avoided both the purely military keynote of the older regimental bands and the orchestral symphonies whose instrumentation depended chiefly on strings. He died more than twenty years ago.

LIKE everybody else, I speak of a "brass band." But in my band only half of the instruments are brass. We carry sixteen first clarinets, six second clarinets, six thirds, two alto clarinets, two bass clarinets, or thirty-two reed instruments in all; six flutes, two oboes, one English horn, two bassoons, eight saxophones, two trumpets, four French horns, five trombones, two euphoniums, six Sousaphones—an invention of my own, replacing the tuba—one harp, and three batteries of drums. With myself, a secretary, and a treasurer, this makes eighty-three in all.

I CANNOT say that any one instrument is the most necessary instrument to the band. *All* are necessary to give a brilliant palette of colors. Many of them are "easy" to play in the sense that a beginner can learn to carry a tune readily, but all are difficult enough to any musician who travels with us. Our men must be slaves to their instrument, practicing constantly. They are well paid, but they earn what they get.

It was Gilmore who introduced the saxophone into this country. It had been invented by a German named Sax about seventy-five years before. It was thought to be too sad. Straus would not use it. But Gilmore adopted it to take the place of the oboes and bassoons.

Band instruments have personal peculiarities all their own. They are like people at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel. The lurid trombone, the heroic clarinet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the auditor would never find them again. The image would be destroyed. Skilled and clever composers and conductors sometimes make (*Continued on page 51*)



## Sousa's $1,000,000 Band

(*Continued from page 26*)

"social errors" in instrumentation that are quite as ludicrous and quite as destructive of social accord as are the errors of an inept hostess.

The war was a great thing for American music. Foreign musicians could not get here, and this gave Americans the opportunity of proving their worth.

As a result, a young musician in this country may look forward to a promising future to-day. When I started as a fiddler in an orchestra, $15 a week was good pay. To-day we pay our best men more than $30 a day, or $200 a week. In a theatre orchestra a young musician can make $40 or $50 a week anywhere; and in the bigger cities, of course, earn higher salaries.

OUR men earn the high salaries they receive. We call the best clarinet player or the best trombone player a "first-chair man." The "first-chair man" in each group receives the highest pay. But in our band we strive to have second and third and fourth chair men who are almost on a par with the leader of the division, in order to insure a rich and balanced performance. Salaries then range all the way down to the thirtieth-chair clarinetist, who receives $10 a day. If a musician isn't worth at least that sum we cannot use him.

One of my players retired recently after having been with me for thirty years. As the older men drop out I have introduced younger blood. Many of my best players are in their early twenties.

I question whether any man has had a busier life, or a finer one, than I have had. I consider myself very lucky to have been able to follow the musical profession.

There is nothing in the gift of the Government—from the office of sheriff in the smallest village to the Presidency itself—that I would accept in exchange for what I am now doing. [At sixty-eight, Sousa is playing nearly $500,000 worth of music in 235 towns this year—a season that started on July 21st and will end on March 15th—and he thinks these eight arduous months of jaunting about among his friends a greater pleasure than anything else he could do.]

THE profession of the musician is clean and wholesome. It has one clear advantage: it either soothes or gives joy. The lawyer must strive to punish the criminal. The judge must render sentence. The doctor must work at the bedside of the sick. The life of a minister is surrounded by sorrow.

If you are a musician you are soothing sorrow and adding joy to the world. Great numbers come to us because they are not feeling at their best, or they are troubled. For an hour or two they find rest and comfort and joy—oblivious to everything except the music.

Because I know this is true I am just as eager and alert at the beginning of a performance to-day as if it were my first public appearance. I hope to keep at it, visiting and revisiting you all, for many years to come.

REPUBLICAN, PHOENIX.

## Shrine Band Is Accorded Honors By Noted Leader

The Phoenix Shrine band was accorded signal honors last night when the local musicians were given recognition on the musical program given by Sousa's band at the Shrine auditorium.

Lieutenant John Phillip Sousa invited the Shrine band under the leadership of Carl G. Hoyer to play with his own band in the last two numbers on the program. "Sousa's New March" and "The Stars and Stripes Forever" were chosen by the noted bandmaster and the work of the local musicians was highly praised by Lieutenant Sousa.

## Sousa Guest Of Clubs At Dinner Here

Rotarian John Philip Sousa, famous director of his band, which is now appearing in Phoenix, was the guest of honor at an informal dinner given by representatives of the local Rotary, Kiwanis and Lions clubs at the Hotel Adams last night. George Todd, president of the local Rotary club, presided.

Mr. Sousa was the principal speaker of the occasion and made a short talk in which he discussed music and art. He told of the influence that good music has had upon civilization and traced the development of music and art down to the present time.

The speaker also reviewed the present situation in world politics, discussing the problems that must be solved before the economic conditions which now exist can be remedied.

Among those present at the dinner were A. L. Moore, president of the Lions club; Charles Willis, president of the Kiwanis club; George Todd, president of the Rotary club; P. G. Spilsbury, president of the Arizona Industrial Congress; E. M. Allen, Howard Peek, Lloyd Lakin and Clarence C. Boynton.

## Sousa Gains Praise Here For Concert

The inimitable John Philip Sousa and his band came to Phoenix yesterday, appearing twice at the Shrine Auditorium in both a matinee and evening performance. Always a gracious conductor, Sousa is still the old-time favorite, as the applause of his listeners attested. There is the same ease in his direction, the same painstaking striving for the fine effects and apparently the same cooperation among the members of his organization that has been apparent in teh many years that he has played for the public in the country wide and more extended tour.

Sousa has always surrounded himself with artists of superlative merit. They have never been allowed to grow stale to the exacting taste of the public for the band master, recognizing the fact that even the best may surfeit the appetite of the music lovers if presented too often, believes in bringing new artists and new compositions. The soloists appearing on the present tour are of almost equal merit, and one feels that comparison would be out of order.

Listed, they are Miss Winifred Bambrick, a proficient harpist; Miss Hora Fauchild, possessing a voice of unusual quality and smoothness; John Dolan, cornetist, and easily ranking among the best; Miss Rachel Senior, violin, an artist in the strictest interpretation of the term, and George Carey, who gave a new glimpse of the possibilities of the xylophone in interpreting numbers admittedly difficult and of musical value.

The program last evening was sufficiently varied t oappeal to the fancies of the large audience. It was descriptive, especially in "The Victory Ball," reminiscent of the World War, and so clearly suggesting the things related in it, that there was a noticeable uneasiness among those who listened. A group of portraits, an Indian rhapsody, and a delightful grouping of folk tunes, were included in the offerings.

The reaction to the marches, made famous by Sousa in his many years of popularity and some more recent compositions, were instantaneous. Probably no other marches have brought the quickening of the pulse to as many persons, or the ready response to their martial theme.

Sousa needs little further comment, he has been distinctive in his chosen field of achievement and years have made little difference in the effectiveness of his work.

TUCSON STAR

## LARGE AUDIENCE HEARS CONCERTS BY SOUSA BAND

### Smallness of Local Armory Is Only Feature Marring Two Programs Here Yesterday

From the syncopated jazz to the most imaginative fantasy, the large audience responded with delighted enthusiasm last night when Sousa and his band made their second appearance in Tucson at the Armory.

The concert was a glamor of massed sounds, to be appreciated only at a distance. The band, accustomed to immense auditoriums with better accoustics, did not reduce its sounds, and the roll and swell of the half hundred instruments reverberated through the Armory. The immenseness of the band's ensemble music was too great; the walls sent the tones crashing back to meet those just being sent out.

The softer and more subdued selections, therefore, were more enjoyed and permitted a greater appreciation of the fineness of individual work. The work of the reed instruments was especially delightful, the prismic charm of these mellow instruments being aided by the capable harpist.

"At the King's Court," a series of portraits, brought out the beauty of the band as no other piece did, although it often spoiled its own music picture by a sharp blare of wild sounds. "The Victory Ball" was the most wonderful piece of imaginative conception ever heard, the weird quality introduced at intervals, as the jazz music for the ball continues, producing a convincing suggestion of the hereafter from where the souls of the dead soldiers look on.

That there is comedy in music—slapstick comedy—as clever played as on the stage, was proven last night when the band played "Mr. Gallagher and Mr. Shean." Tucson proved that she likes jazz and the jazzier the better. The double quartette of saxophones played "Turkish Towel" and "No, No, Nora," but that didn't satisfy the greedy enthusiasm of the audience, so another music-comedy was given.

Especially lovely was the xylophone solo by Mr. George Carey, "Nocturne and Waltz." The full-throated and limpid quality of the xylophone gave added beautiy to "Humoresque," another of Mr. Carey's numbers.

Sousa, as always, was Sousa, calm, dynamic and smilingly happy. The band has added several pieces since coming here the last time, but the personnel remains almost the same. There is nothing just like it in America.—B. C.

PHOENIX GAZETTE

## Phoenix Shrine Band Is Honored By Sousa, Plays Two Selections

The Shrine band of Phoenix is resting on laurels today, in the fullness of heart and fez, because it was honored last night by John Philip Sousa by being allowed to play two numbers with the noted band at the Shrine auditorium.

It was a great occasion for the Shrine band which received the compliments of the noted band leader. When it came time for the Shrine band to appear members filed in wearing the fez and played standing while members of the great visiting band sat. The numbers played with Sousa were the Shrine's new march, "Nobles of the Mystic Shrine" and the "Stars and Stripes."

Sousa is a member of Almas temple, Washington, D. C. He led the augmented Sh ine band of 6,000 pieces in Washington last June during the imperial session of the order. He will lead the Shrine augmented band in a concert at Kansas City during the imperial session there June 3-5, next.

At the performance last night El Zaribah patrol acted as ushers as a courtesy to Sousa.

EL PASO HERALD

## Sousa, March King, Pays Compliment To El Paso Boy Scout Band Members; Met At Depot, Honored By Luncheon

"A VERY good boys' band," commented John Phillip Sousa, march king and band leader of world renown, as he rode behind the El Paso Boy Scout band from the union station to Hotel Paso del Norte Saturday morning.

"The only fault I find is that they play marches too fast. That is a mistake bands often make when they are not marching."

The boys were at the station when Lieut. Com. Sousa and his band pulled in at the station as second section of the regular S. P. train from the west, due here at 8:40, but 30 minutes late.

As Mr. Sousa stepped from his Pullman, the band struck up one of his airs and he smiled as he walked forward, shook hands with P. J. Gustat, the leader, and told them he would meet them later in Liberty hall.

**Cheer Sousa and Sackett.**

At the conclusion of the piece, the boys gave a cheer for Mr. Sousa.

As the last echo died away, Maurice Sackett, El Paso boy, member of the Sousa band, came up with his mother, and a cheer was given for him. Maurice was a former member of the Scout band before going east for his musical studies under Damrosch.

A. Schwartz was the second man to greet Mr. Sousa after he stepped down from his car. G. A. Martin was the first to greet him. Mr. Sousa, being an honorary member of more Rotary clubs than any other man in the world, Mr. Martin greeted him on behalf of Rotary. A. R. Millican, Boyd Ryan, Joe Goodell and others were next to greet him.

As he entered the station, Wyatt Evans, past potentate of El Maida temple, Mystic Shrine, and Francis E. Lester, past grand master of Masons for New Mexico, greeted him. Mrs. Sackett and several of her friends were also presented to Mr. Sousa.

**Escorted To Hotel.**

Headed by the Boy Scout band, led by Oscar J. Allen, Rotary boys' work leader, led a procession up the street, followed by Mr. Sousa in Boyd Ryan's automobile and followed by Joe Goodell, with the young women soloists of the Sousa band, in his car. The Sackett car, A. Schwartz in his car and others formed the rest of the procession to the Del Norte.

Arriving at the Del Norte, Mr. Sousa was greeted by Conrad V. Dykeman, imperial potentate of the Mystic Shrine, and Leonard Stewart, past potentate of Mr. Sousa's home Shrine in Washington, D. C.

At 11 oclock Mr. Sousa was taken for a visit to the Boy Scout band in Liberty hall, then for a short drive about the city in Mr. Ryan's car, and then to the Toltec club for a luncheon with members of the Presidents' Forum, a club composed of presidents of the various civic organizations of El Paso. Alves Dixon presided. Among guests were Harry Swain, Boy Scout commissioner of El Paso, and Maurice Schwartz, president of the Boy Scout council.

**Extensively Entertained.**

"Mr. Sousa has always been a popular favorite wherever he has gone," said a member of the Sousa entourage, "but he has never been so extensively entertained as on his present tour.

"The longer he appears before the public, the more the public grows to admire the great musician and bandmaster. He has been entertained so much on this tour that one would have thought it would wear him out, but he has smiled and has seemed to like it."

In the afternoon at his concert in Liberty hall, Mr. Sousa led the Boy Scout band in one of his own marches during the intermission when his own musicians were resting.

This evening during the second part of his program he will play the Shrine band with his own band in one of two numbers.

Mr. Sousa is entertaining at the Del Norte this evening with a dinner for Mr. and Mrs. G. A. Martin, the young women of his entourage and other friends.

## Do Your Best Is Motto Of Sousa; Is Well Received

"Some men in my band get $60 a week; some get $200," said John Philip Sousa, march king, addressing the boys in the El Paso Scout band.

"The men who draw $200 do no more work than the men drawing $60," he continued. "It is the finish they give to their work that enables them to get $200. Be $200 musicians, boys; not $60 musicians."

One of the secrets of the success of the great bandmaster is that he believes in giving the best that is in him.

"I never write a piece of music," he said in private, "unless I have given it six months' thought. I work it all out in my mind and then work it over and over before I ever put it onto paper. I seldom change a note after I have written it down."

It takes but five minutes to play it after he has written it, but it takes him six months to compose it.

**How He Started.**

Sousa does not accept his success as entirely due to himself. Replying to A. P. Coles, who had commented upon his success, he said: "I had the best opportunity of any bandmaster in the country to become a success.

"Just think of it," he continued, "I was leader of the U. S. Marine band for 12 years and during that time played hundreds of times at the White House, and had the opportunity of meeting all the great men of the nation and many of the world's greatest. Therefore, when I started out with by own band 32 years ago, I was well known. This helped me greatly towards success."

Mr. Sousa is 69 years of age. He was 25 when appointed director of the Marine band and served 12 years in that capacity. He has been at the head of his own band 32 years. His first public appearance with his own band, to try it out before appearing in a large city, was in the small town in New Jersey from which Harry Potter came to El Paso.

That Mr. Sousa and his band are as popular as ever was attested by the great outpouring of people at his afternoon and evening concerts in El Paso Saturday.

**Has Big Audiences.**

Both audiences were larger than when he was here two years ago—and he was generous with his encores. Some of the soloists gave as many as four and five encores. Mr. Sousa played his own compositions generally for encores for the band, and that his music lives in the hearts of the people was evidenced by the hearty applause each of his marches received.

His newest march, "Nobles of the Mystic Shrine," was heard here for the first time as one of his program numbers at the evening concert. In the afternoon the Boy Scout band played two Sousa marches under the Sousa baton during the intermission.

**Floral Offerings.**

At the evening performance each of the three young women soloists in the band was presented with a beautiful bouquet by El Maida temple of the Mystic Shrine, under whose auspices the band played, and Mr. Sousa was given a massive floral offering worked in the Shrine emblems of the star and crescent and the scimitar. Mr. Sousa, after the concert, asked Julius Lorentzen, El Maida potentate, to send his flowers to the patients in Masonic hospital with the joint compliments of El Maida and himself.

Saturday evening Mr. Sousa entertained at dinner at Hotel Paso del Norte for Maj. Gen. R. L. Howze and Mrs. Howze, Mr. and Mrs. Alves Dixon, Mr. and Mrs. Boyd Ryan and Mr. and Mrs. G. A. Martin and son, Chris, of El Paso, and Misses Nora Fauchald, Rachael Senior, and Winifred Bambrick, soloists of his company.

EL PASO TIMES,

## FAMOUS BAND OF SOUSA DELIGHTS CAPACITY HOUSE

By RUTH M. AUGUR.

John Philip Sousa and his band delighted a capacity audience at Liberty hall last night, which did not surprise anyone, for Sousa and his band have a habit of always delighting their audiences, and no group of musicians could have asked for a more responsive and appreciative audience.

The program included everything including classic, modern, popular, folk songs and jazz. There were tense, serious things, and burlesque performances by the saxophone octet, consequently every taste in the audience found something to particularly like, and liked everything else in addition. Sousa's leadership is always a pleasure to watch. He has reduced it to the very minimum of motion.

**Free With Encores.**

Sousa and his soloists were most generous with encores, giving some times as many as four. While the program numbers were newer compositions for the most part, the encores were the ever popular and familiar old Sousa marches, played with the swinging rhythm and splendid ensemble which had endeared both the marches and the band to the American people.

There were two outstanding numbers by the band. One, the opening selection, a rhapsody by Orem, on Indian themes recorded by Thurlow Lieurence, had lovely plaintive flute passages and a gorgeously barbaric dance motif with the tomtoms predominating. The other was a fantasy, "The Victory Ball," a newly completed work by Schelling, inspired by the bitterly cynical poem, "The Victory Ball," by Alfred Noyes. It was a terrific thing—with banshee-like wails and shrieks of the wind instruments in weird minors, the suggestive sounds of battle with the full band crashing upward in a gathering force of dramatic intensity until the emotion reached a tenseness to the straining point; broken suggestions of frivolous jazz, then dignified to the solemnity of military drums beating a march and a far off blown "Taps" as the finale. It was magnificently performed.

**Soprano Makes Friends.**

Miss Nora Fauchald, the soprano soloist, with her fresh sweet voice, made instant friends with her audience. She gave three encores, singing the old southern favorites "Carry Me Back to Ol' Virginny," and "Dixie," with the band accompaniment.

George Carey, who scored such a hit on Sousa's last visit, again proved a favorite with his xylophone solos. He played Chopin's Nocturne and Waltz beautifully, then gave as encores two jazz numbers, and, yes, he played "We Have No Bananas." Then he played the popular humoresque without the band, using three hammers instead of the usual two.

John Dolan, the cornet soloist, scored in his numbers and encores.

Miss Rachel Senior, violinist, played a brilliantly performed Faust fantasia, and for her encore the Beethoven "Minuet." In the first she was accompanied by the full band, and in the latter by the harpist alone, a very lovely effect.

Eight of the Saxophone players gave a group of slightly burlesqued selections taking and answering one another on their instruments and having a good time in general and amusing the audience hugely. Large bouquets of flowers were presented the women performers, Miss Fauchald, Miss Senior and the harpist, Miss Winifred Bambrich, and an enormous floral piece in the Shriners' emblem was presented Sousa by the El Maida Shrine. Practically every seat in the hall, even to the extreme sides of the balcony, was occupied.

During the intermission at the matinee yesterday, Sousa led the Boy Scouts band in one of his own compositions. A capacity house also greeted him at the afternoon performance.

BEAUMONT ENTERPRISE

GALVESTON DAILY NEWS

# SOUSA'S BAND DRAWS CROWD

## Composer and Heralded March King's Popularity Is Not Waning.

John Philip Sousa, the famous band conductor, composer and widely heralded march king of the United States, identified himself with Beaumont yesterday in a truly democratic way. He conducted a concert by the Magnolia band during the noon hour at the refinery and during the evening's program at the Kyle theatre he played Dr. Harry Cloud's popular march, "Magnolia Blossoms," and Prof. Joseph Ricci's "San Jacinto March." The latter piece is a regular number on the Sousa program this season. Dr. Cloud is conductor of the Magnolia band and Professor Ricci has been the director and conductor of the Beaumont City band for several years. The "San Jacinto March" was written more than a year ago and Sousa's attention was directed to it when he appeared here last year.

Two concerts were given by the Sousa organization at the Kyle theatre yesterday. The afternoon program was entirely different from the evening program, but compared equally with it in point of brilliancy and elaborateness. Perhaps there was a slight leaning toward lighter selections for the afternoon but in a general way the selections chosen could very well be interchanged without weakening either concert.

Sousa's new march, "The Dauntless Battalion," was played during the afternoon and for the evening a new composition by the great march composer, "Nobles of the Mystic Shrine," was presented and stirred much interest and enthusiasm.

The fantasy, "The Victory Ball," by Schelling was far and away the most elaborate thing on the evening's program and made a lasting impression on the lovers of gorgeous music. It is a descriptive piece strikingly significant and peculiarly fascinating in its originality and vigor.

The interruptions by solo artists proved a very delightful feature of the program. Miss Nora Fauchald, soprano, sang Parker's "The Lark Now Leaves His Watry Nest" and favored with "Carry Me Back to Old Virginny" and "Dixie" for the encores. She has a very sweet and tone-perfect voice which greatly pleased the audience. The violin selections by Miss Rachel Senior drew from the audience a generous approval and prolonged applause.

John Dolan's cornet playing was pleasing and artistically perfect, while the xylophone numbers by George Carey brought round after round of applause and he generously responded with several encores. The added selection by the saxophone section pleased as saxophones always do and the playing of "Stars and Stripes Forever" put the audience into a patriotic fervor.

Sousa was as usual liberal with the encore numbers and they included many of his popular marches and the "Mr. Gallagher and Mr. Shean" number added a bit of humor to the program besides being popular in a musical way.

The famous conductor was the recipient of two handsome floral offerings from friends.

# SOUSA STILL WIELDS HIS MAGIC BATON

## Scores Another Triumph at Auditorium.

Lieut. Com. John Philip Sousa and his justly famed band scored another triumph in Galveston last night on the occasion of their appearance at the city auditorium under the auspices of Edna W. Saunders.

One of the features of the evening was the presentation to Com. Sousa of a jeweled match case as an evidence of esteem on the part of the El Mina Temple Shrine band, and a recognition of the honor bestowed on the Galveston band in permitting them to take part in the concert.

Although the steady downpour kept a number of people who otherwise might have attended from coming out, there was an audience of goodly size present to enjoy the delightful music. Improvements recently made in the acoustics of the auditorium also added greatly to the enjoyment.

Lieut. Com. Sousa still retains all of his magic charm in the composition and rendition of music and the varied numbers were received with lively enthusiasm by those present. Among the selections rendered by the band were: "The Victory Ball," "To the Memory of an American Soldier," "The Stars and Stripes Forever," "El Capitan," "The United States Field Artillery," and "March of the Wooden Soldiers."

The Shrine band registered a hit by playing "Nobles of the Mystic Shrine," also one of Sousa's compositions.

The soloists were clever artists. Miss Nora Fauchald, soprano was very pleasing with "The Lark Now Leaves Its Watery Nest," and "Carry Me Back to Ole Virginny." Miss Rachel Senior, a violinist of rare charm, gave "Faust Fantasia," and "Minuet." John Dolan, cornetist, and George Carey, xylophonist, rendered some delightful numbers.

# SOUSA REPEATS HIS MANY SUCCESSES

## LEADER PRESENTED WITH TOKEN BY EL MINA TEMPLE SHRINE BAND.

In appreciation of the courtesy extended El Mina Temple Shrine Band in its invitation to participate on the program last night at the city auditorium a jeweled match case was presented to Lieutenant Commander John Philip Sousa as an evidence of esteem on the part of the local bandmen and in recognition of his visit here. Considering this the greatest compliment that has been paid them, the Shriners in joint concert with Sousa's Band rendered in fine style Sousa's own composition, "Nobles of the Mystic Shrine," receiving enthusiastic applause.

With the usual brilliancy that characterizes all of his concerts, the program presented under the auspices of Mrs. Edna W. Saunders was one of exceptional merit. Many of the conductor's compositions were the martial selections which have helped to place the commander in the foremost ranks of American composers, being again the favorites of the evening. Among these might be included "The Stars and Stripes Forever," "El Capitan," "The United States Field Artillery" and the "March of the Wooden Soldiers." "Mr. Gallagher and Mr. Shean" was a clever adaptation of popular airs.

Probably the number which created the most favorable impression was "Portraits," "At the King's Court," introducing "Her Ladyship the Countess," "Her Grace the Duchess" and "Her Majesty the Queen." The first was light and airy, the second dignified and gracious, while the third depicted all the pomp and splendor of a royal court in the introduction of its reigning head.

"The Victory Ball," a fantasy by Schelling, was massively interpreted. The score bears the inscription "To the Memory of an American Soldier" and echoes of wartime days reverberated throughout the number.

Sharing honors with the band and Commander Sousa were Miss Nora Fauchald, soprano; John Dolan, cornetist; Miss Rachel Senior, violinist, and George Carey, xylophonist.

Miss Fauchald has a voice of rare sweetness and her notes are clear and bell-like in the selection, "The Lark Now Leaves His Watery Nest," by Parker. As encores she gave "Carry Me Back to Ole Virginny" and "Dixie."

Miss Senior is a violinist of marked ability and her technique and execution are admirable. "Faust Fantasia," by Sarasate, was the selected number with "Minuet," by Brahms-Holstein as an encore.

Mr. Dolan and Mr. Carey are well known to Galveston music lovers and their work of last evening was on a parity with previous appearances here. Both are finished artists.

The inclement weather of last night had a tendency to reduce the patronage appreciably, but those who braved the weather were amply repaid in the enjoyment of the evening.

# Greatest Band To Play Tonight For Houstonians

JOHN PHILLIP SOUSA.

SOUSA'S BAND, the most famous musical organization in the world, is scheduled to arrive shortly before noon today from Galveston to give a matinee performance at the city auditorium at 3:15 and a night performance at 8:15 p. m. The first has been arranged especially for the benefit of children. Both are open to everyone. Boy Scouts and Campfire Girls are planning to be out in force at the matinee. The band will play Sousa's composition, "Campfire Girls."

A feature of tonight's performance will be another Sousa composition, "Nobles of the Mystic Shrine," played by Arabia Temple band and directed by John Phillip Sousa.

Eighty-five pieces are in the Sousa band, which is the largest in the world. Special attractions which will be offered this evening include violin solos by Rachel Senior, solos by Nora Fauchald, and numbers by John Carey, xylophonist, and John Dolan, cornetist.

Sousa's band made its last appearance in Houston two years ago.

# Here's Sousa's Philosophy Of Life

BY FRANK GIBLER

SOUSA'S speaking: "All this stuff about the Virgin birth of Christ is just a sop to the vanity of man!"

The famous bandmaster, in Houston Thursday for two concerts, afternoon and night at the city auditorium, added, in a talk on the philosophy of his life at the Rice hotel, that he thinks Christ is the greatest teacher the world has ever known.

"His influence," said Sousa, "thru the teachings of Christianity has been the greatest force for good that ever came to humanity."

**Was He divine? Sousa was asked. His reply: "No, He was just a man. His intelligence and spiritual power were divine.**

"His sermon on the Mount was not only the teaching of a great moralist but was the teaching of a great intellect.

"The followers of Christ believed in Him. They told about Him to other men. 'He is not like you,' they said. 'He was conceived of the Holy Ghost and born of a virgin,' they told their friends, and the friends were impressed, and also believed on Christ," Sousa explained.

**Not an Atheist**

Sousa declared he is not an atheist, that he is not an infidel, nor an agnostic, but that he has no feeling whatever concerning religion and that he, does not believe in the literal truth of the Bible.

**"Why should I?" he asked. "Why should I believe that if Eve was a beautiful fairhaired woman that she could have been the mother of a black and yellow race?"**

"And if she was a negro, how could she have become the mother of races such as ours?" he asked.

**Not Darwin's Kind**

"I believe in the evolution of the human races, but not in the evolution species such as that theory advocated by Darwin. The brain of a race of men grows and so does the race grow.

"Finally, it reaches its individual limit. It reaches the highest rung of the ladder on which it is climbing, and in the meantime, Nature has provided for a superior race, which may have been millions of years in the making, to start its climb up a ladder with higher rungs.

**Not for Unintelligent**

The bandmaster says he does not recommend the study of these subjects to the unintelligent.

"It is better for them that they accept the religions which they have absorbed with their mother's milk than that they interest themselves in something which may destroy their peace of mind.

**Can Not Be Destroyed**

"Of course, I believe in a Divine intelligence," Sousa continued. "I know that the human body itself can not be destroyed. That it may be buried in the ground and that the chemicals of which it is composed will go back again to the places of their origin.

"I know that the body is the most unimportant part of the being of a man. I have seen men with no eyes who were masters of music. I have seen men who were armless who could sway great crowds with the beauty of their voices.

**Keep Their Identities**

"I have seen men who had lost their legs, or their ears, or various parts of their body and who had not lost their identity in the world.

"They were still the possessors of their intelligences, and of that greatest of human emotions—Hope."

**Here was a man approaching the allotted "three score and ten" who still believes that Hope is the greatest of all human emotions. But let him continue:**

"Why should I believe that if their bodies, the most unimportant part of their being, can not be destroyed, that their intelligences, their minds, will pass out of existence when they die? Common sense would seem to point to the conclusion that they, like the other elements which make up the being of a man, would return to a common source.

**Wrecks the Ego**

"To believe this, however, is the same to me as committing suicide, so far as my individuality is concerned. It wrecks my ego—it leaves me without hope, so I don't wonder about that part of it very much.

"What diffe[illegible] can wondering make, anyw[illegible]

# SOUSA'S BAND IS GIVEN WARM WELCOME HERE

There is just one Sousa's band and John Philip Sousa is its conductor, has long been a slogan of the booking offices and it may be added by way of emphasis that there is just one John Philip Sousa.

People go to hear Sousa's band because they like it, but also because they love its conductor. When Sousa plays his own marches for encores the audience breaks into applause just as it does for Dixie. His tunes are written in the hearts of thousands who love him and who are ready to affirm that his band is the best in the world and that he is the best conductor.

Sousa is distinctly American, born in the nation's capital, and reflecting in his compositions the history of his generation. It is not surprising, then, that his band should seem the embodiment of the spirit of young America. Some of the band members hardly seem more than boys, yet each is the best in his field, for Sousa can have the pick of the country's talent. With men like these, Sousa's band this season is the best he has even taken out, and this, he says, is because interest in band music has been stimulated among young men during the past few years and there is a wider range of choice in making up his instrumentation.

The result is a tone quality that is free from harshness or blatancy, with smoothly running melodic passages, harmonies that are rich and solid, and a variety of color that equals that of an orchestra. Given this medium of expression, Sousa finds no trouble in running the gamut of human emotions, from sly humor and suave jesting to the heart wrench that comes with the playing of taps in "The Victory Ball," written in memory of an American soldier, by Schelling.

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**Reflects Nation's Attitude.**

Sousa occupies the great middle-ground between those who "don't know anything about music but know what they like" and those who consider themselves of more than ordinarily discriminating taste. He can take a "Gallagher and Shean" or a "No Bananas" theme and play upon it with such mischievous nudgings and droll comment of his instruments that he makes the dilletante like it and he can dip his pen into the wells of the classic writers and string their gems together in such fascinating manner as to intrigue the interest of the layman.

For instance, there was downright audacity in offering to a "popular" audience such a departure from conventional music form as Schelling's "Victory Ball," with its dissonances new to untutored ears and its constantly reverting minor chords when the ear anticipated the major scale.

But one of Sousa's secrets is the gift of painting pictures with his music and there were pictures aplenty in "The Victory Ball." Evidently he made the audience see them, too, for they applauded as enthusiastically as they did for the known favorites.

Sousa likes to "do stunts," too. He does not take himself or his audiences or his band too seriously. Hard working though he be, he is due grateful appreciation for the blessed sense of humor that would run out a saxophone octet to "joke" a bit with each other and the audience. Who but Sousa would have thought of bringing forward the piccolos and finally the cornets and trombones to stand in a long line across the front choiring the buoyant passages of "Stars and Stripes Forever?"

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**Houston Band Plays.**

And there was the playing of the Shrine Band under the great Sousa's baton—an honor that Arabia Temple bandsmen will recount to their grandchildren, for the time will come when impresarios will canvass the country for men who once played in Sousa's band as they now advertise far and near for "Jenny Linders" in connection with Frieda Hempel's Jenny Lind concerts.

The kindly director silenced his own band twice during the playing of "Mystics of the Noble Shrine," while the local band played on under his direction, the visiting organization "chiming in" during fortissimo passages and winding up with a grand finale in which all the instruments were going full tilt, urged on by a diligent bass drummer.

It was a great moment for Arabia Temple's band and for its popular conductor, A. W. Snyder, who discovered during the day that one of Sousa's flutists, Carl Hutchings, used to be in Mr. Snyder's band in Syracuse, N. Y.

If "young America" was the keynote of Sousa's ensemble, the same was true of his soloists, who, with the exception of the more experienced xylophonist, George Carey, are young Americans, two of them, the violinist and the singer, before the public for the first time on such a pretentious tour. Mr. Carey plays a xylophone with so much dexterity that it is almost unbelievable that the sounds he extracts from the instrument all come from that source. Some of his tones were like the long drawn reverberations of an organ in quality and volume.

John Dolan took the breath of local cornetists by his aeroplaning among notes above the usual register of a cornet player and when he took high E-flat in a clear, true, unwavering note all hats came off to him. He is a great favorite with Mr. Sousa and fully justifies the faith of the conductor in his ability.

Winifred Bambrick, the harpist, has been with Sousa's band before and is this year beginning to show the effect of her experience on the stage. Her harp solo and her passages in the ensemble spoke for themselves in justification of Sousa's belief that she gets the biggest tone from a harp of anyone he has tried out for the position.

The young singer, Nora Fauchald, is a pretty American girl, with a sweet voice capable of bravura decorations upon the soprano solos she sang. She, as well as the other soloists, had to give many encores.

Rachel Senior, the violinst, is an Auer pupil and plays with the technical assurance of all Auer pupils. Her tone, rather small, but true, will probably improve with experience.

Miss Bambrick, Miss Senior and Miss Fauchald were presented with roses from the Arabia Temple Band. The band marched to the Auditorium, playing as they went and appeared in Turkish brigand uniforms. When the band marched upon the stage an illuminated reproduction of a Shrine jewel was lowered above the orchestra, the signal for much applause from their friends in the audience.

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**Is Witty Speaker.**

As an after dinner speaker, Mr. Sousa is almost as well known and popular as he is for his conducting of Sousa's band and for his many compositions. His reputation in this respect was fully sustained in the speech he made at the luncheon tendered him Thursday by Arabia Temple Band. Brilliant epigram, a vocabulary that always supplies just the right word or phrase, refreshing and unhackneyed simile and metaphor sparkle through his conversation like the play of sunshine on water. He intrigues interest by saying the unexpected and each of the anecdotes he strung together with witty observations brought its modicum of uproarous laughter and applause.

There was no attempt at speech making, the object being not to bore the visitor with stereotyped oratory, but to give him a cordial attestation of the respect in which he is held. George E. Kepple presided, breaking the rule of no speeches by allowing William Kestler "one minute in which to tell a piccolo story."

Mr. Kestler told how, when he was going to school in Tennessee 20 years ago, "learning to be a brakeman on the I. & G. N." he played in a 50-piece band of the Tennessee Industrial School.

"We had a young man named Minton, a piccolo player, who had been recommended to play in John Philip Sousa's Band, and I thought then, 'Gee, I wish I could get a chance to play in Sousa's Band.' Tonight will be one of the happiest years of my life, because, as a member of the second best band in the world, I am going to play with the best band in the world, with Noble John Philip Sousa conducting."

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**Sings Toast to Sousa.**

One of the hits of the program was Frank O. Colby's singing of a special song, written for the occasion by O. C. Castle and sung to the tune of "Stars and Stripes Forever," with A. W. Snyder at the piano:

"O, come, all ye faithful and true,
Ye desciples of Allah the Great,
And pay homage at our shrine
To a Noble both good and true,
A man among men of the land,
A genius with pen and baton;
He leads the world's greatest band—
John Philip Sousa, our hats are off to you."

This was followed by a "Goat Courting Song," having special significance to lodge members.

By unanimous vote Mr. Sousa was elected honorary conductor of Arabia Temple Band, which makes it necessary for him to be a member of Arabia Temple. Mr. Kepple announced that this had already been provided for, and that Mr. Sousa had recently been unanimously elected an honorary member of Arabia Temple.

A. C. Fulton, potentate, then presented Mr. Sousa with a certificate of membership, a membership card and an Arabia Temple fez.

Mr. Sousa remarked that as conductor of his own band and that of Arabia Temple he found himself much in the position of a salt mackeral—divided. He promised, however, to wear the Arabia Temple fez during part of the program when he leads the massed Shrine bands at Kansas City.

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**One of Nation's Great.**

"We are now in the thirty-first week of our tour," he said, "and everywhere we have gone we have felt the wonderful friendliness of the Shrine. Our only trouble is to think of some way in which to reciprocate the hospitality that has been accorded us wherever we have gone."

He then launched into a series of anecdotes that kept the guests laughing until he wound up with an expression of appreciation that brought the entire company to its feet as a mark of respect.

"History has always insisted on selecting some men for the hall of fame, and it has been our privilege today to sit at table with a man who without doubt be crowned with glory and whose name will be recorded near the top of the list of men famous in our time. He is one of the great ones of this era."

Each guest had the privilege of shaking hands with Mr. Sousa as they departed. Among the honor guests were Nora Fauchald, soprano; Winifred Bambrick, harpist, and Rachel Senior, violinist, of Mr. Sousa's organization; Edna W. Saunders, local manager; Mrs. William Masterson of Mrs. Saunders' office; the potenate and divan of Arabia Temple. At Mr. Sousa's right was seated A. W. Snyder, conductor of Arabia Temple Band, and in front of him was Will Glass, drum major. All the members of the band who could get away from their business were present, several of them accompanied by their wives.

THE HOUSTON CHRONICLE

# OUSA AND HIS FIVE GRANDCHILDREN

An intimate picture of the bandmaster who has written most of the nation's marches and is now on his hirty-first tour of the United States.

# OUSA KEEPS BIT AHEAD OF PUBLIC TASTE

## ayed "Parsifal" Ten Years Before Metropolitan Gave It; Says America Now Appreciates Better Music.

Anticipating rather than following the public taste is the secret of Lieutenant Commander John Philip Sousa's program making, and in gauging the public mind Mr. Sousa finds that the musical taste of the nation is steadily improving and that his programs each year may include more serious music than formerly.

Since Sousa makes programs that are well nigh universal in appeal and must please 300 or more audiences, stretching from Bangor, Maine, to Portland, Ore., and from Houston, Texas, to Miami, Fla., he deserves rank as one of the most expert program makers in America. He finds that the public's appreciation of music is advancing constantly and that he must recognize each new step just a bit before the public reaches it.

Each year, before assembling his band, he goes through his catalog and examines closely his program notes. If any selection shows signs of faltering the last time it was played, he eliminates it. As a general rule he finds that public response to any selection of a seemingly light nature is based upon sound musicanship in the piece. The first to go are those of least musical worth and the hardy survivors are those which have real value.

A comprehensive history of American musical tastes and their changes from year to year is preserved in the Sousa programs. When he first began touring, 31 years ago, less than a million people heard his programs. Today about 3,000,000 hear his concerts every year. Wagner was scarcely known to the American people when he began, yet Sousa played selections from "Parsifal" 10 years before the opera was given its first production at the Metropolitan Opera House in New York. Sousa played the recently popular "March of the Wooden Soldiers" just 18 years ago.

At the outset of his career the scope of band music was extremely circumscribed. Something of the expansion that has taken place is indicated by his novelties this season, including band arrangements of two compositions by pianists, Percy Grainger's "The Country Garden" and Ernest Schelling's "The Victory Ball," which created a deep impression and much discussion when played last year by the Philharmonic Orchestra of New York and by the Chicago and New York Symphony orchestras.

So far as known, Sousa was the first band conductor to play Grieg's "Peer Gynt" suite. The collection and weaving of material such as the grand opera choruses, which this year form the basis of "The Merrie, Merrie Chorus," and the collocation which last season took the form of a bouquet of best loved tunes, and this year a dance collocation entitled "On With the Dance," also have become possible. And the march form has increased in popularity until Sousa must write at least two new march numbers each year in order to keep pace with the public demand.

**Matinee Program.**

"A Bouquet of Beloved Inspirations".. .....Entwined by Sousa
Cornet solo, "The Centennial"....Belistedt
John Dolan.
Suite, "Leaves From My Notebook"..Sousa
(a) "The Genial Hostess."
(b) "The Campfire Girls."
(c) "The Lively Flapper."
Vocal solo, "When Myra Sings"..Lehman
Nora Fauchald.
"The Portrait of a Lady" (Kamennois-Ostrow) ..... Rubenstein
Interval.
"Fantasia; the Merrie, Merrie Chorus".. ..... Compiled by Sousa
Flute solo, "Valse".....Godard
Meredith Willson.
March, "The Dauntless Battalion," new ..... Sousa
Harp solo, "Fantasia Oberon"..... ..... Weber-Alvares
Winifred Bambrick.
Tunes, "When the Minstrels Come to Town" ..... Bowron

**Evening Program.**

Rhapsody, "The Indian".....Orem
Cornet solo, "Cleopatra".....Demare
John Dolan.
Portraits, "At the King's Court"....Sousa
(a) "Her Ladyship, the Countess."
(b) "Her Grace, the Duchess."
(c) "Her Majesty, the Queen."
Soprano solo, "The Lark Now Leaves His Wat'ry Nest".....Parker
Nora Fauchauld.
Fantasy, "The Victory Ball"....Schelling
Interval.
Caprice, "On With the Dance"..... .....Strung together by Sousa
Xylophone solo, "Nocture and Waltz".. ..... Chopin
George Carey.
March, "Nobles of the Mystic Shrine," new ..... Sousa
(Arabia Temple Band of Houston, A. W. Snyder, conductor, will play this number with the Sousa band.)
Violin solo, "Faust Fantasia"....Sarasate
Rachel Senior.
Folk tune, "Country Garden"....Grainger

AUSTIN STATESMAN

# SOUSA'S BAND SCORES BIG SUCCESS; CONCERT IS MOST DELIGHTFUL

## Austin's Own Longhorn Band Ads Much to Pleasures of the Evening.

Playing before a crowded house in the University men's gymnasium last night, Lieutenant Commander John Philip Sousa and his famous eighty-eight piece band gave keen satisfaction to lovers of music—from the classical to the jazz. Everything from "Yes, We Have No Bananas" to the Beethoven "Menuet" made up the class of program, which was designed to appeal in part to every type of aspiring musician.

During the interval of his regular program Sousa dismissed his bandsmen to accept an invitation offered him to direct the University Band in one of their numbers, and the orange clad musicians were afforded an opportunity of playing under the direction of the great master. It was a chance of a lifetime for Varsity's best to show the world's greatest bandmaster what they had, and they did it to the tune of "Barnum & Bailey's Favorites." Director Pharr succeeded the "march king" on the rostrum and gave him a touch of the spirited airs, that are so famous with the orange and white, such as "The Eyes of Texas," "Love Nobody but You, Babe," and "Hail, Hail, the Gang's All Here." All in all, the University Band has won fame, for every member can now honestly say that "he has played with Sousa."

Miss Nora Fauchald, soprano with Sousa's Band, made one of the biggest hits of the evening with her old Southern songs, "Dixie" and "Carry Me Back to Old Virginia" as encores to "The Lark Now Leaves His Watery Nest." Her selections had the appeal that made the audience keep calling for more. All of the special numbers, including the cornet solo by Dolan, xylophone solo by Carey and violin solo by Miss Rachel Senior, won the approval of the house.

Even Sousa must have his humorous fling, and he demonstrated it last night with his famous saxophone octette that made even the unappreciative sit up and have a laugh when they came back with "Mr. Gallagher and Mr. Shean" as an encore after showing the crowd what real saxophone harmony there is in "Turkish Towel" and the popular jazz favorite of today, "No, No, Nora."

The famous bandmaster showed best in "At the King's Court" with "Her Ladyship, the Countess," "Her Grace, the Duchess" and "Her Majesty, the Queen," and in his encore, "Berceuse" from "Jocelyn," by Godard. His medley of famous tunes as "Home, Sweet Home," "Carolina in the Morning" and "Gallagher and Shean," strung together by himself in his "On With the Dance," was a combination of the comic and esthetic side of music and made a wide appeal.

AUSTIN STATESMAN

# SOUSA WELCOMED TO AUSTIN BY COMMITTEE

Lieutenant Commander John Philip Sousa and his famous band of 100 pieces including five soloists arrived in Austin this afternoon at 1:40 in their special train over the Southern Pacific from Houston to appear in two concerts at the men's gymnasium this afternoon and tonight.

The distinguished bandmaster was welcomed to Austin by a reception committee comprising the heads of the various civic, patriotic and musical organizations of the city. This committee included Governor Pat M. Neff, Dr. William S. Sutton, acting president of the University of Texas; Charles B. Cook, president of the Texas State Exposition; Lomis Slaughter, president of the Austin Kiwanis Club; Guy A. Collett, president Rotary Club; W. T. Caswell, prominent cotton factor; Ed Cravens, president Lions Club; Q. C. Taylor, president Young Men's Business League; Mrs. D. C. Reed, Mrs. Joseph D. Sayers, Mrs. Louis Davis, Mrs. Robert Crosby, honorary president of the Amateur Choral Club, Mrs. J. W. Morris, Mrs. Joe F. James and Mrs. W. R. Long, officers of the Amateur Choral Club, and A. N. McCallum, superintendent of the Austin public schools.

Attired in their orange and white uniforms with tall aigrettes and flowing orange and white capes, the members of the Longhorn Band of the University of Texas greeted Sousa at the station by playing some of Sousa's best known compositions.

THE AUSTIN AMERICAN,

# SOUSA LEADS LONGHORN BAND

## Students Blow Best And Win Praise.

"Now, when I played for Sousa—etc., etc."

There's a short story. Time: Twenty years from now. Place: Anywhere. Characters: A member of the present Longhorn band and his children. Moral: Makes no difference how you did it, just so you did it.

**"Played for Sousa."**

Of course, the ex-Longhorn bandsman will not explain that he played one piece under Sousa's direction and that it was at the men's gym Friday night, Jan. 25, 1924, when Sousa and his famous band appeared in concert under the auspices of the Amateur Choral club. He won't say that it was an exhibition number, the most famous bandmaster in the world leading the most famous band in Austin, while proud studes in the audience swelled their chests and said, "Look what OUR band can do."

In the intermission period in the famous band's program, Sousa's 100-piece "orchestra" vacated the rostrum in favor of the flashy Longhorn band. The orange clad musicians then "did their derndest" for Lieutenant Commander John Philip Sousa, blowing with all the blow they had when the "March King's" baton said blow.

**Varied Program.**

Leading the Longhorns through one number, Sousa stepped down and Director Burnett Pharr took charge of the Texas band, and then they showed Sousa and his men "some music." "Love Nobody But You Babe," "Hail, Hail the Gang's All Here," "Eyes of Texas," and all those famous old pep-stirring numbers of "Texas" rang out like they never did before—and Sousa smiled approvingly.

With one of the most varied programs of his career, Sousa literally charmed the big audience that packed the gym last night. From "Yes, We Have No Bananas," to Chopin, the famous band roared out a delectable feast of music from 8:15 to 10:45 and still the crowd cried for "more."

Stepping proudly to the rhythmic strains of its peppy music, flashy uniforms and instruments glittering in the sunshine, the Texas University Longhorn band strutted up Congress avenue yesterday afternoon leading a big limousine in which was riding the greatest band master in the world. Lieutenant Commander John Philip Sousa, whose famous band of 88 pieces played to capacity houses yesterday afternoon and night at the University men's gym under the auspices of the Amateur Choral club.

Riding with the "March King" was Governor Pat M. Neff, President W. S. Sutton of the University, and Charles B. Cook, president of the Texas State Exposition, who were members of a reception committee which met the distinguished band leader and his band at the train.

Sousa and his band arrived on a special train from Houston over the Southern Pacific at 2:30 yesterday afternoon. The train was scheduled to arrive at 2 o'clock but was delayed. The afternoon concert being scheduled for 2:30, the famous band went immediately to the men's gym for the opening performance.

The committee selected to welcome the famous bandmaster included Governor Neff, Dr. Sutton, Mr. Cook, Lomis Slaughter, president Kiwanis club; Guy A. Collett, president Rotary club; W. T. Caswell, cotton factor; E. P. Cravens, president Lions Club; Q. C. Taylor, president Y. M. B. L.; W. E. Long, secretary chamber of commerce; Mrs. Joe F. James, president Amateur Choral club; Mrs. Robert Crosby, honorary president Choral club; Mrs. D. C. Reed, Mrs. Joseph D. Sayers, Mrs. Louis Davis, Mrs. J. W. Morris, and Mrs. W. R. Long, officers of the club; and A. N. McCallum, superintendent of the city schools.

Proof that Sousa is still popular in Austin was evident last night when the men's gym was packed to capacity for the final concert of the famous band's engagement here.

THE HOUSTON PRESS

# SOUSA BRINGS FAMOUS BAND TO CITY AGAIN

## Will Arrive Thursday At 11 From Island; Matinee In Afternoon

Lieut. Commander John Philip Sousa will lead the world's greatest band into Houston Thursday.

He is due to arrive about 11 a. m. from Galveston and at noon will be the guest of Houston Shriners at a luncheon. Sousa is a Shriner.

Sousa plays for everybody. That is a secret of his success.

At 3:15 p. m., for instance, he and his musicians are playing a matinee at the city auditorium especially to give the children a chance to hear them.

Houston campfire girls are going to the concert if for nothing else than to hear the great band play Sousa's composition entitled "Campfire Girls," written in honor of Nature's little women.

Then everybody can hear him again at 8:15 p. m. At this performance he will play another of his own compositions in honor of Shriners. It is called "Nobles of the Mystic Shrine" and will be rendered here with El Mina Temple band.

Sousa says the band he is bringing to Houston Thursday is the largest he ever toured with—85 pieces. It is the largest in the world.

It will be the first time the band has been here in two years. Four years ago he was here for the first time in many years.

Coming with the band are added attractions in the persons of Rachel Senior, violinist; Nora Fauchald, soloist; John Carey, xylophonist; John Dolan, cornetist.

**Thru Here Today**

Sousa passed thru Houston Wednesday noon enroute from Beaumont to Galveston where the band is to play Wednesday night. Sousa played in Beaumont Tuesday night.

WACO TIMES-HERALD.

# SOUSA'S BAND HAD PLEASING PROGRAM HERE

## "The Victory Ball" Was Masterpiece; Artists Were Excellent.

By DOROTHY RENICK

Brass bands do not play lullabies, they put the marching, up-and-going spirit in the populace. John Philip Sousa and his band swung into rhythm a whole coliseum audience Saturday night. The music was dynamic, and because of custom, or stiff limbs, or the fear of being ridiculous, we could only exercise our ears, flapping them forward in anticipation, and backward, flat along the neck in satisfaction.

An Indian rhapsody with the flute call, and much clarionet accompaniment, with the wilder drum and horn music opened the program, followed the famous "El Capitan" a satisfying and totally different encore. Sousa's original portraits "At the King's Court" brought the "Gallant Seventh" as the reward of applause. But the Fantasy, "The Victory Ball" by Schelling set the babies to crying in the audience, and left with those who were old enough to read the feeling that Alfred Noyes' poem has prepared. There was the dissonance of noise that means nothing, taps, the long bass notes, then the drum beats, the tramp of feet, the dissonance of the dance again and a waltz just falling in harmony because it had no meaning. Then the thunder of the guns broke through the far away taps, not a hint this time, but full and clear, and the throbbing base at the end.

The soprano soloist in a dress of cretonne, and a voice very sweet but not so sweet as her face, Nora Fauchald, she is called, gave "The Lark Now Leaves His Watry Nest," and Sousa's "The American Girl," "Carry me Back to Ole Virginia," and "Dixie." She had the nicest habit of bowing to everybody and backing off the stage. The grace of her was enough to win an encore.

The cornet soloist John Dola, played "Cleopatra," and the Famous "Berceuse from Jocelyn." Rachel Senior, the violinist played after the "Faust Fantasia," Beethoven's "Minute." Her music was beautiful.

The xylophonist George Carey doesn't have to do a daily dozen after he has practiced on the instrument. But he is a genius on the xylophone.

The eight saxaphonists were popular, and might have given a whole program by themselves if they had been so minded.

The Karem Shrine band joined Sousa in several stirring marches toward the last part of the program.

**Sousa's Band Karem's Guest.**

Prior to the concert last evening, Director John Philip Sousa and the musicians of his world-famous band, more than 100 in number, were guests at an elaborate banquet in the ballroom of the Raleigh, tendered by Karem Shriners here. The noted band leader took occasion while the feast was in progress to express his appreciation and that of the members of his band to Waco Shriners for their courtesy and hospitality.

Karem temple is the only organization in the country that has ever attempted to stage a banquet for the entire personnel of Sousa's band.

WACO NEWS-TRIBUNE.

# Sousa's American Music and Band Get Big Welcome

## Some Real Beauty as Well as Real Music Is Brought to Waco By Famous Director

Sousa brought his American made music and his American band to the Cotton Palace coliseum last night, and played to an audience that rivalled those which fill the big building when the exposition is in session.

**Miss Nora Fauchald**

The soprano solist, Miss Nora Fauchald, who was slated to prove that the "small-town girl is the girl who will furnish America's great singers," proved that, and also proved that North Dakota turns out real beauties. Between her singingand her looks, she had a time getting the audience to release her. Her third encore was "Dixie"—and a girl like that singing "Dixie" to the accompaniment of Sousa's band was a three-fold treat Waco doesn't often get.

**Xylophone**

George Carey, xylophone soloist, hammered his joyous metal strips for one encore after another. When he finally swung into "Yes, We Have No Bananas," Mr. Sousa dropped his director's baton to his knees, and his only direction of the piece was a disgusted wave that ended it. But the pep the great director put into other popular pieces would lead one to believe that he wasn't really as put out, even with bananas, as his actions pretended.

John Dolan, cornetist, and Miss Rachel Senior, violinist, were artists o fa high order, and if they were encored a few less times than the soprano and the xylophone, it was merely a case of big and bigger appreciation.

Descriptive pieces of the program—the most notable the wierdly discordant "Victory Ball"—were done in a way that cannot be forgotten by a man with a spark of music. Marches that the band swung into for encores were Sousa's own compositions, played by his own band—the "Stars and Stripes Forever," with frills; "Field Artillery," "El Capitan," and the like—'nuf sed.

**Karem Band**

Karem band lined up with the Sousamen for "Nobles of the Mystic Shrine" and "Semper Fidelies," nea rthe close of the program, and got a big hand.

A committee from Karem Shrine met the Sousa organization at the train, showed them the town, and banqueted them at the Masonic temple last night in what Mr. Sousa declared was one of the most pleasurable affairs of his entire transcontinental trip. The dinner was served by ladies of the Eastern Star.

WICHITA FALLS RECORD NEWS

# SOUSA, MARCH KING, HAILED BY WICHITA MUSIC LOVERS HERE

## Audience Thrills As Stars and Stripes Forever Is Played By Super-musicians

By JOSEPHINE FISK

Sousa, the March King, brought the populace of Wichita Falls to the foot of his throne, a group of loyal enthusiastic subjects, last night after his concerts at the Palace theatre.

People who had gone there expecting to hear great things from the world's greatest living bandmaster left the theatre fairly swept off their feet by the brilliant and colorful evening of music they had heard—dazzled by an experience far beyond their expectations.

There were times during the concert that the mammoth group of men played so softly that they held the audience breathless through a delicate passage, other times they graded into a glorious crescendo that was magnificent in its power and force—but without any trace of blatant blare that sometimes makes a band unpleasant at close range.

Great stirring marches set pulses tingling, the appeal was universal, irresistible—people who "didn't know one note from another" swayed their shoulders to the rythm of the thrilling tunes that armies and navies have marched by—tunes that have echoed the name of John Philip Sousa clear around the world. The great body of men follows every shade of movement from the hand of the famous director. There is sheer magic in the point of his baton.

All sorts of people love band music and the enthusiastic ovations that greeted the numbers as they were given on the program showed that the tightly packed house at the Palace was enjoying quite the finest musical treat of the season to the very fullest. Waves of applause greeted the announcement of the encores which were characterized by Sousa's interpretation. Many of them were his own famous marches, among them "El Capitan," "The Gallant Seventh" and "U. S. Field Artillery" while others were distinctively clever arrangements of popular numbers of the day which made decided hits.

"Stars and Stripes Forever" deserved mention all its own. The great march was played in regular style as only Sousa and his band can play it, with accent and snap and a swing that is irresistible. Five piccolo players then came forward and played with the band the variations on the trio that have made the selection one of the most famous military marches in the world's music cabinet. The cornet and trombone sections then joined the piccolo players and before the footlights backed by a full band of eighty pieces, they made the old march ring!

The soloists which John Philip Sousa carries with his band are the finest in their respective lines, and their performance proved a real treat.

Miss Nora Fauchild, soprano soloist, sang in a clear high beautifully rounded voice, numbers that displayed her unusual quality to the finest advantage. She responded graciously to repeated encores with old familiar times, among them "Carry Me Back to Old Virginy" and "Dixie."

Miss Winifred Barbrick, harpist, played only the afternoon performance, although she played at all times with the band. Her selection, "Fantasia Oberon" by Weber-Alvares was beautifully done.

Meredith Wilson, flutist, played also only at the matinee, giving a brilliant portrayal of Godard's "Valse," with exceptional musical balance showing a fine technique. His encore, "Allegretto" was conceived in a most artistic manner.

Miss Rachel Senior was a vivid example of what a rare and beautiful thing a violin becomes in a woman's hands. With delicate grace she played Sarasate's "Faust Fantasia" shading from tones of the finest of spun silver to flashing, fanciful bits of melody that shaped themselves around the ever beloved strains of the "Waltz from Faust." Her personality and charm added greatly to the beauty of her violin interpretations and made her offerings some of the most enjoyable of the evening.

John Dolan, the cornet solosist, produced in the brilliant solo numbers which he played, a tone of remarkable softness and sweetness. His execution was marvelous in its accuracy, and the ease with which he presented his selections proved that the instrument which he played had become a definite part of his personality.

George Carey, who during the early part of the concert was heard in some exceptionally fine work on the xylophones in the band numbers, gave a group of solo selections of rare artistry. Rapid and colorful execution featured his first two selections, after which he exchanged wooden mallets for soft padded ones and played without the band accompaniment a beautiful interpretation of Dvorak's "Humoresque." The novel instrument seemed completely in the power of the artist who manipulated it. He was able to produce every effect from the sweetest and richest of soft tones to the snappiest trill and roll on a lively selection.

A feature of local interest, and one that provided much pleasure for all concerned was the playing of the selection, "Nobles of the Mystic Shrine" which is a recent composition of Sousa's, by the Maskat Temple band and Sousa's band combined according to arrangements made previously by Mr. Sousa with the local band. Mr. Sousa, wore his Shrine fez during the selection as did all members of his band who were Shriners.

One of the largest crowds ever assembled in the Palace theatre packed the aisles, the side steps and the orchestra pit, using every available bit of space, to hear the great band. And the crowds left the theatre with the praise of the great director and his band high on their lips.

WICHITA DAILY TIMES,

# Sousa and Band Delight a Large Palace Audience

One of the biggest houses that has ever packed the Palace Theater paid tribute to John Philip Sousa and his band Tuesday night, with a good house making up the afternoon's audience.

The world-noted composer and conductor evidently fulfilled the highest expectations of those who had never heard his band before, and delighted anew his old admirers, many of whom, judging from the comments, were in the audience.

Most of the selections played by the band were Sousa's own compositions, or his own arrangements of celebrated band music, with the heavy emphasis of course on martial themes. The house paid tribute to the Flag march as "The Stars and Stripes Forever" is affectionately called throughout the nation, and probably no more finished, thrilling, and inspirational a number, in martial music, has ever been or will ever be heard again in Wichita Falls. The beautiful motif of the flag march, embodying the idealism, freedom and brotherly love of America, was emphasized in the playing Tuesday as it is in the Victor record, with prominence to certain groups of instruments.

Miss Nora Fauchald, the soprano, made a wonderful hit with the audience and had a charming personality as well as an unusually beautiful voice. The harpist, Miss Bambrick, was a most finished artist and gave two lovely numbers, and Miss Senior, the violinist, was also a very delightful and talented entertainer.

Two beautiful new marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine," with Schelling's "Victory Ball," a sensational musical interpretation of Alfred Noyes' poem which appeared in the Saturday Evening Post after the close of the world war, were among the new compositions played by the band and very much applauded. The "Mr. Gallagher and Mr. Shean" motif, running through the "Merrie, Merrie Chorus," was a vivid interpretation of those delightful and inimitable entertainers. Old favorites beside the Flag march included the Washington Post March, Dixie, Fannie, and many others, given as encores.

DALLAS TIMES HERALD

# SOUSA GIVES DALLAS BAND LOVERS TREAT

## Audiences Enthusiastic Over Two Concerts at the Coliseum Wednesday

Sousa, the gentleman whose name means to bands what sterling does to silver, Trotsky to bolshevism and Bryan to fundamentalism appeared in Dallas Wednesday with his organization for two concerts.

The afternoon performance which was planned especially for children had a larger crowd but it was hardly more enthusiastic than the night audience, even though every number on the matinee program was encored. The youngsters were particularly happy when a saxaphone octet made its sweet music and when Sousa's own "Stars and Stripes Forever," sent its notes rocketing into the air.

In the afternoon, there was a special delegation of campfire girls in the boxes at the right of the stage, and when the band played their particular song which takes its name from their association, two of the girls in costume presented Commander Sousa with an ornamented hide as a souvenir of Dallas and in token of their appreciation.

The programs were lightened and given variety by a number of soloists. Miss Nora Fauchold, soprano proved very popular. Meredith Wilson, flutist, John Dolan, cornetist, and Miss Winifred Bambrick, harpist all drew warm applause. In his xylophone solos, which he began with a Chopin Nocturne, George Carey put such sweetness and beauty that he was forced to give three encores. Miss Rachel Senior, violinist was also one of the performers that the audience liked.

A novelty which Sousa has included this year that sent the audience into gales of delighted merriment is his arrangement of the immortal "Mr. Gallagher and Mr. Shean." All in all lovers of band music were given the treat Wednesday that they always look forward to when Sousa comes to town.

DALLAS TIMES HERALD

# Sousa Recalls Visit to Dallas Thirty Years Ago in Chat With Former President of State Fair

## William Jennings Bryan Here at Same Time for Address.

Lieut. Com. John Philip Sousa and Col. J. T. Trezevant harked backed to the days of the early '90s in Mr. Sousa's dressing room at Fair park Coliseum Wednesday afternoon.

It was more than thirty years ago that the famous band leader and composer first appeared with his organization in Dallas. He came here with his band for the State Fair of 1893, when Colonel Trezevant was president of the fair association.

While recalling his original Dallas visit, in response to questions by a newspaper man, Colonel Trezevant walked in.

"There he is," said Mr. Sousa, and then to Colonel Trezevant, "We were just talking about you. This gentleman asked me whom I remembered on the occasion of that first visit so many years ago. I called your name, and here you are."

**Remembers Visit.**

"I remember your visit mighty well," said Colonel Trezevant. "We are both somewhat older——"

"Why not merely say richer in experience?" the march kind interjected, with a twinkle in his bright eyes behind the all-familiar nose glasses. "I'm 69, but my manager has already arranged tours which will continue until I'm a hundred and six. After that, future arrangements may be considered."

Recalling the fact that William J. Bryan spoke in Dallas on Monday, Mr. Sousa said "the Commoner" was speaking in the same hall in which his band was to appear on the first day of his 1893 engagement. "The time came for us to go on," Sousa said, "when someone came and informed us that the speaking wasn't quite over. I remember telling them to let the program proceed—that we might go on at any time."

**Addressed Editors.**

Colonel Trezevant reminded Sousa that editors of Texas and Oklahoma were being entertained at the fair on opening day of the 1893 exposition, and of a brief address Sousa had made, when he poked fun at the newspaper men. According to Mr. Trezevant, someone of the editors had claimed that the average man lost his logic when he got on his feet to speak.

"It seems to me that Mr. Sousa, in his talk, drily remarked that most of the editorials he had read seemed to have been written standing," Colonel Trezevant said, and the band leader remembered that the editors took the thrust in good humor.

FORT WORTH

# SOUSA TO SPEAK AT KIWANIS CLUB MEETING MONDAY

Thomas F. L. Henderson, faculty member of the extension service of La Salle University, will address the Kiwanis Club at noon Monday.

John Phillip Sousa, famous band conductor, also will speak before the club.

B. U. Taylor Jr. will be chairman of the day.

Greeters for the Monday meeting will be W. H. Calkins, James D'Arcy, W. C. Preston and Ed L. Sorrels.

Every man is requested to bring his poll tax receipt.

FORT WORTH RECORD

# Unique Facial Study of America's Famous Bandmaster

*"I LIKE to look out over an audience of children. It is inspiring to play to the youth of the land. They like a band," said John Phillip Sousa.*

*"SOMETIMES when I play the martial airs I am reminded of my boys at the Great Lakes Training station during the World war. Many have gone 'West.'*

*"THERE is always a thrill to me as I step into the conductor's box and signal for attention from my men. The tension breaks with the first note.*

*"IN retrospect I see the line of march down Fifth avenue in New York and hope I will never again have to play my march to send boys off to war.*

*"YOU have me out of my depth when it comes to posing for a moviette. I can only register one emotion in Fort Worth, so I'll smile."*

# OVATION GIVEN TO MARCH KING

## Tumultuous Reception Given World-Famed Bandmaster at the Baptist Auditorium.

One of the largest and most enthusiastic crowds that has ever greeted the famous John Philip Sousa, rocked the Baptist auditorium with thunderous applause Monday afternoon when the March King raised his baton and brought melody from every wood, wind, brass and cymbal instrument in his huge band organization.

It was the same gracious, modest, Sousa, who responded with a graceful bow and sometimes a smile. The children all knew him from the start. He stood there, and with the slightest movement of the baton, never once attracting attention to himself, but to the music which he commanded to come forth, and it came, soft rippling notes that made the many tiny hands clap loudly in adoration. Then, the loud, thunderous, crashing harmonies, that brought some of the youngsters to their feet in the wildest excitement and enjoyment.

The soloists on the matinee program were all artists in their line Miss Nora Fauchald, the soprano sang in a pleasing manner "When Myra Sings," a Lehman composition and as an encore thrilled her audience with "Dixie." Miss Winnifred Bambrick, harpist, was a treat in her solo, "Fantasia Oberon;" John Dolan, with the cornet, and Meredith Wilson, flute, were splendid in their solos.

Mr. Sousa repeated his successes of the afternoon at the evening performance, only on a magnified scale. Ever liberal with encores, the famous march king was more generous Monday night. Applause rocked the auditorium in appreciation of "Stars and Stripes Forever," which served as a climax of the day's success.

The soloist scored again. The audience did not seem to get enough and Mr. Sousa gave them free rein. Only Miss Fauchald, Miss Senior, Mr. Dolan and Mr. Carey appeared.

Outside of his own compositions, which always bring down the house, Mr. Sousa introduced a modern composer to Fort Worth. Ernest Schelling's fantasy, "The Victory Ball," was the medium and, although it puzzled the audience, it was an instantaneous hit. Dissonances abounded and a babel of sounds smote the ear at times, but there was no doubting the fact that the music was expressive, conveying without hesitation its message. Every instrument in the band was utilized to good effect and, combined, they produced everything that Mr. Sousa wished for in his portrayal of the after-war fantasy on Alfred Noyes' famous poem of the same name dedicated to the memory of an American soldier.

The Moslah band played one of Sousa's latest marches, "Nobles of the Mystic Shrine." The two bands thrilled almost to cheers, led by Mr Sousa. The Moslah band also joined in the climax of "Stars and Stripes Forever."

# Youngsters of This City Hear Great Bandmaster

By NAN BLAKE.

Youngsters of Fort Worth are "brass-band mad." Not for them the whine of the violin or the wail of the cello.

To them John Philip Sousa is the ultimate in melody, and they demonstrated that Monday afternoon in the auditorium of the First Baptist church in no uncertain terms.

Eyes shining, hands gripping the seats, mouths popping open, 1,000 strong they rolled and swayed in ectasy as the "March King" and his band played upon their emotions.

Perhaps it is imagination, but there is a tilt and an abandon to the great leader's music when he is playing to children, that reflects his love for them.

**SOMETHING BIG.**

"Gosh," said a small red-haired boy in the audience, "I don't know what I want to do when I hear that kind of music, but it is something big."

And that was the way it affected most of the youngsters.

The familiar airs were greeted with smiles and nods; the martial music brought them to their feet with wide eyes and swaying bodies; the quiet numbers left them still but restless.

At the close of the concert, Mr. Sousa was besieged by more than 300 youthful admirers who demanded that he autograph their programs. This he did, using his wardrobe trunk as a desk.

There was a little girl who was the trap drummer in her school orchestra, and the little boy who was a bugler with the Boy Scouts, and a tot of four years who could already play on the piano.

**GIVES HANDSHAKE.**

With infinite patience the beloved director shook hands with each one and wished them success in the musical world.

"I have played to more children this season than ever before," said Mr. Sousa. "In some of the larger cities I have played to as high as 10,000 at one concert.

"Children are very appreciative of rhythm humor. Little touches of comedy that go unnoticed by the grown-ups are greeted with shouts of joy by the little ones.

"They are quick at interpreting music also if it is not too complicated."

The truth of this was demonstrated Monday when a girl about 6 years old remarked during the playing of "The Anvil Chorus:" "Gee, it sounds like a blacksmith's shop."

**CONTESTS ARE HELD.**

Mr. Sousa said that in many of the cities where he played they held memory contests.

"It was astonishing," he said, "to see how many of the numbers were recognized. That did not apply only to popular music but to some of the so-called 'high brow' music. Children recognize good music just as easily as they recognize popular airs if it has rhythm and cadence that catches the ear."

DALLAS MORNING NEWS

## SOUSA MARCHES WILL BE AMONG ENCORE NUMBERS.

At both the matinee and night performances of Sousa's Band at the Coliseum Wednesday, encores will consist largely of Sousa's most popular marches. Instead of carrying these numbers on the program, Sousa has decided to give them in response to applause.

"Stars and Stripes Forever," "King Cotton" and "El Capitan" are among the marches which John Philip Sousa has definitely promised to give as encores. The first named probably will be given at both performances.

For the matinee program, which is primarily for school children, Mr. Sousa is offering numerous specialties. Realizing, however, that the Dallas boys and girls have learned considerable of music through the courses of musical appreciation in the elementary schools, several of the more popular of he classics are also contained.

Despite the fact that he has reached the age where many persons recline on their laurels, Mr. Sousa actively directs his own band. The organization this year is said to be the largest he has ever taken on the road, although the majority of the musicians have been with Sousa for more than a decade.

Many large parties from nearby points have made reservations for one or both of the concerts, it was announced yesterday at the MacDonald-Mason box office in Bush Temple, where the seat sale is being handled.

OKMULGEE DAILY DEMOCRAT

# HUNDREDS WISH SOUSA'S RETURN

## His Matchless Band Music Will Linger Long With All Who Heard It

(By Democrat Critic)

Sousa's world famous band, directed personally by the more famous John Phillip Sousa, has come to Okmulgee and gone again but the memory of an evening of matchless band music will linger long with the hundreds of citizens who filled the Hippodrome theatre last night.

There was nothing surprising in Sousa's program. Okmulgeeans knew what to expect and they got it, an evening of music such as comparatively seldom comes to the residents of a small city such as this.

Sousa gave them everything in the music class, except the modern jazz. He perhaps calculated that jazz is jazz no matter who plays it and that his audience can get plenty of that elsewhere.

Perhaps the band was at it's best in its rendition of "The Victory Ball," Schelling's latest work, dedicated to "the memory of an American soldier." It called forth the greatest display of instrumental ability of the evening and the result was wonderful. With the printed lines of the piece before them on their programs the audience easily noted how admirably the music was set to the sentiment of "The Victory Ball."

**Variety Furnished in Encores**

The variety of character of music was found mostly in the encores, a wide choice of which was listed on the program though the selections were made from an even wider range. "The Stars and Stripes Forever," probably the greatest of all military marches all but actually pictured long lines of soldiers marching in review and the "U. S. Field Artillery" march, with the blare of trombones and the timely firing of a pistol vied even with "The Stars and Stripes Forever."

There is little to be said about Sousa and his band. He is known the world over and each time he and his band make an appearance they but add to their glory.

Every person in the large audience last night, at least, joins with the Rotary club and the American Legion in the expressed wish that "many more years will bring you back to Okmulgee."

# Sousa Sees Oklahoma As Land of Opportunity For Young Men

## Remembers Okmulgee Best As Center of Oil Interest---"Interviews" His Interviewer.

Sousa's band was here.

John Philip Sousa, the world's most famous director of the world's most famous band, is still here—in spirit.

With all his three score and ten years, rather, despite those years, he is leading an army of musicians cross-continent for the thirty-first annual tour.

America knows Sousa—probably knows him better than any other nation knows him. He has found an avenue of approach into the hearts of the people.

The ordinary man could not develop a superb musical organization, the ordinary man hasn't the talent, personality, aggressive spirit, that Sousa possesses. Yet a common man he is, in a way, because his field of endeavor is not confined to the circle of the rich, nor bounded by the wealth of the east. His travels extend to every section of the United States, he adjusts himself for any level—and America likes him.

**He's an Affable Person**

John Philip Sousa was sitting backstage in the Hippodrome theater during an intermission in his concert Thursday afternoon. He was reclined in a small rocker, looking out upon the stage, where individual musicians were handling their instruments with the dexterity and skill which he had helped to develop. As each section performed, loud applause filled the building, and sounded through the corridors back into the rear of the theater. With each outburst of enjoyment on the part of the audience, Sousa smiled. Then when the next section filed out to entertain, the musicians remaining behind would cease their mumbling—all was attention personified.

"Mr. Sousa?" a reporter queried.

"Yes," he replied, extending his white-gloved hand, without rising to do so.

"May I bother you a few minutes?"

"No bother whatever," he answered.

Thus the interview started.

Interview? Yes, but not the kind originally intended. The biggest part of the questioning was done by Sousa himself.

**He's a Rapid-Fire Interviewer**

The famous musician said he liked the west, likes Oklahoma, likes Okmulgee.

"Every young man should at least have a touch of the west. There are great possibilities here for a person who will grow up with the country."

"Mr. Sousa, does Okmulgee have any characteristic which will stand out in your mind to make you remember the town?"

"Well, every city has its peculiar features. For instance, some have good hotels, some have better theaters, and so on. But I think I shall remember Okmulgee as being in the heart of an oil district."

"Do they use many steel derricks out here?" "Is there much development at present?" "Are any new factories locating in Okmulgee?" "Is farming very extensive?" "Any irrigated farms?" "Have you had much rain recently?"

Sousa asked all these, and more, as fast as they could be answered.

"Coal mining should be a factor in Okmulgee's development," he said. Sousa knows the coal industry probably better than most musicians.

"For some reason I prefer Texas and Oklahoma to any other of the western states. Not long ago I was in Texas, and Governor Nehf told me the population of the state approached two million people. What is the population of Oklahoma? Let's see, Oklahoma City is the largest town in the state, is it not?"

**Trooping Is Tiresome, He Admits**

A burst of applause interrupted the conversation. When the noise subsided, Sousa continued: He named over the towns in Oklahoma the band is yet to make.

"Is trooping tiresome?" he was asked.

"Oh, yes, very. But after all there is not a member of the band who does not love to entertain. They are willing to go too far sometimes. At present, five who have dropped out because of illness are in hospitals in different parts of the country.

"How do you handle the matter of employing and discharging your men?" was the next question Sousa didn't ask.

**Never Fires a Musician**

"There is so much attention attached to the employment end of it, that there need be none whatever attached to the other," he answered. "I never fire a man. If he quits, it is of his own accord."

"How about salaries?"

"My musicians receive from $60 to $200 a week. Their salaries are governed by the scarcity of the instruments they play, or by their ability."

At this juncture what appeared to be a giant was making ready to go on the stage. He was lugging a big horn that no ordinary man could carry.

"That's Jack Richardson," Mr. Sousa explained. "He stands six feet six in his stocking feet, and weighs about 250 pounds. He's been with me for twenty years now."

**Little to Say About Himself**

Richardson looked to be about 50 years old. The giant instrument he carried is called the Sousaphone, one of Sousa's own invention. It is the largest in the band.

Mr. Sousa's modesty would not permit him to comment on his own success as a bandmaster. A few steps across the stage stood Carl E. Preble, a baritone player. Preble, during the off-period of the year, is a newspaper man.

"Mr. Preble, what do the men think of their leader?"

"Say, if it were not for John Philip Sousa it would be absolutely impossible for us to stick together on such trips as this," was the earnest reply.

"Whenever anything goes wrong, Mr. Sousa always pops up with his favorite expression, 'Well, that all goes with trooping.' He has a supply of jokes that seems inexhaustible, and he never pulls the same one twice. He laughs at the boys who think they are discommoded. They laugh with him in the end."

Mr. Preble has been with Sousa's band for three years, long enough to know whereof he speaks.

**Sousa's Near Record**

When the United States entered the world war in 1917, Mr. Sousa volunteered his services. He was made a lieutenant commander at a wage of $1 a day, and placed in command of the musical unit of the American army. What he achieved at that time probably brands him as one of the greatest leaders America ever produced. Sousa, personally, purchased and paid for 1600 naval uniforms, selected as many musicians, and opened a school for army musicians at the Great Lakes Naval Training station. From that school he sent band after band to France to instill the spirit of fight into the soldiers.

Mr. Sousa said the largest band he ever used in parade was a product of this school, and included 1400 musicians. This was in the city of Great Lakes, Ill.

Sousa's career literally is dotted with outstanding successes.

He was born in Washington, November 6, 1854. He started the study of music at an early age, becoming a teacher at 15. He conducted his first band when he was 17 years. Sousa played first violin in the famous Jacques Offenbach's orchestra when Offenbach toured the United States. He became band leader in the United States marine corps in 1890, holding that position until 1892. Since that time he has directed his own band.

In the years from 1900 to 1905, Sousa's band toured Europe. In 1910-11 he led his band on a tour of the world. He has been honored with decorations by the principal nations of the world. Among his list of musical compositions are "The Stars and Stripes Forever," "Semper Fidelis," "King Cotton," "Field Artillery," "American Wedding March," "In Flanders Fields," and many others that are widely known.

He is now on his thirty-first tour of the United States, which will be completed in March.

# SOUSA AND HIS BAND IN OKMULGEE AGAIN

**Two Big Hippodrome Audiences Again Thrilled By Greatest Band In The World.**

There's never anything new that can be said about Sousa's band except, perhaps, that it improves with age.

Sousa music is probably the only music known that satisfies the mind that is not musically tutored or which lacks the artistic instinct and likewise, it always proves one hundred percent satisfying to students of music who study Sousa and draw their inspirations from him.

The Hippodrome was filled with both types last night. The artistic music lover was there and the unartistic music lover, who knows the titles of Sousa's compositions and thrills when they are played, would willingly have sat another hour or two to listen to perfection in band music.

The old favorites, "Stars and Stripes Forever," "El Capitan" "U. S. Field Artillery' and others of Sousas own, as usual brought forth the applause before the first strains had died away in the air. John Dolan, whose cornet playing was of such an order when he last appeared here that it aroused considerable comment, was at his best again last night while George Carey touched music out of the xylophone so effectively that he was called back time after time.

Then Miss Nora Fauchald, with her beautiful soprano voice and Miss Rachel Senior, violinist, added touches of artistic splendor to the occasion in a manner which brought spontaneous recognition from their audience of music lovers.

In the afternoon Sousa and his artists entertained several hundred school children and several hundred more grownups in a manner which they will not soon forget.

# SOUSA WELCOMED BY ROTARY CLUB

## And Legion Joins In Entertaining and Being Entertained By Great Conductor

The Rotary club and the American Legion combined forces yesterday in welcoming to Okmulgee a famous Rotarian and a celebrated legionnaire.

John Philip Sousa, world renowned band conductor, whose musicians gave a concert at the Hippodrome last night, apparently forgot his famous musical organization for an hour yesterday noon and in a colorful, humorous way all his own, addressed his fellow Rotarians and ex-soldiers.

To Sousa, congress is one of those necessary evils which people in Washington take as a matter of course. And as for the senate, of in Sousa's words, "the cave of the winds," it's getting so strong that if something isn't done the walls of the chamber will begin to bulge.

"We people in Washington pass away some of our time there," he added. "One time a senator in his dignified way offered a bill to purchase lip stick and garters for the heathens. The bill was offered in the interest of religion but met much opposition by another senator who charged the first with not knowing the first principles of religion."

The ridiculous was Sousa's method of recreation yesterday. He discussed the difficulty of Englishmen understanding American jokes, poked fun at William Jennings Bryan's talks on the Darwinian theory and marveled at the thriftiness of the Scotch people.

One thing he particularly likes about Okmulgee is the lightning sales of the high priced seats. Okmulgee buys the high priced tickets first which is different from any other city of its size in which he stops, he said.

Sousa was introduced by Dudley C. Monk, past state post commander of the American Legion.

A play with a moral portraying the harm which can result from idle gossip among men was given. John Batschy explained that the play was taken from the slogan of the Oakland, Cal., club. The cast included Buford Williams, Dick Battle, Claud Cain and John Batschy.

Enthusiastic applause followed a vocal selection by Frank Quinn and one by Jess Wright.

# SOUSA AND BAND PLEASES TULSANS

## Master Conductor Plays to Large Crowd at Convention Hall

John Philip Sousa, master band conductor of the age, and his equally matchless band were royally welcomed back to Tulsa by a large crowd at convention hall Friday night and established themselves still more firmly, if possible, in the affections of local music lovers. Between times one is apt to forget just how thoroughly enjoyable Sousa band music is, and the memory, no matter how pleasant, is always surpassed by actuality.

Playing on their instruments, the band played with the audience, sweeping them on a mighty tide of harmony over the entire circuit of emotions, tenderness to tears and laughter. It was a typically diversified Sousa-esque program with the accent on thrilling march airs that rendered as only one band in all the world can render them, set the pulse to pounding in time. Ever now and then the songs of the hour were played in a manner and with skill making them almost classical.

No stinginess was shown in encores. The applause mounted to an uproar as the opening bars of well-loved tunes were struck in encores, and particularly upon recognition of Sousa's own popular compositions, "U. S. Field Artillery" and "Stars and Stripes Forever."

He was the same Sousa, with the selfsame precise little bow, seemingly effortless in his wielding of an unhysterical baton. Two of his works appeared on the regular program, a study in rising emotional intensity entitled "Portaits, at the King's Court," and a new march, "Nobles of the Mystic Shrine."

The soloists garnered fresh laurels for themselves, charming Miss Nora Fauchald with her singing, John Dolan on the cornet and George Carey at the xylophone, and in less degree Miss Rachel Senior, violinist. Piquantly unusual was a rhapsody "The Indian," true to Indian music as it is known in Oklahoma, and an ironic fantasy on the world's forgetfulness of its sleeping World war heroes entitled "The Victory Ball."

# Sousa

Sousa and his band no longer is attraction. It is an institution. E tour of the band brings new lau to its director as a director, but it pears that some of his genius a composer has been lost.

For in his latter years Sous marches have lost that fire and th and spirit of Stars and Stripes F ever, of Sempre Fidelie.

The audience at the highsch auditorium Saturday loved the tunes most, the marches born in master's brain as doughty marines blue, with a flash and brisk tre marched on parade.

But Sousa's band improves as t years roll by. It is a gigantic ke board, which responds to eye a waving baton as the keyboard of piano responds to the touch of Rachmaninoff.

Only now and then does Sousa allo individuality to be displayed—the ba is his organ.

Three years ago when the review heard that band, the magic control that organ seemed lost. The ree and brasses appeared at war with ea other, it appeared an aggregation skilled musicians, but not a skill band. All that is gone now.

From all the instruments pours t soul of the director, not those of th players. From the softest piano to volume of sound so great that it a most numbs the brain, the instr ments sound as one.

One must understand the disad vantages of playing within walls t appreciate the fineness of timbr Sound vibrations are dashed lik waves against the walls to echo an re-echo. The place of the band is ou doors. But by some magicry Sous overcomes this obstacle. Delicat shades of tone are not lost.

Miss Nora Fauchala, soprano, d lighted the audience with her renditio of Dixie and one of Sousa's own con positions, "Fanny."

John Dolan, cornet; P. Meredit Wilson, flute and Miss Winnifre Bambrick, harp were the other sol ists.—D. B. M.

THE TULSA TRIBUNE.

# THEATERS

Theater: CONVENTION HALL. Play: SOUSA'S BAND.

John Philip Sousa is a national institution. This national institution with his band played two concerts at Convention hall yesterday. The afternoon program was given to a well-filled house, the evening program to a capacity house.

Sousa knows how to make music both a pretty and a playful thing. He loves to toy with melody. He is a genius at making medley of whistling tunes and popular songs with that responsive assemblage of master musicians that, did you not know the strains, you would well fancy and with approval that you were listening to the rendition of some sonata by a master.

But these are not the traits that have made John Philip Sousa the national figure that he is. Sousa has put pep into the spirit of patriotism. He makes you impatient to march your patriotism. You cannot hear his "High School Cadets," "U. S. Field Artillery," "The Glory of the Yankee Navy" or "The Stars and Stripes Forever" without being thrilled with emotional patriotism touched with emotion. No one has done so much to give us this wholesome emotional thrill as has Sousa with his martial music. He cannot bring his marvelous band to this or to any American town too often. Here, as everywhere and always, Sousa's concert is a great concert, a 100 per cent American concert.

OKLAHOMA CITY TIMES,

# Jazz Old As the Hills, Sousa Says; 'Bananas' Is of the Passing Show

"HERE'S nothing new under the sun, jazz has been with us always, it's strange that the Huckins hotel restricts certain floors to certain classes of guests, more people like "The Stars and Stripes Forever" than any other march and this time next year nobody will remember "Yes, We Have No Bannas."

There you have what Lieut. Com. John Phillip Sousa, greatest of march composers, said when he reached Oklahoma City Saturday morning with his band and a group of vocal artists.

**Just Like the Rest of Us.**

"Boy, bring some ice water," the commander directod a negro attendant in the hotel. That proves he's just like anybody else. "Guess it must have been a ghost," he told the telephone operator when the telephone in his room rang and nobody was waiting to talk.

"Say, that train made some time coming up from Tulsa."

Sousa is not temperamental, but will be glad when his tour is over and he can get back home to his grandchildren. Meanwhile, he observed, somebody must go about the country making music. And, though he doesn't ask the question, who can do as well as the little officer whose name is stamped upon twenty-four of the world's twenty-five great marches.

**No Favorites.**

Among his own compositions he has no favorite. "I am like the Irish woman who decided she would give away one of her twenty children, but when she came to select the one to go she had some reason which made each of them dear to her and no favorites," he said.

"What is jazz? We've always had it and we'll never be without it. There'll be a new cycle of music, but it will contain jazz strains. Jazz composers have set a new tempo to virtually all of the classics. When we tire of the present day rhythm another will be substituted. The waltz will swing back and replace the foxtrot in popular favor. Then something else will come along and jerk the waltz out of the spotlight again," Sousa continued.

**Victory Ball Popular.**

Almost everybody likes waltzes, but Thomas A. Editon only likes four of them. Sousa, however, thinks there are many more which will never be forgotten. Futuristic music is popular now. On this tour the band has made its great impression with "Victory Ball." The music is as bitter as Alfred Noyes' poem.

Sousa has a unique definition for "classical" music. He says it is accepted by a majority of the public as something they do not care for. He explains that any music which does not die is a classic of its kind. The other is a song of the moment, on every lip today, dead tomorrow, a passing fancy which struts proudly in its little day and is snuffed out like a candle in the whirlwind pace of life.

**Young of Spirit.**

Such was the music of the world war, with nothing of permanence, but attaining great heights because of the sentiment it expressed. "Over There" was a song of the day when American soldiers were over there. Now it is gone. Even Sousa's own music to the peom of the soldier who died in Flanders' fields is forgotten now. It is either dead of hibernating.

One thing more—Sousa does not like to think he is growing old so he keeps his spirit young. He is scholarly. He is democratic and he is too big to be a false partrician.

DAILY REPORTER—INDEPENDENCE, KAN.

# STORM IS BRAVED BY LARGE CROWDS TO HEAR CONCERTS

### John Philip Sousa Great Director and Wonder Band Here Yesterday

The old master has come and gone, and with his going a lingering pleasant memory will live for years—a memory of one of the most wonderful musical organizations ever offered to the world.

There is but one John Philip Sousa and he was in Independence yesterday, entertaining two unusually large crowds. Braving the blasts of an old fashioned February blizzard, music lovers fairly pushed their way through the driving storm and snow drifts to pay homage to the greatest band the nation has ever known.

John Philip Sousa appears to be an indifferent director. Almost without expression he waves his "bandonette" yet the response to the slightest fleck of the baton is the best in the way of band music.

**But They Like It.**

Pardon the digression, but do you know what an artist believes is the curse of America? Not synthetic liquors, bobbed hair or dope. Jazz! Only last week when Ruth St. Denis was here she called down the wrath of the gods on those who compose jazz. Undoubtedly John Philip Sousa feels the same about it, but he knows that a sparkling, tuneful composition of jazz meets with a more ready response than the most perfect rendition of a band classic. So interspersed in his program are jazz pieces. When these are in progress the old master almost disdainfully leads them, if he leads them at all.

But it was a supreme pleasure to see John Philip Sousa whose "Stars and Stripes Forever" and other wonderful compositions of march band music have placed him among the immortals of American musicians. And to hear Sousa's band is a treat that can only be appreciated by those who have been fortunate to have had that privilege.

**Boys Did Splendidly.**

The afternoon program had a local feature to it which did not appear in the evening performance. John Philip Sousa led the Rotary Boys band of this city who played two of his compositions, "Thunderer" and "Semper Fidelis" The boys did themselves proud.

John Dolan proved all that was expected of him as a cornetist. His solos, "The Centennial" in the afternoon and "Cleopatra" at night met with instantaneous response from the audiences. Miss Nora Fauchald was extremely entertaining with her singing. Especially at night, music lovers showed their deep appreciation of her singing. She opened with "The Lark Now Leaves His Watry Nest," and to repeated encores sang, "The American Girl," "Carry Me Back to Old Virginia" and "Dixie."

In the afternoon the harp solo by Miss Winifred Bambrick won its way into the hearts of all music lovers. "Fantasia Oberon" was played by this accomplished musi an. At night Miss Rachel Senior's violin solo "Faust Fantasia" occupied a prominent part on the program. The Xylophone solo, "Nocturne and Waltz", played by George Carey resulted in a number of encores.

The afternoon program was featured by an educational number in which nearly all of the musical instruments of the great band were introduced and explained. Each occupied a share of the program in an interesting and entertaining manner.

It was to be regretted that February brought a blizzard. Hundreds of out-of-town persons who had purchased tickets for the affair were unable to be present. With fair weather it is believed the Memorial hall would have seen two packed houses yesterday. Most certainly John Philip Sousa deserved them and most certainly Bennet F. Lies, secretary of the Chamber of Commerce, who personally sponsored the show, was entitled to such patronage.

THE SPRINGFIELD DAILY LEADER,

# BOY SCOUT BAND HONOR GUARD TO WORLD FAMOUS BANDMASTER

### John Phillip Sousa Guest of Rotary Club at Luncheon Today—Scouts Make Great Showing—Famous Band to Give Concert Tonight.

Facing the severe snow storm which swept over the city today, 125 members of the Boy Scout band assembled at 7 o'clock this morning to meet the train which was to bring to Springfield, John Phillip Sousa, world famous bandmaster, whose band will be heard in concert tonight at Shrine Mosque.

Prof. R. Ritchie Robertson, leader of the Scout band, ordered each member of the band to report at band headquarters at 7 o'clock this morning and despite the storm no a lad was late. A snow storm was nothing in their young lives when they were to escort the most famous band leader in the world from the train to his hotel, and at 6:30 o'clock a large number of the boys were on hand.

Sousa's train was late and did not arrive until 10:30 o'clock and by that time the instruments of several of the boys had frozen up, and they did not play at the station. Amid a flurry of snow, the band, headed by Prof. Robertson and Scout Executive Allen C. Foster, escorted the famous bandmaster to the Colonial hotel.

It was the biggest moment of their lives when the boys filed into the lobby of the hotel, unclogged their instruments and played a selection for the famous bandmaster. Following the selection, the boys cheered Sousa, who was introduced to them by Prof. Robertson.

**Rotarians Entertain Sousa.**

Sousa was guest of honor today at the luncheon of the Rotary club at the Colonial hotel, and will be the guest of Shriners at a dinner tonight at Shrine Mosque, preceding the concert.

During the luncheon music was furnished by the High school orchestra, under the direction of Prof. Robertson. The luncheon was well attended, and a song, the words of which were composed by Prof. Robertson, was sung by members of the club. "Sousa," the title of the song, was sung to the tune of the marching song of the U. S. field artillery.

The words of the song are as follows:

"Hear them shout, in and out,
He's the man they talk about,
He's the pride of our old U. S. A.
Grasp his hand for his band
Is the best in all the land,
And we're all glad to have him today.

"Chorus:
"So it's HI, HI, HIE for our S-O-U-S-A.
Let out your voices good and strong.
A cheer for the band in their uniforms so gay,
Let us hail them with mirth and with song.
Oh Sousa, Oh Sousa———HI!"

Sousa said that his arrival in Springfield today reminded him of a trip he made to Milwaukee during the war with a band of 350 pieces. At that time he was in charge of the naval band at Great Lakes training station, and the trip to Milwaukee was made in the interest of the Red Cross.

It was ten below zero when they arrived in Milwaukee, and they assembled to march into the city. He gave the signal to begin and the only sound coming from the 350-piece band was the roll of the drums. Every wind instrument was frozen.

Sousa related several instances of playing in cold weather. He said that a famous remedy for frozen instruments used by members of his band was alcohol. Each member of the organization carried a small vial of alcohol, which, poured into the instrument, prevented the valves from freezing. One time when this remedy proved successful, Mr. Sousa said, was at the dedication of Washington's monument. His band was there among bands from all parts of the country. It was bitter cold, and Sousa's band was the only band to be heard during the dedication. At the end of the dedication services other band leaders came to him and asked how they accomplished it.

**Americans Are Advancing.**

Sousa was very much impressed by the Scout band, and said that from this organization may come a famous musician. He stated that music in this country was becoming more Americanized, and that it was easier for an American musician to have a chance.

"We are getting away from the old standards of music," Mr. Sousa said, "and newer blood is coming in." It used to be that most famous musicians were foreigners, but it is changing now, he said. "In the early days of my band there were many foreigners, but now every leader in every department of the band are Americans, excepting three, and they are naturalized American citizens. A finer element is coming into music. In the olden days foreigners coming from peasant families gave us our music. They knew nothing but music, and could discuss nothing but music. It is all different now. In my band there are eight university graduates."

"Musicians are not made," Sousa said, "for there never were but two truisms: music and mathematics. Men are born in music and mathematics, but they are instructed in everything else. Did you ever hear of a born hodcarrier?"

Sousa said that this is his second trip to Springfield. He said that in the early days of his career the band made a thorough tour of Missouri.

The PONCA CITY NEWS

# SOUSA'S BAND IS DELIGHT TO TWO LARGE AUDIENCES

### MARCH KING WAS WELL IMPRESSED WITH CITY AFTER VISIT HERE

**HANNAH'S MARCH PLAYED**

Ponca City was honored Sunday night at the John Phillip Sousa band concert when the number "March Ponca," a composition of Wallace Hannah of this city, was played as a special number. Mr. Sousa uses this march on many of his programs. It is lively, musical and similar to the famous Sousa marches. The march was published about two years ago in Chicago. Hannah was assistant band conductor under Garcia in the 20th field artillery of the fifth division, with two years service in France.

Many hundreds heard Lieutenant Commander John Phillip Souband at the city auditorium Sunban dat the city auditorium Sunday afternoon and evening. The city was honored to have as its guest America's greatest band conductor and composer, almost at his seventieth year mark, of which 59 have been given to the study of music, now completing a strenuous tour of 36 weeks, playing to thousands of people from coast to coast.

The Sousa programs were such musical treats that all could appreciate, understand and enjoy. Things classical were made simple, in tone of pleasing rhythm, and things ordinary were made classical. The charm of a Sousa program is in its variedness with never the tone of sadness one hears in the symphony program. There was majesty and courtliness in the biggest number on the night program, "Portraits" by Sousa, portraying in musical swing, "Her Ladyship, the Countess;" in delightful waltz rhythm, "Her Grace the Duchess," and majesty and grandeur, "Her Majesty, the Queen."

**Shadows Stalk Floor**

Shadows of dead men stalked the dance floor in "The Victory Ball," by Shelling, a weird fantasy dedicated to the memory of the American soldier. "The Camp Fire Girls" was a bit of Sousa's originality with drum beats, tramping of militant girls, building of the fire, and the girls' songs at night.

Encores play as important a part on a Sousa program as the regular numbers, when the famous marches of the march king are played. There is a thrill in the most noted Sousa march, "Stars and Stripes Forever" that makes this peace almost as sacred as the "Star Spangled Banner," or "Home, Sweet Home." Jazz was placed on a pedestal of musical harmony in the way Sousa presented "Mr. Gallagher and Mr. Shean," a humorous oddity with its bits of "Mammy," "Believe Me, All Those Endearing Charms," and other well known pieces interwoven in the popular jazz number.

One never hears real jazz on a Sousa program, but a more snappy, musical atmosphere prevails.

**Liked Ponca City**

"This is a wonderful town," said Mr. Sousa Sunday. "I am surprised at its wide-awakeness."

Long journeys do not tire Mr. Sousa. This is the 31st week of his tour, and during that time, spent one afternoon at his home at Long Island while playing in the east. The band has been warmly received in every important town on the Pacific coast. Over 5,000 school children enjoyed the afternoon program in Wichita, and the same is true here the band goes to Independence, Kan., Springfield and southward.

One must not overlook the numbers by Miss Nora Fauchald soprano; John Dolan, cornet; Miss Winifred Bambrick, the young harpist; Meredith Wilson, flute; Miss Rachel Senior, violin, and George Carey, xylophone, all giving varied selections that add much to the entire entertainment. The Ponca City audiences were warmly appreciative of every number, and numerous encores were given.

The opening of both the afternoon and evening concerts was marked with the playing of "Nearer My God To Thee," in respect to the memory of Woodrow Wilson, whose death occurring Sunday was announced at the afternoon meeting. It was during the wartime administration of Wilson that Sousa composed some of his greatest military marches and when he was made lientenant commander while conducting the bands at the Great Lakes and other army and navy centers.

FAYETTEVILLE DEMOCRAT,

MISS NORA FAUCHALD, Soprano
Here Tomorrow At 2 O'clock

FAYETTEVILLE DEMOCRAT,

# SOUSA'S BAND PROGRAM TO BE IN U-A CHAPEL

Owing to the cold wave and impossibility of comfortably heating the University Gymnasium, the matinee concert to be given here tomorrow by John Philip Sousa and his famous band, will be held in University Chapel instead of in the gymnasium, President J. C. Futrall announced this afternoon.

The change will cut the available seating capacity from 1200 to 700. The program will begin promptly at two o'clock, doors will be closed and no one will be seated during the playing of a number.

The band, now on its 31st annual tour, is the only unsubsidized organization in America. It has played before crowned heads in private concert and in open air theatres before 70,000 people. At one time Mr. Sousa directed his own band and additional musicians, the band consisting of 6283 pieces. On that day, which was in Cleveland, gate receipts totalled $17,778, the world's record for admissions for a single musical performance.

The band to play here tomorrow is composed of 85 musicians, including the director and Harry Askin, manager; Miss Nora Fauchauld, soprano; Miss Rachel Senior, violin; John Dolan, cornet; George Carey, xylophone.

**Program**

The program will be:

1. Rhapsody, "The Indian," (Orem). Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.

2. Cornet Solo, "Cleopatra" (Demare)—Mr. John Dolan.

3. Portraits, "At the King's Court" (Sousa); (a) "Her Ladyship, the Countess"; (b) "Her Grace, the Duchess"; (c) "Her Majesty, the Queen".

4. Soprano Solo, "The Lark Now Leaves His Watry Nest"—Miss Nora Fauchald.

5. Fantasy, "The Victory Ball" (Schelling). This is Mr. Schelling's latest-completed work. The score bears the inscription: "To the memory of an American Soldier."

The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.

6. Caprice, "On With the Dance," (strung together by Sousa), being a medley of famous tunes.

7. (a) Xylophone Solo, "Nocturne and Waltz," (Chopin)—Mr. George Carey.

(b) March, "Nobles of the Mystic Shrine" (new) (Sousa).

8. Violin Solo, "Faust Fantasia," (Sarasate)—Miss Rachel Senior.

9. Folk Tune, "Country Gardens" (Grainger.

Encores will be selected from the following compositions and arrangements of John Philip Sousa:

Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Lining" from "Sally," March of the Wooden Soldiers, Ramese, El Captain, Washington Post, The Gallant Seventh, The Fairest of the Fair.

JOHN PHILIP SOUSA

**Peerless Band Leader, Whose World Famous Organization Will Give A Matinee Concert At University Gymnasium**

Replicas of six medals, conferred by four governments will be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band, and will play here tomorrow afternoon at 2 o'clock. The medals of which Sousa is most pruod of course are his military medals, three in number. They are the Victory Medal and the Officers of the World War Medal received during the World War, and the Spanish War Medal, of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts Medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than $1,000. The originals, which of course are invaluable, are kept in a vault.

FAYETTEVILLE DEMOCRAT.

# AUDIENCE SWEPT BY ARTISTRY OF SOUSA'S PLAYERS

Playing with their usual dash and enthusiasm, the artists of the Sousa Band, under the direction of Lieut. Commander John Philip Sousa, swept their audience from its feet at the University this afternoon.

The concert was started at 2:30, the delay being occasioned by the lateness of the arrival of the special train. Great difficulty was found in trying to seat all of the musicians on the chapel stage. The chapel was filled to overflowing and some 300 or more stood in the halls outside the chapel throughout the concert.

The first selection played was a special one "Nearer My God to Thee" in honor of former President Woodrow Wilson whose funeral services began almost at that time. The entire audience stood during the selection.

A capacity audience of students and townspeople, in spite of the more or less unfavorable weather, greeted the band. The numbers were enthusiastically applauded and some striking encores were result.

Of especial interest on the program was "The Victory Ball" a composition of the famous Schelling which is a fantasy on the poem of Alfred Noyes' reproduced here. The selection was weird, startling, hysterical—a real musical interpretation of the spirit of the poem:

The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves.
Dazzle and motley, in long bright waves,
Brushed by the palm fronds grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-tom bangs and the shimmy begins.

"What did you think we should find" said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for world to mend."

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see."
"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall!!
Watching the fun of the Victory Ball!

Interval

"On with the Dance" a caprice strung together by Mr. Sousa as a medley of famous tunes, proved popular with the audience.

**Soloists Star**

The work of the famous soloists with the organization proved unusual features of the program. John Dolan in his cornet solo "Cleopatra" earned merited applause. The xylophone selection of George Carey was strikingly beautiful and well executed.

Special honorable mention must go toto the young women artists, Miss Rachel Senior, violinist ertraordinary and Miss Nora Fauchald, soprano. Their work was very beautiful, the artistry of the violinist being given a strong spontaneous welcome.

LITTLE ROCK DAILY NEW

# HOME TALENT MUSIC GIVEN BY BANDMASTE

Sousa and his band played tw the compositions of Arkansas m cians at the concert given yeste afternoon at the Kempner theate fore an audience which almost f the house upstairs and down. Lillian Hughes' "American Le March" was one of the home ta compositions, and the other was kansas," the song written by Eva Ware Barnett, the music ranged by Klingse, also a local m cian. Both pieces were well rece by the audience.

Sousa's success is largely due to fact that his programs are not made up as to appeal only to the tured taste. They are not over heads of the average lover of m with the untrained ear. Popular bers predominate. The aud showed its appreciation by enc every number on the program, the great bandmaster complied in case, save in the final number. vocalist on the program, Miss Fouchald, had to respond to a do encore, and followed the beau song, "The Lark Now Leaves Watery Nest" with "Carry Me to Ole Virginny" and "Dixie." instrumental soloists also rece their meed of applause and enc namely, John Dolan, cornetist; Ge Carey, xylophonist, and Rachel Se violinist. The program was a balanced one throughout and greatly admired.

HOT SPRINGS NEW ERA

# GREAT SOUSA HERE; FOR TONIGHT ON

**World's Greatest Bandmaster Band of Nearly 100 Pieces P at the Auditorium Theatre night for One Concert Only.**

Tonight the greatest of all m ical attractions and bands will heard here at the Auditorium t tre, when John Pillip Sousa him and his band of nearly one hundre musicians will be heard in concer with several celebrated soloists i a program that will surpass anythin of this nature ever heard in th city, and perhaps ever will be hear in many years to come.

Sousa is too well known to a tempt to say much of him, he is th most famous bandmaster that ev lived, the great march king, an during the world war trained thou sands and thousands of American boys for bands in the great world' war.

The band plays a matinee only i Little Rock this afternoon, an comes here traveling by specia train and arriving about 6 o'clock The time for the concert is 8:3 sharp. There are plenty of seats o the main floor to be had, and th top gallery will be opened at a pric of 85 cents which includes the wa tax. Doors will be open at 7:15.

RECORD, HOT SPRINGS

# SOUSA BAND RECEIVES A CORDIAL RECEPTION

"The Stars and Stripes Forever."

John Philip Sousa, forever.

The wonderful musical organizatio founded by this famous leader, an which has been recognized in America for years as first in everything, paid its first visit to Hot Springs in years last night, and was greeted by a capa city audience at the Auditorium thea tre. That it was a musical treat was the comment of all. Sousa has the knack of meriting the approval of the most technical, and still of holding fast the acclaim of the masses, and there was not a sour within the audience but found much in which to appreciate.

Particularly the fantasy, "The Victory Ball," founded on Alfred Noye poem, one of the few classics sinc the war period, was greeted with muc approval by the audience.

FORT SMITH, ARK

# SOUSA'S BAND IS WELL RECEIVED AT NEW THEATRE

**Years Have Taken Away None of the Magnetic Leadership of Famous Director.**

Fort Smith welcomed Lieutenant-Commander John Philip Sousa and his famous band with open arms Wednesday night for his only appearance in Fort Smith, at the New theatre, on his thirty-first annual tour. Every seat was taken, the house completely sold out and many standing. But standing or sitting the audience quite forgot everything except the music which rolled and swelled from the nearly 100 instruments which composed the band.

Sousa himself has changed little with the years. He is a trifle grayer, a little more bald, slightly heavier, but the baton continues to go through the same unhurried, unflurried movements which have symbolized Sousa's directing throughout the years.

Soloists with the band are Miss Rachel Senior, violinist; Miss Nora Fauschald, soprano; George Carey, xylophone, and John Dolan, cornetist.

The program opened with a Rhapsody "The Indian," (Orem), to which two encores were given El Capitan and Bambalina.

One of the big numbers of the program was a fantasy, "The Victory Ball" (Schelling) based on Alfred Noyes' poem "The Victory Ball," and dedicated to the memory of an American soldier. One hears the noise of battle ever increasing then receding and finally the sounding of taps in the dim distance as the cannonading fades and finally dies away.

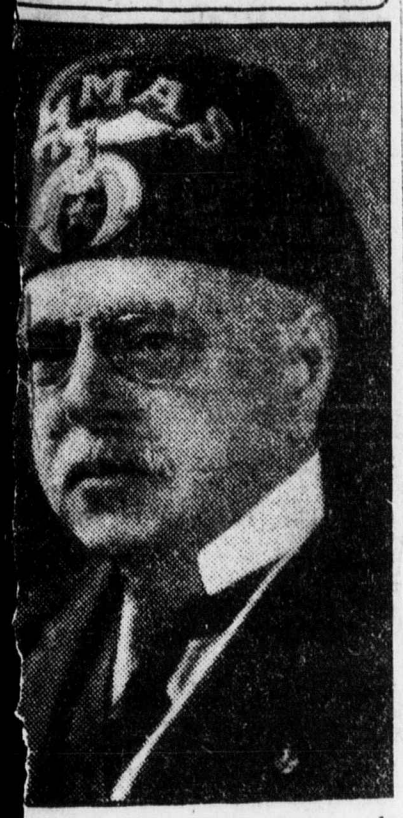
"On With the Dance" proved to be a medley of famous tunes "strung" together by Sousa.

A xylophone solo, Chopin's "Nocturne and Waltz," by George Carey, was so popular that Mr. Carey responded to four encores, and still the audience clamored for more. "Nobles of the Mystic Shrine," new composition by Sousa, was heard for the first time. Miss Rachel Senior played as a violin solo, "Faust Fantasia" (Sarasate) and as an encore "The Minuet" (Beethoven), the latter was especially pleasing. The program concluded with "Country Gardens" (Grainger) and wonder of wonders the audience kept their seats—and waited expectantly for more.

Among the old favorites given, as encores, were "United States Field Artillery," "Gallagher and Sheehan" "March of Wooden Soldiers" (Jessel), "Stars and Stripes Forever," "El Capitan." They have lost none of their power of appeal, and were welcomed like old friends. Faces were wreathed in smiles as the audience listened contentedly and at the close of each applauded enthusiastically.

SHREVEPORT TIMES
REVEPORT TIME SHREVEPORT JOURNAL

## Here Friday



t. Com. John Philip Sousa, who direct his famous band in two erts at the Coliseum Friday mat- and night, believes in giving ple what they want. Prior to the certs he will learn what Shreve- t likes best in music and will ar- ge his program accordingly.

# OUSA MAN OF MANY THEMES

### ncerts Are Not Composed of Martial Airs Alone

hose who know Sousa only as a poser of martial music and who gine his concerts are made up of such compositions will be eeably surprised if they attend er of his two concerts here Fri- , for a list of airs to be played shows a great variety of themes, t opera, popular airs, one or two ctions of heavier caliber, etc. Of rse a Sousa concert would not be plete without one or two of the t director's compositions, but ches will not constitute the en- program by any manner of ns.

mong the numbers tentatively rranged for the local concerts are e following: "On With the Dance," The Merrie Merrie Chorus," "The ictory Ball," one of the leading or- hestra "hits" of the season, Sousa's wo latest works, "Dauntless Battal- on" and "Nobles of the Mystic hrine" and two new humoresques, Mr. Gallagher, Mr. Shean" and Look for the Silver Lining" from he successful musical comedy, Sally," and a number of special umbers by the eight soloists, Sousa s bringing with him this year.

Mr. Sousa himself, however, does not know just what the program will inally include as Sousa has a habit f arranging his concerts to suit the usical taste of the community in which he happens to be playing. Hav- ng played here last year he is ac- quainted with the style of music most liked by Shreveport audiences and between the hour of his arrival and the hour of the concerts, mati- nee at 2:30 and night at 8:15, he will familiarize himself with what- ever Shreveport likes best this sea- son, for his desire is to please those who pay to hear him. Even though his concerts may be a success finan- cially, he says, if his audiences are not satisfied with the selections made they are a failure.

School children who failed to get their half rate tickets at the schools during the week may get them at Hirsch and Leman's book store Fri- day morning or at the Coliseum box office up to the hour of the matinee concert.

Soloists who will appear at both concerts are Miss Nora Fauchald, so- prano; Miss Winnifred Bambrick, harp; Miss Rachel Senior, violin; John Dolan, cornet; George J. Carey, xylophone; William M. Kunkel, pic- colo; Paul Gebhardt, oboe; Anthony Maly, coranglais; S. C. Thompson bassoon; Joseph DeLuca, euphonium; J. P. Schueler, trombone; William J. Bell, Sousaphone, and Gus Hel mecke, cymbals and drums.

# SOUSA PLEASES LARGE CROWDS

### Director-Composer Introduces Novelties Not Appearing on Program

Matinee concert of Sousa's band at the Coliseum Friday afternoon was supposed to be for school children, but as large as was the crowd from the schools, it was scarcely larger than the number of older persons who enjoyed to the utmost a program wonderfully presented and wonderfully arranged to suit the variety of taste always presented in a mixed audience. There was no room left in the Coliseum at either matinee or night concerts, and both performances and the reception given the musicians demonstrated the validity of the band's title, one of the greatest musical organizations of its sort ever assembled.

Only four Sousa numbers appeared on the printed programs, but when selections from the composer and director's repertoire were played as encores, the audiences demonstrated that it was Sousa they liked best and his own music that they came to hear. In several of the Sousa numbers, arrangements of other composers' works, the conductor has woven standard classical themes and modern lighter music into charming numbers ably presented by an orchestra, every member of which is an artist. Ordinarily it requires the exerise of considerable imagination for the lay mind to "follow" a tone picture, but guided by the wizard baton of Sousa his band brings out every detail intended to be shown by musical note instead of pencil or brush.

The average person is unable to find anything really musical in the blaring notes of the cornet, but John Dolan, cornetist with Sousa's band, surely makes music with the instrument. Somehow he gets a softer tone from the brass, and in technique he is a wonder; and he is equally able in the two objectives of a soloist, getting real music out of his instrument and a legitimate display of his own particular talents. Miss Norma Fauchald has a delightfully clear, limpid soprano, and the audiences were not content with the customary encore, but demanded more. The same may be said of Miss Rachel Senior, violinist. The liquid notes of the flute are always gracious to ears tortured day in and day out by the harsh noises of a busy city, but never were they sweeter than from the instruments in the hands of Meredith Willson.

"The harp that hung in Tara's halls" never had more fairy-like tones than the instrument played by Miss Winnifred Bambrick. It towers over her like the Slattery building towers over other downtown structures, but when her fingers pluck the strings it becomes a toy in her hands, and when she began her solo number, next to the last on the program, a crowd that had been showing signs of leaving before the concert was over stopped in its tracks and remained until the last notes lost their faintest echoes in the roof and rafters of the building.

In one of his encores Sousa sprung a number not on the program, a double quartet of saxophones, and again in playing his ever popular "Stars and Stripes Forever," when the great orchestra formed the background for a fife, cornet and trombone trio. Both made a tremendous hit with the audience. But of the single selection that went over best, Sousa's arrangement of "Mr. Gallagher and Mr. Shean," takes first place. He has brought in a number of old familiar folk songs, love songs and popular airs sewed together by a few bars of the title song and these bars, played at some time during the execution of the number by one of each division of instruments in the 100-piece band, creates a distinct novelty, especially when the huge Sousaphone, with tones like the pedal notes of a great organ, take them up.

Sousa's band is deserving of all the encomiums given it and the conductor.

# CAPACITY CROWDS HEAR SOUSA'S BAND

### Musical Organization Given Flattering Reception at Two Concerts Here.

Capacity crowds heard Lieutenant Commander John Philip Sousa, United States Naval Reserve Force, and his famouc band of 100 pieces, at both matinee and night performances, Friday at the Coliseum. The reception given the famous march kind an dhis band proved the validity of the band's title, "One of the greatest musical organizations ever assembled."

The audiences showed that it was Sousa they liked best, for whenever one of the director's numbers was given as an encore, the audience voiced its appreciation. Only four of the great director's numbers appeared on the printed programs.

With Sousa's wizardry directing, it is possible for even the average mind to follow a "tone picture" with all details brought out by musical notes instead of by the brush.

John Dolan, cornetist, was especially clever with this instrument, and his technique is all a critic may desire. Miss Norma Fauchauld, soprano, was in constant demand for encores, as was Miss Rachel Senior, violinist. To the ear constantly strained by the sounds of jazz, the notes of a flute are always welcome, and in the hands of Meridith Wilson, the effect was particularly soothing.

Miss Winnifred Brambrick, with a large harp that towered far above her, was a hit with the audience in her solo number, next to the last on the program.

In one of his encores Sousa sprang a number not on the program, a double quartette of saxophones, and again in playing his ever popular "Stars and Stripes Forever," when the great orchestra formed the background for a fife, cornet and trombone trio. Both made a tremendous hit with the audience. But of the single selection that went over best, Sousa's arrangement of "Mr. Gallagher and Mr. Shean," took first place.

THE NEW ORLEANS ITEM

# Sousa Band In Two Concerts Here Sunday

### Programs for Concluding Appearances of March King's Organization

Sousa and his band which opened a two-day engagement at Jerusalem Temple Saturday will give two more concerts Sunday; one in the afternoon and another at night.

The matinee program follows:
Miss Nora Fauchald, soprano.
Miss Rachel Senior, violin.
Mr. John Dolan, cornet.
Mr. Meredith Wilson, flute.
Mr. John Bell.

Fantasia on Creole Themes...Brockhoven.
Cornet solo "Pyramid .....Liberati.
Mr. John Dolan
Suite "Last Days of Pompeii..Sousa
Soprano solo "When Myra Sings .....Lehman
Miss Nora Fauchald
Rhapsody "The Fourteenth....Leotz
Valse "On the Banks of the Beautiful Blue Danuge" .....Strauss
(a) Duet for Piccolos "Fluttering Birds" .....Gernin
Messrs. Wilson and Bell
(b) March "Bullets and Bayonets" .....Sousa
Violin solo "Rondo Capricioso"-Saint Saens.
Miss Rachel Senior
Country Dance "Kakusha" ...Lehar
Overture "Tannhauser".....Wagner
Cornet solo "Ocean View"..Hartman
Mr. John Dolan.....
Suite "Tales of a Traveler"...Sousa
Soprano solo "Good-bye".....Tosti
Miss Nora Fauchald
Intermezzo "Golden Light".....Bizet
Scherzo "The Sorcerer's Apprentice" .....Dukas
(a) Xylophone solo "Witches Dance" .....McDowell
(b) March, "The Gallant Seventh" .....Sousa
Violin solo "Fantasia Mignon"..Sarasate
Miss Rachel Senior
"Pomp and Circumstance".....Elgar

NEW ORLEANS STATES

# Sousa Loves To Hunt, But Can't, Must Play

### Tells College Girls and Boys That Mandolin Is the Instrument That They Can Get the Most Out of

BY ALTHEA WUERPEL

"I've already planned to conduct my band until I'm 106 and after that I'll lay off every other year."

Which will be a long time away for Lieut.-Commander John Phillip Sousa, renowned musical composer and conducter, is perenially young.

Considering that this famous gentleman had just been interrupted from a belated breakfast rather early in the morning, the sense of humor conveyed in the answer was as startling as the words themselves.

"Yes," Commander Sousa continued, "I've already made arrangements with my Manager William Schneider, to continue leading my boys till that time and after that I'll hunt and ride every other year and lead in between times."

"Hunting and riding, besides my love for my fellow men and women, are the things I love best in the world."

**Horse Paralyzed Arm**

As he said this Mr. Sousa looked down at his left arm and smiling, bent it slightly. This was proof of his love of riding as the arm is partly paralyzed as the result of being thrown by one of his horses that became crazed while the musician was on his back and attempted to kill them both. When the horse fell, his rider was fortunately thrown clear, and while badly injured escaped the death that the horse experienced.

This present tour is the longest, Mr. Sousa said, that he has taken in years, and no time is to be taken off for either of his favorite sports.

As is the lot of kings and queens and celebrities their time and lives are not their own.

"It's because of my limited time off now," said Mr. Sousa, with the brighest of twinkles in his eyes, "that I've laid aside those alternating years later on."

It seems, too, that the only thing that has ever distracted the world's best leader of bands, while at his post are a pair of large brown eyes used by a young cellist.

Following up his statement of love for his fellowmen and women, as minds will, Commander Sousa's went back to the incident when his gates of concentration were stormed in the most unusual way.

**Eyes Bewitch Him**

While visiting a college where a girl's orchestra was one of the leading figures, the great man consented to lead the band several times and give them the benefit of his wide knowledge.

As he tells the story, "the first time I stood in front of this really fine little band, I noticed a young girl playing the cello, seated almost directly in front of me.

"She was very attractive and had amazing large eyes.

"Now the musicians in the band, bands of any kind, are supposed to keep one eye on their music and the other on the director. Somehow this girl managed to play without the music and kept both eyes on me.

"For the first time I paid no attention, rather just a little attention, but the second and third time I led the band I just could not get away from those enormous eyes and so I had to tell her that after all I was a mere human man and please to look at her music for awhile."

Of course, anyone can understand where a poor ambitious girl student, when being led by the most wonderful director in the world, was completely overcome and wanted to keep on looking at the director to realize that he was really there.

**Mandolin Is O. K.**

Going on with college students in regard to music, Mr. Sousa let a little bit of information fall that will probably be of interest to many young college students of this locality.

"The mandolin," said he, "is about the most satisfactory instrument for a college boy to play if he wants something that can be played by itself and be musical and yet carry too."

So many boys want to take up some sort of string instrument and cannot decide which one will be the most satisfactory, that this word from so great a man ought to be of value.

Mr. Sousa's son, a former Princeton student, played the mandolin while at college.

Sousa and his band are in New Orleans for Saturday and Sunday and will give concerts at the Jerusalem Temple.

As a feature of most of his concerts, Mr. Sousa lets the Shrine band join his orchestra for several numbers and then leads them in some special piece.

**Is Much Disturbed**

The local Shrine band was at the St. Charles hotel to welcome the commander Saturday morning. All during this interview the phone rang and there was knock after knock on the door, which impressed upon the mind of the interviewer that the life of one known to fame might not be all a lot of people think it is.

Calm through every little detail of his muchly rushed life to which his associates bear witness, John Phillip Sousa, is a very friendly and kindly man as well as a great one in his achievements.

"He deeply regrets that he will not be able to steal away for a little hunting while in New Orleans, but "two concerts a day are all that he can accomplish."

NEW ORLEANS STATES

# SOUSA'S BAND WILL PLAY HERE SUNDAY

### Classics As Well As Others To Be Given By Master

Sousa and his band which opened a two-day engagement at Jerusalem Temple Saturday will give two more concerts Sunday; one in the afternoon and another at night.

The matinee program follows: Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornet; Meredith Wilson, flute; John Bell, piccolo.

1—Fantasia on Creole Thomas .... ..... Brookhaven
2—Cornet Solo "Pyramid" ..... ..... Liberati
Mr. John Dolan
3—Suite "Last Days of Pompeii".. ..... Sousa
4—Soprano solo "When Myra Sings" ..... Denman
Miss Nora Fauchald
5—Rhapsody "The Fourteenth".... ..... Leotz
Interval
6—Valse—"On the Banks of the Beautiful Danube" ....Strauss
7—(a) Duet for Piccolos "Fluttering Birds)) ..... Gernin
Messrs. Wilson and Bell
(b) March—"Bullets and Bayonets" .....Sousa
8—Violin Solo "Rondo Capricioso".. ..... Saint Saens
Miss Rachel Senior
9—Country Dance "Kakusha".Lehar

The night program follows:
1—Overture "Tannhauser"..Wagner
2—Cornet Solo "Ocean View"..... ..... Hartman
John Dolan
3—Suite "Tales of a Traveler" .. ..... Sousa
4—Soprano Solo "Good-bye" ..Tosti
Miss Nora Fauchald
5—Intermezzo "Col on Light"..Bizet
6—Scherzo "The Corceror's Apprentice" .....Dukas
7—(a) Xylophone solo "Witches Dance" .....McDowell
Mr. George Carey
(b) March, "The Gallant Seventh" ..... Sousa
8—Violin solo, "Fantasia Mignon".. ..... Sarasate
Miss Rachel Senior
9—"Pomp and Circumstance".Elgar

THE NEW ORLEANS ITEM

# Jazz Is Form of Music That We Will Always Have With Us, Says Bandmaster Sousa

"Some day we'll be looking back and saying that jazz was all right in its day just as we look back today on the ragtime of 10 years ago," said John Philip Sousa over the breakfast table Saturday at the St. Charles hotel, where he is staying during his two-day visit to New Orleans. He will conduct four concerts while he is here. Saturday and Sunday matinee and evening at the Shrine Mosque. When somebody remarked in answer to his comment on jazz that they could imagine nothing wilder in the way of music, the bandmaster and composer chided him on his lack of imagination. Certainly Mr. Sousa is not lacking in it.

"Everybody asks me what I think of jazz and I can only answer that it's a form of music that we'll always have with us. A long time ago it was called the racket and everybody danced to that. Then there was the vesuvianna, the schottische, the waltz and the two step, and then ragtime."

"They're jazzing everything now, and they'll be jazzing up 'Nearer my God to Thee' next. Just the other day when I was sitting in a hotel in Shreveport they started to play the Miserere from Il Trovatore, and they had made it into a piece of jazz music. But I'm not surprised at anything they do nowadays. I'm just interested in what they're going to do next."

*Sousa Here*

LIEUTENANT COMMANDER JOHN PHILIP SOUSA, internationally noted band leader, is in New Orleans.

THE TIMES-PICAYUNE,

## Here Today With Band for Pair of Concerts

John Philip Sousa.

# SOUSA'S BIG BAND PLAYS HERE TODAY

### Gives Afternoon and Night Performances Under Tarrant Auspices.

Sousa's band, which opened a two-day engagement at Jerusalem Temple yesterday, will give two concerts today, one in the afternoon and a final concert at night. The soloists will include Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornet; Meredith Willson, flute; John Bell, piccolo; and George Carey, xylophone.

The afternoon program will be as follows: "Fantasia on Creole Themes" (Brockhoven); "Pyramid" (Liberati), John Dolan, cornet solo; suite, "Last Days of Pompeii" (Sousa); "When Myra Sings" (Lehman), Miss Nora Fauchald, soprano; "Fourteenth Rhapsody" (Liszt); "Blue Danube Waltz" (Strauss); "Fluttering Birds" (Gernin), piccolo duet, Mr. Willson and Bell; "Bullets and Bayonets March" (Sousa); "Rondo Capriccioso" (Saint-Saens), Miss Rachel Senior, violinist; and "Kakusha" (Lehar).

At night the program will be "Tannhauser Overture" (Wagner); "Ocean View" (Hartman), Mr. Dolan, cornet solo; suite, "Tales of a Traveler" (Sousa); "Good Bye" (Tosti) Miss Fauchauld, soprano; "Golden Light" (Bizet); "The Sorcerer's Apprentice" (Dukas); "Witches' Dance" (MacDowell), George Carey, xylophone soloist; "The Gallant Seventh March" (Sousa); "Mignon Fantasia" (Sarasate), Miss Rachel Senior, violinist; and "Pomp and Circumstances" (Elgar.)

PENSACOLA JOURNAL,

# PHILIP SOUSA JOINS CHAMBER OF COMMERCE

### Campaign Maintains Momentum, 388 Have Enrolled.

John Philip Sousa, famous musician, whose band plays in Pensacola in the near future, yesterday joined the Pensacola Chamber of Commerce as a non-resident member. That's the information Sidney J. Levy, who is handling the Sousa tour in the south, wired J. B. Morrow of the Chamber of Commerce, from Mobile, late last night

The second day of canvassing yesterday found the Chamber of Commerce membership campaign maintaining the momentum it took the first day. A total of 388 members have been enrolled during the two days, subscriptions amounting to $11,705. Enrollment Tuesday was 206, yesterday 182.

Civitans were guests of the Chamber of Commerce at the membership campaign luncheon yesterday. Kiwanians will be guests today at 1 o'clock.

The teams captained by Bob McCaskill, Knowles Hyer, Fred Scott and Henry Hyer are running neck and neck for first honors and a chance at the trophies to be awarded the individual high men and the highest team. Captains of the other teams avowed yesterday that things will take on a different aspect today, that they'll be in the running, and it will be hard to estimate who will be the leader.

Mr. John Doland, Cornetist, With Sousa and His Band, Feb. 12.

MOBILE REGISTER,

# FAMOUS BANDSMAN HOLDS AUDIENCES FIRMLY IN GRIP

### Critic Declares John Phillip Sousa As Better Than Ever Before In Mobile Performances.

We have often been under the spell of Sousa's baton, but never more completely than at yesterday's matinee concert at the Bijou theater, when the reel of time was reversed and for the moment we were a boy at a marine band concert on the drill ground of the Washington barracks. We had gone without parental sanction. Parental chastisement was waiting on the front porch when we returned. That was, we believe, the only occasion upon which the paternal hand descended upon us in wrath, not that our youthful conduct was at all exemplary, but because we early achieved dexterity in avoiding contact with the supreme authority at our home when mischief had been afoot.

When Sousa's wizardry transported us yesterday to that memorable late afternoon, we did not hold the whipping we deserved and got against him. On the contrary we cherished it, as showing that music had more charm for our youth than punishment had terror. That was some time ago; so long, in fact, that the then leader of the marine band was just beginning to tuck the thumb of his left hand into the belt of his uniform, a habit we have always believed he contracted as an antidote to a desire to help beat the music out of his players with his left arm instead of drawing it forth with the baton. It was before the beard that is no more showed its first dapple of gray; before Jeager had a reputation; before Pryor had foresaken knickerbockers for his trombone. Yet we found yesterday that our blood stirred with as strong response to the music Sousa was directing as in the days when we waited impatiently for his concerts on the white lot, at the capitol, and at the marine barracks in early childhood.

As time passed and opportunity came to hear Gilmore's band, and Libretti's, and a few others which in their time were said to be the best of their type, we began to weigh the comparative merits of the Sousa organization with them. Never, on our scales was the balance against Sousa. Our opinion is that Sousa is the greatest band director in America in our time. This is based not only on his perfect control of the musicians, which has always resembled, in our minds, the control of an organist over his banks of stops, but upon his mastery of motives and his ability to inspire his players with a personal sympathy for the piece in hand. There probably has never been a band in the last quarter century more completely under the sway of its director, or one that has come nearer to reaching the effects intended by composers.

If there be a fault with the band he takes on tour it is that he yields to the popular demand for "light" music. This is hardly to be reckoned a serious fault as his ability to keep the organization on the road depends in large measure upon box office support, and it is an acknowledged fact that more people will pay to pass through turnstiles if assured of hearing what they are used to than when the program is "all Greek" to them. It is to be observed, however, that all Sousa programs contain one or two numbers of "real" music, and that the playing thereof is always artistically triumphant.

This was the case at yesterday's afternoon concert, when the audience heard Rubinstein's "Portrait of a Lady" performed with a sympathy for the delicate genius of the composer and an artistic finish that could have been produced only by real artists directed by a real master. The bond among composer, director, interpreter and musicians was also manifest in the opening number, "A Bouquet of Beloved Inspirations," entwined, as the program put it, by Sousa himself, and employing chiefly the favorite strains of the William Tell overture; and again in a fantasia. "The Merrie, Merrie Chorus," also adapted by Sousa, with the Anvil Chorus as motif. In the three-part suite, "Leaves From My Note Book," another of the Sousa compositions, the band was particularly fine, especially in the closing movement of the second part, when the melody, imitative of a Camp Fire girl's night song, is taken up by the reeds and swells over to the brass section with peaceful, solemn cadence. It was our conception of rest, such as follows the going down of the sun after a useful, happy day.

Not the least pleasing feature of the program was the liberality with encores. Additional pleasure sprung from the fact that most of them were Sousa's own inspiring marches. When the applause denoted the audience's delight in his recent composition, "The Dauntless Battalion," the most famous of his martial compositions, "The Stars and Stripes Forever," was played, and as encore to this, the "Manhattan Beach" march, popular in the early nineties, when Sousa was the chief attraction at that popular summer resort. But whether it was these, or other of his marches, the playing was always entirely satisfying to the audience.

Mr. John Dolan's cornet solo, "The Centennial" of Belstedt, was enjoyable, not because there is anything particularly appealing in the music itself, but because of Mr. Dolan's splendid technique and clearness of tone.

Miss Nora Fauchald was particularly pleasing in Lelman's "When Myra Sings." She has a remarkably clear lyric soprano. We considered her phrasing and her enunciation no less satisfying than the bell-like trueness of her tones. She captivated her hearers by singing "Dixie" as encore.

Mr. Meredith Willson proved a flutist of ability, and Miss Winifred Bambrick's harp solo was artistic.

At the night concert the other soloists were Miss Rachel Senior, violinist, and Mr. George Carey, xylophonist.

PENSACOLA NEWS

# SOUSA COMES BACK FINDS THAT CITY HAS GROWN MUCH

John Philip Sousa, world renowned director of Sousa's band, finds many changes in Pensacola on each visit to this city, which has a firm place in his affections.

Mr. Sousa, who arrived on a special at 12:50 this afternoon has in his company more than ninety musicians and employes, the company having grown in the past thirty-two years until it is known throughout the world as the leading organization of its kind.

Shortly after his arrival Mr. Sousa was a guest of the Pensacola Rotary club, but he took a few minutes to talk of the early days of his career and to acknowledge some of his later successes.

Mr. Sousa was director of the Marine band, and it was while in Washington at the head of his band, in 1893, the great possibilities of a musical organization of his own was suggested to him.

The band has grown until today there is no other such musical organization in the world. In the United States, where his marches are known to every school boy, as well as before crowned heads of Europe, Sousa and his band have played the martial airs or the rollicking tunes that keep the whole world marching.

When asked as to some of the favorite marches, Sousa said that perhaps the Stars and Stripes Forever is the favorite, but that each march has its devotees.

"Some like that best, others are partial to the old Washington Post. Still others like Hands Across the Sea. With some, King Cotton or the High School Cadets are the favorites."

Asked as to his own preference, he laughed. "I am like the old Irish woman who was asked which was her favorite child. She didn't have any. They are all my favorites."

The latest Sousa march is the Dauntless Battalion. Asked for the story back of this, he admitted that it had none. It was written for the Pennsylvania college, so many students of which were in the world war, and where Sousa received the degree of Doctor of Music at the same time that the college conferred the degree on President Harding.

Sousa has been coming to Pensacola for many years, his first visit here having been 20 years ago, and his last just two years ago.

He is as erect as ever and as interested in all that pertains not only to the world of music, but to the progress of this and other countries.

And he believes that music is one of the best sources of inspiration, not only for people, but also for nations. Which is one reason for the Sousa marches.

# ROTARIANS HAVE SOUSA AS GUEST

John Phillip Sousa, who arrived in the city this morning, was special guest today at the Rotary luncheon giving a most pleasing talk which included incidents of humor gathered on his tours. The Rotarians gave him a hearty welcome.

Another guest of the club was John Davis, Rotarian of Philadelphia, who spoke of the good work which is being accomplished by the International President who is a member of the Philadelphia club.

The luncheon today, was in charge o fthe publicity committee and Bryan Mack in a short talk suggested that the Rotary club find some definite objective for which to work. Fred Scott then suggested that the club take for its objective "Continued Park Systems" to keep the growth of the city with plenty of playgrounds. He stated that there were three essential things for the human being to keep them young, plenty of sleep, work and play. The present amount of parks now in the city will not be sufficient, he stated.

Ed. Forcheimer suggested that the history of the Plaza Park be inscribed upon an appropriate monument and that this movement be supported by the Rotarians. All these suggestions were taken under consideration and it is probable that the Rotarians will fall in line with other civic organizations in finding something definite and worth while to do.

It was announced by President J. H. McCormack that the Pensacola club would have charge of one of the luncheons at the Tuscaloosa convention in March.

PENSACOLA JOURNAL,

# PENSACOLA STILL LIKES SOUSA AND HIS FAMOUS BAND

### Both Performances at Pensacola High School Are Well Attended.

Pensacolans heard John Phillip Sousa again yesterday. His band played at Pensacola high school in the afternoon and at night. Although it had been two years since showed that they appreciate him. the people of this city had heard the noted conductor, they again

Both programs were well balanced. Although the high school auditorium was not packed at either performance, large audiences —attentive and appreciative, at times almost enthusiastic—heard the concerts.

The cornet solos by John Dolan, probably the greatest cornetist in America, and the soprano solos by Miss Nora Fauchald were best of the individual numbers.

Rendition of Rubenstein's "The Portrait of a Lady" was acclaimed the best of the classical numbers on the matinee program, and "The Camp Fire Girls," part B in the suite, "Leaves From My Note Book," by Sousa, was also good.

Of the array of encore selections, "Mr. Gallagher and Mr. Shean" by the band and the singing of "Carry Me Back to Ole Virginny" by Miss Fauchald apparently were favorites.

"Down Pensacola Way" was played last night, and Pensacolans warmly applauded the selection. This was the best rendition of this local favorite yet heard in Pensacola.

Quit a number of West Floridans, especially from Milton and Bagdad, attended the concerts.

The band leaves this morning for Tallahassee.

# SOUSA GUEST AT ROTARY LUNCHEON

### "King of March Music" Entertains Rotarians With Incidents of Travels.

Rotary had as its guest yesterday, Lieut. Commander John Philip Sousa. Commander Sousa entertained the members with humorous stories and incidents in his travels throughout the world. Two years before the distinguished "King of March Music" had been a guest of the club, and the meeting was something of a renewing of acquaintances.

John R. Davies, of Philadelphia, a close friend of Commander Sousa, who is touring a part of the South with him, was a visiting Rotarian at the club. Mr. Davies operates Willow Grove Park, said to be America's finest amusement park.

The publicity committee of the club had charge of the program. Bryan Mack, the chairman, and Fred Scott made short talks about good and bad publicity for a city and for organizations.

Max Bear, of the Lewis Bear company, supplied the members with packages of Chesterfield cigarettes during the luncheon.

Delegation from the Pensacola club is going to the district convention at Tuscaloosa in March, and the Pensacolans have been given charge of one of the luncheon programs while there.

John R. Davies, after the luncheon, was talking with members about the activities of the Philadelphia club. The specific program of that club is the rehabilitation of prisoners who complete their terms. So far this year the club has taken 16 prisoners, placed them in positions they were capable of filling and only one has failed to measure up to the confidence placed in him, says Mr. Davies. The club also has other important projects but the prisoner reform is the main objective for the present year.

JACKSONVILLE JOURNAL.

# OUSA COMES ERE WITH 100 OLO ARTISTS

## vo Performances at armory on Stirring Program.

f you had given your word—and a lady—to provide her with a nd opera on a romantic subject treating of a period of Amer- n history, just where would you in? That is the problem that uzzling Lieutenant Commander n Philip Sousa, who brings his ous band to Jacksonville to- for matinee and night at the al Armory. For Sousa is the idual who has given the nise, and Mary Garden is the

When I first considered the position of an opera upon an rican subject, with the strong ent of romance, I felt that I all of American history from ch to select my subject matter. use to me American history al- s has been nothing but ro- ce," remarked Sousa today. started in with the colonial od. In New England, the onial days were underlaid with itanism. Not much chance for ance there. In the southern nies, the pall of slavery hung vily. My musical advisers told that the revolutionary period

was caused by a member of re department in the perform-

# USA GUEST F ROTARIANS

### OUS LEADER AND FORMER EUT. GOVERNOR NEWBY OF INDIANA TALK

m Yesterday's Final Edition.)

Rotary club meeting held terday noon at the nUiversity rooms at the Soreno, was at- ded by more visiting Rotarians n club members among the sts, men from every part of the ntry who are visiting in St. Pe- sburg.

herman A. Dann presided and er opening the meeting turned program over to Joseph Gerow airman of the entertainment mmittee for today. He intro- ced 121 visiting Rotarians and other visitors. The members d a number of the visitors are nning to attend the convention the Thirty-ninth district Rot r- s at Macon, Ga., on March 17 March 20. Two special cars will e the local men to Jacksonville a special train. Here they will joined by members from other rts of Florida. They return to s city from Macon on the fol- ving Wednesday.

John Philip Sousa, one of the nor guests was the first speak He gave a number of humor- s stories gathered on his trip th his band around the world. rmer Lieut. Governor L. P. ewby of Indiana, and former na nal commander of the Knight emplars of America, told of the rk accomplished by the Masonic ganizations and missionary ards in saving the boys and girls the world. He stated that sev- al years ago he heard a Catho- bishop say "Give me the train- g of the boy and girl until they e 10 years old and I will shape e forces of the government in e future." Believing that his ad- ce was correct, Mr. Newby, as airman of a board made up of ethodist bishops from all parts the world, with Chairman New- y as the only layman, have work- d establishing schools in all the reign countries and in the United tates. He stated that the Metho ists had large schools for both oys and girls on Cardinal hill in ome. The Knight Templars have reated a fund which educates the hildren in the war stricken coun- ries, particularly France. Through he France-Americque and the atherless Children of France so- ieties the order has adopted 260, 00 children.

Say Scott closed the program with two solos "Ten Thousand Years From Now" and "I Loved Her on The Back Porch," whic were received with rounds of ap preciative applause.

## FAMOUS BAND LEADER HERE

JOHN PHILIP SOUSA.
World's greatest band leader and composer, who will appear at the Armory at matinee and night performances today with his peerless band.

had been overdone, at least for the present. The war with Mexico was a suitable subject until the Mexican troubles of the last decade. Now there is too much chance that an opera dealing with a war with Mexico might be considered a comic opera. There is nothing new to be gotten from a romance of the Civil War period, and for the present at least the great romance of the building of the west is still in the hands of the movies. The World War and Roosevelt, who will be the central figure in the greatest historical play our country will know, are still too close to us.

"Dolly Madison is a figure who has not been exhausted in the minds of the American public. My advisers believe that the World War killed the possibilities of a story dealing with the days before the Civil War, an opinion with which I do not agree. But there is the problem, and any suggestions, when sent with postage fully prepared, will be thankfully received."

THE INDEPENDENT,

ST PETERSBURG, FLORIDA

# SOUSA GUEST SHRINE CLUB

### FAMOUS BAND LEADER HONOR GUEST AT DINNER HELD IN THE SORENO

Honoring a fellow Shriner, the St. Petersburg Shriners' club tendered Lieut. Commander John Philip Sousa, member of Almas temple, Washington, D. C., and one of the world's most celebrated band leaders, a dinner last evening in the Hotel Soreno at 6 o'clock, attended by a large gathering of Shriners, members of the local club, representing many sections of the United States.

John A. Bernhard, president of the club, acted as chairman during the short informal program of speech making that followed the dinner, and called upon Will Cressy to introduce the famous musician. Mr. Cressy responded in his own "Cressyesque" style, introducing the honor guest in a humorous manner, and Lieut. Commander Sousa gave a 20-minute talk recounting some of his experiences gained in travel throughout the world with his famous band.

President Bernhard also called upon Edgar Baume, Capt. Richard Stoehr and W. H. Hahle for brief remarks, after which President Bernhard aojourned the gathering.

Seated at the table with the honor guest were: John A. Bernhard, Rev. Dr. John H. Crankshaw, Edgar Baume, Capt. Richard Stoehr, Will Cressy, George M. Bilger, W. L. Watson, S. Ernest Philpitt, Dr. A. S. York and W. H. Franklin.

Others present were: George F. Smith, Archie Aitchison, W. C. Teachout, John M. Rehne, G. J. Poth, Charles W. Dennis, F. H. Latta, C. J. Watson, W. H. Hahle, Theadore H. Schneider, Adolph Frank, H. R. Wilson, H. T. Corson, Everett Skinner, Edwin Riley, F. W. Woodward, George H. Alton, J. H. Winchester, A. J. Hawkins, August Burkhardt N. W. Lillie, C. W. Holtzer, George Edwards, A. H. Fuller, V. B. Leonard, S. S. Groner, S. H. Register, Robert Arnold, J. C. Wagner, Dr. James A. Davis, W. H. Aton, Fred A. Nichols, Henry W. Wedel, Sam Jones, George Zieres, O. G. Hiestant, W. G. Conrad, W. F. Smith, Stoney McLinn, George David Brown, L. C. Brown, Paul Poynter, Glenn Long.

### SOUSA SAYS FLORIDA CITRUS FRUIT IS BEST

John Phillip Sousa likes Florida grapefruit. He says that he has never forgotten a sample of the fruit that he enjoyed on his visit to this city two years ago. On that occasion a box of "Golden Sunsets" from the packing house of Milne-O'Berry had been presented to him. Yesterday on his visit to this city he recalled the delightful gift. He said he had never tasted any fruit so delicious. When Al. Milne heard of it he asked permission from the commander to send some of the fruit to Sousa's home. As a result several boxes of the delicious product of Florida will be forwarded today to friends of the commander in the north.

Billboard

### JOHN PHILIP SOUSA HONORED

Savannah, Ga., Feb. 22.—During the intermission in the concert here of his band, John Philip Sousa, member of the Shrine Temple in Washington, D. C., was presented with a handsomely engraved membership card of pure gold and a beautiful bouquet of flowers. The Alee Temple Shrine Band played a selection of which Sousa was the author and with him acting as director. Potentate R. B. Hubert of Alee Temple said that the members of the Alee Temple band appreciated his courtesy in inviting them to attend the concert as his guests, and that they desired to show some gratitude for his invitation.

THE INDEPENDENT, ST. PETERSBURG, FLORIDA.

# *SOUSA PROVES HIMSELF ONE OF GREATEST BANDMASTERS*

BY THE SPECTATOR

John Philip Sousa will always be affectionately known to the great mass of Americans by the designation which he won through his appeal to the popular fancy in his wonderful march music, but as the great bandmaster comes each year nearer to the end of the long road that has been marked by his many triumphs he is achieving a more enduring fame in the minds of critical music lovers by reason of his lofty ideals as an interpreter of greater things. "The March King" will never be less that the great inspirer of human hearts through the medium of those compositions that have become classic and that will live as long as Americans have red blood to be stirred. But he will be more than that to those lovers of music who love to see the medium employed in the interpretation of those themes that touch deeper emotions than those accompanying the march of human feet.

In his great concert last night at the Plaza theater, when every inch of room was filled to hear the great band under his direction, Sousa amazed his audience by the facility with which he drew from the men some of the richest interpretations that have ever been heard from a brass and reed ensemble.

Some of it was weird, creepy, uncanny—but it was wonderful. In Schelling's remarkable fantasy, "The Victory Ball," based on the poem of Alfred Noyes, which describes the return of departed soldiers, fallen on the battlefield, to the scene of feasting, hilarity and joy attending the celebration of peace. The mockery of the spirits who look on at the scene of merriment — the strange weird music that describes the spectacle is one of the most gripping compositions that has ever been done. Only a great bandmaster could attempt the theme. Sousa demonstrates his qualities of leadership and interpretation by the power he held over his audience during the rendering of the remarkable number. It was magnificent. It was not a composition that would appeal to the mass. It will never be popular. But it is rich in the elements of the best there is in music of the highest order.

Again, in the presentation of Orem's rhapsody, "The Indian," all the mystery and tragedy, the pathos and the romance of the aboriginal tribes is injected into the rendering. Its subtlety leads into the realm of the occult, where the imagry portrayed has the effect of almost materializing the spirits of a vanished race of beings. Much of the native Indian music, brought to light by authentic records and researches, is introduced in developing the theme into rhapsodic form.

The remainder of last night's program was a delightfully balanced presentation. Lieut. Commander Sousa was never in better form. His health was much improved over that of two years ago, when he was in St. Petersburg last, and he was unsparing in his responses to the demands for encores by the audience.

Outstanding among the ensemble numbers was the rendering of Sousa's own group of musical portraits, under the general title, "At the King's Court." These included "The Countess," "The Duchess" and "The Queen." Beautiful in conception and marked by a wealth of technical expression the numbers were faultlessly rendered.

A caprice, "On With the Dance," a medley of famous tunes, arranged by Sousa, and a folk song, "Country Gardens," were the other band numbers, aside from the encores, which included all the old favorites and many new ones. The bandmaster seemed not to tire in his effort to be gracious to his appreciative audience.

The work of John Dolan, as solo cornetist with the Sousa band, is noteworthy. Mr. Dolan was heard here two years ago with the same organization. He possesses a mastery of his instrument that is worthy of all the high traditions among similar soloists under Sousa. He gave "Cleopatra" (Demare) with an exquisiteness of expression that was utterly charming in its artistic beauty. For an encore he gave the barceuse number from "Jocelyn."

Miss Nora Fouchald, the soprano, whose rich voice of a remarkably even and sweet quality, was recalled three times after singing "The Lark Now Leaves His Watry Nest." Her encore numbers included old familiar airs, which especially appealed to the sympathetic audience. The other soloist with the company, Miss Rachel Senior, violinist, was equally charming in her rendering of the "Faust Fantasia" (Sarasate). Her encore was the beautiful "Traumeri," played with intimately sympathetic feeling.

Following the concert Commander Sousa expressed his warm appreciation of the intelligent interest displayed by the great audience in the work of his band. He said that his stay in St. Petersburg was one of the most enjoyable he has had since leaving Los Angeles on the present tour at the beginning of the year.

The Billboard

# SOUSA, BANDMASTER PAREXCELLENCE

By FULLERTON WALDO

OF course Sousa needs a protagonist as little as he needs a press agent: there are trumpets enough in his own band to shake the welkin with his name and fame. But I heard his band ablare full tilt the other night, and I surrendered to the rhythmic fascination of his marches as when I heard him lead the Marine Band years and years ago.

What is the secret of the spell? Consider any part of the dynamic, rhythmic entity. The soul of the battery is an electrifying gentleman who, when he swings the sticks crosswise, seems to have as many hands as Briareus. He delights in his work—his enthusiasm spreads—he radiates light, heat and magnetism. He reaches for a pistol at a climax and makes the air blue about him like a Western sheriff in the movies. He lays on at his gentlest like Macduff, and at his most strepitant like Vulcan in his stithy. He comes out of the detonating ordeal bland, pink, unruffled, circumspect as ever, and the audience laughs and is in uproar as he bows apologetically for the devastation he has wrought.

The attitude of Sousa as he leads is the amusing index of the facility attained. He has but to start the music and it runs itself. So he stands and swings his hands complacently by his side, as a good and happy child would in playground gestures, now and then gathering the music toward himself by an insweeping motion as tho raffing together sheaves of the notes, sometimes even turning his back on his brilliant ensemble, as if studiously ignoring his virtuosi, to the greater amusement of his hearers.

What a wizard he has been at sensing just what each instrument can most congenially be asked to do! The enticing fluency, even in its flow as oil outpoured from a cruse, is an almost irresistible invitation to the dance; your feet seem to listen with your ears and beseech you to release them from their circumspect static position on the floor. What a waste of one-steps and two-steps, the young people feel, as thought dances with those rousing accents and pulsations, and a melodious transition gives way to the coda in a tremendous resumption of the cogent melody!

# JOHN PHILIP SOUSA DIRECTS MAGNOLIA BAND

## SAYS MAGNOLIA BAND REMARKABLE INDUSTRIAL ORGANIZATION

Sousa was born in Washington, District of Columbia, and is a composer and bandmaster of world renown. His musical ability was so pronounced that he became leader of a band at the age of seventeen. He was the organizer of the famous United States Marine Corps Band. Under his management, the band made several concert tours in the larger European cities and established a reputation for American band music. When the United States entered the war, Sousa organized the bands at the Great Lakes Naval Station, having as many as five thousand soldier musicians under his direction at one time.

Since then, as before he has been making tours and his latest itinerary included Beaumont where his famous eighty eight piece band was received by a packed house.

Through the efforts of J. D. Hensley, none other than this distinguished gentleman directed our band at their noon concert on Tuesday, January 19. It was a gala event and if the writer's mental equipment included flowing metaphors and beautiful similes, he would picture the occasion and the blending of color in the great crowd of admirers to fit the event. However, lacking these, the next best will be to tell just what happened.

The Magnolia Band has many friends in Beaumont as well as among the employees and when the press announced that Lieut. Commander Sousa would direct our boys in concert, hundreds came out to hear. The Magnolia School children were permitted to come and with two thousand employees "listening in" it was truly an interesting gathering.

Dr. Cloud directed the first number at the request of Mr. Sousa and before the selection was fairly started, this noted band master began to register suprise. Then Sousa directed the band, playing the difficult selection "Opera Mirror." Two popular numbers followed, including Sousa's own composition, "The Stars and Stripes Forever." At the finish he said, "Boys it never sounded better."

The "Magnolia Blossom," Dr. Cloud's composition was then requested and Mr. Sousa speaking to his companions, paid Harry a fine compliment. He said that the predominating feature of the "Magnolia Blossom" was its sunshine and that music such as this did much to keep our hearts light and our thought pleasant.

Several interesting scenes were noted during the concert. One in particular was a little tow-headed school boy who had edged his way to the very front of the band and was watching the Lieut. Commander as he directed the band through a martial strain. His face was clearly a facsimile of that famous cartoon, "The Thrill that comes once in a life time."

After the concert, Mr. Sousa was handed a copy of our plant paper "The Magpetco," during the evening he read it carefully and requested Dr. Cloud to put his name on the mailing list. He said "This is second to none of the industrial magazines that I have ever seen and the news items clearly indicates that the employees contributed largely to its success."

An interesting story came trickling in, regarding Mr. Sousa's opinion of our band. He offered some constructive criticism and gave the boys some helpful suggestions. However, he led Dr. Cloud to one side and said, "What suprises me is how did you people ever get an organization such as this to don the overalls and put grease all over their faces for this occasion."

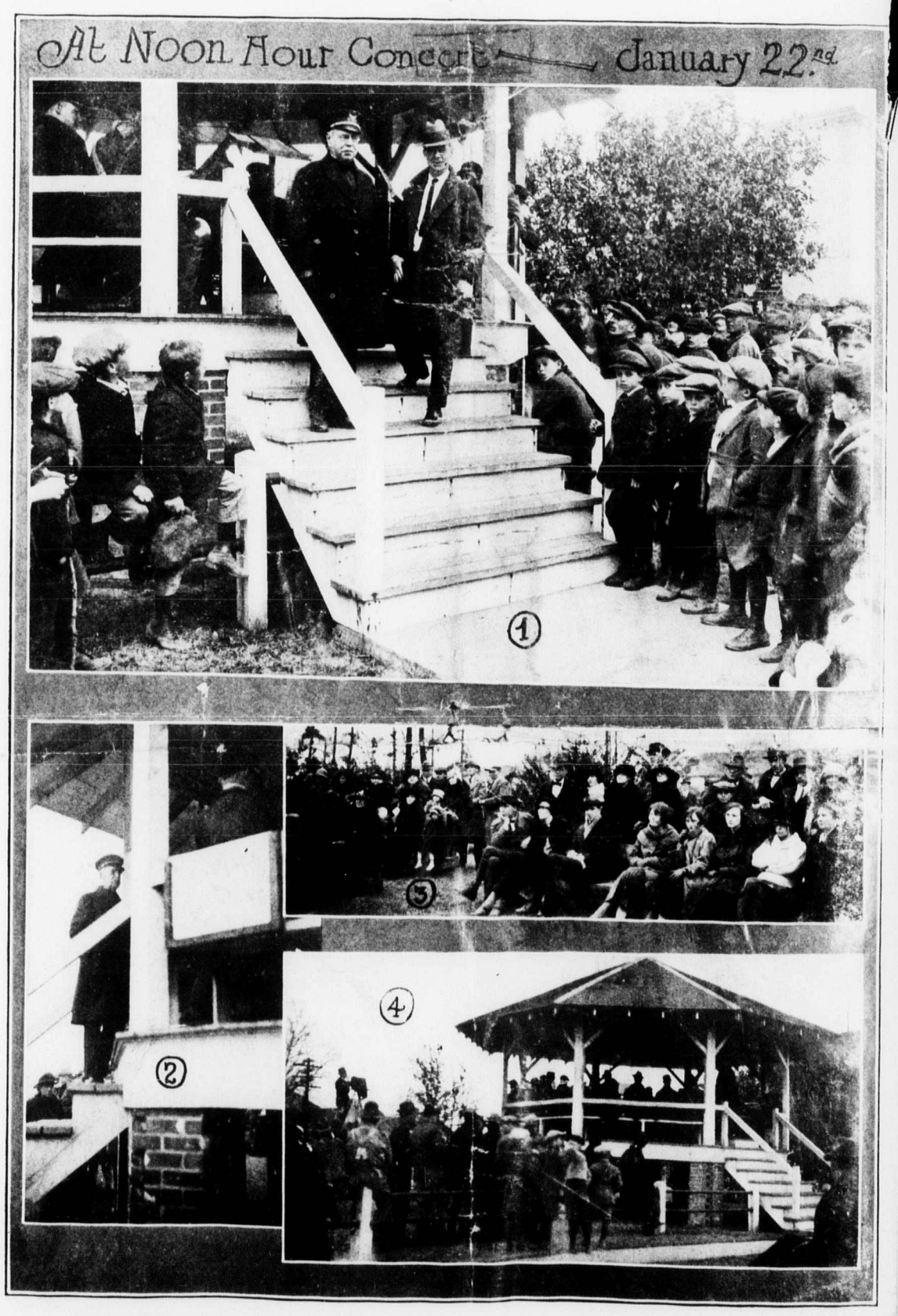
In as much as the band boys had come in from the morning's work throughout the various departments over the plant, as Boiler, Pipe, Steel Drum, Machine, Car, firemen, etc, they naturally were not dressed in Chesterfieldian manner, Mr. Sousa really thought at first that we were "spoofing" him about the boys really working here, but rather that they had been assembled and "painted up" for this event. So fellows, Mr. Sousa has paid you a double compliment, that of taking your place alongside your fellow workmen and being able also to put out the class of music of which it was his pleasure to listen.

Accompanying Lieut. Commander Sousa on his visit to the Beaumont Refinery were three noted lady visitors, Miss Nora Fauchald, Soprano; Miss Rachel Senior, Violin and Miss Winifred Bambrick, Harpist. They expressed musical appreciaton of the band program.

BEAUMONT TEXAS

BEAUMONT TEXAS






1. Sousa and Dr. Cloud at noon hour concert. 2. Listening in. 3 and 4. Sections of crowd at concert.

VANNAH MORNING NEWS:

# OUSA IS HONORED BY ALEE TEMPLE

## otentate Hubert Presents Silver Card

During the intermission in the oncert last night of Sousa and his and, John Phillip Sousa, the well nown bandmaster and a member the Shrine Temple in Washing-n, D. C., was presented with a e membership in Alee Temple by tentate R. B. Hubert, the head Alee Temple.

Following the conclusion of the t encore before the end of the st part, Mr. Hubert stepped on e stage and made a short speech presentation. Mr. Sousa was giv- a beautiful silver card in a ndsome case certifying that he d been elected an honorary mem- r for life of Alee Temple. The rd was a gift from the temple. Mr. Hubert said that the mem- ers of the Alee Temple band ap- reciated his courtesy in inviting hem to attend the concert as his uests and that they desired to how some gratitude for his invi- tion. Mr. Hubert told Mr. Sousa at they were also grateful for e privilege of having an oppor- nity to play one of his composi- ons under his leadership.

A huge basket of flowers, a gift m the Alee Temple band, was o presented to Mr. Sousa by tentate Hubert.

E SAVANNAH PRESS,

# OUSA'S BAND A BIG HIT HERE

## RECTING LOCAL OR- ANIZATIONS FEATURES OF PERFORMANCES.

ohn Philip Sousa and his band ighted two audiences yesterday the Municipal Auditorium. The lience which heard the band at ht was very large. Both the pro- ms were unusually well selected, l were received with great en- usiasm. In the afternoon, the h School Orchestra played, di- ted by Sousa, and in the eve- g, the band of Alee Temple of iners played with the band, one Sousa's marches, "Nobles of the stic Shrine." An interesting fea- e of the evening was the presen- on to Sousa of a silver engraved d, in a handsome case, giving him orary membership for life in e Temple. The presentation was de by Potentate R. B. Hubert, o also gave him a beautiful bas- t of flowers and expressed the ppreciation of the members of the emple in being Sousa's guests at he concert.

**Remarkable Effects.**

The effects which Sousa gets from is band are remarkable; partic- larly noticeable was the beautiful one work of the wood-wind sec- ion of the band. While his marches ere received with great applause, nd were probably the most popular umbers on the program, the two utstanding selections of the eve- ning program was Orem's Rhapsody, "The Indian," which was built on themes of the American Indians, nd was the fantasy, "The Victory Ball" by Schelling. This was a de- scriptive composition, of the shad- ows of the dead soldiers "watching the fun of the Victory Ball." It was a most remarkable composition and the band's interpretation made the music positively gruesome in its realism.

**The Soloists.**

The soloists were Miss Nora Fau- chald, soprano; Miss Rachel Senior, violinist; John Dolan, cornet, and George Carey, Xylophone. Miss Fau- chald has a sweet, sympathetic voice and responded graciously to several encores. Miss Senior was also very liberal with her encores, and her first selection, Sarasate "Faust Fan- tasia," was very well rendered.

Mr. Dolan, who has been heard here with the band on previous oc- casions, delighted everyone with his solos. He is an artist, and his tone quality is remarkably sweet. Mr. Carey received an ovation and the audience insisted on having him play several encores following his initial solo on the Xylophone.

Sousa was very liberal with his encores and the audience seemed to never have enough of the march king's own compositions and ar- rangement.

THE COLUMBIA RECORD.

# *Sousa's Band at Columbia Theater*

**The famous Sousa and his famous band are at the Columbia Theater for Wednesday afternoon and night. It is one of the premier musicial attractions of the season.**

**The high school band was scheduled to play under Sousa's direction at the afternoon performance. The Shrine band of Columbia will render one or two numbers, under Sousa's leadership at the night performance.**

**A bright and charming spot in the program of this season's tour of Lieut. Com. John Philip Sousa and his band is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick is a Canadian by birth, citizen of the United States by choice. She has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artists as she.**

STATE: COLUMBIA, S. C.,

# SOUSA AND BAND HERE YESTERDAY

## Delightful Concerts Given at Columbia Theater.

## CROWN MARCH KING

### Audiences Especially Enthusiastic When Great Director Leads Own Compositions.

Sousa and his band! There is nothing more to be said.

It might be well to add, however, that Columbia yesterday had the opportunity once more of hearing this great leader and his truly wonderful band and two audiences left the theater delighted with the concerts.

Sousa's organization is the largest he has ever carried, lacking only two of reaching the even hundred mark. He has several gifted soloists, who proved their right to be on tour with him, but it was Sousa the crowds wanted to see, Sousa's band they wanted to hear.

It is only wasting time to say that all numbers were played as only Sousa's band can play them. When he directed a heavier number, such as "The Victory Ball" at night or "The Portrait of a Lady" in the afternoon, he was enthusiastically applauded: when he led one of the light, popular airs, the audience clamored for more, but when he struck up one of his own composition, the March King was on his own throne, and the reception became an ovation. On several occasions applause interrupted the first few notes when the band swung into such favorites as "Stars and Stripes Forever," "King Cotton" and "The United States Field Artillery."

Mr. Sousa directed several of his new compositions, including "The Dauntless Battalion" and "Nobles of the Mystic Shrine." For the latter he had on the stage, playing with his musicians, the band of Omar temple. At the afternoon concert he gave the entire stage for a few minutes to the Columbia high school band, directing the youngsters in his own "High School Cadets." Then the lads played twice under their own leader.

Five of Sousa's six soloists played yesterday on one or both of the programs. The only one not appearing was Miss Winifred Bambrick, harpist, who was unable to play her group at the matinee. John Dolan is possibly the greatest cornetist of the day; George Carey is at the top of the xylophone list; Meredith Willson is an unusually fine flute soloist, Miss Nora Fauchald has a clear, sweet, unaffected soprano voice; Miss Rachel Senior is a gifted violinist. In addition to these, the saxophone section of the band played selections at both performances.

As was said at the outset, it was "Sousa and his band."

AUGUSTA CHRONICLE,

# Matinee Audience Enjoys Beautiful Concert by Sousa

**Augusta is certainly fortunate these days in the theatrical line—recently the patrons of the theater have heard the greatest violinist, have seen the greatest dancer in the world—and yesterday enjoyed the delight of hearing one of the greatest bands led by the world's greatest band leader John Philip Sousa, who played a matinee engagement to a packed house.**

**It is greatly to be regretted that he could only give one performance here, for he could easily have drawn another big audience last night. It is no use to attempt a criticism of Sousa and his band, for their position in the world has been too long established to need comment. Sousa is not only a great leader, he is one of the best composers of martial music the day, and his judgment is unerring in his arrangements of program, for he knows how to strike the popular chord and how to please all tastes—from the trained musician who is thrilled by the brilliance of his leadership and the ensemble work of the band in his heaviest numbers, to the boy and girl whose feet move responsively to the strains of the waltzes—played as only Sousa can play a waltz! There was no heavy music on his program yesterday. Among the most elaborate numbers was the opening one, the Rhapsody a composition of Orem taken from the music of the three great writers of Indian music Lieurrance, Cadman and Farwell.**

**Another great number was a series of Musical portraits, a composition by Sousa himself, "At the Kings Court", a wonderful piece of composition, and magnificently played. "The Victory Ball" by Schelling was a descriptive composition of the shadows of the dead soldiers watching the Victory Ball, from the famous poem by that title. The bands interpretation of this was absolutely gruesome it was so realistic.**

**Sousa was most generous in his responses to the encores after every number, and among the most popular encores were his familiar marches El Capitan, U. S. Field Artillery. Stars and Stripes Forever and others including what was one of the hits of the afternoon. "Mr. Gallegher and Mr. Shehan". The work of the Saxophone artists with the band is one of the best features, and the playing by the double quartette of Saxophonists made one of the big hits of the afternoon.**

**The soloists of the afternoon gave great enjoyment with their artistic numbers. Miss Nora Fauchald, soprano, has a voice which is perfect in its clear bridlike quality and exquisite tone, and she was forced to respond to several encores, giving "Dixie" as the last.**

**One of the most beautiful numbers on the program was the Chopin number Nocturne and Waltz Mr. George Carey xylohone soloist. He responded with some dashing Jazz numbers as an encore.**

**Miss Rachel Senior is the Violin soloist with Sousa this year and she won her audience completely with her art, playing with brillaint technique Faust Fantasia by Sarasate. Nothing could have been much lovlier than Grainger's Folk Tune "Country Gardens" as Sousa played it yesterday.**

**As a conductor Sousa has fire and intensity and poise that few leaders can attain, and he seems the very soul of the composite body of musicians that play as one man, and that produce a volume of harmony that is ravishing and that plays on the emotions, while it delights the ears.**

**During the intermission the Richmond Academy Band played a number led by the great leader himself, and the big audience gave the tumultous applause that indicated their pride that "Augusta's own" boys acquitted themselves so well and with so much credit. For an encore they were led by their own leader Marcus Bazemore and again drew great applause.**

**One of the most enjoyed encore numbers of the afternoon was Sousa's most recent composition "Nobles of the Mystic Shrine" which has the martial sound and beautiful melody of all of his compositions.**

E. A. B.

THE AUGUSTA HERALD.

**SOUSA AND HIS ARTISTS DELIGHT LARGE AUDIENCE**

Music lovers of Augusta were treated to a rare privilege Thursday afternoon at The Imperial when John Philip Sousa's incomparable band played a matinee engagement to an audience which filled the auditorium to its capacity.

Augusta has been greatly favored during the present theatrical season with musical performances by artists who are outstanding lights in their profession, but it is safe to say that none of these performances have been more happily received or rendered greater joy to the audiences than the playing of Sousa's band Thursday afternoon. This band is noted as one of the finest and leading musical organizations of the world, and John Philip Sousa, leader of the band is acknowledged to be among the world's foremost band leaders. And, too, Sousa is not only a great leader, he is also a composer of world wide note. Keen disappointment was felt because the band could only fill one engagement, the matinee, and it is certain that could they have played a night performance that the theatre would have again been filled to its seating capacity.

The program Thursday afternoon consisted of several numbers which were most appreciatively received by the audience. There were but few "heavy" renditions, but largely they was such as appealed to the musical taste of all who were present.

The opening number, "The Rhapsody," was especially well received. "The Rhapsody" is a composition by Orem, taken from the music by three of the great writers of Indian music. —Lieurrance, Farwell, and Cadman. "At the King's Court," a composition by Sousa himself, was a series of musical portraits and a wonderful piece of music magnificently rendered. Rendition of "The Victory Ball," was especially realistic in its gruesomeness, portraying as it did shadows of dead soldiers watching the dance at the Victory Ball.

Generously responding to the insistent encores which followed the playing of each number on the program, the band played marches composed by Sousa which are familiar to every lover of this incomparable leader, among these being "El Capitan," "U. S. Field Artillery." "Stars and Stripes Forever," and "Mr. Gallagher and Mr. Sheehan."

A feature of the entertainment was the playing of the Saxophone artists, and a most appealing hit was made by the double quartette of Saxaphonists.

Soloists of the organization gave much pleasure by their splendid and appealing renditions. Miss Norma Fauchald, soprano soloist, proved a great delight in her singing and was forced to respond to several encores, the last of which was "Dixie."

Miss Rachel Senior completely won the audience by her beautiful playing of the violin. Miss Senior played wtih wonderful artistic effect several numbers on the program and proved herself one of the leading violinists of the country.

The entire program was such in its pleasing delight as beggars realistic description, and the large audience was spell bound by the wonderful music of band and soloists.

The Richmond Academy band, during the intermission, played a number of selections in which they were led by the great Sausa. The playing of the Acad my boys received loud and appreciative applause from the audience and they acquitted themselves with much credit.

A composition of Sousa's "Nobles o' the Mystic Shrine," which closed th program in a burst of brilliant melo

ALD, ATHENS GEORGIA

# Sousa's Band Here In a Well Enjoyed Program Thursd'y

About 800 people of this section braved the chilly blasts of Thursday night to listen to Mr. John Philip Sousa and his band in the Moss Auditorium and these 800 had no regrets for having exposed their heels to frost bite or given their teeth a bit of chattering exercise.

Mr. Sousa offered a splendidly balanced program and as we heard one person remark in making an exit "they did pretty well"; as a matter of fact they did about as well as any musicians in the world are wont to do since it was Sousa's only band and Mr. Sousa himself wielding the baton. And while we are on that baton stuff, you know when you imagine about a great director you have visions of a long haired barbershop forgotten individual who gets up and waves and gesticulates like a sailor on deck semaphoring to a sister ship in ode but no so with Mr. Sousa. In he first place he has, as well as ll his musicians, a perfectly well rdered and neat haircut and you ould hardly know that he was directing at all, so easily and gracefully does he do it. He has his ixty or seventy artists completely astered and all the gyrations of he imaginary director are missing.

The program offered here Thursday night was one that every lover f band music enjoyed. There was he classical and thtre was the pop lar and airy. The regular program included Rhapsody, "The Indian;" Portraits, "At the King's Court," by Mr. Sousa; Fantasy, "The Victory Ball;" Caprice, "On With the Dance;" "Nobles of the Mystic Shrine," and "Country Gardens," a folk tune, while the encore included "U. S. Field Artillery" "Mr. Gallagher and Mr. Shean," "The Stars and Stripes Forever," and a number of other nationally popular airs. In addition to this here were three specialty numbers, a soprano solo by Miss Nora Fauchald, "The Lark Leaves His Watery Nest." She also sang as encores "Carry Me Back to Old Virginny," and "Dixie." It is needless to say that she afforded one of the brightest features of the program. Miss Rachel Senior offered a violin sold, "Faust antasia" and an encore and Mr. George Carey played "Nocturne and Waltz," on the Xylophone and responded with "Yes We Have No Bananas' 'and "My Little Gypsy Sweetheart," as encores Mr. John Dolan gave a concert solo, "Cleopatra."

The performance proved enjoyable and would have been attended

Mr. J. N. Owen of the Hartford Insurance Co., was among the visitors here Thursday.

ROME NEWS-TRIBUNE

# SOUSA WINS HEARTS OF MUSIC LOVERS AT TWO ROME CONCERTS

## Capacity Audience and Unstinted Praise Greets Vetaran Bandmaster

## TICKET SALES ARE REPORTED AS 3,220

## Feature Numbers Bring Many Encores While Entire Program Is Praised by Thousands Who Attend

An audience that taxed the seating capacity of the municipal Auditorium greeted Lieutenant Commander John Phillip Sousa, famous bandmaster, Friday night, while an audience of almost equal proportions attended the concert the great conductor and his musicians gave in the same building only five hours before the evening performance.

The appearance of Sousa's band in Rome marked a two-fold record in the history of the city; the visit of the band, itself, coming as the first part of the dual record, and might be cited as the cause of the second record, which was the number of people who attended the two performances.

Official reports placed the combined proceeds at $3.220. These figures are said to be the largest that have ever resulted from paid attendance at an in-door attraction in Rome.

Regardless of when and where Sousa has conducted concerts during the many years past, it is safe to say that he never played to a more receptive audience than those that gathered at each of his concerts in Rome Friday.

Sponsored by the Rome Music Lovers' Club, a campaign of well-directed publicity had been promoted in Rome and vicinity for many weeks. Prospective patrons of the events had reached a pitch of intense interest before Sousa even arrived in Georgia. Many Rome citizens had heard the great band play during past years, and they added to the praise that was being spread on every hand. The Music Lovers' Club made every effort to see that the band's appearance was well advertised.

As a result, Rome welcomed Sousa and his musicians with warm and receptive hearts. The Music Lovers' Club saw the ticket sales mount with astonishing strides during the forenoon and early afternoon hours Friday, and their hearts swelled with joy as they saw the deficit mark passed and change into a hue of safety.

After that, happiness reigned supreme. The next move was up to Sousa and his famous organization.

From the moment Sousa led off with "A Bouquet of Beloved Inspirations" at the matinee performance until the last note of the folk tune "Country Gardens," died away at the night performance, Rome was gripped in the thrill of such rapture as only perfect music can sustain.

John Philip Sousa and his musicians knew Rome had laid her heart at their feet. These musicians were true, as they always are, to the trust that had been implied.

Music that seemed to echo with marching feet in other worlds drifted across the great auditorium. Souls were stirred to the pinnacle of ecstack as the programs got under way. From the light notes of jazz music to the heavy and complicated lines of "The Victory Ball," Sousa and his playere shifted with an ease and skill was perfection in music.

Many years will pass before the feature singing of Miss Nora Fauchald will cease to be cited in Rome as the zenith of comparison in discussing artists who are famed for song.

Captivating the matinee audience when she opened with "When Myra Sings," Miss Fauchald's name was on every lip at some time during the remaining hours of the day. She "sold" the Southland to its natives with her superb rendition of "Dixie" and other Southern songs.

Miss Rachel Senior held the hearts of her audience in her palm as she completed her violin solo selections. "Faust Fantasia" took on a new halo as Miss Senior's fingers clasped her instrument and its tones wafted across the spell-bound tiers of humanity.

The cornet solos of John Dolan won a place all their own. Advance reports to the effect that Dolan had swept the great West off its feet with his recent appearances with Sousa were accepted as a matter of course after he gave his first selection Friday afternoon. He was recalled with encores until the audience let him go out of fear that exhaustion would seize him.

Miss Winifred Bambrick captivated the matinee audience with her harp, "Fantasia Oberon" coming as her first selection, and her encore responses being selected from familiar songs.

Meredith Willson, with his flute, brought much praise from all, especially from those who love the tones of this instrument.

George Carey, premier xylophone artist, was easily the attraction superior of all the feature numbers, if such comparison is possible.

His selection de resistance was "Humoresque," the notes of which will remain in the souls of Rome music lovers just as they were wafted to them Friday night long after George Carey has ended his present tour with Sousa.

These were the feature attractions as listed under individual names. But other feature attractions were almost as effective as those coupled with individuality. For instance, the saxophone octette presented a number that won praise unstinted.

This number came as a happy surprise, not being listed on the program. Fred W. Bayers, the Bridgeport Conn., king of the saxophone is leader of the octette, and the applause that greeted every selection gave proof that Sousa appreciates the popularity of the saxophone when he selected Bayers to lead this feature attraction.

Mention has been made of the individual artists. But the major attraction, "Sousa's band," of which all were a part, defies particular mention. This, for the apparent reason that there is no avenue of comparison. Only one other organization in the world is available for comparison, and from that, the Marine Band, Sousa retired 30 years ago to build a more perfect combination.

How well he succeeded, America has testified for the past thirty years. No other band master in the world's history has held sway over the millions that claim Sousa as their own.

The many years during which Sousa has toured the country at the head of his organization have only served to mellow the music that pours forth from his instrument combination as a single unit. Rightfully called the "March King," Sousa has also mastered the intricacies of music of every description and taste.

Eighteen years have elapsed since John Philip Sousa appeared in Rome. His ripening years make it altogether probable that he may never appear in this city again.

But the name "Sousa" is written across the hearts of Rome music lovers.

Future generations will praise the Rome Music Lovers' Club for its successful efforts in bringing Sousa to this city. And Sousa can never regret that he came.

BIRMINGHAM NEWS

# SOUSA ADDS NEW STAR TO CROWN

## March King Given Rousing Welcome At Two Performances At Temple.

Lieut.-Com. John Philip Sousa, better known as the "March King," added another bright star to his crown of successful appearances before the public with his marvelous band Saturday afternoon and night at the Masonic Temple auditorium, under the auspices of the "All-Star" Concerts.

Others have come and gone during the past 30 years or more, band leaders of all kinds and varieties, but the swing and dash of Sousa today is more popular than ever and his hold on the mass of the people never was as strong as today. And for that there is a real reason.

This Sousa has learned the art of creating real gems out of otherwise commonplace ballads and tunes so as to give them the luster which pleases every lover of music, and, on the other hand he also has made a real study and science, and a successful one, out of bringing down to the people works of the masters, which, in other hands are (figuratively speaking) far over their heads and out of their mental grasp and beyond the layman's understanding.

Of course, there are other reasons why Sousa is still Sousa, and not the least of these is the hold he has always managed to maintain on the men of his band, who know and love his every motion and understand him as only those who have been with him for years and have formed an attachment for him can love and understand him, the real human being, who, in spite of his years, has still much of the boy in him and in his personality.

There is no time lost in the carrying out of the program. He is generous in responding to encores, but no unnecessary theatrical effects hamper the progress of the concert from the opening until the finish.

"A Bouquet of Beloved Inspiration" opened the afternoon concert, being a medley of patriotic and folk-tunes of this nation, as "entwined by Sousa," and this very first number was so well done that an encore was insisted on.

John Dolan, a cornetist who is a real master of his instrument, as the second number of the program, rendered the solo "The Centennial," by Belstedt, with rare skill and brilliant effect, and as an encore, "I Have Made My Plans for the Summer."

There followed as the third number Sousa's "Leaves From My Note Book," each of the three parts of the suite being played with fine phrasing by the band, and the second tone picture, "The Camp Fire Girls," being especially well interpreted.

Miss Nora Fauchald, soprano soloist, quickly captured the hearts of the audience with her rendition of the aria from Gounod's "Romeo et Juliette," displaying a mellow voice of wide range, singing with ease, and yet very effective. Answering to the enthusiastic applause of the audience she first sang "Carry Me Back to Old Virginy," in which the accompaniment of the orchestra itself was a feature, and again "Dixie" earning a genuine ovation.

Rubinstein's "The Portrait of a Lady," the fifth number, was so well interpreted by the band, with its fine shadings and its peculiarly attractive theme, that the demand for an encore from the audience again took on the form of an ovation, and the response came quickly with the "U. S. Field Artillery" march with its dash and pistol shots.

**Leads Boys and Mills' Band.**

But what may be termed the real surprise of the afternoon concert came during the intermission. No sooner had Sousa's men left the stage than the members of the bands of the Alabama Boys Industrial School and of the Avondale Mills marched from each side on to the stage and after being assigned their places on the stage by Captain E. C. Jordan, Sousa himself appeared and taking the baton acted as the conductor of the combined bands who played "Stars and Stripes Forever" with such a dash and vim that they were greeted with thunderous applause at its conclusion by the audience and it was evident that Sousa himself was greatly pleased with the work of the youngsters. But the audience wanted more, so their own conductor, C. E. Jordan took charge and they played the "Washington Post March," another of Sousa's favorites winning more appreciative applause.

There is no doubt that Sousa's men know how to phrase and present the march king's gems, properly ornamented musically speaking, but (if a little common parlance may be permitted), they have nothing on these youngsters when it comes to pep and dash in playing.

Following the intermission Sousa's men opened the second part of the program with "The Merrie, Merrie Chorus," as compiled by Sousa, closing with the familiar strains of the "Anvil Chorus" from "Il Trovatore," and again had to respond to two encores the whimsical "Gallagher and Sheehan" and the "March of the Wooden Soldiers" and when the audience was still demanding more, the saxophone octette came to the front with a whole flock of "popular" effects, receiving in turn an ovation.

Meredith Wilson, the flute soloist, followed with Godard's "Valse," and as an encore with an "Alegretto" number, encore with an "Allegretto" number, exthe seventh number closing with Sousa's latest march, "The Dauntless Battalion," by the band, again rendered with rare dash, and again calling for an encore to which they responded with "Semper Fidelis."

Miss Winifred Bambrick, harp soloist, with her rendition of "Fantasia Oberon," by Weber-Alvares, displayed a rare ability in the handling of an admittedly difficult instrument and an unusually fine touch and mastery of the strings, and her fine work was rewarded with an insistent demand for an encore, which she answered with the ever appealing "Believe Me If All Those Endearing Young Charms."

Bowron's medley, "When the Minstrels Come to Town," closed the afternoon program, which proved a real treat for a large audience, including a host of the younger generation, who seemed to enter fully into the spirit of the occasion.

The night program, which was equally well carried out, and in which again Sousa demonstrated his liberality with encores, included as soloists: Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornetist, and George Carey, Xylophone.

Among the leading numbers of the night program were: Orem's Rhadsody, "The Indian;" cornet solo, "Cleopatra," (Demare); Portraits "At the King's Court," in three parts, (Sousa); soprano solo, "The Lark Now Leaves His Watery Nest," (Parker); Fantasy "The Victory Ball," (Schelling); Caprice "On With the Dance" (being a medley of famous tunes), strung together by Sousa; Xylophone solo, "Nocturne and Waltz," (Chopin); march, "Nobles of the Mystic Shrine" (new (Sousa); violin solo, "Faust Fantasia," (Sarasate); folk tune, "Country Gardens," (Grainger).

Members of the T. C. I. chorus, under direction of tSephen Alsop, again acted as ushers and hosts for this "All Star" concert event.

SIG G. BAUER.

MONTGOMERY ADVERTISER

# SOUSA HEARD BY THOUSANDS HERE

## Great Band Leader Draws Plaudits of Multitudes at Two Concerts in City Auditorium

Treating their hearers to every conceivable feature of brass band music John Philip Sousa and his corps of famous musicians drew the plaudits of more than three thousand persons at the city auditorium Sunday afternoon and Sunday night. Classical and popular music made up the program but none of the regular outlined numbers gave the real satisfaction to the audience as was brought from the familiar old Sousa march composition such as "El Captain" and "The Stars and Stripes Forever". These were numbered as encores and they thrilled more than any other features of the great and wonderful program.

Led by a sextette of soloists, John Dolan, cornetist; Miss Nora Fauchald, soprano; Miss Winifred Bambrick harpist; Meridith Willson, flutist; Miss Rachel Senior, violinist, and George Carey, Xylophone the great organization played to a never tired audience one which gave evidence of it's appreciation by prolonged and continued applause and encore for each and every number. Sousa and his band were here two years ago but for all Montgomery music lovers care they make this an every season stand and their appearance judging from the reception given yesterday will always be greeted with generous response.

While every number thrilled there was no feature perhaps which gave so much genuine satisfatcion and pleasure as the solo numbers of John Dolan. It is doubtful if tday there is a cornet player in the world who outranks this wonderful master in tone and execution, certainly such has not been to Montgomery in years and years.

Miss Rachel Senior was born a violinist. Coming from a "house of violins" she uses a rare old Stradavarius which is the handiwork of her father. She is an artist of rare talent.

**Sweet Voice.**

Miss Nora Fauchald possesses one of those sweet soul inspiring soprano voices which is not heavy but rich and rare in it's volume and pleasing in every way. Her rendition of Southern melodies including "Dixie" brought especial applause from her hearers.

George Carey convinces an audience that the Xylophone has a place and a mighty important place as a solo instrument in orchestra and band and does away with the time honored belief that this instrument is good only for the vaudeville stage. Real music is given to the audience from the masterful touch of this genius.

Meredith Willson, flutist, in his solo numbers Sunday night must surely have brought back memories of Sidney Lanier, Montgomery's own beloved admirer of the flute. Beautiful and soul inspiring was the expression of the audience after his efforts.

Not only did Miss Bambrick playing the harp delight and please her hearers in her solo numbers but also added much to the band numbers by an accompaniments in all fatures of the program.

John Philip Sousa knows an American audience perhaps better than any other musician and presented here as he has done elsewhere a variety, but none gave the genuine thrill that was given by Sousa's marches, perhaps because they were Sousa's.

The two recitals Sunday were put on under auspices of Charles A. Tyler of the Montgomery Talking Machine company.

BIRMINGHAM AGE-HERALD

# *TEMPLE RESOUNDS SOUSA'S MARCHES*

## Varied Program Is Rendered By Noted Musical Organization

John Philip Sousa, his band and soloists gave two concerts Saturday at the Masonic auditorium and sent their audience home with musical memories of such marches as only Sousa can compose, played with such verve and dash as only a Sousa-directed band could give them.

The program Saturday night was essentially a Sousa program, although Miss Nora Fauchald, soprano, Miss Rachel Senior, violinist, John Dolan, coronetist, and George Carey, xylophonist, made notable contributions to its success.

When encores were demanded, as they inevitably were following every regular number, he obliged with one of the most popular of his compositions. But he was also generous with other numbers and lead in the playing of such pieces as "The Indian," a rhapsody by Demare; "The Victory Ball," of Schelling, incidentally Shelling's last complete work; and "Country Gardens," a folk tune by Grainger.

There was wide variety in the numbers played; but the band seemed most at home in the marches that have made it and their director famous. There was a series of Musical Portraits, entitled "At The King's Court" and consisting of "Her Ladyship, the Countess," "Her Grace the Duchess" and 'Her Majesty, the Queen."

Encores were of even more popular vein, including such numbers as "El Capitan," "United States Field Artillery March," "Mr. Gallager and Mr. Shean," with an individual touch, "Stars and Stripes Forever," and "Blue Danube Waltz." Popular songs were not slighted, and "Three O'clock in the Morning," "Carolina in the Morning" and even "Yes, We Have No Bananas" were played in something like jazz-band style.

Miss Fauchald, soprano, was programmed for only one song; but the audience liked her voice too well to be satisfied with that. So she responded with "Carry Me Back To Old Virginny" and "Dixie." Miss Rachel Senior, violinist, was pleasing in a violin solo, "Faust Fantasia," and like the others was obliged to respond with encores. Mr. Doland and Mr. Carey, coronetist and xylophonists, respectively, gave solos including "Cleopatra" and "Nocturne and Waltzs." They two showed a mastery of their instruments and an unusual knowledge of musical techinque.

The concerts Saturday afternoon and night were brought to Birmingham through the All-Star Concerts, under the direction of, Mrs. Richard Johnston and Mrs. Orline A. Shipman.

AMERICUS TIMES-RECORDER

# OUSA'S CONCERT HERE IS ENJOYED

SOUSA and his band delighted ericus music lovers Monday afnoon in one of the finest progns ever presented in Americus. From the moment when ousa pped from behind the wings bere the footlights until he made final bow, the audience voiced ir appreciation for the great nductor and composer generous plause. Had it been possible for sa to have made a discord, even s would have been applauded. r the crowd went to hear music— d music was furnished from the rst note of the weird Indian edley until the triumphant note his final encore sounded.

Every number was perfect and ery musician was superb in the dition of his score. Sousa ws music as few composers can into his conducting he puts his ire musical heart and soul

The cornet solo by John Dolan exquisitely interpreted, the nerous encores calling him back play again.

The three portraits of the King's urt pleased by the daintiness of er Ladyship. the Countess;" the erbness of "Her Grace, the chess," and the regalness of 'Her jesty, the Queen"

Miss Nora Fouchald was not y beautiful in face but sang h a sweetness of expression and rueness of the rarely heard out- of grand opera She respondgraciously to a number of enes

new thrill was given in "The ory Ball," a fantasy dedicated he memory of an American sol- From the first low rumble listant cannonading to the roll he thunder of battle as it was ight to the trenches, until the wail of "Taps" died into the nce, the marvelous panorama ar was voiced in musical sounds orge Carey was splendid with erformance on the xylophone. to repeated applause he played moresque," using three soften- hallets

Miss Rachel Senior through her lin spoke the voice of the old sters in selections which were erbly rendered and greatly apciated

Sousa himself, looking not one older than when he delighted reciative audiences 20 years ago, s generous in his encores. playeach time his own compositions ich have remained paramount orites through the seasons in ich he has conducted, and which ll remain dear to the hearts of sic lovers after the conductor has d aside his baton forever

COLUMBUS ENQUIRER-SUN,

# OUSA AND HIS BAND AT SPRINGER TONIGHT

The great music master and band lead- John Philip Sousa, comes to the nger tonight for one performance. Sousa is well known in Columbus. has visited the city on several ocions, not only as a musican and band der, but to spend a day or two here ong his friends and engage in sport- events with them. So that his coming ght will give Columbus people that litional pleasure that results from ning into personal contact with one o endeavors to entertain.

Sousa and his band will come to Combus directly from Americus. They l give a matinee performance there s afternoon and leave immediately Columbus on a special train, arriv- here in good time for the evening formance.

Sousa and his band played two engements in Montgomery yesterday, ving that city in time to reach Amer- for the matinee this afternoon. Those s who know Sousa and his band, and st of us do, hail their coming with ch pleasure because we know that re is a musical treat in store for us ight such as we rarely have occasion enjoy.

ickets are on sale at the box office, while there are many good seats it would be wise for those who e not already obtained tickets to do early in the day, unless they want tand when they go down tonight.

THE MACON NEWS

# SOUSA'S BAND PLEASES HERE

## Veteran March King And His Organization Renders Two Splendid Programs

Lieut. Com. John Philip Sousa, the march king, gave two Macon audiences at the Grand yesterday and last night one of the real musical treats of the season. His band is a most excellent musical organization and the programs rendered were of the true Sousa variety. Each number provoked hearty applause.

The program last night embraced everything from the symphonic to a litle bit of jazz, and it delighted a big audience who turned out despite the miserable weather. Mr. Sousa put in a number of his favorite marches as encores, which the audience clamored for. His organization is a wonderful one and their playing made it a little difficult to say just which was the best number, so hearty was the applause at the end of eaca.

Miss Nora Fauchald, who possesses a splendid soprano voice, delighted her audience with the singing of "The Lark Now Leaves His Watery Nest." As encores she sang "Carry Me Back to Old Virginia" and Dixie, which were greatly enjoyed.

Miss Rachel Senior, a violinist, added greatly to the splendid program in playing several numbers, including the Beethoven Minuet. She is a musician of much ability and her numbers were greatly appreciated.

The other individual members of the Sousa organization that must be mentioned for their splendid numbers are John Dolan, a cornetist, of unusual ability. The other musician is George Carey, xylophonist, who so captivated his audience that he had to play several encores.

Mr. Sousa as the leader, was the same splendid leader that he was of a few years back despite the fact that he has seventy years burden on him. He has many personal friends in Macon and some of them were there last night to extend him another big reception. The march king has a wonderful musical organization and a program that will please any audience.

MACON DAILY TELEGRAPH:

# SOUSA SPEAKS TO LIONS CLUB

## Coaches of Teams in Tournament Are Also Among Guests

## WESLEYAN GIRLS ENTERTAIN

Lieut. Com. John Philip Sousa, coaches of the S. I. A. A. basketball tournament teams; Ed Gurr and Joe Bennett, of the University of Georgia; John Marsh, of the Associated Press; Paul Warwick, sports editor of the Atlanta Constitution; officials of the basketball tournament, and several others were guests at the Lions Club yesterday at the weekly luncheon in the Rainbow Room of the Hotel Dempsey. Lieutenant Commander Sousa told the club in a humorous way of his world travels.

Three girls from Wesleyan College, chaperoned by Mrs. Fletcher Johnson, furnished the entertainment for the meeting in readings, duets and solos, with guitar accompaniments.

Marshall Ellis, chairman of entertainment for the year, announced as the entertainment committee for March, George Patterson, chairman, Roland Neel and Harry Popper. The president, E. Clem Powers, also appointed Harry Popper and Tom Halliburton to attend a meeting of the bond issue steering committee this afternoon at 6 o'clock, at the city hall auditorium.

During the meeting Coach Stanley Robinson, of Mercer, chairman of the tournament committee of the Southern Intercollegiate Athletic Association, asked members of the club to take an interest in the tournament to prevent its being a failure financially. Macon wants it for an annual affair, he said, urging attendance.

MACON DAILY TELEGRAPH:

# SOUSA SCORES SUR TAX RATES

## Disapproval of Proposed Rates on Incomes Is Voiced

## WELCOME CELEBRATED BAND

"There are a lot of political misfits in Congress who haven't sense enough to make money," John Philip Sousa, said yesterday in voicing his disapproval of the enormous sur tax on incomes now being considered by Congress.

Sousa, with his celebrated band, arrived in Macon at 1:30 o'clock yesterday and was accorded an enthusiastic reception. Special train service was arranged over the Central of Georgia Railway, and W. W. Hackett, division passenger agent, conducted the transportation of the famous organization from Montgomery.

On arrival at the Terminal Station the sixty piece band of the Central Shops played several selections. Lieut. Commander Sousa shook hands with W. C. Dean, director of the band, and thanked him for the cordial greeting. The famous director is not a stranger in Macon and several friends were also at the station to meet him. They were guest at the Lions Club luncheon.

### In Friendly Mood

"If the Lanier orchestra follows in the footsteps of its namesake, it will develop into a marvelous organization," Lieut. Commander Sousa said in commenting on the young musicians. He was in a friendly mood after the afternoon performance, when the Lanier band played with his organization, and talked of the unlimited rhythm in music and admired the poetry of Lanier, saying he was "vitally interested in everything human."

Approached while in the act of making out checks, Mr. Sousa attacked the tremendous sur tax members of Congress proposed.

"When a man makes a $100,000 a year it is reasonable to believe that he will spend more than ten men making $10,000 a year," said the musician. "In the long run the poor people and the general public will be the ones to pay this fablous sur tax for those who accumulate wealth will cease to make large donations to the public if this absurd assessing of taxes keeps up."

Although getting larger royalties than any living composer Lieut. Commander Sousa said his family lived and had always lived simply. He is one of ten children. His father, who was an amateur musician, was exiled from Portugal. "It just comes natural for some people to make money," he said.

THE MACON NEWS

# LIONS FETE COMDR. SOUSA

## Noted March King Visits Club And Makes Talk; Athletes Attend As Guests

Lieut. Com. John Philip Sousa was the guest of honor at the meeting of the Lions Club at the Hotel Dempsey Tuesday afternoon. He made a short talk relating a number of anecdotes and jokes gleaned from his years of travel in various parts of the world. He said that it did not take him long to become acquainted with a town and in walking from the station to the hotel he noticed that Macon was the heart of the peach belt—both animate and inanimate. He was introduced by George McDermit.

Coaches and players connected with the S. I. A. A. tournament were guests of the club. Among the guests were William Bootle, master Mercerian; Dr. Herring Winship, Ed Gurr and Joe Bennett, Coach Stanley Robinson made a short talk.

The following new members were introduced: G. C. O'Pry, Norbert Dempsey and Jasper S. Smith, of Moultrie.

Tom Halliburton and Harry Popper were named as a committee to accompany President Clem Powers to the meeting of the steering committee of city council on the proposed bond issue, to be held at the city hall Wednesday afternoon at 6 o'clock.

Aaron Bernd, Fred Stewart and Jim Whiteside were awarded attendance prizes.

and "Gallagher and Shean," especially with the latter.

Miss Winifred Bambrick, a harpist, sent the audience into the seventh estatic heaven with exquisite selections, giving Listz' Liebstraumme and as an encore, "Believe Me If All Those Endearing Young Charms."

Percy Grainger's folk song, "The Country Garden" was the concluding number rendered by the band.

Somewhere between Wagner who opened and Grainger who closed was Sousa's own "The Stars and Stripes Forever," and his new opus "Nobles of the Mystic Shrine." Perhaps the ovations accorded these two stirring marches was greater than the reception to the aforementioned popular airs. Perhaps. Surely, they should have been.

Sou[illegible] the marches [illegible] John Phillip Sous[illegible] that his great band pla[illegible] really music. If they are [illegible] the gods of harmony, then they are most melodious noise.

The one and only Sousa gave two concerts in Atlanta Wednesday at the auditorium. Judging by the enthusiasm of his hearers, he could give two more a day for many days and continue to do what he did Wednesday, pack the auditorium to the roof.

The concert Wednesday night was undeniably popular. If proof of this statement is needed, suffice it to say that "Bananas" and "Mister Gallagher" were both played. Add to this that even when the band did grow classical, it was numbers like the "Berceuse" from "Jocelyn" and Beethoven's "Minuet" that it played.

There were several exceptionally interesting numbers on the program, notably the opening number, a rhapsody called "The Indian." This was built on themes from the folk music of the American aborigines, gathered after long and careful research. Another item of unusual character was "The Victory Ball" by Schelling, descriptive of Alfred Noyes' unique poem of satire on the dance of victory while the dead look on.

### Those Sousa Marches.

But, after all, it is to hear those Sousa marches that everybody goes to a Sousa concert. Wednesday night he gave lots of them. There was a new one called "Nobles of the Mystic Shrine." Then there were all the old favorites—"King Cotton," "El Capitan," "Stars and Stripes Forever," etc. There was one which the announcement card said was the "March of the Mitten Men." It was built around the air of "Onward, Christian Soldiers," and it's hard to [illegible] of sa[illegible] encores.

For the most po[illegible] "Stars and Stripes Fore[illegible] own aggregation of musicia[illegible] augmented by the bands of the 22[illegible] infantry of Fort McPherson, the Atlanta Elks and Tech High school. Must have been a couple of hundred instruments blaring out the inspiring notes of the march.

The local bands also joined in the finale of the old, sacred "Stars and Stripes." "Oh, say, can you see—" and while they played detachments of the army, navy and marine corps marched down the aisle behind the national colors as a fitting conclusion to a program tingling with emphatic Americanism.

An interesting feature of the night performance was presentation by Sousa of the original manuscript of his march, "King Cotton," to the state of Georgia. It was accepted on behalf of the state by Governor Clifford Walker, while Mayor Walter A. Sims introduced the governor to the famous bandmaster. "King Cotton" was written during the cotton exposition in Atlanta in 1895 when Sousa and his band were a prominent feature of the daily programs.

There is nobody else just like Sousa; no other band in the world with such unique personality breathing all through its organization. And, referring again to that severe critic; even if it isn't all music, it is at least the kind of stuff we all—highbrow and lowbrow alike—love to listen to.

RALPH T. JONES.

THE ATLANTA JOURNAL

# HUMBLE DEVOTEES OF POPULAR MUSIC THRILLED BY SOUSA

BY O. B. KEELER

The democracy of music had its inning Wednesday afternoon and evening at the city auditorium, especially that evening, when the one and only John Philip Sousa and his one and only band held forth in due and ancient form, for the edification of those fans who do not care for the deep and intellectual music that wrinkles the cranial facilities with its resemblance to calculus and algebraic equations.

Sousa music is music of tune and rhythm. It does not need to be understood—it can be enjoyed without effort. Indeed, if you should by any foolish peradvanture seek to offer opposition to Commander Sousa's music, it will hit you on the point of the chin and flatten you out; so you would just as well take it easily and comfortably and make the most of it, which is a good deal.

An odd agglomeration of numbers appeared on the program or broke out in the encores. We heard the ever-charming Berceuse from Jocelyn and the late lament over the scarcity of bananas. We had the perennial argument of Messrs Gallagher and Shean, and Beethoven's delectable minuet. He gave us a dhapsodic aboriginal opening number, "The Indian," and Schelling's strange "Victory Ball," and the "Parade of the Wooden Soldiers," the latter, to my humble way of thinking, the cleverest bit of light music done in the last decade.

### The Old Sousa Marches

And he gave us the Sousa marches—heaven send them long life and good bands to play them, to the end of the marching days of our posterity!

A long, long time ago, before Atlanta ha dits big exposition (which was in 1895) I can remember that my most favorite piece of music was "The Washington Post," and how we kids would sit with our mouths open, as well as our ears, while Miss Lena Sessions, a talented young pianist of Marietta, played it for us, after due pleading. And I never have got the sting of the Sousa marches out of my blood, moving more slowly now, but ever ready to tingle when the big band gets into the swing that no other composer has put into his work.

It was in Atlanta, at the exposition, that Sousa wrote "King Cotton," and last night, with a pleasant bit of formality, the famous bandmaster presented the original manuscript of that lively march to the state of Georgia, Governor Walker accepting it with some suitable remarks after his introduction by Mayor Sims.

Commander Sousa continued to innovate. He augmented his own band with the Twenty-second Infantry band, the Elks' band and (I think) the Tech High School band, and played "The Stars and Stripes Forever"—that most blazing of all the Sousa compositions—with something like 200 instruments raising the lofty roof and fairly flattening about 5,000 auditors; one of the biggest audiences ever assembled for a concert in the auditorium.

### No Wasted Motions

Nobody conducts like J. P. Sousa. If all the wasted motions he makes in a whole concert were added together, the combined total would not flip the ash from a Turkish cigarette. I heard one feminine member of his audienec suggest with emphasis that it was a shame his talent for direct execution was restricted to conducting a band.

"He ought to be running the United States," she asserted. "Then we'd not be paying silly income taxes and probing Teapot Dome scandals. That man knows what he wants to do and does it with less effort than anybody else in the whole world, I believe."

It does look that way. He snaps into it and out of it and into the next one. If he is going to play an encore, he starts it before the audience gets set to raise the roof in demanding it. When you talk with him and ask him a question, he starts answering it at the exact instant the last word leaves your lips, and he knows exactly what he is going to say and he says it without one wasted word or one useless pause. No wonder he is a crack trap-shooter. It never could matter to J. P. Sousa whether the clay went straight away or broke to the right or left; his agile mind is of the hair-trigger variety; he thinks so fast that his thoughts must be inrhythm, or they would collide with each other—possibly that is why he writes such amazing marches.

### Saxophonists Make Hit

As soloists, we had Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist; John Dolan, cornetist; and George Carey, xylophonist, all good and all well received. An octette of saxophonists also aroused enthusiasm with the instrument supposed by psychologists to be the most devilish known to music. And the dramatic side was not neglected by Mr. Sousa, always a bit partial to such effects, as when the detachments of the army, navy and marine corps came marching down behind the national colors, to the rousing blast of the national anthem, with all the local bands and the great Sousa organization rocking the old auditorium on its foundations.

It was an eminently satisfactory evening, and I stand ready to debate with any weapons up to and including pop bottles at one hundred yards the proposition that it was music, all the way. Not music that you have to figure out, with contrapuntal extravagances and deep-laid harmonics and thematic progressions. Just music—plain, ordinary, cooking music, that heats the blood and tickles the senses and oppresses the brain not the least bit in the world. Blessings on the grizzled head of John Philip Sousa—he made the world to march in time with his quicksteps and his fame will go ringing down the corridors of Time on the resounding heels of generations.

CHARLOTTE (N. C.) NEWS

## Small Boys Disappointed When March King Fails to Parade.

John Phili Sousa and his celebrated band rolled into Atlanta early Wednesday on a special train from Macon, to be greeted at the Terminal Station by a throng of small boys who expected a parade. But Sousa doesn't parade, except at the inauguration of a President or something equally as important. He was snatched into a waiting automobile and driven to the Piedmont Hotel, followed by his 48 soloists, his business staff and his 85 bandsmen, with instruments of bewildering shapes, some of them so big they required two men to lift them into the waiting trucks.

Two concerts Wednesday are scheduled, the matinee at 3 o'clock and the night concert at 8:30 o'clock, in the Auditorium. Entirely different programs are announced, with different soloists appearing. The seat sale, at the Phillips & Crew Piano Store indicates two very large audiences to hear the "March King's" musicians.

Mr. Sousa was greeted at his hotel by a score or more of prominent Atlantans, friends from the old Cotton States Exposition days, when he conducted his band at that famous show, on the present site of Piedmont Park. He remembered them all, calling them by their first names.

The matinee concert was to be featured by the appearance of the brass band of the Tech High School, to be conducted by Mr. Sousa himself.

## ...CEPTIONAL

### Many of Famous Marches Are Rendered As Encores.

Sousa and his famous band delighted large audiences yesterday afternoon and eevning in the Converse College auditorium. Everybody knows Sousa; everybody likes the kind of music he plays. His audiences go away satisfied and happy. So it was yesterday. There was a dash and sparkle, an irresistable spirit which stirs the blood and pleases the crowd mightily. And this music is arranged and played in a manner to satisfy the most fastidious musician.

In addition to the band of about seventy men, Sousa carries a number of soloists, including a soprano, violinist, harpist, cornetist, flutist, xylophonist. These artists add much variety to the program, but the band remains always the chief attraction.

The evening concert opened with a rhapsody, "The Indian," by Orem. This powerful number is based on North American Indian themes. The audience responded warmly and were rewarded by two encores "El Capitan" March and Bambalina.

Mr. John Dolan pleased the crowd with his brilliant playing of cornet solos. Sousa's suite "At the King's Court" came next. This suite is a series of musical portraits vividly descriptive, especially the last one, "The Queen."

Miss Nora Fanchald, soprano, sang in a charming manner "The Lark Now Leaves His Wat'ry Nest." Miss Fanchald has a beautiful voice and knows how to use it. The crowd liked her very much and demanded three encores: The Belle of Bayon Teche, Carry Me Back to Old Virginia, and Dixie.

"The Victory Ball," a fantasy by Schelling, based on Alfred Noyes poem of the same title is the sort of music which deeply stirs an attentive hearer. The poem tells how the ghosts of dead soldiers watched the selfish fun of the dancers who, all forgetful of the brave dead, abandon themselves to the mad intoxication of abandoned revel, urged on by the barbaric jazz. And the ghosts look on and grin! Schelling's music fits its theme; it tells the whole story.

Mr. George Carey, xylophonist, delighted and astonished the audience with two Chopin numbers and several encores. Miss Rachel Senior, violinist, played in a masterly way the difficult "Faust Fantasia" by Larasate. She was forced to add two encores.

The rest of the program consisted of lighter, more popular numbers: several of the famous Sousa marches; humorous arrangements of popular songs, and famous dances.

From Spartanburg Sousa's Band goes to Charlotte. This concert was sponsored by the School of Music of Converse College and the Woman's Music Club.

## GREENVILLE NEWS.

# SOUSA AND BAND MAKE HIT AGAIN

The Sousa Band, quite true to form, lived up to its reputation of being the best musical organization of its kind in the world, at Textile Hall yesterday afternoon and last night.

To the average spectator the music was "grand," to the hard-to-please folk it was "good, indeed' and to those who knew something of Appollanic art and science, it was "perfect."

The Band came, the people saw and heard, and the Band conquered.

Sousa and his band are an old attraction in Greenville. They've been here before and almost anyone these days has heard the outfit, but unlike many of the scintillating troupes of the musical and theatrical world, this makes no difference.

Old wine is the more mellow, and the more acceptable, though old.

So it was with Sousa and his band. The cheering and encoring started before the first number at the matinee and was still a very mearked feature of the occasion long after the echo of "stars and Stripes Forever," had died away in the remotest nooks of Textile Hall's vaulted roof last evening.

People like band music—brass band music, in the parlance of the unsophisticated and the long ago, with most of us—and so they like, and liked Sousa, and his hundred odd fellowers.

There were no stars in Lieut. Com. John Philip's organization yesterday. Not if stars mean the outstanding sort of players or performers in the light of the playing or performing of their fellow folk. They were all stars. Sousa might have been a star, and certainly Sousa and His Band, collectively, formed a star.

Miss Winifred Bambrick, a slight little girl behind her great harp played well. John Dolan was a wonder on the cornet. Miss Nora Fauchald's wondrous soprano voice resounded through the vastness of Textile Hall, a structure most unfriendly to fine voices and stellar performers, like the notes of a bird upon the breast of springtime.

Other players were good, all were good, the director was good, and all in all Sousa's Band was good indeed yesterday.

It's a safe wager that if Sousa were to play here next week he'd have the s me great crowds as yesterday. People—the great rank and file of people love music, band music, and more particularly brass band music.

Hejaz Temple of Shriners did something of a community favor when they brought the best musical troupe of its particular classification in the world to Greenville yesterday. People enjoyed it—loved it, and that's the test of a man or a thing, after all.

# ...USA PLAYS TO ...LEASED CROWDS

### Famous Band Leader Enhtusiastically Received Here.

### AT TWO PERFORMANCES

### Afternoon and Night Audiences Splendidly Entertained by Old and New Numbers.

BY OSBORN ZUBA.

John Philip Sousa, the "March King" of band leaders, and his well-trained band played to two large houses, matinee and evening, at the city auditorium Saturday. The most famous band in the world met an enthusiastic response at the hands of the Charlotte audiences, and long and loud applause followed every offering of the musicians.

The evening program consisted of nine numbers, but Sousa and his band gave so many encores that the program was practically doubled in number of selections offered and in length.

The impressive band numbers on the program were "The Indian," a rhapsody by Orem; a fantasy, "The Victory Ball," by Schelling; a caprice, "On With the Dance," consisting of a number of popular airs strung together by Sousa into a medley; a march, "Nobles of the Mystic Shrine," by Sousa, in which several members of the Oasis Shrine band participated, fully attired in Shrine regalia; a folk tune, "Country Gardens," by Garinger, and "At the King's Court," a series of "portraits" by Sousa, depicting "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen."

In addition to these programmed band numbers, the concert included several of Sousa's most popular compositions, given as encores. While the heavy numbers of the program elicited much applause from the audience, the pieces played by the band which were apparently most enjoyed were his old and ever-popular march selections, and other compositions of the "March King," including "Rifle Regiment," "The Thunderer," "Stars and Stripes Forever," and "U. S. Field Artillery."

A saxophone octet offered what proved to be one of the most popular numbers on the program. The saxophonists injected considerable fun into their playing, and were unusually well received. The octet played the "Turkish Towel," "No, No, Nora," and other selections.

George Carey, xylophonist par excellence, demonstrated that the xylophone, long considered adapted principally to vaudeville, is of band concert proportions. He pleased the audience with a number on the program, "Nocturne," and "Waltz," from Copin, and with nearly half a dozen encores. His encores included "Yes, We Have No Bananas," Dvorak's "Humoresque," "Swanee River" and others.

John Dolan, who is perhaps without a peer as solo cornetist in the United States, was one of the bright lights of the program, with "Cleopatra," by Demare, and several encores.

Miss Nora Fauchald, who possesses a lyric soprano voice of unusual beauty and charm, was called back by the audience several times after her program number, Parker's "The Lark Now Leaves His Watry Nest." As encores, she gave "La Belle of Bayou Teche," by Sousa, and "Carry Me Back to Old Virginny," by Blande.

The most deterous performer with the violin to play in Charlotte in some time was Miss Rachel Senior. Her program number, "Faust Fantasia," by Saraste, was followed by Beethoven's "Minuet," and "aMiden's Song," by Helmland-Musin.

A special selection, delightfully improved by Sousa, that won approval and many laughs at both matinee and evening performances was "Gallagher and Shean."

The high lights of Sousa's performance at the matinee yesterday were the playing by the great band of "King Cotton," "U. S. Field Artillery," "Gallagher and Shean," "The Stars and Stripes Forever," and an encore by eight saxophone players.

Soloists on the afternoon program were Miss Nora Fauchald, soprano, Miss Winnifred Bambrick, harp, Meredith Wilson, flute, and John Dolan, cornet. The soloists were accorded generous encores, responding with selections that were as heartily applauded.

Perhaps the biggest hit of the afternoon performance was the playing of "The Stars and Stripes Forever," this rendition vieing in the favor of the big audience with "U. S. Field Artillery." Both pieces are written in the stirring vein that the great march king has made synonomous with his name as a composer, and played with that wonderful smoothness and accentuation that has made Sousa's band the greatest military musical organization in the world.

Four compositions by the bandmster were played in the afternoon, these being a compliation, "Leaves From My Note-book;" and another, Fantasia, "The Merrie, Merrie Chorus;" "A Boquet of Beloved Inspirations," entwined by Sousa; and the new march, "The Dauntless Battalion.

# SOUSA SOPRANO IS CONCERT HIT

### "March King" Lives Up to Reputation; Program Should Please.

By CARLETON COLLINS

A slender, black haired girl, with a voice like a nightingale, put John Philip Sousa " in the shade" at the Auditorium Saturday night. But as she was selected by Mr. Sousa from all sopranos in the world some of the credit for her victory over a Charlotte audience should go to the "March King," who proved his title by responding to encores with the marches that have made him famous.

Miss Nora Fauchald, on the program for a soprano solo, was made to sing four songs before the audience would let her retire and when she reached her climax and sang "Dixie" she proved that even though was not a Southern girl some of her ancestors had lived beneath the land of perpetual sunshine, the land where men are brothers, where Anglo-Saxon blood reigns supreme, for she put a feeling in "Our" song that could not have been put there by a "foreigner."

Sousa was all he has ever been. He is, and probably always will be the greatest band leader of all times, but what made his concert Saturday night stand out as one of the best of his several Charlotte visits was the singing of Miss Fauchald.

The concert was a treat for all classes. The person who loves classics found all that he could desire and the man who prefers his "bananas" had all the fruit he cared for. It was a versatile concert, a concert that could please all patrons.

A new march, "The Nobles of the Mystic Shrine," was introduced and the Sousa masterpiece, "The Stars and Stripes Forveer," was played as it never was before.

In addition to the other innovations the music king played here for the first time a real fantasia, "The Victory Ball," and as the weird notes of the Schelling's poem, set to music, rang out, the ghosts of soldiers killed in battle stood up and down the aisles of the auditorium. It was a poem telling the story of soldiers, killed in a righteous cause, standing at a ball given in honor of their victory. As they see the profiteers dancing to the music of victory tney stand around the wall and comment on the dancers and their comments have been set to music, making a harmony of the graveyard that while causing chills to chase over the body brings a thrill that may be a long time before forgotten.

As encore of the various numbers Mr. Sousa played the marches that has made him famous. "El Capitan" started the ball to rolling and it never stopped until the marches that American soldiers for two wars have paraded by were played.

When his band played the "U. S. Field Artillery" requested especially for Hugh Query, editor of the Gastonia Gazette, former service men could see cassions plowing over hills they could hear the rumble of the big guns as they sought position on the field of battle, they could hear the command of officers: "Cannonaders Post."

Although it was a concert that surpassed even Sousa at his best. Local Shriners helped him with their band and it was a musical treat that if you missed, you'll be sorry for many a day.

SOUSA DEVOTES MUCH THOUGHT TO PROGRAMS

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The average listener at a concert by band or orchestra, does not realize that the director has given a great amount of thought and consideration to the selection of appropriate numbers for each program. Lieut. Com. John Philip Sousa, the great bandmaster says one of the tests of good music is that each following note must be welcome to the listener. And he is firmly convinced that the same rule holds true in making up a program. Not that each selection must pre-suppose the next, but, either by relation or contrast, each following number must be welcome.

Constantly Mr. Sousa is approached (for he never refuses to see anyone who asks for an interview) by young composers who ask to have compositions of their own included in the day's program. These petitioners never suspect that the granting of their request many times would completely destroy the effect of the whole program, which has been so carefully prepared.

It is true that Sousa's programs contain a wide variety of music. But that does not mean that selection is made at random, for the unities of the old Greek drama, which were unity of time, unity of place and unity of action, were not much more closely observed than are his rules. A Sousa concert must be of a certain length; it must have a suitable introduction; a climax at the right moment; and always (Sousa never overlooks this) there must be humor to balance the heavier parts, and to better impress his message upon his audience.

For there is always a message in a Sousa concert, offered, but never forced upon anyone, and a part of that message

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--- since his last tour, this eternal youthfulness of spirit, has found perhaps the most happy expression of his career in his new march, "Nobles of the Mystic Shrine", This march was ~~played~~ first played by the massed Shrine bands of more than 6,000 pieces during tha national convention of the order in Washington, D.C., last June, and it was a fitting premiere, for he has caught the playfel spirit and the good fellowship of the great order to which it was dedicated.

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This method of discipline and the diversity of his interests account in great part for his youthful spirit and his bouyant courage, expressed through many of his compositions. But it is

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HOW SOUSA RETAINS THE SPIRIT OF YOUTH

Lieut. Com. John Philip Sousa, the famous bandmaster is an insatiable reader. Not only does he find time each day to read the newspapers thoroughly, and to delve into all matters of interest of the day, but even during his long and strenuous tours the number of books he finds time to read would put to shame many a reader with far greater opportunities for reading. His accomplishment in this line is due to two motives--first, he is by nature and training greatly interested in his fellow men and in world affairs, and since he has travelled in all parts of the world, forming many lasting friendships wherever he has gone, there is much in any day's news, and particularly in the cable news that is of a personal interest to him. Secondly, when Mr. Sousa is not actively engaged at his work of conducting, composing or making programs, it is a strict rule of his life that music must be kept out of his mind.

Any person who has been haunted for hours by a vagrant tune which persists in his consciousness may guess that the rule is a hard one to follow in the case of a musician. Mr. Sousa finds that by burying himself in a book he can get far away from the most persistent "haunt", and thereby he is able to take up his work absolutely refreshed from the musical standpoint. This method of discipline and the diversity of his interests account in great part for his youthful spirit and his bouyant courage, expressed through many of his compositions. But it is

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[illegible] And the ever-increasing audiences in the cities to which he returns again and again is a great and satisfying though not silent testimony of the appreciation of his hearers of the care he exercises in the preparation of his programs.

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