

SOUSA LUNCHES WITH THE ROUND TABLERS

The world famous bandmaster, John Philip Sousa, whose band played at the Patchogue Theatre Monday afternoon and evening, was the guest of honor at a special luncheon of the Round Table club at Roc's hotel that noon. Greetings were extended by Supreme Court Justice Walter H. Jaycox and Jerome W. Ackerly as president of the Chamber of Commerce. Mr. Sousa proved his ability as an after dinner speaker, relating some anecdotes of his travels and some top notch humorous stories.

Previous to the luncheon he was taken on a motor tour of the village by Village President Edmund R. Bellman and Michael Glynn. The concerts, heard by large audiences, comprised a variety of snappy march music for which Sousa is noted, and other popular and classical numbers.

AMSTERDAM

EVENING RECORDER,

Sousa and His Band in Town for Concert Tonight at Rialto

Lieut.-Com. John Philip Sousa, his band, soloists, secretary, librarian, together numbering about ninety persons, arrived in town this afternoon shortly after 2 o'clock, in anticipation of the concert of the organization at the Rialto theatre tonight, and their appearance excited a great deal of interest and enthusiasm. Conductor Sousa looked extremely well, and he is anticipating the dinner in his honor by the local Rotarians at 6 o'clock at the Y. M. C. A. and his concert tonight with equal interest.

Mr. Sousa is highly pleased with the successful opening of the tour that began Saturday, and expects that the success will continue throughout the entire season. He claims that his band has never been in better condition, says that his soloists are doing splendidly, and that he is accordingly happy. Asked why he carried such an immense organization on tour, he said that he is never contented with anything but his complete organization, and that he would rather make less money and have satisfaction and contentment, than to make more and give less. The Sousa band is almost three times the size of any other band before the public, and every member of it is a musician of high standing among the fraternity, indeed must be in order to meet with the approval of the celebrated bandmaster.

The seat sale for the concert tonight shows the interest in the occasion, but there are still a few seats to be had, although they should be secured at once.

DAILY REPORTER,

WHITE PLAINS, N. Y.

BAND CONCERT BY SOUSA HERE GREAT SUCCESS

Far Famed Director-
Composer Captiva-
tes His First Local
Audience.

FIFTEEN ENCORES RENDERED

First Appearance in This City;
Artistic Triumph; Over
1,500 People Attend; Solo
Selections Are Gems.

Appreciations of Lieut. Com. John Philip Sousa have been written now for about a half a century. They contain nothing new in the way of praise for the seventy-year-old director-composer. Throughout the world he has heard the words of praise from poet and peasant and from king and commoner. His entire career has been a series of triumphs, accompanied by sincere appreciation from the humble and great. But it remained until last night for White Plains to be given an opportunity to meet and greet the famous director and to pay him homage. White Plains made the most of the opportunity when Sousa's Band came to town.

The spacious Armory on South Broadway had one of the largest gatherings on record to hear the famous musical organization. From the first number until the last, the audience listened while the leader played on their hearts, only to accord him a prolonged ovation at the end of

each selection, demanding an encore after encore. At no time in his career has Sousa ever appeared before a more appreciative audience, and at no time has he been accorded a more sincere compliment or tribute to his genius than that accorded him last night.

White Plains loves good music. That was evident after the first selection, "My Old Stable Jacket." From then until the close of the program, the far-famed leader brought all his genius, all his versatility, all the ardent spirit of a fierce and indomitable patriotism that burns in his breast into play and toyed with the emotions of the audience. There was even a twinkle in the eye and a quiet smile on the face of Sousa as he felt that he had struck a responsive chord in the hearts of the people of the city and that he was playing host to those who loved him for his genius. And in the realm of music, Sousa and his audience met on common ground.

During the program, no less than fifteen encores were demanded and played. This in addition to a program in which the capabilities of Sousa and his band were put to the most severe test. From the stern, militant, inspiring volume of a march number that fairly bristled with tinkle of spurs and the rattle of sabres to the gradual fading in diminuendo to the faintest whispers during a suite of his own composition, Sousa played with his audience, while the emotions ran the entire gamut. His appearance in White Plains was an artistic triumph and an occasion that will be but the first of repeated visits to the city in the future.

Solos Finely Rendered.

And while the ensemble numbers were unprecedented treats for a local audience, the solos offered by the artists were special features of the program. John Dolan, heralded as the foremost living cornetist, rendered "La Favorita," by Hartman, and was forced to respond with "If Winter Comes." These selections were gems of treatment and earned for the soloist a prolonged ovation.

And the selections of Miss Marjorie Moody added still another note of artistry to the program. Her solos, "Polonaise," "Mignon," "The American Girl" and Herbert's waltz masterpiece "A Kiss in the Dark" were delightful. A charming personality, coupled with a remarkable soprano voice of great range and volume, completely won the hearts of the audience.

To add to the diversified program, Miss Winifred Bambrick appeared as a harp soloist. And like Miss Moody, she completely captivated the audience. Her rendition of "Fantasia," a selection difficult in the extreme, revealed a master of the instrument of the soul that brought fresh delights to the gathering.

The final solo of the evening earned a sincere tribute. Howard Goulden, xylophonist of note, was the recipient. And the tribute was justly deserved. For his selection, Mr. Goulden chose the Kreisler composition, "Liebesfrued." And the masterpiece lost none of its beauty in the rendition. At the conclusion he responded to a tremendous ovation with a "modernistic" composition, "Kitten On the Keys." And then to give his capabilities greater play, he rendered an unaccompanied solo. Choosing the difficult but delightful "Humoresque," he played a trio composition that was one of the principal treats of the entire evening. He then played as soloist for an ensemble selection.

Sousa Great Master.

As for Sousa, what needs to be said. The selections by the band under the baton of the master embraced every artifice, every detail, every symphonic arrangement imaginable, wonderful nuances, and poems of tone that thrilled, that carried selections into the innermost recesses of the heart, that led the audience into the mood of quiet reverie and reminiscence, only to awaken the gathering by the fierce spirit of a martial air. Lieutenant Commander John Philip Sousa, like another courageous spirit of history, came, saw and conquered the hearts of the people of the city and left them enraptured.

Comment was widespread. Tributes were spontaneous. Every ovation was from the heart. The entire assemblage paid homage to the genius Sousa and the 102nd Ammunition Train earned widespread commendation for bringing the master to the city under the auspices of the organization. The gathering was estimated at being in excess of 1,500 who attended from all parts of the section.

SOUSA AND BAND DELIGHT CROWD

Packed House Hears Noted
Organization of
Musicians

IS PRESENTED KEY
TO BRATTLEBORO

Famous Leader Interviewed by Representative of The Reformer—Says Public is Becoming More Educated in Matters of Music.

There is only one John Philip Sousa. That fact was never more evident than yesterday afternoon when Mr. Sousa and his distinguished band of 80 musicians presented his usual well-balanced program before a capacity audience at the Auditorium. Although the internationally famous band master has visited Brattleboro on previous occasions, the attentive audience yesterday never was more thrilled. A program of nine superb numbers was rendered and although the band was late in arriving and had but a scant three hours in town, the rendition was enhanced by an unusually generous number of encores, all Mr. Sousa's compositions and popular numbers.

The program began with an overture, the theme of which was an old English song, into which was woven harmonic devices and played and directed with technical skill. Following were some lighter productions, Sousa's own fantasias, interspersed with the heavier selections. Looking Upwards, by Sousa, and the symphonic poem, Don Juan, by Strauss.

Features of the concert were the cornet solo, La Favorita (Hartmann), by John Dolan; a vocal solo, Polonaise (from Mignon), by Miss Marjorie Moody, whose soprano voice was one of the best ever heard here; the xylophone solo, Liebesfreud (Kreisler), played by Howard Goulden, whose expert manipulations of the instrument made him a favorite for the afternoon; and the harp solo, Fantasia (Alvarez), played by Miss Winifred Bambrick, which proved a popular number.

Finally, there was the work of the director, Mr. Sousa, whose every move was met with the ready response, that snap and vim which has always made the Sousa organization famous. Among the encores was that inimitable production, The Stars and Stripes Forever, which took the house by storm. As Mr. Sousa said later to a representative of The Reformer, "No Sousa concert is complete without the Stars and Stripes Forever." With eight cornetists, six trombonists and six piccolo players at the front of the stage, the walls of the theatre never vibrated

with greater intensity than when the full force of the instruments was let loose toward the end of the well-known march.

Mr. Sousa and his band arrived in Brattleboro at 2.15 on the second section of the White Mountain express, coming from Amsterdam, N. Y., where they played the night before. At the station, the band master was met by O. B. Hughes and Freeman Scott, representing the commissioners and selectmen of the town, and he was presented with a bouquet of flowers and a gilded key to Brattleboro in behalf of its citizens. The band went at once to the Auditorium.

A special train of two cars carried the band to Keene, where they played last night. Mr. Sousa and his soloists were taken to the New Hampshire city by automobile.

There is no more fitting conclusion to a Sousa concert than a few minutes spent with the distinguished bandmaster and composer himself. That privilege was offered yesterday to a few friends who crowded around Mr. Sousa at the Auditorium just previous to his departure. Although 70 years old, Mr. Sousa in spirit and manner appears hardly half that age. His ruddy countenance was brimful of satisfaction over the success of his Brattleboro concert and the reception accorded him by the town and public. He is quiet and unassuming and highly complimentary of the men who comprise his organization.

Mr. Sousa told a representative of The Reformer that this year was his 32d season. Since 1892 he has made five European tours with his band, gone around the world once and crossed the United States 16 times. Thus far his organization has traveled more than one million miles. His band has increased in that time from 40 to 80 members.

"The public," said Mr. Sousa, "is becoming more and more educated in matters of music. Really, it is wonderful to note the increase in the interest in music that the public has taken in the past few years. The symphonic poem, Don Juan, while a difficult number and very deep and dramatic, is more and more along the lines that people are asking for, which to me is a definite indication that the public appreciates, and is growing more to appreciate, the highest class of music."

Mr. Sousa was reminded that in this locality there is an organization of musicians all of whom are doctors who play under the name of the Materia Medica band.

"What a unique organization that must be," Mr. Sousa declared; and then in his quaint, humorous way, he added: "That must be a very fine thing; if anything goes wrong with any of the players, you can stop and doctor them right up; and I suppose if anything goes wrong with the audience, you can fix them, too."

Mr. Sousa was born in Washington, Nov. 6, 1854. He became a band conductor when he was 17 years old. He was band leader of the United States Marine corps from 1880 until 1892, when he organized his own band.

It has been said that Mr. Sousa's real name is Philip So. Years ago, when he made his first trip back from Europe, his baggage and trunks were marked "SO USA," the last three letters representing United States of America. The handlers of the baggage read the name as "Sousa" and the name has been retained since.

WARM WELCOME FOR MARCH KING

Sousa and His Band Appear in
Concert Before Enthusiastic
Audience.

John Philip Sousa, the march king, and his band were welcomed back to Amsterdam Tuesday evening by an audience which nearly filled the Rialto theatre and which gave the veteran conductor and his musicians a hearty reception. It was a characteristically Sousa program, with a liberal sprinkling of numbers by the leader, and nearly every encore, a Sousa composition, called forth applause. Besides the artists who make up the band, Mr. Sousa always has with him other soloists to give added variety and and pleasure to his concerts. The Amsterdam audience was introduced to Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist, who have appeared with Sousa for a number of seasons. Local enthusiasts were glad to welcome again the band's star cornetist, John Dolan, and expressed their united approval of Howard Goulden, who played the xylophone.

It is an interesting experience just to watch Mr. Sousa direct his players. There are no fuss and frills. The conductor can accomplish the necessary results in his own quiet way. He makes few motions, but every one is significant. He can bring out the maximum of tone from the massed instruments, call a new section into action, or subdue the crash of a fortissimo, all by the movement of a hand. While his musicians watch the baton they also keep one eye on the left hand which has a language unintelligible perhaps to the uninitiated, but perfectly comprehensible to those who understand. And when Sousa drifts into his well-known two-arm swing, audiences sit up. The rhythmic backwards and forwards motion of his arms during some of his famous marches is as much a part of the selections to his admirers as are the melodies. They would lose something in the minds of those who have often heard them with Sousa directing if he should adopt any other method of leading the members of his organization.

The opening program number was an overture, "My Old Stable Jacket," by Bilton, an example of the treatment of a melody which develops unthought of harmonies. The tune of the old English song has been clothed in new musical apparel, and in its new guise was performed last night in a manner which brought an enthusiastic response. From the first Sousa showed that he is not niggardly in bestowing added numbers, for he responded to the first selection with two encores, El Capitan, which some like even better than Stars and Stripes Forever, and Peaches and Cream, another of the great leader's toe-tapping melodies. "La Favorita" was the title of the cornet solo by Mr. Dolan, who can make his cornet do everything but talk. One must go far to find his superior in technical achievement, and nothing mars the mellow tone of the horn when John Dolan plays it. In response to the prolonged applause Mr. Dolan played "If Winter Comes." Next came a suite by Sousa, "Looking Upwards" was in three movements, "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." It is a composition of contrasts, each movement being based on a familiar verse. The first part had its

musical representation of the flickering northern light, the cutting of an icy wind, the crack of the whip and the cheerful jingle of bells over snow. From that the audience was plunged into the shimmer of desert heat, the minor strains of the music of the east, and a love song that might well have come from the Orient. The lost movement depicted the rhythm of a march of the soldiery, with the fire and spirit of an army band, which gave way to a quiet melody for harp and oboe. A feature of the number was the pulse-stirring roll of the drums, a drum solo that aroused the admiration of all who heard it. The piece closed with a quick-step which made it difficult for a red-blooded individual to remain passive. For an encore the band played Sousa's Gallant Seventh.

Miss Moody then sang the Polonaise from "Mignon" by Thomas, revealing to her audience a fresh, clear voice of considerable range and flexibility and of pleasing quality. Her rendition elicited applause, and she responded with The American Girl, by Sousa.

Perhaps the most pretentious number of the program was the symphonic poem, "Don Juan," by Strauss, the musical idea which breaks forth again and again throughout the composition being described as surcharged with wild energy and vehement impulsiveness, as it portrays in sound the unbridled passion which is the keynote of the verses upon which it is based. The number gave opportunity for an exhibition of the various instruments in sections, from which they were swept into a crashing ensemble by the baton. For an encore the band played Sousa's U. S. Field Artillery.

A fantasia by Sousa, "Music of the Minute," a new composition which embodied a number of the leading popular songs, followed. It was filled with catchy melodies, some of which were amusingly treated by the bandmaster. The encore was "What Do You Do On Sunday, Mary," which also included several familiar songs. This proved as popular with the audience as had its predecessor, and yet another encore was demanded, the band responding with Manhattan Beach, another favorite by the conductor. In the following number, a xylophone solo, Mr. Goulden, whose activities at the rear of the stage had been followed throughout the concert with interest by his auditors, was given an opportunity to prove his versatility. He played Kreisler's Liebesfreud, with band accompaniment, and so highly did he please that he was recalled three times. His first encore was pure, unadulterated jazz, the second was Dvorak's Humoreske, delightfully played, and the last another outburst of jazz to which the audience involuntarily kept time. A new march by Sousa, "Ancient and Honorable Artillery Company," was accorded the reception it deserved, and for an encore the audience heard what many had been waiting for, the ever popular Stars and Stripes Forever, with the fifes to the front, then the cornets and finally the trombones, ending in a blaze of sound which fairly lifted the listeners from their seats. To the outburst of applause the band gave Semper Fidelis, with the cornetists trumpeting the strains from the front of the platform.

In direct contrast came the next number, a harp solo by Miss Bambrick, who played "Fantasia," by Alvarez. The auditorium was filled with the singing of the strings, soft, yet rich and pure, as the artist drew from the instrument the tones which have become famed in song and story. For an encore she played "Annie Laurie." The closing number was a transcription by Orem entitled "Mountain Dances," which made an inspiring ending of a thoroughly enjoyable program.

AS 'MARCH KING' SOUSA PLEASES LARGE AUDIENCE

Enthusiastic Crowd at K. of C.
Hall Call Great Many
Encores

John Philip Sousa, "the march king," in his concert last evening in Knights of Columbus auditorium, demonstrated with the greatest of ease and grace, how he dispenses magnetic music law from his baton and his hands, to his artists, and thus has made his wonderful band what is considered the "best trained band in the world."

The large audience enthusiastically called for encore after encore after



John Philip Sousa

each number, and often burst into applause during the rendition of a number.

Following his overture, "My Old Stable Jacket," which was a concord of beautiful sounds that resembled in the ensemble a mighty organ, the great master graciously gave his famous march, "El Capitan," which was met with instantaneous applause the moment it was begun.

John Dolan followed with a cornet solo, "La Favorita," a series of silvery sweet tones which floated over the audience and drew rapt admiration. His encore was the popular number, "If Winter Comes," which was also greeted with lasting applause.

The suite, "Looking Upwards," had three parts, each a perfect interpretation of its caption and all together a marvel of band music. "By the Light of the Polar Star" opened this number; "Under the Southern Cross" followed, and "Mars and Venus" closed the number. In the latter part, the rolling of drums, demonstrated by wonderful snoring, was a feature that was unforgettable.

Miss Marjorie Moody, soprano, in her solo, "Polonaise," from Mignon, was charming. Her breath control and the wealth of tone in her sweet voice, were her most poignant assets. She responded to calls for an encore with "The American Girl," by Sousa.

The symphonic poem, "Don Juan," was an unrestrained flood of tone which tempered down to the conclusion into a degree of delicacy which only Sousa can accomplish in band music. "The United States Field Artillery" march was the encore for this number.

"Music of the Minute," something different and new, was a fantasia including a "blues" song, popular dance numbers, old time American songs, comical selections and new ballads.

Howard Goulden, xylophonist, rendered "Liebesfreud" in a manner which brought uncontrolled enthusiasm. He encored with the popular jazz number, "Kitten on the Keys," and concluded his solo work with "Humoresque."

"Ancient and Honorable Artillery Company," Sousa's new march dedicated to the Massachusetts military company by that name, was in no way inferior to his other famous marches as "Stars and Stripes Forever," "Manhattan Beach" and "Washington Post," all of which he used as encores.

Miss Winifred Bambrick, harpist, delighted with her solo, "Fantasia," by Alvarez, a marvelous work of art, gracefully played. She responded with "Annie Laurie."

Closing the program the band gave "Mountain Dances," another rather different type of number, and enthusiastically received.

The Boy Scout band of Glens Falls were guests at the concert.

KEYPORT, N. J., THURSDAY, JUNE 19, 1924.

Sousa Coming.

No man in the world of music has had so extensively advertised a personality as Lieutenant-Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band, numbering nearly one hundred, have done and are doing much to promote musical interest, for they present programmes containing compositions which would never be heard in many localities if the celebrated leader and his mer did not make it possible. There will be several of these number produced when Sousa and his band are at Ocean Grove auditorium, Saturday, June 28, at 3 and 8:30 p. m

SOUSA'S BAND WINS TRIUMPH AT PLAYHOUSE

Wonderful Conductor and His Musicians Enthrall Capacity Audience.

Seventy years of age in November and still retaining with ease his throne as leader of the greatest band the world has ever known, Lieut. Commander John Philip Sousa yesterday afternoon conducted his matchless musicians through a beautifully rendered and typically Sousa program to the enthralled enjoyment of an audience which crowded into every available inch of the Playhouse.

Stirring marches, composed by the great conductor and played as only his band, under the spell of his magic baton can play them; classics which have stood the acid test of time and come out unblemished; vocal solos by Miss Marjorie Moody, who possesses a marvelously sweet and strong, highly cultivated soprano voice, and silver melody which poured from the shining throat of John Dolan's cornet were remarkable points in an exceptional program.

The spell which the immortal Sousa's band is able to weave is without parallel. His 80 instrumentalists play as one man and all seem animated by the fire, a wonderful sense of rhythm, the dash and spirit which are the conductor's. Now light, now somber, now capable of stirring to the depths with its martial intensity, then shifting magically into a softer theme which awakens old memories, this band of Sousa's quickens the pulses and makes an unforgettable impression.

The great leader is as erect as ever despite his years. His conduct of the band lacks nothing of its old vigor, its matchless command. His glittering baton flashes as of old decreeing a melodious outburst of sound or breath-taking silence; he moves his head or an eyelash quivers and the result is wonderful and perfect.

A well-known, well-loved old English song, "My Old Stable Jacket," Bilton, was the number which Sousa chose for his opening overture and in response to storms of applause the band swung into the martial strains of Sousa's incomparable march "El Capitan," to the music of which men have gone into battle.

Mr. Dolan is a cornetist of unusual talent. His solo, "La Favorita," Hartman, filled the house with liquid notes, sweet and clear as a bell, and his encore, "If Winter Comes," strengthened the impression of his mastery of the glittering instrument.

A suite of three fascinating numbers, "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus," brought the band back into its own and for minutes the musicians hypnotized their audience with their interpretation of this trio of compositions. Demands for renewed efforts elicited a response in "The Gallant Seventh," one of the series of famous marches mention of which always conjures up the name of Sousa.

The silence following the burst of harmonious noise which is the backbone of this war song was broken by the ineffably sweet voice of Miss Moody, who introduced herself to and won the hearts of her audience with Thomas' "Polonaise" and "Mignon" into which she put a wealth of feeling. Charmed by Miss Moody's voice and personality, the big audience clamored for more and graciously the soloist sang "The American Girl," one of Sousa's compositions.

The band translated a symphonic poem, "Don Juan," Strauss, and swung with measured tread through Sousa's "U. S. Field Artillery" march, then struck up the refrain of the popular Coolidge campaign song, "Keep Cool and Keep Coolidge," to the delight of the hundreds who heard it.

One of Sousa's newest compositions, music of the minute, a fantasia which bids fair to take its place with his famous works, and "What Do You Do on Sunday, Mary?" Jones-Sousa, both played by the band, preceded a perfectly executed, delightfully musical xylophone rendition of "Liebesfreud," famous Kreisler violin solo. Howard Goulden is the xylophonist who won commendation for this number. Sousa's new march, "Ancient and Honorable Artillery Company," met with instant acclaim and Miss Winnie Bambrick charmed the audience with a harp solo, "Fantasia," Alvares, as an encore to which she played "Annie Laurie."

The band brought the program to a triumphal conclusion with "Mountain Dances," transcribed by Orem, and Sousa's old reliable, "Stars and Stripes Forever," which never fails to hold an audience as though charmed.

Immediately after the matinee the musicians left the city by special train for Glens Falls which they played at an evening concert.

Sousa Here Tonight



Novelty and variety are the two outstanding characteristics of the program which Lieut. Com. John Philip Sousa will offer the music-loving public of this city at the Armory tonight. Sousa and his band will be here under the auspices and for the benefit of the 102d Ammunition Train.

This announcement does not mean that Sousa, after thirty years during which he has presented only the best of music, will in any way let down the bars—musical or otherwise. It merely means that Sousa will pack into his programs a greater range of musical fare.

The Strauss tone-poem, "Don Juan," will be the classical feature of the program, and Sousa, who presented "Parsifal" music to the American people before that Wagnerian opera had been heard at the Metropolitan Opera House, and who last season scored a sensational success with Schelling's "Victory Ball" which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musicianly qualities of this number.

And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward," the new Sousa march, "Ancient and Honorable Artillery Company," the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?"; the first Sousa foxtrot, "Peaches and Cream," and another new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa's band consists of one hundred musicians and soloists as it has in the past. The soloists will include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

All the world has marched to the strain of the Sousa marches. In Germany and Russia, before the Great War, Sousa marches, such as "Stars and Stripes Forever," "Semper Fidelis," "Hands Across the Sea," and "El Capitan" sold as widely both in the form of sheet music and phonograph records as in the great bandmaster's native America. So it is fitting that Sousa should have written another march, "Ancient and Honorable Artillery Company," for his present tour.

But Sousa is making American feet tap in another way during this tour. There will still be the pat-pat-pat of the marches, but there will also be for the Sousa audiences of 1924 the lighter tap-tap of the first Sousa foxtrot, "Peaches and Cream," and the

first Sousa arrangement of modern syncopation, "Music of the Minute." That Sousa should write a foxtrot is news, because the foxtrot is a comparatively recent musical form, but Sousa is no novice with dance music. Before he headed Sousa's band, and made the march famous, Sousa was an operetta composer, and some of the most tuneful and danciest music of the time was contained in the scores of "The American Maid," "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp," "El Capitan" and "The Free Lance."

"The march form has become so firmly accepted as a symbol of military power that I have accepted the 5-5-3 principle of the Washington arms conference, and for the next few years, I think I shall make a serious attempt to write in a ratio of five dance selections and five suites or arrangements of syncopated music to three marches," Sousa said recently. "I have been presenting a new march each year for so long that I think I shall continue that annual custom, and this year the new march, "Ancient and Honorable Artillery Company," is dedicated to the oldest military organization in America. I wrote the new march at the invitation of Governor Channing H. Cox, of Massachusetts."

Sousa's own contributions to his programs this season will include in addition to his new march, his new foxtrot and his arrangement of syncopated music, a new Sousa suite, "Looking Upward," and his annual humoresque, this time based upon "What Do You Do On Sunday, Mary?" from the New York musical comedy success, "Poppy."

Sousa's Band Delights Hearers With Two Auditorium Concerts

Opening the season of classic entertainment along the shore, Sousa's band yesterday delighted music lovers with two concerts given at the Ocean Grove auditorium. Lieut. Com. John Philip Sousa presented a program which proved equally as good as any in the past and was entirely new, yet did not lose any of the pieces which have proved so popular in the past, the more familiar masterpieces of his own composition being brought in among the encores which followed each selection.

This famous band is making its 32nd tour of the country and visited Ocean Grove on its circuit thruout the leading cities of New York, New Jersey and Connecticut. There are approximately 100 members of the band which includes many soloists of note.

The crowds at the two performances yesterday were considered a tribute to the band master and his organization altho they could not compare with the numbers brought out by entertainments of a similar calibre at a later date in past seasons. The event, however, was the earliest staged and points to a season which is lengthening both ways.

The program proved an admirable combination of all kinds of better music, joining the light and airy with the more serious work of the masters—including much of Sousa's own composition. The variety which featured the program is well illustrated by a Sousa march, "Power and Glory"; a new Sousa humoresque based on "What Do You Do on Sunday, Mary?"; the first Sousa foxtrot, "Peaches and Cream" and a tone poem, "Finlandia."

Miss Marjorie Moody as vocal soloist added to the instrumental music, her beautifully clear and finely toned soprano voice winning an encore. She sang Charpentier's "Depuis le Jour" in French and "A Kiss in the Dark."

John Dolan and J. W. Bell on the cornet and piccolo, respectively, proved themselves complete masters of their instruments, each rendering

difficult selections for the pleasure of his hearers. The cornetist gave an adaptation of "Darling Nellie Gray" and Sousa's "The Tolling of the Bell" while his companion soloist rendered "The Turtle Dove" by Demare which was also encored.

Miss Winifred Bambrick, stellar harpist with the Sousa band, completed the list of artists to appear at soloists. With wonderful control over the only stringed instrument in the band, she held the audience with Alvares' "Fantasia Brilliant" and followed this with "Auld Lang Syne" as an encore.

The program was as follows: Rhapsody, "The Northern," Hosmer; cornet solo, "Darling Nellie Gray," Chambers, John Dolan; suite, "People Who Live in Glass Houses," Sousa, (a) The Champagnes, (b) The Rhine Wines, (c) The Whiskies; Scotch, Irish and Kentucky, (d) The Cordials; soprano solo, "Du Puis le Jour" (Louise), Charpentier, Miss Marjorie Moody; tone poem, "Finlandia," Sibelius.

Fantasia, "From Foreign Lands," Moszkowski; piccolo solo, "The Turtle Dove," Demare, John W. Bell; march, "Power and Glory," Sousa; harp solo, "Fantasia Brilliant," Alvares, Miss Winifred Bambrick; folk tune, "The Dargason," Holst.

Among the encores which won favor and included some of Sousa's most famous pieces were: "El Capitan," Sousa; "Peaches and Cream," Sousa; "Semper Fidelis," Sousa; "The Gallant Seventh," Sousa; "Wedding of a Rose," Jusell; "What Do You Do on Sunday, Mary," Jones-Sousa; "The Stars and Stripes Forever," Sousa; and the "New York Hippodrome," Sousa.

John Philip Sousa and Band In Ocean Grove Auditorium June 28



Figuratively speaking, a tuft of camel's hair has been fixed on the end of the baton of Lieut. Com. John Philip Sousa, the famous bandmaster, who will be heard in the Ocean Grove Auditorium Saturday, June 28, and during his 32d annual tour at the head of the organization which bears his name, he will present what he declares to be music with color—modern syncopation. "Music of the Minute" is the title of the new Sousa arrangement which will be presented by the largest jazz band the world has known—the Sousa organization of 100 musicians.

"To my mind modern syncopation must be classed as 'colored music,'" Mr. Sousa said recently. "For the first time, in this new form, we have produced musical sounds which truly suggest colors. I think light and shade has been produced in music before, and I think the average person sees light and shade when he listens to a tone poem, or even to a symphony. But here we have all of the hues of the rainbow."

"When syncopation was jazz and had just begun to develop three or four years ago, we had an era of howling saxophones, screeching clarinets and squeaking violins. There were the reds, the yellows and the blues. Then as the music toned down and the melodies began to develop, we had the greens, the browns, the purples and the violets. In the past year or two a great deal of pastel coloring has crept into modern music, and in the arrangement of popular dance tunes which I have made, these pastel and somewhat neutral colors are predominant. I do not mean that we have no use for the bright colors, musically speaking. But one is less likely to tire of a dash of red than an entire dress of that color, so we have used only a bit of a strong color."

Novelty and variety are the two

outstanding characteristics of the programs which Lieut. Com. John Philip Sousa will offer the American music-loving public during the 20 odd weeks of his 32d annual tour, which began in Wilmington, Del., yesterday, and which ends in New York city Nov. 16. This announcement does not mean that Sousa, after 30 years, during which he has presented only the best of music, will in any way let down the bars—musical or otherwise. It merely means that Sousa will pack into his programs a greater range of musical fare.

The Strauss tone-poem, "Don Juan," will be the classical feature of the new Sousa program, and Sousa, who presented "Parsifal" music to the American people before that Wagnerian opera had been heard at the Metropolitan Opera house, and who last season scored a sensation success with Schelling's "Victory Ball" which had been performed previously by but one orchestra, is certain that the vast public which he claims will welcome a number of the high musicianly qualities of this number. And he is certain also that the Sousa audiences are waiting for the new Sousa suite, "Looking Upward"; the new Sousa march, "Ancient and Honorable Artillery Company"; the new Sousa humoresque, based on "What Do You Do On Sunday, Mary?"; the first Sousa foxtrot, "Peaches and Cream," and another new Sousa feature, "Music of the Minute," a Sousa interpretation of modern jazz and syncopation.

Sousa's band this season will consist of 100 musicians and soloists, as it has in the past. The soloists will include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

SOUSA TO OPEN AT PARK SUNDAY

Famous Bandmaster to Stay
at Willow Grove Remained-
er of Season

Patriotic Program Arranged
By Composer For Fourth of
July Crowds

Lieutenant Commander John Philip Sousa on Sunday will begin the longest engagement he has ever played with his band at Willow Grove Park. The engagement will extend until the close of the park's season on September 14, and during the stay of the organization there will be a succession of spirited programs embracing every field of music. Many new compositions will be offered including marches, some arrangements of popular melodies and other works by the famed bandmaster-composer. As in other seasons there will be soloists, both instrumental and vocal and it is pleasant to note that among the artists will be Miss Marjorie Moody, soprano, whose beautiful vice and charming manner have ingratiated her with many patrons of the Sousa concerts.

This is the beginning of Sousa's twenty-third season at the park—a record of which any man may well be proud. He has a carefully selected organization whose personnel is much the same as in recent years and, in which there are such able soloists as John Dolan, George Carey, John Weston Bell, Joseph DeLuca and Miss Winifred Bambrick.

To Direct Own Compositions
At the first concert on Sunday at 2.45 he will offer among his own compositions, the Suite, "People Who Live in Glass Houses" and the "March of the Mitten Men," played with great success by him on numerous occasions. John Dolan will offer as cornet solo, "Darling Nellie Gray."

At the second concert Miss Moody will sing "Depuis le Jour" by Charpentier, from "Louise" and John Weston Bell will play as piccolo solo, "The Turtle Dove" by Demare. In the evening, at the first concert George Carey will play on the xylophone "Impromptu" by Schubert.

Sousa's Novel Theory

That the average American is nearest his true self when he is listening to music, is the opinion of Lieutenant Commander John Philip Sousa, who is now conducting his famous band at Willow Grove. When it comes to music, the average American sheds all pretense and with his applause and his enthusiasm clearly indicates his real likes and dislikes.

"The average American will make a bluff at enjoying poetry or bridge even if he cordially hates them, if he thinks it is to his advantage to pretend to enjoy them," says Sousa. "He even will go to a serious drama when his heart yearns for a musical comedy or a vaudeville show. But unless he enjoys a certain form of music, he lets it severely alone.

"I think the American listener is a little more ready to acknowledge merit than any other person in the world. He will applaud a well-performed piece of ragtime because he acknowledges that it is well performed and he will applaud a well-performed symphony for the same reason. But he will not applaud a poorly performed symphony by an organization of more than 100 men any sooner than he would applaud a piece of badly played ragtime presented by a piano-and-violin orchestra with an out-of-tune piano and a squeaky violin.

"Another peculiarity of the average American listener is that he will not permit any one to tell him what he is expected to enjoy in the way of music. Music is his enjoyment or it isn't, and that's that. I have recognized this factor in program-making almost since the beginning of my career, and I have always felt it was more essential to try to give music which was enjoyable or interesting through novelty than to try to offer programs which recommend themselves only because they appealed to trained musicians."

Sousa's Band at Willow Grove

Concerts given last week at Willow Grove Park by Lieutenant Commander John Philip Sousa and his band were enjoyed by large audiences. The famous bandmaster-composer has written a number of interesting new works and has made a lot of compilations of popular melodies and these new pieces were much enjoyed at each rendition. His soloists are favorites and are given frequent opportunity for display of talent.

Attractive programs have been arranged for today. Sousa compositions will be heard all evening and the list includes scenes from "Chris and the Wonderful Lamp," Tunes We Love—"The Merry, Merry Chorus"; Suite "Last Days of Pompeii"; Symphonic Poem, "The Chariot-Race"; March, "The Free Lance"; Scene, "The Charlatan"; a fantasy of popular tunes, "The Fancy of the Town"; Suite, "Dwellers in the Western World"; vocal solo, "In Flanders Field," Marjorie Moody, and "Who's Who in Navy Blue." During the afternoon there will also be Sousa music and there will be solos by George Carey, xylophonist; John Dolan, cornetist, and Miss Moody, euphonium player, will be heard and on Tuesday the soloists include John Dolan and George Carey. Dana Garnett, cornetist, will be heard Wednesday afternoon and on Friday evening William Tong is to appear. Miss Moody will sing each afternoon and evening throughout the week. On Saturday night the second concert will be of Sousa compositions.

Sousa has on his programs a reasonable amount of modern melodies, carefully arranged for the band. But there is also much that is of a higher order of composition.

Danceland, newly transformed into a veritable flower garden, is very popular, the Danceland orchestra proving a magnet to the younger dancing set.

WHILE LISTENING TO ONE OF Lieut. Com. John Philip Sousa's programmes the other night the thought struck me that I had never witnessed one of his performances when any other than himself occupied the position of conductor. I have learned that there is no post of assistant conductor with this organization, nor has there been since Sousa first organized it. He has always made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career. A Sousa concert lasts about two hours and thirty minutes, but into that space of time Sousa put considerably more than three hours of music. This Einsteinian statement is explained by the fact that he does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

He not only conducts during the ensemble numbers of his programme, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to the end of the concert. There is a story among his bandmen that the "governor"—as they lovingly term him, rests himself during intermissions by taking a brisk walk. Sousa is, indeed, a remarkable musician.



SINGING AT WILLOW GROVE PARK. Miss Marjorie Moody, a well-known soprano, who is soloist this year with John Philip Sousa and his band

PHILADELPHIA INQUIRER, NORTH AMERICAN.

NEW SOUSA PIECES

Latest Works of Composer Enjoyed at Willow Grove

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Attractive programmes have been arranged for today. Sousa compositions will be heard all evening and the list includes scenes from "Chris and the Wonderful Lamp," tunes we love, "The Merry, Merry Chorus"; suite, "Last Days of Pompeii"; symphonic poem, "The Chariot Race"; march, "The Free Lance"; scene, "The Charlatan"; a fantasy of popular tunes, "The Fancy of the Town"; suite, "Dwellers in the Western World"; vocal solo, "In Flanders Field," Marjorie Moody, and "Who's Who in Navy Blue." During the afternoon there will also be Sousa music and there will be solos by George Carey, xylophonist; John Dolan, cornetist and Miss Moody. Tomorrow afternoon Joseph DeLuca, euphonium player, will be heard and on Tuesday, the soloists include John Dolan and George Carey. Dana Garnett, cornetist, will be heard Wednesday afternoon and on Friday evening, William Tong is to appear. Miss Moody will sing each afternoon and evening throughout the week. On Saturday night the second concert will be of Sousa compositions.

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Danceland, newly transformed into a veritable flower garden, is very popular, the Danceland Orchestra proving a magnet to the younger dancing set.

SOUSA ON POPULAR APPEAL IN MUSIC

March King Says He Never Preaches to His Audiences

The fact that he never has preached to his audiences is regarded by Lieutenant Commander John Philip Sousa as one of the chief reasons for the great success of his famous band for the last thirty-one seasons. Sousa is now at Willow Grove Park for the twenty-third season at the head of his famous organization.



JOHN PHILIP SOUSA

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music," said the march king the other night between concerts at Willow Grove. "Most people resent reflections upon their musical tastes, and unless an organization can present a class of music which appeals to the people who buy tickets, it cannot continue in business.

"I believe that it is because no concessions are made to public taste that the majority of our orchestras are compelled to operate under subsidies. As is generally known, my organization has existed since its inception solely upon the revenue from its concerts.

"I have never put a number in my programs unless I felt that it would be enjoyed by my audiences. I never have taken upon myself the duty of putting in my programs numbers which would not be enjoyed by my audiences, but which would be 'good for them' in the same sense that pink pills are 'good' for pale people.

"When I placed a 'Parsifal' section in my program even before 'Parsifal' had been presented in New York at the Metropolitan Opera House, I was told that I was shooting over the heads of a great public such as we must reach. But I wasn't, and Wagnerian music has been in my programs almost every year. People seem to enjoy the Wagnerian music, even if it is fairly heavy musical fare.

"This last season I played Schelling's 'At the Victory Ball,' a number which had been attempted for only a performance or two by orchestras in Philadelphia and New York. But it was enjoyed by my audiences, at least in the sense that they were glad for an opportunity to hear a much-discussed number of the modernist school. This season I am going to include the 'Don Juan' tone-poem by Strauss, because I think it will be a thoroughly enjoyed piece of classical music.

"Because enjoyment is always my chief aim, my programs are going to range this year from the 'Don Juan' selection to thirty minutes of modern syncopated music. I have taken a dozen or more modern popular tunes, of the so-called jazz variety, and put them together, with a few musical footnotes by myself, in a number which will be programmed as 'Music of the Minute.'"

BIG AUDIENCES ATTRACTED BY SOUSA'S BAND

New Compositions by Famous Bandmaster Are Much Enjoyed

Sunday's Concerts Will Have Solos by George Carey, Xylophonist, John Dolan, Cornetist, and Miss Moody.

Concerts given last week at Willow Grove Park by Lieutenant Commander John Philip Sousa and his band were enjoyed by large audiences. The famous bandmaster-composer has written a number of interesting new works and has made a lot of compilations of popular melodies and these new pieces were much enjoyed at each rendition. His soloists are favorites and are given frequent opportunity for display of talent.

Attractive programs have been arranged for Sunday. Sousa compositions will be heard all evening and the list includes Scenes from "Chris and the Wonderful Lamp," Tunes We Love—"The Merry, Merry Chorus"; Suite, "Last Days of Pompeii"; Symphonic Poem, "The Chariot-Race"; March, "The Free Lance"; Scene, "The Charlatan"; a fantasy of popular tunes, "The Fancy of the Town"; Suite, "Dwellers in the Western World"; vocal solo, "In Flanders Field," Marjorie Moody, and "Who's Who in Navy Blue." During the afternoon there will also be Sousa music and there will be solos by George Carey, xylophonist; John Dolan, cornetist, and Miss Moody. Monday afternoon Joseph DeLuca, euphonium player, will be heard and on Tuesday the soloists include John Dolan and George Carey. Dana Garnett, cornetist, will be heard Wednesday afternoon and on Friday evening William Tong is to appear. Miss Moody will sing each afternoon and evening throughout the week. On Saturday night the second concert will be of Sousa compositions.

Sousa has on his program a reasonable amount of modern jazz melodies, carefully arranged for band. But there is also much that is of a higher order of composition. His concerts are from 2.30 to 3.15 and 4.30 to 5.30 in the afternoons and from 7.45 to 8.30 and 9.45 to 10.45 at night. The electric fountain is displayed at 4 and at 9.30 o'clock. Danceland is popular. There is a special orchestra. Novelty dances on Wednesday evenings, Surprise dances Thursday evenings and a Prize Dance Contest on Friday evenings are features.

Many Delight in Band Music

John Philip Sousa at Willow Grove Park Is Attracting Crowds.

Concerts by Lieutenant Commander John Philip Sousa and his band at Willow Grove Park have brought great crowds to that delightful resort. The recent holidays set up new records of attendance and of receipts. Enthusiasm for the band was of the flattering sort. This is not strange, however, for Sousa has assembled for this season one of the best organizations ever associated with his name and fame. He has some well established favorites as soloists and Marjorie Moody, soprano, who sings each afternoon and evening, is one of the most pleasing artists in the country. Her voice is clear and resonant and her enunciation is so precise that every word she utters is distinctly heard.

Sousa has a number of new compositions for this season and he offers programs from a repertoire so extensive that he could, if necessary, play the entire summer without repeating any offering. However, he believes in giving repetition when that seems desirable and so he is always presenting concerts of the finest sort. His band is distinct from every other organization bearing the name of band and is a real musicianly body. Each Thursday is Sousa day, when the programs are exclusively of his music. Sunday evening and part of Saturday evenings are devoted also to his music. At the same time he gives a liberal sprinkling of his own compositions on every program, especially in the "extras."

Each Sousa concert is conducted personally by him and there are no dull moments, for he never hesitates to respond to applause and then always with something that it is a delight to hear. He has some excellent jazz offerings this season, including some of his own arranging and his new marches have that electrifying quality that is inherent in his work.

A feature of this week will be Sunday School day. It will be on Thursday and all children will have free access to amusements from noon to 2 o'clock. A chorus and pageant, "America's Unfinished Battle," will be given in the early evening by students of the Lutheran Training Schools of Philadelphia, under the direction of Mrs. Henry Moehling. There will be special features of interest.

Willow Grove Park is unusually attractive now with respect to foliage and flowers. Danceland is one of the well patronized establishments, many motorists spending hours at this open-air building. A fine orchestra playing the latest music is heard there weekday evenings. At the Casino there is music during the dinner hour.

PUBLIC LEDGER

Our Changing Tastes

American people in general mark the changes in their national life by elections, big winds, deep snows and other nation-wide events. Lieutenant Commander John Philip Sousa, who this year leads his famous band forth for its thirty-first annual tour, and who is now at Willow Grove Park, rings the changes in American history in American food. Sousa, because he is traveling eight or nine months of the year, has opportunity to keep up with the changes in foods in every section of America.

"My father in Washington had inherited some of the food preferences of his European forebears," says Sousa. "He loved salads of all sorts, and he delighted in the greenery which has found its way into the American menu largely in the past decade. I inherited this particular liking, and I remember that in the early years it was a hardship to take the long tour through the Middle States and the Northwest, particularly in the winter, because of the absolute lack of green vegetables in the diet. Now the refrigerator car, quicker transportation and the development of the vegetable-raising sections of the South have changed all that, and it is as possible to get a tomato, a cucumber or a head of lettuce in Winnipeg in January as it is a thousand miles further south. I think the whole Nation has gone to eating head lettuce in the past decade, and I am greatly surprised if head lettuce salad has not replaced corned beef and cabbage as our national dish.

"But there is at least one respect in which the 'good old days' were the best. That was in respect to game. Knowing my fondness for game, my friends used to greet me at the various cities with game dinners, and often my tours were great feasts upon haunches of venison, bear meat, duck, prairie chicken, quail and even buffalo meat. Of course game is no longer plentiful. Its sale by hotels and restaurants is forbidden and it is only when I meet a friend who is a sportsman that I find myself sitting down to a game dinner nowadays."

'Sousa Syncopators

In thirty-one consecutive seasons at the head of the band which bears his name, music lovers throughout America have become well acquainted with Lieutenant Commander John Philip Sousa and his bandmen.

Modern syncopated music has been added to the Sousa programs for this season, because of Mr. Sousa's firm belief that syncopated music has established itself permanently in America. Sousa does not believe that the popularity of syncopation has been at the expense of the older classical forms. Rather he thinks classical music, and syncopated music, until it gradually merges itself into the general body of music, will prosper side by side, and it is because of this belief that it is played by Sousa's Band for the first time. "Music of the Minute," a Sousaesque tying together of half dozen of the current syncopated hits will serve to introduce syncopation to the Sousa programs.

PUBLIC LEDGER

Willow Grove Program

The concerts arranged for this week at Willow Grove Park by Lieutenant Commander John Philip Sousa and his band will be both varied and attractive. Sousa compositions will be heard this evening, the list including scenes from "Chris and the Wonderful Lamp"; "Tunes We Love"; "The Merry, Merry Chorus"; suite, "Last Days of Pompeii"; symphonic poem, "The Chariot-Race"; march, "The Free Lance"; scene, "The Charlatan"; a fantasy of popular tunes, "The Fancy of the Town"; suite, "Dwellers in the Western World"; vocal solo, "In Flanders Field," Marjorie Moody, and "Who's Who in Navy Blue." During the afternoon there will also be Sousa music and there will be solos by George Carey, xylophonist; John Dolan, cornetist, and Miss Moody. Tomorrow afternoon Joseph DeLuca, euphonium player, will be heard, and on Tuesday the soloists include John Dolan and George Carey. Dana Garnett, cornetist, will be heard Wednesday afternoon, and on Friday evening William Tong is to appear. Miss Moody will sing each afternoon and evening throughout the week. On Saturday night the second concert will be of Sousa compositions.

Sousa Sets the Feet to Tapping

With New March, Medley of Musical Comedy Hits and Jazz Fantasy.

All the world has marched to the strain of the Sousa marches. In Germany and Russia, before the great war, Sousa marches, such as "Stars and Stripes Forever," "Semper Fidelis," "Hands Across the Sea" and "El Capitan," sold as widely both in the form of sheet music and phonograph records as in the great bandmaster's native America. So it is fitting that Sousa should write another march, "Ancient and Honorable Artillery Company," for his present thirty-second annual tour. But Sousa is making feet tap in another way at Willow Grove Park. There is still the pat-pat-pat of the marches, but there is also for the Sousa audiences the lighter tap-tap of the first Sousa fox-trot, "Peaches and Cream," and the first Sousa arrangement of modern syncopation, "Music of the Minute," a 30-minute visit into the realm of modern jazz, during which the new musical form is played by the largest organization which ever has attempted syncopated music—Sousa's own band.

That Sousa should write a fox-trot is news, because the fox-trot is a comparatively recent musical form, but Sousa is no novice with dance music. Before he headed Sousa's Band, and made the march famous, Sousa was an operetta composer, and some of the most tuneful and danciest music of the time was contained in the scores of "The American Maid," "The Bride-Elect," "The Charlatan," "Chris and the Wonderful Lamp," "El Capitan" and "The Free Lance."

NORTH AMERICAN.

SUMMER AMUSEMENT PARKS
Willow Grove Park—In arranging the various programs for his concerts this week Lieutenant Commander John Philip Sousa has drawn upon the works of many master composers and also upon the great treasury of his own compositions, which are proving the most popular of all the offerings of the season. For the afternoon concert today there are numbers by Meyerbeer, Lampe, Bach, Sousa, while the evening will be devoted wholly to Sousa's compositions, including an overture, "The Charlatan"; march, "The American Wedding," and "The Rifle Regiment," and valse from "El Capitan." Tuesday will be Children's day. Amusements will be free to the children from 11.30 to 1.30. There will be a singing festival in the music pavilion at 7.30. H. C. Lincoln will direct the children's chorus in patriotic numbers. Saturday, August 2, will be Tall Cedars' day. There will be a concert by the Tall Cedar Band and numerous sports.

PUBLIC LEDGER

At Willow Grove
 Although he is a veteran bandmaster, with a world-embracing fame, John Philip Sousa in his work at Willow Grove Park this season is revealing new depths to his skill as a director and as a master of music. The attendance last week at the park and the pavilion reached record-breaking proportions, and all were repaid by performances of great variety and unsurpassable merit. This week is one of unusual importance. Thursday, July 24, will be Sousa day, with four concerts devoted entirely to the compositions of John Philip Sousa. In the opening concert in the afternoon there will be scenes from "The Free Lance"; valse, "The Mystical Miss"; march, "Fairest of the Fair," and tributes to Stephen Foster and Ethelbert Nevin. In the second concert there will be scenes from "Chris and the Wonderful Lamp"; legend, from "Willow Blossoms," and the march, "The Stars and Stripes Forever." In the evening "The Chariot Race," a symphonic poem, will be the feature of the first concert, and the march, "The Invincible Eagle," will conclude the final concert.

SOUSA DELIGHTS GREAT CROWDS

World Famous Conductor Is Warmly Applauded at Willow Grove Park

Many New Compositions Are To Be Offered During Stay in Amusement Gardens

Concerts by Lieutenant Commander John Philip Sousa and his Band at Willow Grove Park have brought great crowds to that delightful resort. The recent holidays set up new records of attendance. Enthusiasm for the band was of the most flattering sort. This is not strange however for Sousa has assembled for this season one of the finest organizations associated with his name and fame. He has some well established favorites as soloists and Marjorie Moody, soprano, who sings each afternoon and evening, is one of the finest artists in the country. Her voice is clear and resonant and her enunciation is so precise that every word she utters is distinctly heard.

Sousa has a number of new compositions for this season and he offers programs from a repertoire so extensive that he could, if necessary, play the entire summer, without repeating any offering. However he believes in giving repetition when that seems desirable and so he is always presenting concerts of the finest sort. His band is distinct from every other organization bearing the name of band and is a real musicianly body. Each Thursday is Sousa Day when the programs are exclusively of his music. Sunday evenings and part of Saturday evenings are devoted also to his music. At the same time he gives a liberal sprinkling of his own compositions on every program, especially in the "extras."

Each Sousa concert is conducted personally by him and there are no dull moments for he never hesitates to respond to applause and then always with something that it is a delight to hear. He has some excellent jazz offerings this season including some of his own arranging and his new marches have that electrifying quality that is inherent to his work.

A feature of the week beginning this Sunday, July 13, will be Sunday School Day. It will be on Thursday and all children will have free access to amusements from noon to two o'clock. A chorus and pageant "America's Unfinished Battle," will be given in the early evening by students of the Lutheran Training Schools of Philadelphia, under the direction of Mrs. Henry Moehling. There will be special features of interest.

NORTH AMERICAN.

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Woodside Park—Wednesday will be "Kiddies' day" at this park. Youngsters under 12 years of age, upon entering the park, will receive a strip of coupon tickets, which will give them free rides on the amusements between the hours of 12 noon and 3 P. M. Preparations have been made to provide fun for 10,000 children, and in order to give every youngster a chance the amusements will remain open for three hours. Harry Kammerer and his orchestra continue to provide dance music. Special features are scheduled every Monday, Tuesday and Thursday night. Radio concerts every week-day afternoon. Richard Schmidt and his Fairmount Park Band will give concerts every Sunday. Wynne Corcoran will be the soloist. Fireworks Friday night.

DAILY NEWS.

Superior Knowledge.
 John Philip Sousa tells this story about his little daughter, Priscilla. Mrs. Sousa had brought the children up with a strict observance of the Sabbath. One Sunday afternoon little Priscilla ran breathlessly to her father and said, "Father, isn't it a sin to jump rope on Sunday?"
 "It is generally classed as such," said Mr. Sousa.
 "I know it is," said Priscilla. "Birdie Wilson says it isn't a sin, but I say it is," continued the daughter. "Your mother thinks it is," said the famous bandmaster.
 "I know it is," asserted Priscilla. "It's funny, isn't it? Birdie is 8 and I am only 5 and I know more about sin than she does."

NEW YORK EVE. WORLD

The greatest band master of them all, John Philip Sousa, and Pat Gilmore, the idol of New Yorkers of a generation back, possessed a sense of showmanship that to my mind seems lacking in the band masters of the present day. When I picked up the Marine Band on WEAF the other night they were playing Wagner's Rheingold music and it seems almost impossible to catch up with any brass band willing to play stirring marches and popular numbers spiritedly arranged.
 Brass bands belong in the open, they are patronized by people who want recreation and, while I am strong for leavening the lump with a highbrow touch or two, I can never give that serious consideration to the brass band which some of its present day directors seem to impose upon us.

RECORD,

Nora Fauchald, Sousa's Soloist

Bandmaster Predicts Great Singers Will Come From Prairies.

From the Dakota prairies, Lieutenant Commander John Philip Sousa summoned Miss Nora Fauchald to become soprano soloist with his band during his current tour, which marks his thirty-first season as a bandmaster, and the fourteenth tour which has taken him from the geographical limit of America to another. And Sousa, who has a reputation as a discoverer of new talent, makes the prediction with the engagement of Miss Fauchald, 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 in the old country, but she came to America when she was 6 months old. Minot, North Dakota, a typical town of the northern prairies, was her childhood home. By the time she was 15, 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 and settled in New York. Shortly after her graduation from the Institute of Musical Art in New York, Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later she was engaged by the March King. This year she will be heard in concert with Sousa's Band by upwards of three millions of people—a greater audience than will hear any other singer in America.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congested eastern areas.

"The girls of today in the East, particularly in New York, will not succeed in concert or on the stage," says Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl is likely to 'burn out' early. She will develop faster than the westerner, but three to five years will be the extreme limit of time at which she will remain 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, which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

Artists and Events in the World of Music

By RICHARD SPAMER

In preparation for his current transcontinental tour, Lieutenant Commander John Philip Sousa, the eminent bandmaster, let it be known that for the first time in his long career he would give considerable space to jazz on his programs. No sooner had that announcement appeared than Mr. Sousa was fairly deluged with inquiries, most of which ended with the direct interrogatory, "Why?"

The salient features of his answer now being put forth in the form of an interview in the Eastern press, are twofold. The bandmaster believes that, by and large, the people of the United States enjoy jazz (which he calls syncopated music), and, furthermore, he believes that jazz, so-called, may be the beginning of a typically American musical style and rendition.

He does not, however, clearly differentiate ragtime and jazz, and here the American music purists might take issue with the distinguished military concert band conductor and composer.

Poser for Purists.

For ragtime, as it was known before it degenerated into what is now called jazz, was undoubtedly of Southern negro origin, founded on banjo-strumming and the singing of negro spirituals. As such it might well be said that it bears an approach to a foundation of purely American music. For, with all its vagaries of harmony and tempo, ragtime must be credited with having a wholesome undertone. There is little of the manifestly lascivious about it.

Allowing for the vast difference in Caucasian and African musical manifestations of the ultra-modern type, ragtime, as produced by the Southern negroes, has a sane racial note when compared with the total depravity of jazz. One need only listen to banjo-picking ragtime and the irritating noises proceeding from tortured saxophones in jazz to be somewhat painfully aware of the trend and difference.

To say nothing of the sensual antics of the dancers when jazz of the ultra-modern sort is being "played."

Sousa offers another point in favor of jazz, namely, that it is originally American; consequently, for patriotic reasons, if for no other, he must take musically scientific cognizance of it. To this statement on purely sentimental grounds there can be no objection; or, rather, it precludes argument.

Origin of Rag-Time.

He agrees with Fred Stone, the acrobatic comedian, that jazz, like its parent-form, rag-time, is of

Southern origin and had its inception in a song entitled Pasmala, evident a corruption of the Greole French "pas a mele" which liberally means a "mixed step," a dance measure feathily footed to broken time, whose accent, as Dr. Karl Muck, late of the Boston Symphony Orchestra, put it, "is on the weak beat."

Negro entertainers of an early day originated a great number of rag-time songs. Often they were not written out or printed until years afterwards, being handed along from mouth to mouth, and, as the present copyright laws had not been framed, the average performer felt himself safer with a cherished song if he did not put it down on paper.

Ben Harney, a white man, who had been a coon-shouter in the South, is generally credited with having brought rag-time to New York in the old Weber and Fields Music Hall. This was probably fifty years ago. But it was not until the Spanish-American war of 1898 that rag-time crystallized, as it were, into a national form. "There'll Be a Hot Time in the Old Town Tonight," the first of the so-called rag-time songs, was the medium. The forerunner of this free-and-easy ditty in the civil war was "John Brown's Body," but that was an anthem.

In the world war George M. Cohan's "Over There" was the chief patriotic inspiration.

Jazz Possibilities.

Sousa traces the modern jazz era's start back some six years ago, and he believes it to be a distinct and more or less morbid by-product of the world war. He says in this relation: "We had to go through an era of squealing clarinets and tin-pan poems before someone conceived the idea of making jazz melodic," and he accords credit to Dr. Leopold Stokowski of the Philadelphia Symphony Orchestra for this innovation. Dr. Stokowski is not above saying that jazz, as "played" by jazz bands, is undeniably vulgar, but it may be found to contain a great native inspiration. It may even be the currently best expression of America's enormous vitality and tremendous freedom from the restraints of classic tradition.

Now Sousa's contribution to this tonal controversy is his frankly jazz piece de resistance, entitled "Music of the Minute," which St. Louis concertgoers will get their first whack at, so to speak, when Sousa and his band come to the Odeon for one appearance on the night of national election day, on November 4.

RECORD

Spinal Thrill Test of Music

Sousa, Famous Bandmaster, Carries Out Fritz Kreisler's Dictum.

Before he sailed on a recent trip to Europe Fritz Kreisler, the Austrian violinist, in a newspaper interview struck the keynote of all music with the declaration that the test for all music is in the spine and unless a tune causes the thrills to run up and down the spine of both player and listener something is wrong with the tune. That has been the lifetime test of music with Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now at Willow Grove Park, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others, has been music of thrills.

"I know a great deal about art, the technical side of it as well as the interpretative, the mechanics and the artifices, but in the last analysis we must all fall back on the most primeval thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primitive registering of impressions and when I get such a thrill I know what I am listening to or playing is all right. If I don't get it I know there is something wrong."

For a third of a century Sousa has asked himself the question, "Will this selection thrill an audience," and unless he was satisfied that the selection contained thrills it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

This year there are different thrills and new thrills in the Sousa programs, for the march king has added jazz to his presentations for the first time and "Music of the Minute," a fantasy of jazz tunes, is a feature of his concerts.

Sousa Day Gem of Big Event Week

Sousa Programs Today and Thursday at Willow Grove Park.

Although he is a veteran bandmaster, in a world-embracing fame, John Philip Sousa in his work at Willow Grove Park this season is revealing new depths to his skill as a director and as master of music. The attendance last week at the park and the pavilion reached record-breaking proportions, and all were repaid by performances of great variety and unsurpassable merit. Sousa not only knows music but he knows the musical tastes of the people, and he makes every effort to arrange his programs for purposes of entertainment as well as of education.

A Sousa program is a revelation of musical beauty. The selections are from the repertoires of the master composers of the ages. The credit lines for today alone comprise the names of Rossini, whose "William Tell" overture is on this afternoon's program; Wagner, Gounod, Strauss and Sousa.

This week is one of unusual importance. Thursday, July 24, will be Sousa day, with four concerts devoted entirely to the compositions of John Philip Sousa. In the opening concert in the afternoon there will be scenes from "The Free Lance," waltz, "The Mystical Miss," march, "Fairest of the Fair," and tributes to Stephen Foster and Ethelbert Nevin. In the second concert there will be scenes from "Chris and the Wonderful Lamp," legend, from "Willow Blossoms," and the march, "The Stars and Stripes Forever." In the evening "The Chariot Race," a symphonic poem, will be the feature of the first concert, and the march, "The Invincible Eagle," will conclude the final concert. There will be exclusively Sousa programs for both of the evening concerts today (Sunday) and for the 9:45 concert, Saturday, July 26. These programs represent Sousa, the composer, at his best. And under the Sousa baton the beauties of the compositions will be brought out in all their plenitude.

Wednesday, July 23, will be Total Abstinence day. Amusements will be free to the children from 11 A. M. to 1 P. M. There will be sports all day. Saturday, July 26, will be Grand Army day, an annual event at the park. There will be a campfire and a parade in the afternoon. This event provides an opportunity for veterans to have a reunion in pleasant surroundings and under the best of entertainers. Sousa made up his program for the afternoon with this reunion of the veterans in mind.

The soloists for the week are Miss Nora Fauchald, soprano; John Dolan, cornet, and George Carey, xylophone. Fine artists all, and favorites with Willow Grove Park patrons.

The park abounds with amusements, including Danceland, with its own excellent orchestra, the scenic railway, and through the clouds. The Park never looked more beautiful and never before were the accommodations for the people more ample.

PUBLIC LEDGER—

Sousa's System

Lieutenant Commander John Philip Sousa, who is at Willow Grove Park with his band, has the amazing ability to write down directly on paper, without the usual composer's method of trial and error at a piano, not only principal themes, but orchestrations for an entire band of 100 men with more than a dozen parts for different principal instruments.

When Sousa transcribes a group of melodies, such as his new cyncopated arrangement, "Music of the Minute," he sits down with a great sheet of music paper before him. Upon the first staff he writes down the opening note for the cornets. Then on the staffs below, a note on each staff, he indicates the tones for clarinets, piccolos, trombones, French horns, baritones, saxophones oboes, sousaphones, bassoons, English horns and drums, to say nothing of "second" parts for cornets and clarinets. His pen races up and down the big sheet, filling in a note or a bar at a time for each class of instruments, and the idea is growing from nothing at all except his memory of the half a dozen melodies which he is incorporating into the one arrangement.

Sousa's uncanny ability to know beforehand how a new composition actually will sound is indicated by the fact that he does not compose with a piano near at hand. Perhaps he writes a few bars in his dressing room while "resting" between portions of a concert, and perhaps he writes a few more bars at his hotel after a concert. As a rule the composition is never played until he reaches his home after a tour, when he hands a piano arrangement to his daughter, Miss Priscilla Sousa, who plays it for him on the piano. Rarely is the main theme changed in any way, and quite often the entire band arrangement of a new number has been completed before even the piano arrangement has been played.

At Willow Grove Park

Lieutenant Commander John Philip Sousa and his band are giving concerts afternoons and evenings at Willow Grove Park. Nora Fauchald, soprano, will remain for one week more as soloist.

Sousa has arranged to conduct the N. Snellenburg & Co. Choral Society next Saturday evening. One of the features of the concert in conjunction with Sousa and his Band will be the cantata, "The Last Crusade," music by Sousa and words by Anna Higginson Spicer.



Miss Nora Fauchald, SOLOIST AT WILLOW GROVE PARK

PUBLIC SPIRIT, HATBORO

SOUSA OFFERS VARIED PROGRAM

Tuesday Will Be Celebrated at Willow Grove Park as Children's Day

Tall Cedars to Picnic at Amusement Spot on Saturday, Aug. 2

In arranging the various programs for his concerts this coming week at Willow Grove Park, Lieutenant Commander John Philip Sousa has drawn upon the works of many master composers, and also upon the great treasury of his own compositions, which are proving the most popular of all the offerings of the season.

For the Sunday afternoon concert there are numbers by Meyerbeer, Lampe, Bach, Sousa, while the evening will be devoted wholly to Sousa's compositions, including an overture, "The Charlatan," march, "The American Wedding," and "The Rifle Regiment," and waltz from "El Capitán." The programs for the other concerts during the week are equally representative.

The soloists who are assisting Sousa are arousing much enthusiasm. They appear in many of the concerts. Miss Nora Fauchald, soprano; Dana M. Garrett, cornet, and John Dolan, cornet, are attaining wide popularity for their excellent work.

Tuesday, July 29, will be children's day. Amusements will be free to the children from 11:30 to 1:30. There will be a singing festival in the music pavilion at 2:30. H. C. Lincoln will direct the children's chorus in patriotic numbers. Sousa will conduct the band numbers during the concert. Souvenirs will be distributed to the children at the end of the concert.

Saturday, August 2, will be Tall Cedars' day. There will be a concert by the Tall Cedar Band and numerous sports.

PUBLIC LEDGER—

SNELLENBURG EMPLOYEES PICNIC AT WILLOW GROVE

Varied Program of Athletics is Feature of Outing

Hundreds of employees of the Snellenburg store attended the annual picnic yesterday at Willow Grove Park. Department heads and officers of the Welfare Association were kept busy arranging events that included athletics, entertainment and the important details of eating.

The employees rode to the park in trucks which started from Twelfth and Market streets. Upon their arrival at Willow Grove there was a scramble for shady spots and picnic tables. The youngsters headed for the amusements.

Track events, potato races and other prize contests featured the afternoon program for which prizes were awarded. And to top off the day Sousa and his band joined in the activities. Tonight the famous Snellenburg Chorus will be heard in conjunction with the band.

Imposing List of Sousa Music

Catalogue Shows That He Has Written Many Works in Addition to Marches.

The world at large knows Lieutenant Commander John Philip Sousa as the composer of the world's greatest march music and as the director of the finest band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two accounts without further accomplishments. But an examination of the catalogue of Sousa's publishers reveal that he has written music of a greater number of classifications than has any other American composer.

If one writes to Sousa's publisher for a catalog of Sousa compositions one will receive a list of almost 100 successful, wide-selling marches, topped by "Stars and Stripes Forever," of which more than 2,000,000 copies have been sold, to say nothing of 5,000,000 talking machine records. In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous Boston military organization.

In the catalogue also will be found a list of the Sousa suites, including the new composition "Looking Upward" and such other favorites as "At the King's Court," "Camera Studies," "Dwellers of the Western World" and others, a total list of about 20 suite compositions. Also will be found a list of more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa offerings for male choruses and mixed choirs, more than 50 instrumental pieces not to be classified as marches and a collection of waltzes as full of life and swing as are his marches.

Sousa's published musical works represent but a small share of his great labors as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these compositions is twice the size of the pile of published numbers.

Two new works soon will be listed among the Sousa publications. The first of these will be the first Sousa tango, "Peaches and Cream," which is a hit at Willow Grove Park and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadelphia Music Week exposition by the Wanamaker Orchestra and a choir of 200 voices.

RECORD,

FINE MUSIC IS PRESENTED BY STORE CHORAL SOCIETY

Two Concerts Feature Outing of the Snellenburg Employees.

The annual picnic and field day of the employees of the Snellenburg stores was held at Willow Grove yesterday and last night, and every one of the more than 2000 persons figuring in the outing found the affair replete with enjoyment.

Possibly the outstanding feature was the part played by the N. Snellenburg & Company Choral Society in two notable concerts in conjunction with Sousa's band. The first, in the afternoon, was distinctively a choral event, with Henry Gordon Thunder conducting, and the second was given in place of the usual Sousa concert at night.

Co-operating with the noted directors and the choral organization were a number of eminent soloists, Henri Scott, bass; Royal P. MacLellan, tenor; Mrs. Florence Kinnaird, soprano; Miss Alice Marie Neville, soprano, and Miss Anna Jewel Simmon and Miss Laura Boehm, altos. Miss Myrtle C. Eaver was the accompanist.

The picnic itself started at 8:30 in the morning, when the first of the employees reached the park. A program of field sports, occupying the entire morning and much of the afternoon, was prepared for those who favored athletics. Danceland was open to the picnickers for three hours in the afternoon.

NORTH AMERICAN,

HOPPER IN SOUSA OPERA IN WASHINGTON SEASON

WASHINGTON, Aug. 9.—De Wolf Hopper, famous comic opera comedian, is at the head of his own organization in a summer season of light operas at Poll's Theater here. It is said that the engagement has been most successful.

Beginning Monday, August 11, he will present John Philip Sousa's "El Capitán." Hopper had one of his greatest hits in the name part of this opera. He wrote to Sousa, who is filling an engagement with his band at Willow Grove, near Philadelphia, to ask that the composer be present at the opening performance to conduct the orchestra in the overture. Sousa would gladly have gone to Washington for the occasion, but because of his arrangement at Willow Grove Park was not able to accept the invitation.

THRONGS ENTERTAINED BY SOUSA AND HIS BAND

Willow Grove Park Having Good Season; Snellenburg Folk There Saturday

Ideal weather conditions have been enjoyed by visitors to Willow Grove Park, and as a consequence that popular resort is having one of the greatest periods of prosperity in the Park's history. A contributing factor of importance is the entertainment provided by John Philip Sousa and his band, Nora Fauchald, soprano, who has been delighting visitors during the last two weeks with her fine singing, will remain for one week more.

Sousa has arranged to conduct the N. Snellenburg & Co. Choral Society in several of the choral pieces that will be sung next Saturday evening. Employees of the store will have an outing during the day and evening, with sports and dancing. One of the features of the concert in conjunction with Sousa and his band will be the cantata "The Last Crusade," music by Sousa and words by Anna Higginson Spicer. It was presented last winter for the first time in Philadelphia and was a great success. This will be the first rendition of the cantata at Willow Grove Park.

Henry Gordon Thunder is musical director of the choral, and he has arranged an interesting programme for the final concert of the evening. Florence Kinnaird, soprano; Anna Jewel Simon, contralto; Henri Scott, bass, and Royal P. MacLellan, tenor, are the soloists. Four of the eight compositions on this programme are by Sousa.

RECORD

PICNICKERS FILL 60 CARS FOR WILLOW GROVE OUTING

Five Trains From Baltimore Bring Railroaders and Families.

Five trains of 12 coaches each were required to carry more than 5000 picnickers from Baltimore and points north to Philadelphia to Willow Grove Park yesterday. The picnic, one of the largest held annually at Willow Grove, was that of the Baltimore & Ohio Railroad Veterans' Association, members of their families and friends. The first of

the specials started from Baltimore before 7 in the morning, and was followed at close intervals by the other trains.

Arriving at Willow Grove, the visitors took possession of picnic groves and devoted the early afternoon to a general reunion. This was followed by a parade of members of the association, and the reservation of 5000 seats in the music stadium for the early-afternoon concert by Sousa and his band.

Among the picnickers were numerous officials and departmental heads of the Baltimore & Ohio system. Many of the visitors took advantage of the attractions at Danceland in the park, and numerous dinner parties at the Casino featured the final hours of the stay at the famous music centre. Returning, the first of the special trains left Willow Grove for Baltimore at 7 o'clock last night.

PUBLIC LEDGER—



FLORENCE M. GOULDEN, SOLOIST AT WILLOW GROVE

At Willow Grove

Nora Fauchald, soprano, will end her engagement as soloist at Willow Grove Park today. She will be succeeded tomorrow by Florence Goulden, a contralto, whose voice is said to be of unusual richness. Miss Goulden will be heard for the first time at the 4:30 concert tomorrow, and she will sing O'Hara's "I Love a Little Cottage."

The programs for the concerts of today are sure to delight. One of the special features in the early afternoon will be the playing of an xylophone solo by George Carey. Then there will be heard a new march by De Luca, a euphonium player in the band. John Dolan, cornetist, later will be heard in the solo, "Glen Island," and Miss Fauchald's solo will be Cadman's "From the Land of the Sky Blue Water."

Sings at Willow Grove



Nora Fauchald, soprano, whose success as soloist with Sousa's band during the past two weeks has resulted in her engagement being extended throughout the coming week.

PHILADELPHIA INQUIRER,

SOPRANO ENDS STAY

Nora Fauchald Quits Willow Grove Park

Nora Fauchald, soprano, who has been delighting audiences at Willow Grove Park during the last three weeks as vocal soloist with Sousa and his band, ended her engagement there yesterday. She will be succeeded tomorrow by Florence Goulden, a contralto of fine reputation, whose voice is said to be of unusual richness. She has a brother, who is a member of the band. Her engagement will be short, as there will be other soloists to be heard before the band season at Willow Grove Park ends. Miss Goulden will be heard for the first time at the 4:30 concert today.

Sousa has been using a great amplified musical library this season inasmuch as he came into possession this year of a large library of music that once was his, but that had long been in storage. Some unusual and excellent works have thus been brought again to attention, but there is always with them some of the latest melodies and a liberal sprinkling of some of Sousa's own works, notably his wonderful marches.

Willow Grove Park is having great popularity at present and the bandstand is the Mecca for all visitors. Programmes for the concerts of today are sure to delight. One of the special features in the early afternoon will be the playing of an xylophone solo by George Carey. Then there will be heard a new march by DeLuca, a member of the band, who is famed as

euphonium player. John Dolan, cornetist, later will be heard in the solo, "Glen Island," and Miss Fauchald's solo will be Cadman's "From the Land of the Sky Blue Water." In the early evening a joy will be the suite, "At the Movies." Dolan and Miss Fauchald are the soloists for the evening concerts.

PUBLIC LEDGER—

Wagner Not So Popular

"Wagner is not so popular today as he was just before the war," said Lieutenant Commander John Philip Sousa yesterday at Willow Grove Park, where he is conducting a season of eleven weeks of concerts by his famous band. "I know that in the applause that greets his works. The people want different music—they may have been 'fed up' on him."

"I do not believe that it is because of any feeling against him as a German. That has nothing to do with it. We heard so much of him that we wanted something different—something not so heavy. Nearly all the Wagnerian leit motifs are given by the brass or the wind instruments. And when a Wagner march is played by a band there is nothing more sonorous or stirring."

"But in spite of that we are not so much taken by Wagner today. The revival of his operas is not on any considerable scale, and on general programs his music is giving way to that of other composers."

SOUSA'S VARIETY IN WILLOW GROVE MUSIC

Nora Fauchald Is Soloist Today; Other Features on the Current Programs

Nora Fauchald, soprano, who has been delighting audiences at Willow Grove Park during the past three weeks as vocal soloist with Sousa and his Band, will end her engagement there today.

She will be succeeded tomorrow by Florence Goulden, a contralto. Her engagement will be short as there will be other soloists to be heard before the band's season at Willow Grove Park ends. Miss Goulden will be heard for the first time at the 4.30 concert tomorrow and she will sing O'Hara's "I Love a Little Cottage."



NORA FAUCHALD

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One of the special features in the early afternoon today will be the playing of a xylophone solo by George Carey. Then there will be heard a new march by DeLuca, a member of the band, who is a euphonium player. John Dolan, cornetist, later will be heard in the solo, "Glen Island" and Miss Fauchald's solo will be Cadman's "From the Land of the Sky-Blue Water."

RECORD,

Music Delights at Willow Grove

Sousa and His Band Continue as Attraction—Soloists on the List.

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Sousa has been using a great amplified musical library this season, inasmuch as he came into possession this year of a large library of music that once was his, but that had long been in storage. Some unusual and excellent works have thus been brought again to attention, but there is always with them some of the latest melodies and a liberal sprinkling of some of Sousa's own works, notably his wonderful marches. His programs give place to some of the latest jazz melodies, played, however, with the Sousa art and in the Sousa orchestration. An occasional surprise for audiences is in the appearance of a small band of jazz musicians, made up of members of the band, and, as an "extra," playing the liveliest of melodies of the day.

Willow Grove Park is having great popularity at present and the bandstand is the Mecca for all visitors. The programs for the concerts of today are sure to delight. One of the special features in the early afternoon will be the playing of an xylophone solo by George Carey. Then there will be heard a new march by De Luca, a member of the band, who is famed as a euphonium player. John Dolan, cornetist, later will be heard in the solo, "Glen Island," and Miss Fauchald's solo will be Cadman's "From the Land of the Sky-Blue Water." In the early evening a joy will



Florence M. Goulden

be the suite, "At the Movies." Dolan and Miss Fauchald are the soloists for the evening concerts.

Sousa Day will be next Thursday. The entire programs will be devoted to music that he has written. Saturday and Sunday evenings are also special for Sousa compositions. However, he is represented as a composer on all the programs he offers—if not on the announced ones, surely in encores.

Most Popular of Men Was Once a Task-Master

Sousa Changed From Irritability to Urbanity and He Is Glad of It—How Mansfield Won Reputation for Disagreeableness.

By HERMAN L. DIECK

MY what a grouch!" We often hear that expression. It may be the "boss" who is meant, or it may be some one who has no influence on our lives. When it is said of a husband, we are likely to pity the wife—until, on inquiry or through observation, we learn that he is more sinned against than sinning. But no matter what we may say or do, grouches persist and we often have to "put up with them."

Once upon a time John Philip Sousa was a grouch. That seems unbelievable, yet on the word of the genial composer and band conductor himself the statement is made. Who would think it? Today there is no more sympathetic, cordial, considerate man to be found in all the vast extent of this United States of America.

We were speaking of a famous American—a man who was maligned by numerous non-understanding people. They were wrong in their judgment, yet they had reason for fault-finding, if we do not look beneath the surface. "It is a penalty of leadership," declared the lieutenant commander, for that is the title Sousa holds from the United States Government. "A man discovers early in life that if he wishes to succeed he must devote himself to one thing and that he must pursue one course or another. Either he must be ruthless, domineering, inconsiderate of the feelings of others, or, and this is the preferable course, he must be courteous, kindly, unselfish. The first kind of conduct is likely to make the greater success—at least at the beginning. And, in fact, when one concentrates and is deeply in earnest, it is easy for him to become a 'grouch.' You see he is to a great extent alone, if he is a leader of men, and sympathy is not naturally with him. The danger is that, with success, a man has tendency to override his fellows and as he becomes more exacting the 'grouch' develops, for domination is not cordially received."

Then Mr. Sousa paused. He was ruminating. "I think, and I am not egotistic in saying this," he went on, "that I am fairly well known in the world. My marches have been played in every imaginable place, and with my band I have been traveling for years to the far reaches of the world. In other words, I am what is called a success. But I am sure I am not a 'grouch.' Why? Because I have regard for the other fellow. But, when I began—well, well! I was having my first success with my music. I was young and I was at the head of a band. How I behaved, I took myself very seriously. Nothing was right—that was my attitude. My arrogance was colossal. I recognize that now. I was getting along famously, but I was developing into a martinet—a 'grouch' we call it today. I must have been hated. It began to worry me—my irritability. So I decided to make a change. From grouchiness I turned over night to urbanity. How relieved I felt and how relieved must my men have been. They did not understand it at first. Then they accepted it—I was really my own self in my new demeanor. And I did not retrograde—my success continued and became greater."

"One of the shining examples of a man who stuck to the unpopular course of conduct and who prospered because of his ability and in spite of his grouchiness was Richard Mansfield. You know he used to make certain speeches berating his audiences for their enthusiasm. He became worse as the years went on. Then, two years before he died, he changed completely. People were surprised that he no longer made certain speeches. It wasn't known that he had so completely changed in his contact with his fellow man. Yet he was sincere in his new outlook on life and he really meant to be kindly. I am sure that all along he had that kindness, only it had been uprooted by an absorption in his work—which he held to be above all other things. He had become brusque because he wanted to accomplish so much in his art. "I knew Mansfield in his hey-day. He

seemed to be indifferent to his pro-disposition of making enemies. And he did not confine caustic comment to generalities. Persons frequently suffered and he did not even abstain from public criticism of members of his family. I was putting on an opera—one that unfortunately did not have success—and his brother, who was a singer, made application for a role. I was not especially impressed with the young man's vocal qualifications but nevertheless I agreed to let him be in the cast. One day I met Richard Mansfield. I thought he would be interested in his brother's affairs and said 'I have given your brother a part in my new opera. Imagine my surprise when Mansfield declared 'He'll spoil it for you.' It was true that the young man was unsuited to the role, but it seemed strange that a brotherly consideration might not have prompted some expression of a wish for the young man's success."

Mr. Sousa today has the respect and admiration of more people perhaps than any one else in the world. His musicians—those who are with him in his band—really love him. They know that he is big-hearted and that he is "for them" in every way. When he is on tour he is one of them and in private life he is always their friend. A proof is in the fact that many of his musicians have been with him for years and that an engagement in his band is one of the most desired things of leading instrumentalists everywhere.

"That is my life—touring with the band," he said. We returned last season from a tour that took us to the Pacific coast and that meant 30,000 miles of traveling. In most cases we had two concerts a day—for seven days a week—and each concert in a different town. Fortunately I am able to sleep as well on a train as in a hotel but of course in making some of our 'jumps' we didn't have any too much time for sleeping. When I arrived back in New York after the tour I was physically weary. A few days of rest at home, sleeping late hours and in my library among my books, set that to rights, however."

That trip of the band was one of the most successful in the history of the organization. Upwards of a million dollars was taken in and there was a good profit. "But it was not commensurate with the receipts judged from other years," Mr. Sousa declared. "Railroad fares take up so much money—nearly \$100,000. That is disproportionate—but still, how can we help it?"

"Does radio affect your receipts or attendance at your concerts?" I asked him.

"Not in the least," he replied. "But it might. You see I have never played for the radio. Out in a town in Ohio it was announced, after our advance sale for the concert was well along, that the band's concert would be radioed. The manager of the house was disturbed and I admit that I was too when I heard of that announcement. He told me that the people were endeavoring to get back their money for tickets and that orders were being cancelled—all because of that announcement. The situation was not at all pleasing. But we did not waste any time—we had the newspapers declare that the announcement was unauthorized, that I would not broadcast, and, only then, was there a return to normalcy. However we lost some of our patrons just the same—some who believed that we were going to broadcast and who did not learn until too late that that operation was not to be performed."

"Mr. Sousa," I interjected, "what about jazz? Is it going to injure the people's musical taste?"

"Jazz," he responded, "has its place in the world. It is the spice of music. We don't want too much of it. An evening of jazz would cloy and would exhaust the most ardent devotees of the syncopation cult. Nobody wants it to the exclusion of other music. It is sufficient unto itself."

Hopper in "El Capitan"

De Wolf Hopper, famous comic opera comedian, is at the head of his own organization in a summer season of light operas at Poli's Theatre, Washington, D. C. It is said that the engagement has been most successful. Beginning tomorrow he will present John Philip Sousa's "El Capitan." Hopper had one of his greatest hits in the name part of this opera. He wrote to Sousa, who is filling an engagement with his band at Willow Grove Park, to ask that the composer be present at the opening performance to conduct the orchestra in the overture. Sousa would gladly have gone to Washington for the occasion, but because of his arrangement at the park was not able to accept the invitation.

YORK ROAD FIREMEN INSPIRE SOUSA TO COMPOSE A MARCH

Make Such a Fine Display at Willow Grove That He Promises "The Volunteer Fireman"

An impressive demonstration in which six suburban volunteer fire companies with modern motorized equipment participated at Willow Grove Park yesterday gave John Philip Sousa the inspiration for a new composition, "The Volunteer Fireman."

At the August meeting of the Montgomery County Firemen's Association it was suggested that "Mr. Sousa has written and dedicated many marches to varied causes and organizations—why not the volunteer firemen?"

As a result, a committee composed of William Muldrew, of Jenkintown, president of the association; Francis Ball, of the Roslyn Company, and Thomas Diehl, of the Glenside Company, conferred with Sousa at Willow Grove. They told him of the aims of the association, the unselfish efforts of the firemen who work without compensation, and of the efforts to organize a really efficient fire-protective service.

Mr. Sousa replied, "It will be a real satisfaction to compose and dedicate a march to the firemen."

But, to obtain the proper atmosphere

and inspiration, Mr. Sousa suggested that a real demonstration be given. Companies from Abington, Glenside, Roslyn, Weldorf, Edge Hill and McKinley figured in the affair. Helmeted, rubber-coated and rubber-booted firemen manned pieces of glistening motor fighting apparatus; other volunteer firemen in dress or parade uniforms were on other machines; and methods employed by the fire-fighters were exploited for the edification of the "March King," after the early-afternoon concert.

Hundreds of visitors to the park were equally interested spectators with Sousa—although only those "in the know" fully realized why the affair was being staged.

Work on the march will be started immediately by the composer, and, on completion, the new piece will be called "The Volunteer Fireman," and will be dedicated to the Montgomery County Firemen's Association, representative of nearly eighty companies and at least 1000 members.

SOUSA LEADS "PEN" BAND IN CONCERT FOR PRISONERS

Conductor Recognizes Two Players of Naval Organization He Headed During War; Gets Cane From Convicts

Keyed up to its finest pitch, the band of the Eastern Penitentiary gave a concert this morning in the center of the institution, led by the idol of all band musicians, John Philip Sousa. Long before Mr. Sousa arrived the musicians were gathered in the little octagonal building in the center of the corridors, wherein are the blocks of cells. All the musical entertainments are given here.

Quietly Mr. Sousa entered, dressed in his plain blue naval uniform. Before taking the stand he changed to his gold-embroidered blouse, symbolical of his rank. His baton and white gloves were immaculate, for this was just as important as any concert of his.

He looked over the boys for a moment and then stepped among them with a word of greeting to figures clad

in the prison blue. He had recognized two of his boys of the Great Lakes Band, which he led during the war.

The band played four numbers, two of them compositions by Mr. Sousa. He led them and aided them, for when they did not give just the expression he thought best, he stopped and had them do it over.

At the end of the third number Alfred Fleisher, on behalf of the band, gave him a box of cigars and a cane made in the institution. The cane was made of discs of paper tightly pressed together and bound with silver bands.

The windows and corridors were crowded by the inmates. But it was a silent audience. There was freedom of action, but applause was missing, and it must have been a new experience for the leader to lead in the playing of his own numbers and hear no deafening response from his auditors.

THE WASHINGTON TIMES

In Everybody's Confidence

THE GATE-POST

By Harold Phillips

"EL CAPITAN."

For being hard working girls and for not staying out late night nor asking for candy, Mr. Hopper has rewarded three of his feminine mainstays with a brace of new cognomens for this week only.

The presentations were made at an informal jollification just before the program of "El Capitan" went to the printers. Sarah Edwards was presented with the name of Mildred Rogers, handsomely done up in tissue and ribbon. Ethel Walker becomes this week, Alice Mackenzie, at no advance in prices and Ethel Clark is Winifred Anglin for the same reason, probably, that the Bing Boys sing.

"Of all the numbers we like best,

"Give us 14,962." Mr. Hopper will be known next week as George Spelvin if plans of the company to surprise him do not miscarry.

"El Capitan," music by John Philip Sousa and book by George Klein, puts the Hopper troupe in a homecoming spirit. The Hopper interpolations are especially pert. That ditty, "The Typical Tune of Zanzibar," is augmented by several verses on topical conditions, the parking problem and the Washington ball club. Mr. Hopper dwells on the iniquities of Hollywood before the curtain. The orchestra blares into "The Stars and Stripes Forever" to a diligent waving of Liberty's banners, attaching an antiquity

to the play which its lines and situations do not support.

The prize number of the evening is by the sextette, "Don Medigua, Here's Your Wife." The double chorus and solo, "Bowed With Tribulation," is another worthy trinket in the whole setting. Arthur Cunningham gives "Bah! Bah!" much verve and Ethel Walker and J. Humbird Duffy lend nicely blended voices to the melody, "Sweetheart, I'm Waiting." Mr. Hopper and Sol Solomon contrive all the devilry, which is quite a bit and funny.

"El Capitan" premiered in 1896 and, as Mr. Bryan had a competitive attraction that year, there may be some in the outskirts of town still in the dark about what it's all about.

El Capitan was the forerunner of Raisuili and Villa who, in the course of his nefarious levies on defenseless travelers, meets an end not uncommon to rascals of his class. Whereupon, the viceroy of "somewhere in Peru" determines to save his skin and impeachment by impersonating the bandit and taking command of the insurgents, who would requisition those articles.

This is the idea, bared of ramifications and the Hopper penchant for being up to date.

The staging is excellent and Max Fischlander continues to acquit himself as an exceptionally capable music director.

POLI'S

So bring on your lizzies, coupes and sedans. Your 10-ton trucks and your moving vans. And stack 'em all any time after dawn

In Lafayette park and the White House lawn. The above was not in the original of "El Capitan," but Mr. Hopper managed to take a slap at the potential park despoilers last evening when he rung in these lines to "The Typical Tune of Zanzibar."

John Philip Sousa has done other things besides write marches, however seldom local audiences have had the opportunity to appreciate them. "El Capitan" registered loudly last night at Poli's, perhaps more so than would have done "The Smugglers" or "Desire."

A revolution headed by the former ruler, Don Cazarro overwhelms the powers that be, and the lord of the domain escapes to return as the famous warrior, El Capitan, heading the insurrection, his very unfortunate partner, Senor Pozzo, having been left to assume the responsibility and identity of his departed master.

Complications arise when the ravishing daughter of the insurgent chief insists on marrying the hero, herself being worshiped by Scaramba, a rebel officer. This having been accomplished, word arrives that the royal troops are outside.

Mr. Sousa has clothed his play in much hearable music. It does not abound in polyphony, though it is not entirely devoid of orchestral blendings that are pleasant and refreshing. His tunes are simple, beggarly, if not actually taking his march idiom for their basis.

The cast looks as comfortable as so many high school vaudeictorians this week, but the toggerly doesn't slow them appreciably. Sufficient facial kelp is worn by the gentlemen to furnish grass skirts for a beachful of 42nd-st hula koochee dancers.

As usual, the fun of Mr. Hopper and Mr. Solomon was a paramount feature. Miss Clark was unusually vivacious, Mr. Waterous quite ponderous for his position, and Mr. Cunningham gave evidence of his knowledge of belligerent tactics.

It might be of interest to know that the additional verses sung to "The Typical Tune of Zanzibar" were written by Mr. E. W. Tabor, a one-time collaborator with Mr. Sousa, and a resident of this city.

BUCK AND SOPER BID IN HERBERT MUSIC BOOKS

Antique Scores Bring \$123 at Sale—Musical Comedies, \$35 a Bundle.

Gene Buck, President of the American Society of Composers, Authors and Publishers, and Henry B. Soper, associated with the late Victor Herbert various musical activities, were the chief buyers of manuscript scores, concert programs and intimate books of the sale of the contents of Herbert's home, No. 321 West 108th street, which was begun yesterday on premises by Eugene Freund of the Embassy Art and Auction Galleries.

The best prices for offerings from the study were for four antique music scores, two of them illuminated examples of sixteenth century orchestration presented to Mr. Herbert by David N. Carvalho. Mr. Soper paid \$123 for the four. He got a lot of concert scores in Herbert's manuscript for \$32 and a bundle of scores of musical comedies for \$35.

Mr. Buck obtained seven volumes of the programs of the Pittsburgh Orchestra, used while Mr. Herbert conducted it, an inscribed volume of the biography of Tschalkowsky, three volumes of James G. Huneker's essays inscribed to Mr. Herbert and two volumes of Krehbiel's translations and of Robert Underwood Johnson's poems, also inscribed.

Household furnishings brought several thousand dollars. The sale will continue to-day and to-morrow.

THE HOPPERITES NOW SING "EL CAPITAN"

By LEONARD HALL DeWolf Hopper and his comic opera company in "El Capitan," operetta by Charles Klein and John Philip Sousa. At Poli's Theater.

THE HOPPERITES have moved to Peru this week, and there, in that strange African city, they are singing "El Capitan," with words by the late Charles Klein and brass fanfares by Lieut. Commander Sousa, bless his trombones!

This is another of the old 'uns; one of the pieces wherein Mr. Hopper won love and glory. It was first produced at the Tremont theater in Boston just seven days after I was deposited, sans peur et sans reproche, in this vale of tears, and after listening to the Soutan choruses I now know why the second week of my life found me fretful and peevish. For thru Sousa's excitable and exciting score comes the Pennsylvania-av motif—as of seventy roarings cornets at the head of 10,000 visiting Meese and the Hon. James J. Davis.

The score has considerable pretty melody, and several choruses, notably the finales, which fair boost the auditors out of their seats. Klein's book has a number of pleasant whimsies. Naturally, the star part is a lalalalooza, as Euripedes had it, and Hopper is tremendously comical therein. Really, a fine slam-bang old piece, with a second act finale that has more flags in it than the treasury building wears on Decoration Day, and a grand chorus march that reminds me of the burlesque of the elder day, now dead with bock beer and human happiness.

The cast looks as comfortable as so many high school vaudeictorians this week, but the toggerly doesn't slow them appreciably.

Sufficient facial kelp is worn by the gentlemen to furnish grass skirts for a beachful of 42nd-st hula koochee dancers. Hopper himself wears a makeup that would do for Cardinal Richelieu. Perhaps he will put on a red flannel nightie and play Bulwer Lytton for us at the Thursday matinee.

The star and his mummies revel in the piece. The show is all Hopper's but little Sol Solomon has a lot to do as the butt of the evening, and Ethel Walker, Spanish by virtue of a very handsome black wig, sings delightfully as always. Mr. Duffy, the tenor, in a Lord Fauntleroy suit, sings enthusiastically when the score lets him in; and Mr. Herbert Waterous, disguised as a can of pork and beans, gets many a profound tune off his chest—and no doubt wishes that he could get his breastplate off at the same time!

Little Ethel Clark does a senorita with vampish tendencies. Mr. Cunningham is the tower of strength we have learned to expect him to be and Henry Kelly is an atmospheric bandit, joining in the choruses with a will. As for the ladies and gentlemen of the ensemble (a three-thirty phrase), they frolic about like care-free Peruvians, ever ready for a dance, ha! and a song, ho!

The blistering, blasting "Behold El Capitan" is a stunner of a number, and the widows' wailing in act two is a fetching fancy, taken in conjunction with the skipping of the ladies of the ballet.

I should say this is the best of the strictly Hopper revivals—meaning that the Gilbert and Sullivan catalog belongs to the rest of the world as well as our own star. It is played with amazing vigor and fun. I can't for the life of me see how this gang does it! They're wearing clothes fit for Greenland's icy mountains and they're playing on India's Coral Strand! More power to their shanks and tonsils!

Anniversary Concerts Will Be Given Here. By John Philip Sousa

Lieutenant Commander John Philip Sousa's tour this fall will be a series of anniversary concerts, for the celebrated march king is soon to celebrate his seventieth birthday. Sousa's band deserves to be classed as the most thoroughly American institution of music, and no American citizen can afford to miss the opportunity of hearing this organization, which is the only instrumental musical aggregation, either band or orchestra, which has been able to maintain itself without subsidy. An average of 2,000,000 persons a year for the past 21 years have kept Sousa's band before the public, because Sousa has created programs which have interested and entertained the public. The Sousa programs this season will be more varied



John Philip Sousa.

than ever before, ranging from the Strauss tone-poem, "Don Juan," to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes are a Sousa suite, a new Sousa march, a Sousa fox trot and the annual Sousa humoresque.

Sousa's band will open the Pittsburgh musical season on Saturday, October 4, when a matinee and night concert will be given at Syria Mosque. The soloists will include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

Sousa Will Leave His Immense Music Collection to Public Libraries

Most of It Will Go to the Congressional—Bandmaster Astonished at Small Prices Received at Heret Sale—Doubts Work Bore Real Autographs

John Philip Sousa said yesterday that his musical library, which he believes the largest in private ownership in the world, will be bequeathed to public libraries—most of it to the Congressional Library in Washington.

His collection is rich not only in published scores and printed volumes but also in musical autographs of famous composers.

Mr. Sousa expressed surprise at reports concerning the small prices paid at the sale of Victor Herbert's musical library in New York. The sale has been in progress since Tuesday and ends today.

It was announced that four sixteenth century scores brought only \$123, that

a group of concert scores by Herold, sold for \$32 and that a bundle of scores of comic operas by Herbert went for \$32.

"I can't believe those were autographs of Herbert's own compositions," said Sousa. "The autograph original of the score of one of Victor Herbert's operas ought to command a figure of at least \$1000. I wonder if those weren't merely printed scores?"

Sousa told how once, when he was moving, he paid a man \$1 to haul some of his own old manuscript scores to a second-hand dealer. When he tried to dispose of them he was offered twenty cents for the lot. He replied that he'd sooner dump them in the river.

WASHINGTON HERALD-

'EL CAPITAN' GIVEN BY HOPPER COMPANY

Opera by John Philip Sousa Has Peruvian Setting.

By LEE SOMERS.

It is perhaps extremely unlikely that any of those who last evening witnessed "El Capitan," the work of a young Washington boy named John Philip Sousa, at Poli's Theater, will ever be named viceroys of Peru. In fact, from the best available information obtainable at this late hour, they don't have viceroys any more in the land of the Incas, and probably won't have any in the future. Times have changed.

But the moral of "El Capitan" is as applicable today as when it was written, or for that matter, when it was supposed to have happened. It is a masterly treatise on buck passing, and shows that one fares much better in a wicked world if he can blame his shortcomings on someone else and take credit himself for any virtues he may possess.

The plot is deep and tricky. Since the opera hasn't been presented in Washington for many a day, it will bear recounting. Don Medigua has been appointed viceroy in Peru, which is full of insurrections and ambitious liberators of the populace. Don Medigua fears trouble, and therefore has his chamberlain, Senor Pozzo, represent him everywhere. Meanwhile, he learns that El Capitan, a famous brawler who has been set to spy upon him, has been disposed of permanently at a rough party; and hence, when trouble breaks loose in Peru, his course is clear. No one knows Don Medigua; everyone expects El Capitan to run the nation. What is simpler, then, than for Don Medigua to become El Capitan? Nothing, in short; so El Capitan he becomes, and the party begins to get even livelier.

The obvious possibilities of this situation are handled deftly indeed by Charles Klein, best remembered as author of "The Lion and the Mouse," who wrote the libretto. Mr. Sousa has provided a score that is of course now pretty widely known, but which retains all the charm that made it an instantaneous hit when it was first produced in Boston on a lucky May 13, some years ago. DeWolf Hopper furnishes the date.

Mr. Hopper plays Don Medigua in a costume which, he informs us, was built for a movie Don Quixote—himself, none other. It is a role splendidly adapted to his capabilities, and his support by those favorites of the Hopper company, J. Humbird Duffy, Miss Ethel Clark, Miss Ethel Walker, Arthur Cunningham, Herbert Waterous, and the rest, is of the usual high standard.

EVENING STAR.

WASHINGTON,

Poli's—"El Capitan."

As time and their militant excellence have made the marches of John Philip Sousa stand out as classics of a march king, so "El Capitan," the famous comic opera of the great composer, which breathes the spirit of one of his thrilling marches, must live and fill its hearers with enthusiasm, even as the delightful comedy of Charles Klein, who wrote the book and gave to the story that exquisite vein of humor that won him fame, will always make an audience laugh.

And it is quite fitting to couple with these two noted characters in the history of a nation's entertainment a third, DeWolf Hopper, who was the original El Capitan and the Don Enrique Medigua, Viceroy of Peru, when the opera was first produced in Boston more than 20 years ago. Charles Klein, the librettist and playwright went down with the ill-fated Lusitania. John Philip Sousa, the composer and march king, was detained elsewhere in a far-away city. But DeWolf Hopper, in all his glory, surrounded with his fine company, and with a beautiful and appropriate setting, was much in evidence in the revival of "El Capitan" at Poli's Theater last night. It was a great performance, and the audience that thoroughly enjoyed it from the opening scene until the last curtain and then wanted to remain a bit longer anyway gave evidence of the fact. Even Manager Leo Leavitt of Poli's added a touch of Sousa glory in his suggestion that gave to the finale of the second act a rousing climax by the introduction of "Stars and Stripes Forever," with flag decorations, for a certain dropper. It was immense.

"El Capitan" is going to be one of the big drawing cards of the DeWolf Hopper operatic series, for added to its own inherent excellence is the fact that Washington always did and always will love John Philip Sousa, whose score attains the standard of grand opera, while still retaining the snap and vim of latter-day life and pep. It is a fine evening's entertainment.

And all the favorites of the fine company that has held Washington's attention and patronage throughout the long summer season are in it, each appropriately assigned and each acquitting himself and herself as they might be expected to. Sol Solomon is back again as Senor Amabile Pozzo, chamberlain and long-suffering

goat for his excellency, the Viceroy, with that exquisite brand of comedy, peculiarly his own, and which would make a horse laugh. Herbert Waterous with his fine basso is prominent as the ex-viceroy; J. Humbird, as the Spanish cavalier, Count Hernando Varrada; Arthur Cunningham, as a wild insurgent; Henry Kelly, Ethel Walker, Ethel Clark, Sarah Edwards and the whole troupe of them, heavily disguised in black wigs and brunette trimmings, notwithstanding the fact that the program, by an unfortunate typographical error, gave many of them new names last night.

You will shake in your boots at DeWolf Hopper's Don Quixotic get-up as El Capitan; you will, perhaps, love little Ethel Clark as a Carmenesque vampire, and you will especially float over that Spanish fandango toward the close of the second act. But, above all, you are going to like the music throughout and the way it is rendered. The regular season will not bring a finer treat.

Early Romance Spurred John Philip Sousa to Success

ASK John Philip Sousa what is the secret of his success and his reply takes you back for an all-too-brief moment to the Main street of your home town, to some shady country lane, to the days when the cares of the world were being shouldered by others more wise and wealthy in the knowledge of mankind.

Seated on the spacious veranda of the Huntingdon Valley Country Club several weeks ago, gazing out onto the long stretches of greenward, Sousa, the bandmaster, changed his role to Sousa, the man, and told the story which he declares in his own words had more to do in "making him" than anything else that has happened during his long, useful life.

"It was just after I had written my first march, 'The Review,' he began, while he puffed incessantly on a cigar. 'My first attempt at some musical composition had been published and apparently was making quite a hit, especially in Washington.

"Many of these friends of the other sex had complimented me on my efforts and one particular young woman, whom I had admired from a distance for at least two years, was loud in her praise of the composition. Her sincerity brought little thumps to my heart, for I must frankly confess that in my youthful heart I worshiped her silently. Her praise meant much

to me and it gave me the chance I had sought for many months. I asked her to go to a certain ball with me and she consented.

"If I remember correctly, the ball was the following night and I could hardly wait for the hour to arrive when I could ring the bell of the house where this young woman lived. All day long I tried to rehearse what I would say to her, so that she would know of my inner feelings. Rehearsals were frequent, but as the hour grew nearer my knees seemed to shake.

"Well, to make a long story short, I called at the young woman's home, found her ready, and we departed immediately for the ball. On the way, driving in a brougham through the cold night air, I attempted to tell her of my feelings. Each time I got just so far, and she would laugh or change the subject. When we reached the ball I had managed to make known to her, probably through inference, rather than bare words, just how I felt.

"When the dance programs were handed to us I promptly asked her what dances I might have with her. Out of the corner of my eye I saw a group of her friends headed our way, undoubtedly for the purpose of monopolizing my partner's dance program.

"I danced the first number with her, following the grand march, and I can still remember how proud I

felt as I swung her through the steps of that dance. I was scheduled to have the fifth dance, and so I walked out into the night when her partner for the next number took her from me. There was a moon that night and I still remember how I walked up and down the street in front of the auditorium, impatiently waiting for the next time I would have an opportunity of placing my arm around the waist of the woman I loved. Finally it came.

"I entered the ballroom just as the orchestra started to play a heart-tingling waltz. I saw my fair partner at the other end of the room, talking to her partner of the last dance. Before I had taken three steps in her direction she had given the other man her hand and they had begun dancing. I stopped and turned, retracing my steps to the street. I was distracted; I felt as if I wanted to wander far away and be alone with my thoughts. Up and down the pavement I walked, trying to think of what I would say to her when the time came for the intermission and supper together. An hour passed and the gay sound of voices rather than music inside the building told me that it was time for me to get my partner for the intermission. When I entered I found her again in the company of the man who had filled my place during that one dance.

"I believe I have the pleasure of the intermission

with you,' I said as I bowed as gracefully as and smiled upon the young lady.

"I am sorry, John, but I have changed and have decided to remain in the company of M. she replied.

"To me the bottom seemed to drop out of First I had the feeling of being forsaken, was a spirit within me, a spirit of challenge, quered the broken heart that I thought I possessed.

"I'm going to show her that she can't th. Some day she will be sorry she said what she thought that entered my youthful mind.

It was that challenge of the woman he who, apparently, only laughed at his boyish that started John Philip Sousa on the road. He wanted to show her that she, after all "foolish" one; that she would be sorry for had said.

More than half a century has passed since ful night, and as Sousa told the story, gazing a sun that was slowly sinking under a distant stared into space, as if living again the youth.

PHILADELPHIA RECORD

Jazz, in Its Present State, May Develop National Style

Bandmaster-Composer Makes Comment Upon the Melodic Craze, Giving Some Notion of Its Origin—What Leopold Stokowski Said.

AN INTERVIEW WITH JOHN PHILIP SOUSA

A FEW WEEKS ago I let it be known that I expected to add jazz music to the programs for my band during its forthcoming tour. Immediately my morning pile of mail began to grow, as letters came in from all sections of the country voicing every possible degree of approval and disapproval at my decision. The letters ranged from fervent congratulations that I was about to present a style of music which at present is enjoying a great vogue to letters which suggested that I was lowering whatever standards I had raised in the cause of good music during the 30 years or more that I have been directing my own organization. But all of the letters had a question almost identical and that question was: "Why are you going to play jazz?" And while I have a great number of reasons of varying importance, I think the two salient ones are that people generally enjoy jazz or syncopated music and that jazz in its present state may be the beginning of a typically American musical style and tradition.

All of my life I have had a weakness for things of American origin—for things which have come into being entirely in this country and which could not develop in any other country, and I think this is essentially true of jazz. While many stories are current as to the exact origin of the term jazz and also as to the origin of the tempo which we now recognize as jazz, I think it is beginning to be agreed that jazz was of negro origin—developed and fostered by colored entertainers in our own Southern States.

One of the most remarkable stories that I have heard concerning the origin of jazz and its parent form, ragtime, is told me by Fred Stone, the actor. Mr. Stone's version is that a colored performer, one Ernest Hogan, originated the ragtime song with a composition of which I have seen the original words and which was entitled "The Posmala." There is enough supporting evidence to make this seem probable. Hogan was a New Orleans Negro, perhaps with an admixture of French blood for all his Celtic name, for it must be remembered that colored performers along in the nineties, when jazz or ragtime originated, were likely to take Irish names arbitrarily. It is also to be remembered that at the time a great deal of French and corrupted French was spoken by the colored people in New Orleans. Thus "Posmala" will may be a corruption of the French term "pas a mele" which was literally "a mixed step" and that jazz is, a mixed step in broken time, generally done backward and devoid of the regular rhythm common to all dancing up to that time. Negro entertainers of that day originated a great number of songs. Often they were not set down until years afterward, being handed along from mouth to mouth and, as the present copyright laws had not been framed, the average performer felt himself safer with a cherished song if it was not put on paper. Ben Harney, a white man who had been a coon shouter and who had played in a saloon in Louisville, is generally credited with having brought ragtime or jazz for the first time to the New York stage at the old Weber and Fields Music Hall. It is probable that New York had heard the jazz form considerably earlier. There were great numbers of entertainers going about the country in those days playing in saloons and in saloon music halls and it is entirely probable that such an entertainer had introduced ragtime to New York ahead of Harney.

Then came one of the fortuitous circumstances which is likely to implant any music form upon a people. There is a general theory among musicians that some great national crisis is likely to bring a new music form and along came the Spanish-American War and "Hot Time," the first of the ragtime songs to become national and internationally known. And after "Hot Time" had been as firmly connected in the popular mind as the Spanish-American War as

had "John Brown's Body" with the civil war, ragtime was firmly established. It died out, revived, died out again and revived to hold its own until the world war, and then after the composers of the world had sought to write a great and inspiring war song, along came George M. Coban with "Over There" and Irving Berlin with "Oh How I Hate to Get Up in the Morning." And both songs, essentially in the same type as our jazz, in my opinion, will endure as long as the world war is remembered.

The modern jazz era, as everyone knows, began after the war; in other words, about half a dozen years ago, and it began with all sorts of bizarre instrumental combinations and effects. We had to go through an era of squealing clarinet and tincan tone poems, before someone conceived the idea of making jazz melodic, and that has been the tendency for the past three or four years. Now the chief exponents of jazz emphasize the melody more than the rhythm, and the principal composers of jazz music seek pleasing harmonic effects rather than startling bursts of sound, which are designed to make the listener say: "My Goodness."

The final influence which committed me to a trial of jazz during my present tour was my friend, Dr. Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra. During a visit to Philadelphia last spring, where I conducted my choral work, "The Last Crusade," Dr. Stokowski told me that European musicians were deeply interested in our jazz, and believed that it might contain the elements of a typically American music of the future. He pointed out that Haydn in his day had used dance tunes in his serious musical works with the result that in his own lifetime his works were regarded as common street music.

"The European musicians really are more interested in jazz than the serious musicians of America," Dr. Stokowski told me "for they see in it the possibilities of great future developments. We are so accustomed to it that it is like a prophet who is without honor in his own country. One of the reasons that we do not see in it the germ of great future possibilities is that some of it is poor and vulgar, and we forget that some of it, in the opinion of great musicians, has wonderful possibilities. Here in America is enormous vitality and great freedom. We make a fresh start when we do anything in this country, while in Europe and Asia they are always looking to the past. In this music, which to us appears vulgar, there may be great inspiration."

So I came home from Philadelphia and wrote my first jazz fantasy, which I have chosen to name, "Music of the Minute." It is my conception of modern jazz, and is my musical comment upon jazz tunes of the present day. I hope to achieve effects which other directors have not been able to get. Most jazz bands consist of about a dozen pieces. On tour I have about 100 men, and it seems that with a greater number as well as a greater variety of instruments that "Music of the Minute" should have a fresh viewpoint, and that the instrumentation at my command may produce melodic effects which are entirely novel.

The important thing is that I am presenting my jazz without apology and without any belief that I am lowering the musical standard of my organization. I am making what is in many essentials an experiment, but I do not wish it to be considered that I am trying to make jazz the coming form of American music. That I could not do if I would. I am merely offering it for the information of my audiences. And it will be at least two decades—perhaps longer—before anyone in America will know whether jazz is going to be a part of the permanent body of our music or whether it is merely a passing fancy with the American people. Personally, I believe that it will achieve permanence, but that is merely an opinion—an opinion as good as, but no better than the opinion of any other man or woman.

PORTLAND SUNDAY TELEGRAM

SOUSA'S BAND WILL PLAY IN PORTLAND NEXT MONTH

Seventieth Birthday Tour of Great Bandmaster Will Have Wide Variety of New Features



LIEUT. COMMANDER JOHN PHILIP SOUSA.

The world's most famous bandmaster, who will be at City Hall with his band on Sept. 23.

Lieut. Commander John Philip Sousa, the world's most famous band master, and his 100 musicians will play a flying visit to Portland on Sept. 23 for a single concert only in the City Hall Auditorium. The band will play in Portsmouth, N. H., in the afternoon, appearing here in the evening, and going on to other Maine cities for a series of concerts. This is Sousa's 32nd annual tour, and he will be 70 years old in November. His birthday will find him completing a record without parallel in the musical history of the United States; namely 38 years as the head of one musical organization.

For his 70th birthday tour the great bandmaster is promising a variety of new features. Chief among these is a jazz band of 22 men who will give a selection called "The Chinese Honeymoon." Needless to say jazz is a novelty with a Sousa organization but the great bandmaster proves himself as much the master of this as of every other form of band music.

Besides the jazz band there will be for outstanding novelties a double quartet of saxophones, and a duet of xylophones.

No Sousa concert is complete without a variety of new Sousa compositions. Foremost among these will be Sousa's new march "The Ancient and Honorable Artillery Company March," written at the request of Gov. Channing Cox of Massachusetts, and dedicated to Massachusetts' most famous military organization. The

stirring strains of this, one of the greatest of Sousa marches, are said to equal if not eclipse the famous Stars and Stripes Forever.

The classical feature of the new Sousa program will be the Strauss tone poem, Don Juan. Sousa first presented Parsifal to the American people before it had been heard at the Metropolitan Opera House, and very appropriately sponsors the tone

poem in its adaptation to band instruments.

Besides this classical selection both band and orchestral music, Sousa's musical menu includes a new suite, Looking Upward, a new Sousa humoresque based on What Do You Do Sunday, Mary? which will introduce melodies from a dozen New York musical successes, the first fox-trot Sousa has ever written entitled Peaches and Cream, and Music of the Minute, a distinctively Sousa interpretation of modern jazz and syncopation.

Sousa's Band this season will consist of one hundred musicians and soloists as it has in the past. The soloists will include Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

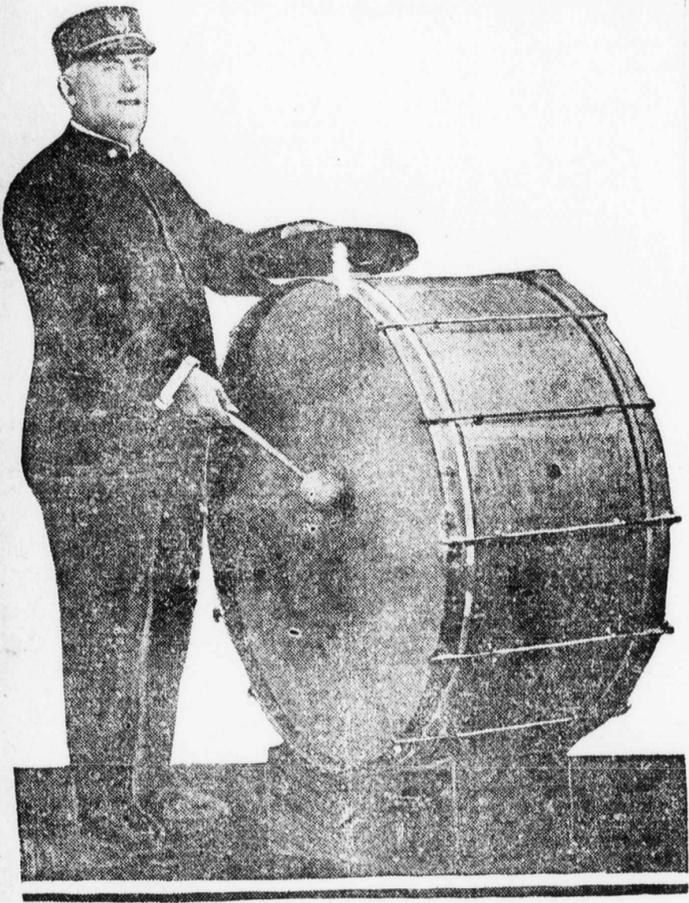
Sousa's tour of New England is made this year under the management of Albert Steinert and it is under these auspices that he will appear in Portland.

SPRINGFIELD MASS

"El Capitan" Revived

Of all the comic operas of a generation ago, few are more popular in their present day revivals than "El Capitan," Sousa's first successful venture of this kind, and it is a noteworthy fact that DeWolf Hopper who appeared in the title role in the original production in Boston, nearly 30 years ago, last week revived this part in Washington with a success that equaled his first appearance. Hopper is 62 years old and Sousa will be 70 years old in November, but "El Capitan" is as young as ever. The great comedian sent an invitation to the great bandmaster to witness the first performance of his revival of the opera, but unfortunately for Sousa he was unable to do so, being on his 32d annual tour with his band which means playing every day in the week and usually giving two concerts in one day. "El Capitan" was given its first performance in Boston on the evening of April 1, 1896. It was an instant success, bringing the highest of praise to both Hopper and Sousa. Charles Klein, who wrote the book and gave the story its delightful vein of humor, also came in for his share of praise. Klein was at the height of his career as a librettist and playwright when he lost his life with the sinking of the Lusitania. Hopper continued with "El Capitan" for two seasons and has appeared several times in his original role in its various revivals. The score of "El Capitan," which attains the standard of grand opera, in spite of its age is full of the snap and pep that is demanded of present day music and it will receive the same amount of applause as it did in its youth when Sousa directs his band in playing it at his annual appearance in the Auditorium on Saturday, Sept. 20.

Importance of Drummer Recognized by Sousa



AUGUST HELMECKE

There is a story behind the cymbals with which August Helmecke punctuates the Sousa marches at Willow Grove Park. Some years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman, presented Helmecke with the 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," recently said 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.

PUBLIC SPIRIT, HATBORO.

PARK ENGAGES NEW SOLOIST

**Florence Goulden, Contralto,
To Feature Programs With
Famous Band**

**Sousa to Offer Series of Own
Pieces Unplayed For Many
Years**

Nora Fauchald, soprano, who has been delighting audiences at Willow Grove Park during the past three weeks as vocal soloist with Sousa and his Band will end her engagement there on Sunday. She will be succeeded on Monday by Florence Goulden, a contralto of fine reputation whose voice is said to be of unusual richness. She has a brother who is a member of the band. Her engagement will be short as there will be other soloists to be heard before the band's season at Willow Grove Park ends. Miss Goulden will be heard for the first time at the 4.30 concert on Monday when she will sing O'Hara's "I Love a Little Cottage."

Sousa has been using a great amplified musical library this season inasmuch as he has come into possession

this year of a large collection of scores that once was his but that had long been in storage. Some unusual and excellent works have thus been brought again to attention but there is always with them on his programs some of the latest melodies and a liberal sprinkling of Sousa's works, notably his wonderful marches. His programs find a place for some of the latest jazz melodies, played however with the Sousa art and in the Sousa instrumentation. An occasional surprise for audiences is in the appearance of a small band of jazz musicians made up of members of the band, and, as "extra" playing the liveliest of melodies of the day.

The programs for the concerts of Sunday are sure to delight. One of the special features in the early afternoon will be the playing of an xylophone solo by George Carey. Then there will be heard a new march by DeLuca, a member of the band who is famed as player of the euphonium. John Dolan, cornetist, later will be heard in the solo, "Glen Island," and Miss Fauchald's solo will be Cadman's "From the Land of the Sky Blue Water." In the early evening a joy will be the suite, "At the Movies." Dolan and Miss Fauchald are the soloists for the evening concerts.

Sousa Day will be next Thursday. The entire programs will be devoted to music that he has written. Saturday and Sunday evenings are also special for Sousa compositions. However, he is represented as composer on all the programs he offers—if not on the announced list, surely in encores.

CONTRALTO TO DELIGHT PARK THROUGHS

**Florence Goulden to Sing at
Concerts Given by
Sousa's Band**

**Famous Bandmaster's Concerts Are
Proving Delight to Throgs Who
Crowd Music Pavilion.**

Nora Fauchald, soprano, who has been delighting audiences at Willow Grove Park during the past three weeks as vocal soloist with Sousa and his Band, will end her engagement there on Sunday. She will be succeeded on Monday by Florence Goulden, a contralto of fine reputation, whose voice is said to be of unusual richness. She has a brother who is a member of the band. Her engagement will be short, as there will be other soloists to be heard before the band's season at Willow Grove Park ends. Miss Goulden will be heard for the first time at the 4.30 concert on Monday when she will sing O'Hara's "I Love a Little Cottage."

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Willow Grove Park is having great popularity at present and the bandstand is the Mecca of all visitors. The programs for the concerts of Sunday are sure to delight. One of the special features in the early afternoon will be the playing of an xylophone solo by George Carey. Then there will be heard a new march by DeLuca, a member of the band, who is famed as player of the euphonium. John Dolan, cornetist, later will be heard in the solo, "Glen Island," and Miss Fauchald's solo will be Cadman's "From the Land of the Sky Blue Water." In the early evening a joy will be the suite, "At the Movies." Dolan and Miss Fauchald are the soloists for the evening concerts.

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NORTH AMERICAN

SUMMER AMUSEMENT PARKS

Willow Grove Park—Florence M. Goulden, contralto, will conclude her engagement here today with Lieutenant Commander John Philip Sousa and his band. At the last afternoon concert she will sing Cadman's "From the Land of the Sky Blue Water" and a Sousa composition at the last evening concert. On Monday Rachel Jane Hamilton, soprano, comes as soloist, and will make her debut with Benedict's "The Wren." Sousa's compositions are liberally sprinkled thru the programs, as well as varied novelties, such as his own arrangement of the "Limehouse Blues," scheduled for Tuesday. Thursday is Sousa day.

AMUSEMENT PARKS

Willow Grove Park—The charming young soprano, Rachel Jane Hamilton, will make her last appearances today with Sousa and his band, and will be succeeded tomorrow by Marjorie Moody, who will remain until the close of the season. Today she will sing Kreisler's "Old Refrain" in the afternoon and Sousa's "Will You Love When the Lilies Are Dead?" at night. The entire evening will be devoted to the famous bandmaster-composer's works. Among compositions to be heard will be the medley of popular melodies that includes "The Gliding Girl," "March of the Mitten Men" and the trombone solo played by John Scheuler, "The Fighting Race." During the afternoon there will be special solos. Sousa has arranged an especially attractive program for Sousa day, next Thursday. In the afternoon a feature will be "The Last Crusade," recently given at the park by the N. Snellenburg Choral Society.

New Soloist With the Band

**Sousa's Concerts at Willow
Grove Park Are Attract-
ing Crowds.**

Florence M. Goulden, contralto, who, for the past week has been vocal soloist at the concert of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park, will conclude her engagement there today. She will sing at the late afternoon concert "From the Land of the Sky Blue Water," by Cadman, and, in the final concert of the evening, will be heard in a Sousa composition. Miss Goulden will be succeeded tomorrow by Rachel Jane Hamilton, a young soprano, who is new to audiences at the park. She will make her debut there with Benedict's showy, "The Wren." Miss Hamilton will be heard throughout the week afternoons and evenings.

More than ever this season there has been demand for Sousa works and audiences never tire of his marches. Five or more requests are made for "The Stars and Stripes Forever" at each concert and other marches have as great popularity. Some remembered but seldom played marches are also given in response to requests and the band is kept busy during every minute of each concert. It has been noticed that there are many "regulars" this season—people who come to every concert—and they are as enthusiastic as any of the occasional visitors.

Sousa has at each concert a liberal admixture of the newest melodies and, for instance, on Tuesday, he will offer his own collection of the "Limehouse Blues" and other melodies. This evening—devoted to Sousa's music—there will be that delightful and amusing feature, "Showing Off Before Company," presenting the jazz band of the organization. On Thursday—which is Sousa day—a special offering will be a "Homage to Nevin and Foster." "Showing Off Before Company" will be repeated and there will be an attractive offering in an arrangement of "The Official Air of the Pan-American." The concluding concert on Saturday evening will be exclusively Sousa music.

Sunday's programs are unusually attractive. During the afternoon John Dolan, cornetist, will play as solo Rossini's "Inflammatus," and Teddy Franklin will offer on the flute "Chopiniana," Demersmann. In the evening Sousa will offer his memorial march, "The Golden Star."

Ideal conditions have resulted in bringing large crowds to the park. Sousa is surpassing his record for attendance of crowds. But his audiences are also finding the various amusements at the resort to be delightful. Danceland is thronged nightly and the Casino is a scene of animation each evening.

THE TIMES-CHRONICLE,

MARCHES BY SOUSA ARE IN DEMAND

**Five or More Requests for
"Stars and Stripes"
at Each Concert**

**"Showing Off Before Company," Pre-
sented Jazz Band of Organization,
to Be Featured Sunday Evening.**

Florence M. Goulden, contralto, who, for the past week has been vocal soloist at the concerts of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park, will conclude her engagement there Sunday. She will sing at the late afternoon concert, "From the Land of the Sky Blue Water," Cadman, and, in the final concert of the evening, will be heard in a Sousa composition. Miss Goulden will be succeeded by Rachel Jane Hamilton, a young soprano, who is new to audiences at the Park. She will make her debut there with Benedict's showy "The Wren." Miss Hamilton will be heard throughout the week, afternoons and evenings.

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His Thirty-second Tour

John Philip Sousa, whose thirty-second tour will begin September 15, will be seventy years old in November, and his birthday will find him near the end of his thirty-second tour—a record without parallel in the musical history of the United States for the continuousness of one organization under a single director.

This 1924-25 tour will be what Sousa calls the "short alternate"; the preceding tour was transcontinental in scope, and one of the longest he has ever made. He will put in only eleven weeks in travel this season following his present long engagement at Willow Grove Park.

At Willow Grove Park

Florence M. Goulden, contralto, who, for the last week has been vocal soloist at the concerts of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park, will conclude her engagement there today. She will sing at the late afternoon concert, "From the Land of the Sky Blue Water," Cadman, and, in the final concert of the evening, will be heard in a Sousa composition. Miss Goulden will be succeeded tomorrow by Rachel Jane Hamilton, a young soprano who is new to audiences at the Park. She will make her debut there with Benedict's "The Wren." Miss Hamilton will be heard throughout the week, afternoons and evenings.

Harpist at Willow Grove Park

A bright and charming spot in the programs of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park is given to solos by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York City.



WINIFRED BAMBRICK
Willow Grove

marches have as great popularity. Some remembered but seldom played marches are also given in response to request and the band is kept busy during every minute of each concert. It has been noticed that there are many regulars this season—people who come to every concert—and they are as enthusiastic as any of the occasional visitors. Sousa has at each concert a liberal admixture of the newest melodies and, for instance, on Tuesday, he will offer his own collection of "Limehouse Blues" and other melodies. On Sunday evening—devoted to Sousa music—there will be that delightful and amusing feature, "Showing Off Before Company," presenting the jazz band of the organization. On Thursday—which is Sousa Day—a special offering will be a "Homage to Nevin and Foster." "Showing Off Before Company" will be repeated and there will be an attractive offering in an arrangement of "The Official Air of the Pan-American." The concluding concert on Saturday evening will be exclusively of Sousa music.

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Rachel Jane Hamilton

Willow Grove's Fine Concerts

Sousa's Band Has Change of Soloists Tomorrow on Miss Moody's Return.

It will be with regret that visitors to Willow Grove Park will bid farewell today to the charming young soprano, Rachel Jane Hamilton, but there will be something of pleasurable anticipation to temper the feeling of a loss, in that tomorrow there will return to the park, to remain until the close of the season, Marjorie Moody. Miss Hamilton has proven to be a real acquisition, and audiences at the concerts of Sousa and his band have testified approbation of her by frequent and sincere applause. She is a concert singer, and at Miami, Fla., she is a prime favorite during the season. She is an Indianapolis girl, whose first musical instruction was in that city. Later she studied in New York under Georg Fergusson. She is a coloratura soprano with a brilliant and beautiful voice of wide range. On the programs of today she will sing Kreisler's "Old Refrain" in the afternoon, and Sousa's "Will You Love When the Lilies Are Dead?" at night. The entire evening will be devoted to the famous bandmaster-composer's works, careful selection having been made so that a brilliant program would result. Among compositions to be heard will be the medley of popular melodies that includes "The Gliding Girl," "March of the Mitter Men," and the trombone solo played by John Scheuler, "The Fighting Race." During the afternoon there will be special solos, including "Nocturne and Valse," played by George Carey, xylophonist, and "La Favorita," Hartman, played by John Dolan, cornetist, Rossini's "William Tell" overture, one of the most popular of concert offerings, and Grainger's "Molly on the Shore" are also afternoon features.

Sousa has arranged an especially attractive program for Sousa day, next Thursday, when all the music will be of his composition. One of the features during the afternoon will be "The Last Crusade," recently given at the park by the N. Snellenburg Choral Society.

Miss Moody, refreshed from her recent vacation, is in excellent voice. She will sing, tomorrow afternoon, "Chanson Provencale," Del Aquia, and this evening, "Ah fors e lui," Verdi.

The park is most attractive now in its floral richness. The various amusement enterprises are finding many patrons, and Danceland is a popular place. A fine orchestra plays the latest dance melodies.

PUBLIC LEDGER-

At Willow Grove

It will be pleasing to patrons of Willow Grove Park to learn that Marjorie Moody, soprano, who returned last week to sing with Sousa and his band, will continue to appear as a special attraction. Sunday afternoon and evening she sings Verdi's "Ah fors e lui" and "The Crystal Lute," by Sousa. The first afternoon concert on Sunday will feature John Dolan, cornetist, who will play Demare's "Cleopatra."

This Sunday evening, during the all-Sousa program, a sextette of brass instrumentalists will play "The Bride Elect" selections, and, of course, several of the famous Sousa marches. The second evening concert will open with the popular "Showing Off Before Company."

The week of Labor Day will be filled with interest. On Wednesday and Thursday, the sixth annual picnic of the Co-Operative Welfare Association Philadelphia Rapid Transit Employees will be held.

On Friday the Philadelphia Chapter of the American War Mothers will hold their annual outing. There will be picnicking and a meeting. Sousa has prepared a special concert for the early afternoon in honor of the War Mothers, and he has included on the list his "The Golden Star" memorial march, his "Solid Men to the Front" march and "Songs Our Soldiers Love" and "The Phantom Brigade."

The Boy Scouts will spend Saturday at the park. It will be Boy Scouts' Day. There will be a parade and swimming contests will be held. Amusements will be free to the Scouts from 12 to 1 o'clock.

MISS HAMILTON TO CLOSE PARK ENGAGEMENT

Her Final Appearance at Willow Grove on Sunday

Young Soprano Has Become Real Favorite—Miss Marjorie Moody Soloist Starting Monday.

It will be with regret that visitors to Willow Grove Park will bid farewell on Sunday to the charming young soprano, Rachel Jane Hamilton, but there will be something of pleasurable anticipation to temper the feeling of a loss in that on Monday there will return to the park, to remain until the close of the season, Marjorie Moody. Miss Hamilton has proven to be a real acquisition and audiences at the concerts of Sousa and his Band have testified approbation of her by frequent and sincere applause. She is a favorite concert singer and at Miami, Florida, she is a prime favorite during the season. She is an Indianapolis girl whose first musical instruction was in that city. Later she studied in New York under George Fergusson. She is a coloratura soprano with a brilliant and beautiful voice of wide range. On

he programs of Sunday she will sing Kreisler's "Old Refrain" in the afternoon and Sousa's "Will You Love When the Lilies are Dead?" at night. The entire evening will be devoted to works of the famous bandmaster-composer, careful selection having been made so that a brilliant program would result. Among compositions to be heard are a medley of popular airs including "The Gliding Girl," "March of the Mitten Men"; and the trombone solo played by John Scheuler, "The Fighting Race." During the afternoon there will be special solos including "Nocturne and Valse," played by George Carey, xylophonist, and "La Favorita," Hartman, played by John Dolan, cornetist. Rossini's "William Tell" overture and Grainger's "Molly on the Shore" are other afternoon features.

Sousa has arranged an especially attractive program for Sousa Day, next Thursday when all the music will be of his composition. One of the features during the afternoon will be the work that was recently sung at the park by the Snellenburg Choral Society, "The Last Crusade."

Miss Moody, refreshed from her recent vacation, is in excellent voice. She will sing the "Chanson Provencale" on Monday afternoon and in the evening "Ah fors e lui," Verdi. The park is most attractive now in its floral richness. The various amusements are finding many patrons. Danceland is one of the most popular places on the grounds. A fine orchestra plays dance melodies. At the Casino diners enjoy well prepared meals, and are served in the open air.

MISS MARGARET MOODY RETURNS TO THE PARK

Will Be Heard in Solos at Afternoon and Evening Concerts

This Sunday Evening Sousa's Music Will Be Played Exclusively, and Will Include Favorites.

It will be pleasing to patrons of Willow Grove Park to learn that Marjorie Moody, soprano, who returned last week to sing with Sousa and his Band will continue to appear as a special attraction. Miss Moody has an extensive repertoire of operatic music, of ballads and of songs and she sings with utmost clarity and with a distinctness of enunciation. There will be an opportunity to hear her on both Sunday afternoon and evening when she sings Verdi's "Ah fors e lui" and "The Crystal Lute," by Sousa. The first afternoon concert on Sunday will feature John Dolan, cornetist, who will play Demare's "Cleopatra."

This Sunday evening, during the All Sousa programs, Sousa music will be played exclusively, and will include his new "Peaches and Cream" fox trot, a sextette of brass instrumentalists playing "The Bride Elect" selections, and, of course, several of the famous Sousa marches. The second evening concert will

open with the popular "Showing Off Before Company," in which the entire band has an opportunity to demonstrate distinctive talent. Thursday will be the usual Sousa Day with the composer-bandmaster delightfully represented on the programs. The latter part of the Saturday evening concert will also be All Sousa. On Labor Day there will also be some unusually attractive music. The final concert of the evening will end with the famous "Sousa march," "The Stars and Stripes Forever."

The week of Labor Day will be filled with interest. On Wednesday and Thursday, the sixth annual picnic of the Co-operative Welfare Association, Philadelphia Rapid Transit Employees, will be held. There will be all sorts of sports, including swimming and baseball, and there will also be a big "get-together" meeting. The same program is announced for each day of the outing. A special feature will be a concert by the Philadelphia Rapid Transit Employees Band at 5.45 each day at the meeting.

On Friday, the Philadelphia Chapter of the American War Mothers will hold their annual outing. There will be picnicking and a meeting. Sousa has prepared a special concert for the early afternoon in honor of the War Mothers and he has included on the list his "The Golden Star" memorial march, his "Solid Men to the Front" march and "Songs Our Soldiers Love" and "The Phantom Brigade."

The Boy Scouts will spend Saturday at the park. It will be Boy Scouts' Day. There will be a parade and swimming contests will be held. Amusements will be free to the Scouts from 12 to 1 o'clock.

PUBLIC LEDGER-

PHILADELPHIA INQUIRER,

TO SING WITH SOUSA

Marjorie Moody, Soprano Soloist, Shares Willow Grove Bill

Marjorie Moody, soprano, who returned to Willow Grove Park last week to sing with Sousa and his band, will continue to appear as a special attraction. Miss Moody has an extensive repertoire of operatic music, of ballads and of songs, and she sings with utmost clarity and with a distinctness of enunciation. There will be an opportunity to hear her on both this afternoon and evening, when she sings Verdi's "Ah fors e lui" and "The Crystal Lute," by Sousa. The first afternoon concert today will feature John Dolan, cornetist, who will play Demare's "Cleopatra."

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TAKE THREE GUESSES — THEN LOOK AT THE PICTURE JUST BELOW.

Yes, this is John Philip Sousa in 1885 when he was leader of the United States Marine Band. At the left is the Sousa who is more familiar to the patrons of Willow Grove Park, in his uniform as a lieutenant commander in the United States Naval Reserves

(c) Underwood & Underwood



PUBLIC LEDGER-

Music Knows No Monopoly

"This notion that any one nation has a musical monopoly is entirely unwarranted," said Lieutenant Commander John Philip Sousa yesterday at Willow Grove Park. "The Italian is generally credited with a supreme musical taste and ability, but the Italian's fondness, it will be found, is for music by his own composers. The music of other nations does not appeal. In Italy you may hear some of the worst performances possible of opera—and, I should add, also some of the best. Germany likewise has been given great credit for a love of music. However, the Teuton's regard for music is tempered by his surroundings. Music is most popular with the German when he can sit in ease at a table, feasting and drinking. A concert at a music hall might attract a fairly satisfying crowd, but if the concert is held in a hall where there is good cheer for the inner man the place will be thronged and you will see in advance of the concert at nearly every table the word 'besetzt' on placards."



RACHEL JANE HAMILTON Willow Grove Park



MARJORIE MOODY—Willow Grove

SUMMER AMUSEMENT PARKS
 Willow Grove Park — Marjorie Moody, soprano, who returned last week to sing with Sousa and his band will continue to appear as a special attraction. Miss Moody has an extensive repertoire. This afternoon and evening she sings Verdi's "Ah! fors e lui" and "The Crystal Lute," by Sousa. The first afternoon concert on Sunday will feature John Dolan, cornetist, who will play De-mare's "Cleopatra." This evening Sousa music will be played exclusively, and will include his new "Peaches and Cream" fox trot, a sextet of brass instrumentalists playing "The Bride Elect" selections, and, of course, several of the famous Sousa marches. The second evening concert will open with the popular "Showing Off Before Company." Thursday will be the usual Sousa day, with the composer-bandmaster delightfully represented on the program. The latter part of the Saturday evening concert will also be all Sousa. On Wednesday and Thursday the sixth annual picnic of the Co-Operative Welfare Association Philadelphia Rapid Transit Employees will be held.

P. R. T. EMPLOYEES ROMP AT OUTING

25,000 Persons Attend Annual Traction Men's Picnic at Willow Grove

CHILDREN ENJOY GAMES

A crowd of 25,000 persons turned out at Willow Grove today for a two-day picnic for Philadelphia Rapid Transit employees.

The morning's activities were featured by games for children and brought together more than 500 boy and girl contestants.

The picnic proper, on account of the large attendance, failed to get under way until 1 P. M., when a baseball team of the Allegheny car barn staged a seven-inning game with the Ridge avenue carmen.

The baseball preceded an athletic meet for adults, which included a field meet, swimming events and a canoe tilting contest. Later the picnickers gathered in the big Willow Grove auditorium to hear a band concert under the direction of Sousa.

Other events on the lengthy program included addresses by W. T. Dunbar, president of the P. R. T. and Thomas E. Mitten, Chairman of the Board of Directors, and a horseshoe pitching event between Mr. Dunbar and Dr. A. A. Mitten, of the P. R. T. Co-operative Association and a team made up of H. G. Kelley and G. W. Fugitt, representing the carmen of Buffalo.

The picnic will be continued tomorrow, so that all P. R. T. employees who were forced to work today will have a chance for a day's outing.

The results of the events for children follow:

Potato race for girls—First, Freda Steinman; second, Helen Wiener; third, Gertrude Wendel.

50-yard dash—First, Ruth O'Brien; second, Mary Brown; third, Margaret Liney.

Egg and spoon race—First, Helen Wiener; second, Gertrude Trainer; third, Vera Miller.

Potato race, girls, class C—First, Tessie Palau; second, Margaret Willis; third, Anna Allen.

75-yard dash, girls—First, Marian Martin; second, Theodora Hanley; third, Pearl Gilmore.

Hoop-rolling race, girls—First, Grace Cret; second, Mary Apple; third, Pearl Gilmore.

Baseball throw, girls—First, Marion Martin; second, Florence Tyson; third, Margaret Lohrig.

Potato race, boys, class A—First, Charles Wendle; second, William Etti; third, Stanley Walters.

Three-legged race, boys, class A—First, William Hicks and Clifford Koons; second, James White and William Smith; third, Thomas O'Connell and William Stovington.

75-yard dash, boys, class A—First, James White; second, Charles Wendle; third, Edward Pillows.

Obstacle race, boys, class B—First, Joseph Williams; second, Martin White; third, George Gilmore.

Three-legged race, boys, class B—First, Horace Hartsough and Frank Harrow; second, Joseph Williams and Thomas Walsh; third, David Bristol and James Dempsey.

Hoop-rolling contest, boys, class B—First, Joseph Williams; second, Harold Lewens; third, Horace Hartsough.

100-yard dash, boys, class B—First, James Williams; second, David Bristol; third, Harvey White.

Band Scouting Keeps Him Busy

J. Gilmore Sims Has Helped to Bring Sousa Organization Forward.

Baseball has its scouts and so has music. Men who can "size up" a player will attend games of ball played by minor teams and will discover prospective stars of the diamond. By the same method able musicians are found, and in the case of Sousa and his band there has developed in the last six years a perfected system of discovering "talent" and of creating as a result a musical organization that has no superior. Moreover, the Sousa Band has become the most typically American organization in America, with the highest percentage of native-born talent, and with no member who is not deeply imbued with the spirit of our institutions.

The scout for Sousa is J. Gilmore Sims, trombonist with the band and a man of great experience in organizing bands and in selecting musicians. Sims is constantly in touch with many correspondents who call his attention to this or that promising player, and he has a frankful of letters from applicants for places in the band—applicants who stand little or no chance of selection. For, first of all, Sims must be convinced of a man's ability, and then he must know two other things—is the man young and has he the personality that goes with smart appearance with a likable quality. No man who is not what is known in the parlance of the day as "a regular fellow" can hope to get with Sousa, for it is up to Sims to make recommendations, and he believes firmly in the social qualities.

"You cannot have a good working organization," said Sims the other day, "if you have malcontents in the personnel. Our American-born young fellows have the right idea. They are working in a common cause and they feel that there is no finer or better organization than that of the Sousa Band. I wouldn't want any man in the band who was getting the top figure of his worth. He would then be working for the money alone and that spirit would tell adversely in the general effectiveness of the music. Sousa's Band has never been better than it is today, because there is in the organization a spirit of comradeship coupled with a high quality of musicianship."

Sims gained his knowledge of a proper organization of bands during a 12 years' experience in vaudeville. He was during that time with the famed B. A. Rolfe musical acts, in which Ye Colonial Setter is perhaps best remembered. "Arcadia," "On the Riviera" and "America First," the most elaborate of the lot, were sent forth by the firm of Rolfe & Maddock. Singers and dancers were in the acts and they gave variety to an entertainment that was largely of instrumental sort, with brass featured. Rolfe played the cornet and Sims alternated with trombone, violin and saxophone. At the same time he staged and managed each of the acts and remained with Rolfe until "America First" went out of business. As he expressed it, he "buried" the Rolfe acts. That producer subsequently went into motion picture producing, but he is now again in vaudeville, playing cornet in the Vincent Lopez Orchestra.

"We have been most fortunate with our selections for the band," Sims declared, "but it is largely 'up to me' to make no mistakes. I try to have every prospective member of the band play for me, or I go way out to some place to hear him. Once a man is chosen he is engaged for the season, and Mr. Sousa would not discharge him unless he would be absolutely incompetent. Fortunately we have not had any incompetents and it has been possible for Mr. Sousa to build up a band that is unsurpassed in the world. And it is practically all-American. Every member of the band is properly proud of the distinction that goes with his membership."

PARK SEASON TO CLOSE IN ANOTHER WEEK

John Philip Sousa to Conclude Longest Engagement in History of the Park

Thursday to be Sousa Day, With Music by Eminent Bandmaster-Composer.

Willow Grove Park will close for the season on Sunday, September 14. John Philip Sousa, as has been the custom for years, will have the distinction of closing the park's concert season and he will conclude at that time the longest engagement he has ever had at this resort. He began with his band at the park on June 29 and has been giving concerts there daily and without interruption ever since. His success has been greater than ever in the past and deservedly so too for his band has never been better or his programs of greater diversity and quality. Many new compositions of his own and of other writers have been offered and he has had an array of brilliant instrumental and vocal soloists to add to enjoyment of audiences. One of the new features of his concerts this season has been music of a jazz organization made up of a number of the men and giving melodies of the day with a zest unsurpassed by that of any group of syncopators.

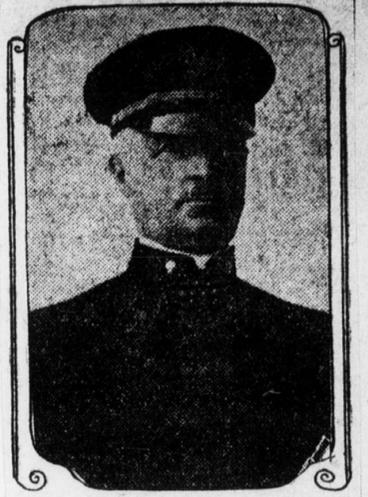
An event of interest each year at Willow Grove Park is the dinner of the Rotary Club with Sousa as guest. The festivity is set for Thursday and following the dining the club will attend the evening concerts. Thursday is Sousa Day and the music will be by the eminent bandmaster-composer. Among the special features will be his "American Wedding March," "The Summer Girl," "The Golden Star," "Showing Off Before Company," always a great hit, and "Semper Fidelis." Of course there will be many Sousa march encores. Sousa programs are announced for this Sunday evening and for the late concert next Saturday night.

John Dolan and Marjorie Moody are the soloists of interest this Sunday. Miss Moody has made excellent selection for afternoon and evening. She will be heard until the season ends, twice daily. Of special interest this Sunday too will be Sousa's "The Messiah of Nations," in band form. The composition was sung at the park by the Snellenburg choral organization, making a big hit.

It is expected that there will be big crowds during the final week. On Monday Miss Moody will sing at the late afternoon concert a Sousa song with lyrics by James Francis Cooke, of Philadelphia. The song was one of the features of the program at Sousa Night in the Wanamaker store during Music Week, being the offering of a Metropolitan Opera Company soloist on that occasion. The composition is called "A Serenade in Seville."

That Sousa favorite, "Showing Off Before Company," is on several programs during the week. Sousa Day has the feature and it will also be given this Sunday evening and on Saturday night.

Dancing continues to be in high favor at the park, the excellent orchestra at Danceland providing music that induces eager participation in the joys of stepping.



TEDDY FRANKLIN—Willow Grove

Master of the Flute

When "Teddy" (Edwin) Franklin, who is now gray-haired, was a young and ambitious lad, he felt that he was sufficiently advanced in music to ask appointment as flute player with the United States Marine Band. John Philip Sousa was at that time conductor of the band. Sousa, no doubt with good and sufficient reason, decided that Teddy wouldn't do and so an ambition was temporarily thwarted.

But Franklin had that within him that was stirred by obstacle and as he began to realize that he was but a tyro, he devoted himself to his music. Today he is regarded as one of the county's foremost flute soloists and with Sousa and his band now at Willow Grove Park is creating new successes all the time.

Franklin is a product of Massachusetts and in that State he is especially prominent. From 1906 to 1911 he was Commissioner of Music in the City of Boston and from 1909 to 1914 he was flutist with the Boston Opera Company. For seven seasons he was flute soloist with Innes's Band, concluding that engagement in 1916. But Franklin has a further distinction and that is in the inauguration of a series of massed band concerts given annually in Boston in aid of the Musicians Relief Society of Boston. He was a leader in the founding of that society, engaged in the cause of aiding worthy and needy musicians, and it was partly through Franklin's effort that leading conductors directed some of the concerts. As many as 400 men would be heard with the massed bands and one of the first conductors to contribute his service was Sousa.

Willow Grove Park

Willow Grove Park will close for the season on Sunday, September 14. Lieutenant Commander Sousa, as has been the custom for years, will have the distinction of closing the park's twenty-ninth season, and he will conclude at that time the longest engagement he has ever had at this resort. He began with his band at the park on June 29, and he has been giving concerts there daily and without interruption ever since.

An event of interest each year at Willow Grove Park is the dinner of the Rotary Club with Sousa as the guest of honor. The festivity is set for Thursday, and following the dining the club will attend a concert of the band. Thursday is Sousa Day and the music will be by the eminent bandmaster-composer. Among the special features will be his "American Wedding March," "The Summer Girl," "The Golden Star," "Showing Off Before Company," always a great hit, and "Semper Fidelis."

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PUBLIC SPIRIT, HATBORO,

FIREMEN INSPIRE SOUSA MARCH

Old York Road Companies Demonstrate Before Noted Band Leader

Answer "Call" to Willow Grove; Piece to Be Named "Volunteer Fireman"

An impressive demonstration in which six suburban volunteer fire companies with modern motorized equipment participated at Willow Grove Park Saturday gave John Philip Sousa the inspiration for a new composition, "The Volunteer Fireman."

At the August meeting of the Montgomery County Firemen's Association it was suggested that "Mr. Sousa has written and dedicated many marches to varied causes and organizations—why not the volunteer firemen?"

As a result, a committee composed of William Muldrew, of Jenkintown, president of the association; Francis Ball, of the Roslyn Company, and Thomas Diehl, of the Glenside Company, conferred with Sousa at Willow Grove. They told him of the aims of the association, the unselfish efforts of the firemen who work without compensation, and of the efforts to organize a really efficient fire-protective service.

Mr. Sousa replied, "It will be a real satisfaction to compose and dedicate a march to the firemen."

But, to obtain the proper atmosphere and inspiration, Mr. Sousa suggested that a real demonstration be given. Companies from Abington, Glenside, Roslyn, Welden, Edge Hill and McKinley figured in the affair. Helmeted, rubber-coated and rubber booted firemen manned pieces of glistening motor fire-fighting apparatus; other volunteer firemen in dress or parade uniforms were on other machines; and methods employed by the fire-fighters were exploited for the edification of the "March King," after the early afternoon concert.

Hundreds of visitors to the park were equally interested spectators with Sousa—although only those "in the know" fully realized why the affair was being staged.

Work on the march will be started immediately by the composer, and, on completion, the new piece will be called "The Volunteer Fireman," and will be dedicated to the Montgomery County Firemen's Association, representative of nearly eighty companies and at least 1600 members.

NORTH AMERICAN,

SUMMER AMUSEMENT PARKS

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PHILADELPHIA INQUIRER,

SOUSA FEATURE TODAY

Willow Grove on Final Week; Season to End September 14

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One of the new features of his concerts this season has been music of a jazz organization made up of a number of the men and giving melodies of the day with a zest unsurpassed by that of any group of syncopators. One of the popular soloists is Joseph De Luca. His "President" march is frequently given by the band.

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PUBLIC LEDGER-

Sousa Will Leave His Immense Music Collection to Public Libraries

Most of It Will Go to the Congressional—Bandmaster Astonished at Small Prices Received at Herbert Sale—Doubts Work Bore Real Autographs

John Philip Sousa said yesterday that his musical library, which he believes the largest in private ownership in the world, will be bequeathed to public libraries—most of it to the Congressional Library in Washington.

His collection is rich not only in published scores and printed volumes but also in musical autographs of famous composers.

Mr. Sousa expressed surprise at reports concerning the small prices paid at the sale of Victor Herbert's musical library in New York. The sale has been in progress since Tuesday and ends today.

It was announced that four sixteenth century scores brought only \$123, that

a group of concert scores by Herbert sold for \$32 and that a bundle of scores of comic operas by Herbert went for \$32.

"I can't believe those were autographs of Herbert's own compositions," said Sousa. "The autograph original of the score of one of Victor Herbert's operas ought to command a figure of at least \$1000. I wonder if those weren't merely printed scores?"

Sousa told how once, when he was moving, he paid a man \$1 to haul some of his own old manuscript scores to a second-hand dealer. When he tried to dispose of them he was offered twenty cents for the lot. He replied that he'd sooner dump them in the river.

INQUIRER

Many Features at Willow Grove

Holiday Week Will Have Two Days' Picnic of P. R. T. Employees.

It will be pleasing to patrons of Willow Grove Park to learn that Marjorie Moody, soprano, who returned last week to sing with Sousa and his band, will continue to appear as a special attraction. Miss Moody has an extensive repertoire of operatic music, of ballads and of songs, and she sings with utmost clarity and with distinctness of enunciation. There will be an opportunity to hear her both this afternoon and evening, when she sings respectively Verdi's "Ah fors e lui" and "The Crystalline Lute," by Sousa. The first afternoon concert today will feature John Dolan, cornetist, who will play Demare's "Cleopatra."

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PHILADELPHIA INQUIRER

WHILE LISTENING TO ONE OF Lieut. Com. John Philip Sousa's programmes the other night the thought struck me that I had never witnessed one of his performances when any other than himself occupied the position of conductor. I have learned that there is no post of assistant conductor with this organization, nor has there been since Sousa first organized it. He has always made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is able to undergo the physical strain of a concert as at the outset of his career. A Sousa concert lasts about two hours and thirty minutes, but into that space of time Sousa put considerably more than three hours of music. This Einsteinian statement is explained by the fact that he does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

He not only conducts during the ensemble numbers of his programme, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to the end of the concert. There is a story among his bandsmen that the "governor"—as they lovingly term him, rests himself during intermissions by taking a brisk walk. Sousa is, indeed, a remarkable musician.

SOUSA LED "PEN" BAND

The inmates of the Eastern Penitentiary and a number of invited guests were treated to a concert yesterday afternoon when John Philip Sousa led the "Pen" band, composed of inmates of the institution. Following the entertainment, Alfred Fleisher, of the board of trustees, presented Sousa, on behalf of the band, with a box of cigars and a unique cane made up of more than 20,000 pieces of paper, the handwork of the prisoners.



ROBERT GOODING
LOOKING NATURAL IN LOOKING FUNNY

Fought in Foreign Wars and Now Is in Sousa's Band

Robert Gooding Has Led a Dramatic Life, But That Didn't Interfere With His Eminence as a Player of the Saxophone.

THEY were sorry down at Richmond, Va., when Robert Gooding decided that he would relinquish his position as leader of the orchestra at the Bijou Theatre, for that meant that the Newsboys' Band he had organized would likely disintegrate. But Gooding felt that he had to go, and so the fear that was aroused proved to be well founded. The boys—there were 40 of them—without Gooding to take an interest in them, drifted away and the band was no more.

Gooding is the solo saxophonist in John Philip Sousa's Band, and it is said that there is no better saxophonist anywhere. A natural aptitude for music, first of all, is responsible, but more than that there is behind all Gooding's achievements a varied career that is most romantic. For Gooding has been playing or conducting since he was 12 years of age, and when he wasn't playing he was fighting in wars and was getting wounded every now and then. It was way back in 1896 that Robert, as a boy of 12, was sent out to India from a public institution in England at Surrey to be taken into a regiment. Four years of service are required from all such "prentice lads, and each company has two boys attached. Robert, having a good voice, was quickly taken up and given thorough musical instruction, and he was provided with a clarinet which he soon learned to play. Along in 1897-98 there was trouble on the Indian frontier, and away he was sent to be with his regiment as bugle boy. Then came the Boer war. At first he was not concerned, but in 1900 he was transferred to South Africa, and his instrument was taken from him when a gun was placed in his hands. Twice during the war he was wounded, but he didn't seem to mind a great deal. He "carried on," and when the army of occupation went into Egypt Robert was among those present. There he had opportunity again to take up his music, and during five years at Cairo and at Alexandria he was in the regi-

mental band—that of the Royal Inniskilling Fusiliers, originally the 108th Punjab Infantry.

At the completion of his 12 years' service, Robert began looking about a bit. There was an opportunity to go to Canada as bandmaster, and off he went to join the 90th Winnipeg Rifles. He got the boys to playing pretty well, and that meant he would go further. Honolulu attracted him, and there he became principal musician of the Fifth United States Cavalry. He was delighted with his experience, determining to become an American citizen as soon as possible. Then he was out on the Mexican border during the unpleasantness there, and later at San Rosa, Calif., he became bandmaster of the Municipal Band. The Portland Symphony Orchestra gave him a good post, and following that he took up the oboe as instrument and was with the orchestra of the Sheehan Opera Company.

The world war saw him again in service. He joined the 21st Princess Pat Regiment, and soon he was so badly wounded that he was sent to Cliveden, the home of Lady Astor, to recuperate. That estate was used as a hospital for invalided soldiers, and in 1917 he was made bandmaster there of the Canadian Forestry Corps. Lady Astor took much interest in him, and he frequently played by Royal command for the English nobility.

Gooding is one of the most popular members of the Sousa organization. He has a fund of reminiscences of his war experiences, and, moreover, his thorough musicianship makes him invaluable. He has ability as a comedian, and in pantomime when he is playing the saxophone he makes a great hit. He is a handsome man, but he can make himself as homely and as cross-eyed as Ben Turpin. And with all that, Gooding's little boy, Bobby, who is now in Surrey, was awarded there just the other day the first prize in a beauty contest in which 800 children were entered.

PHILADELPHIA INQUIRER,

WILLOW GROVE CLOSING

Final Sousa Programme Tonight Includes New Compositions

Willow Grove Park will close for the season tonight. The occasion will be notable in that the season at an end has been uniformly successful.

The park opened early in May with Patrick Conway and his band, followed by Victor Herbert's Orchestra, under the direction of Henry Hadley. John Philip Sousa and his band began an engagement June 29, and has played daily concerts at the park each day since that date, making this the longest engagement played at the park by this famous bandmaster during his twenty-three seasons there. He has arranged attractive programmes for the season's closing day, they will include his "Showing Off Before Company," and the following compositions which will be played for the first time at the park: "Ethiopian Rhapsody," Hosmer; "Mountain Tunes," Orem, and Sousa's new march, "Marquette University."

Music Knows No Monopoly

"This notion that any one nation has a musical monopoly is entirely unwarranted," said Lieutenant Commander John Philip Sousa yesterday at Willow Grove Park. "The Italian is generally credited with a supreme musical taste and ability, but the Italian's fondness, it will be found, is for music by his own composers. The music of other nations does not appeal. In Italy you may hear some of the worst performances possible of opera—and, I should add, also some of the best. Germany likewise has been given great credit for a love of music. However, the Teuton's regard for music is tempered by his surroundings. Music is most popular with the German when he can sit in ease at a table, feasting and drinking. A concert at a music hall might attract a fairly satisfying crowd, but if the concert is held in a hall where there is good cheer for the inner man the place will be thronged and you will see in advance of the concert at nearly every table the word 'besetzt' on placards."

Fine Program for Sousa Tour

Band Will Play Popular Music of the Best Sort. Special Features.

In all the years that John Philip Sousa has been with his band before the public he has played numberless brilliant and interesting programs. Yet it may be asserted without fear of contradiction that never before has he had so varied and so delightful and novel programs as those with which he will charm audiences during his forthcoming tour. For weeks here he has been preparing for his tour at concerts of the widest range of music and from the wealth of material at hand he selected finally novelties and worthy compositions to form ideal musical entertainment. Not only that but he also has assembled the most efficient organization that has ever played under his baton and his band unquestionably is far superior to any other in the world.

Sousa has ever been an advocate of melody. Without it music has little or no appeal, and so melody dominates in his programs. But a Sousa concert is never a cut and dried event. It sparkles, it entrances, it is filled with surprises. This season one of the greatest surprises is in the jazz band of 20 men who come forward to entertain and who set audiences in a whirl of excitement. These men are under the immediate direction of Howard Goulden, and he has been given a free hand to supply a novelty as an extra piece on the program of the afternoon concert. Weird effects are in the jazz offerings, "The Chinese Wedding Procession," of Hosmer, given syncopation and of such variety that it is certain that it should rival in popularity "The March of the Wooden Soldiers." The latest musical comedy success, as for instance White's Scandals, will contribute gems, such as "Somebody Loves Me."

One of the features of the program afternoons and evenings will be a saxophone double quartet, composed of eight of the most talented saxophonists in the country. They will devote themselves largely to music of Victor Herbert, as a tribute to his memory, and to his fine musicianship. Such gems as "Kiss Me Again," will be in the offerings. Then there will be a duet of xylophones, also of Herbert music such as "A Kiss in the Dark." "A Smile Will Go a Long, Long Way" is also in the repertoire. George Carey and Howard Goulden are the duettists.

A matinee feature will be a new Ethiopian rhapsody by Lucius Hosmer, comprising some beautiful spirituals, "Looking Upward," a Sousa suite, will be enjoyed and selections from "Andre Chénier" are sure to find welcome. Particularly attractive will be a cornet trio that will give zest to listeners with "Non-Committal Declarations" as the offering. The soloists are John Dolan, Dana Garrett and William Tong, the latter a protégé of Herbert L. Clarke.

Marjorie Moody, soprano, will accompany him on tour and will be heard afternoons and evenings. The dramatic overture of Litolf, "Robespierre," is on the evening bill, and Strauss' "Don Juan" suite, a new offering, is sure to be a success. In the jazz fantasy, "Music of the Minto" will be heard "Limehouse Blues," "What'll I Do?" and "Raggedy Ann." Sousa's humorous, "Wha'd ya do, Sunday, Mary?" ought not to be overlooked either.

And of course, each program will give a wealth of Sousa marches. People seem never to get enough of the marches and when group after group of musicians comes to the front of the platform, as in "The Stars and Stripes Forever," there is always such a stir in the audience as betokens the utmost pleasurable excitement. In the repertoire on tour are that ever popular march and also "The Bride Elect," "The Harlatan" and "El Capitan" in a new suite; "From Maine to Oregon," "Gory of the Yankee Navy," "Hands Across the Sea," "The Invincible Eagle," "Manhattan Beach," "The Gladiator," "The Ancient and Honorable Artillery," "Nobles of the Mystic Shrine," "The High School Cadets," "Washington Post" and "Semper Fidelis." In addition, mention should be made of the new "Peaches and Cream" composition in which music of the day has exposition.

A Harmless Fib Brought New Fame

Lieutenant Commander John Philip Sousa, who is conducting his band in concerts at Willow Grove Park, received his official title while he was in charge of the band of the Great Lakes Naval Station during the War. Admiral Moffett, recognizing the fact that there was a real necessity for the co-ordination of band activities and for the training of young men so that they would be a credit to the country as instrumentalists, determined to obtain, if possible, the services of Sousa as directing head of a band battalion. "As soon as I had word that I would be acceptable," said Sousa yesterday in reminiscent mood, "I wired my acceptance and in five hours I was on my way. That was in 1917 and I was then over 60 years of age. Now it was necessary for me at that time to be not older than 47 years in order to be considered. That seemed an insurmountable obstacle. But Admiral Moffett paved the way. He told those who would receive my application that I had a weakness for a silly joke—that whenever I was asked my age I would always say that it was sixty or more. 'As a matter of fact,' the Admiral told those examiners, 'Sousa is only 47.' I don't know whether that fooled anybody but, at any rate I got into the service. Some time later the Admiral told the story at a dinner we were attending. And he added: 'I think I made a mis-statement when I said that Sousa was 47. As a matter of fact he seemed to be only 25.'"

LINCOLN HIGH SCHOOL, CLEVELAND, OHIO, ALL-HIGH BAND FORMS

Will Play Under Direction of Sousa in Public Hall, Nov. 15

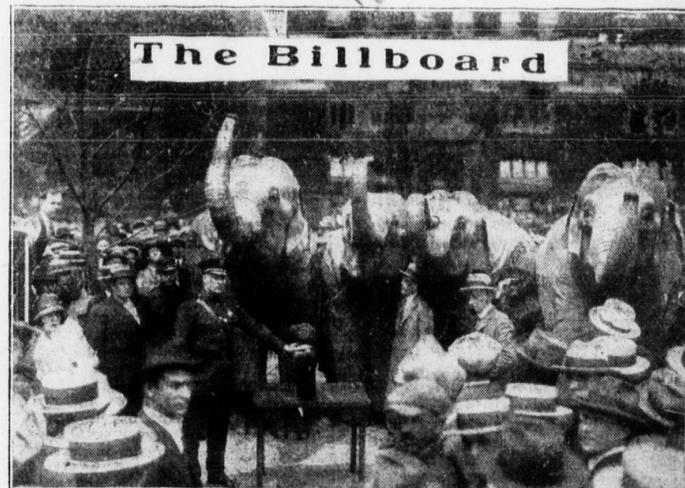
Mr. Russel V. Morgan, director of music at the public school headquarters, announces that an all-high-school band of one hundred pieces is to be selected to play with Lieut. Commander John Philip Sousa on Nov. 15 when the "march king" and his own famous band appear at the Public Auditorium.

The selection of musicians will be made early in October by Mr. Harry Clark, instructor of band music. Only the most proficient bandsmen from the Cleveland high schools will be chosen. This all-high-school band will be rehearsed to play two numbers which Lieut. Commander Sousa will conduct at the Nov. 15 matinee.

Sometime during the day of the concert the great band leader, who has been decorated by four governments, will address members of the all-high-school band from his experience of thirty-two years as a bandmaster. In addition to meeting Sousa, hearing him speak, and playing under his baton in the big Public Auditorium, these musicians picked by Mr. Clark are to have good seats at the matinee.

Sousa's program this year includes a new Sousa march, "The Ancient and Honorable Artillery Company," a new Sousa suite, a new Sousa fox trot, and a half hour of syncopation which is described as "Music of the Minute."

POWERS' ELEPHANTS AT G. O. P. CONVENTION



Powers' New York Hippodrome Dancing Elephants had a busy week last week in Cleveland, O., as mascots of the G. O. P. National Convention. On Sunday afternoon the pachyderm performers held a reception to the city's guests at the Public Square entrance to the Hotel Cleveland, where Lena, Jennie, Roxie and Julia trumpeted a welcome to visitors from West Virginia and Nebraska. The elephants then paid a visit to convention hall, where they met many more notables. On the opening day of the convention they were paraded from Keith's Palace Theater, where they played to capacity houses, to the Public Square and took their positions behind a microphone of the Western Electric Public Address System and trumpeted a cordial greeting to Cleveland's guests. The oratory of the elephant eloquentists was projected uniformly over the entire area of the square by the "giant loud speaker" to the delight of the crowds massed there. Tuesday evening, in addition to greeting their old friend, John Philip Sousa, at Keith's Palace, they were the center of attraction at a theater party tendered the visiting and local newspaper men at Keith's Prospect Theater by Manager John F. Royal of the Palace.

Sousa's Brand New March

Sousa has written a brand new march. It is in honor of the famous old Boston Ancient and Honorable Artillery Company. Sousa's Band will play it for the first time in Boston at his coming concert here. The Boston Post reproduces its striking new theme for the first time.

The march has the swing of all Sousa's wonderful compositions, and in addition it has the unique character of introducing an old-time song into its score—the first time Mr. Sousa has ever consented to do this and something he does now out of compliment to the Ancient and Honorables. This song is Auld Lang Syne, a melody that is played and sung at all the events of the Ancient and Honorables, and which the company itself therefore asked Mr. Sousa to weave into his march. The great American composer, however, treats the old theme in a novel and inspiring way and, as the extract given below will show, produces a wonderful effect by the bass horns. The music is copyrighted by the Sam Fox Publishing Company of Cleveland, and the selections are reproduced here by special permission of that music house.

GOV. COX REQUESTED IT

That the new Sousa march was finally written at the solicitation of Governor Channing H. Cox was revealed in a letter received in Boston yesterday from Lieutenant-Commander John Philip Sousa.

Various requests from the Ancient and Honorable Artillery Company that Sousa give it an official march came to a head upon the occasion of the March King's last visit to Boston, on Sept. 16, 1923. Upon that occasion Sousa promised a delegation from the Ancient and Honorable Artillery Company that he would write an official march, dedicate it to the organization, and if the inspiration came, formally present it upon his next Boston visit. That delegation was headed by Governor Cox



This photograph shows John Philip Sousa, the famous bandmaster and composer as he was at the age of 21. (Photo by White)

and the meeting took place at the Hotel Somerset. Sousa at that time was beginning



one of the most arduous tours of his entire career, and he held out little hope that he would consider himself fresh enough to attempt composition of any kind.

But about two months later, when he was touring in the Middle West, he suddenly evolved a melody which did not utilize a new theme, but the old song of the Ancient and Honorables—"Auld Lang Syne." Sousa experimented with the theme for two or three days, and the old tune so readily yielded itself to the neces-

sary harmonies and contrasts necessary for a band composition that he was able, between two concerts given in Denver, Col., in December, 1923, to put the entire march on paper.

Boston Hears It First

It was then locked up in his manuscript portfolio until his return to his home on Long Island, last March, when it was played to him on the piano by his daughter, Miss Priscilla Sousa, who has given the first rendition, either public or private, of a great majority of all of his compositions. When the Sousa organization was as-

Pittsburgh Sunday Press August 10

CATALOGUE SHOWS IMPOSING LIST OF SOUSA COMPOSITIONS

THE world at large knows Lieutenant Commander John Philip Sousa as the composer of the world's greatest march music and as the director of the finest band that ever has been developed in America. It would seem that Sousa's fame should be secure on these two accounts without further accomplishments. But an examination of the catalogues of Sousa's publishers reveal that he has written music of a greater number of classifications than has any other American composer.

If one writes to Sousa's publisher for a catalogue of Sousa compositions one will receive a list of almost 100 successful, wide-selling marches, topped by "Stars and Stripes Forever," of which more than 2,000,000 copies have been sold, to say nothing of 5,000,000 talking machine records. In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous Boston military organization.

SUITES CHRONICLED.

In the catalogue also will be found a list of the Sousa suites, including the composition "Looking Upward" and such other favorites as "At the King's Court," "Camera Studies," "Dwellers of the Western World" and others, a total list of about 20 suite compositions. Also will be found a list of more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa offerings for male choruses and mixed choirs, more than 50 instrumental pieces not to be classified as marches and a collection of waltzes as full of life and swing as are his marches.

Sousa's published musical works represent but a small share of his great labors as a musician. The countless transcriptions and arrangements never have been published, yet



JOHN PHILIP SOUSA.

the pile of original manuscripts representing these compositions is twice the size of the pile of published numbers.

Two new works soon will be listed among the Sousa publications. The first of these will be the first Sousa foxtrot, "Peaches and Cream," which is a hit at Willow Grove Park, and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir recently performed for the first time in Philadelphia at the Philadelphia music week exposition by the Wanamaker orchestra and a choir of 200 voices.

PLAINFIELD COURIER-NEWS,

SOUSA'S BAND GIVES DELIGHTFUL CONCERT AT HIGH SCHOOL

An event in the musical life of Plainfield was the program for an afternoon and evening concert, in the Plainfield High School, yesterday and last night, by John Philip Sousa's band of a hundred pieces, as a compliment to Plainfield, on his thirty-second anniversary as leader of his own band, he having begun his musical career as band leader, in old Stillman Music Hall, 1215 West Front street, this city, in 1892. He came to Plainfield under the auspices of the Plainfield Rotary Club, which provided for a concert for children in the afternoon, and the house was full, even to standing room.

A feature of the afternoon was an interlude, in which Mr. Sousa in person, led the Plainfield High School Orchestra, which made a creditable showing. The afternoon program included Rhapsody "The Ethiopian," by the band; cornet solos: "Carnival of Venice," by Cornetist John Dolan; vocal numbers by Miss Marjorie Moody; saxophone, by Robert Gooding; xylophone duet by Carey and Goulden, and band numbers, "Chariot Race," and "Marquette University" march, by Sousa; and "Songs of Cumberland Mountains."

In the evening Dr. O. B. Whitford, president of Rotary, introduced Mr. Sousa, who received an ovation each time he mounted the rostrum during the program.

The Overture was "Maximilien Robespierre" and continued with Sousa's compositions, suite, "El Capitan and His Friends"; "Don Juan"; fantasia, "Music of the Minute"; march, "The

Ancient and Honorable Artillery," and "Carnival Night in Naples," closing with Sousa's famous march, "The Stars and Stripes Forever."

The solo numbers were: Cornet, "Our Maud," by John Dolan; vocal, "The Polonaise," by Miss Moody; saxophone, "Kiss Me Again," by Robert Gooding; xylophone, "The Pin Wheel," by George Carey.

There was an encore after each number, which was graciously responded to, and thus there was almost continuous music without any of the tedious waits between numbers.

A feature of the evening was a selection by the Plainfield Elks' Band, led by Mr. Sousa, he having requested the privilege on his coming here this time, to lead a local amateur band at each of the two concerts. He expressed much satisfaction with the performance both of the Elks' band and the High School Orchestra.

The encores played by the band included: "Washington Post," "Peaches and Cream," and "Semper Fidelis." Encores by the cornet was "The Milk Maid"; by Miss Moody, "The Goose Girl"; by the saxophone, "Hula Lou," and succeeded by a number on eight saxophones. All the encores were written by Mr. Sousa.

Another feature was a jazz number, "The Chinese Wedding," producing much merriment. There also, were encore numbers by cornet, flute, and fife.

The whole program was thoroughly enjoyed, and the large audience has it to remember as a great musical event, in which the greatest number of instruments, played by the greatest band in the world, appeared on a Plainfield stage. The appreciation of the community is extended to the Rotary Club for making this event possible.

PLAINFIELD COURIER-NEWS

TICKETS FOR SOUSA BAND CONCERT GOING RAPIDLY

Tonight and Monday will be the last opportunities to secure tickets for the concerts to be given in the Plainfield High School, Monday evening, by John Philip Sousa's world-famous band. There will be a matinee concert in the afternoon, and a concert for adults in the evening, each different from the other. All seats are reserved, and must be secured at the Ideal Music Store, 227 West Front street.

This band of one hundred pieces has some noted features in its personnel. The "baby" of the band is Winifred Bambrick, harpist, the smallest, and probably the only harp soloist appearing with a band. She is one of the best harp soloists in the world.

John Dolan, the best cornetist in the world; Miss Marjorie Moody, the all-American soprano, has been ranked by competent critics as the best, excepting Gallucuri; August Helmecke who is called by Sousa the greatest bass drummer in the world; his drum having been especially made for him, of zebra skins, and cost \$3,500.

Sousa's new march, "Ancient and Honorable Artillery Co.," and a fox trot composed by him, entitled: "Peaches and Cream" will be features of the concert. Another feature is "Thirty Minutes of Jazz" by a hundred instruments, when the latest syncopations are usually played by a band of not over a dozen pieces.

Besides the soloists mentioned, there will appear Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist; Meredith Wilson, flute; William Kunke, piccolo; John P. Scheuler, trombone; Frederick W. Bayers, saxophone; Joseph de Lucca, euphonium; William Bell, sousaphone; George Carey, xylophone; John Dolan, cornetist, and John Carr, clarinetist.

The opportunity to hear Sousa's band is one in a lifetime, especially in any city outside the largest ones, for the demand for this band is world-wide. Mr. Sousa comes to Plainfield as a compliment to the town where he started on his career as a band leader.

For Hub's Ancient and Honorable Artillery Published for the First Time



Lieutenant - Commander John Philip Sousa as he is today. He will lead his own band for the initial public performance of the new "Ancient and Honorable Artillery Company March," in Boston. (C) Underwood and Underwood.

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Here are two extracts from Sousa's new march, "The Ancient and Honorable Artillery Company." On the left is the theme of the march, and on the right is the famous composer's treatment of the "Auld Lang Syne" theme. Until the March King supplied the company with its own march, "Auld Lang Syne" was the official song of the organization.

of the United States Marine Corps, upon an old army bugle call, but this impression is not correct. As a matter of fact it was later arranged for trumpets by Sousa and it is in this form that it is now a part of the musical manuals not only of the Marine Corps, but also of the army and navy. "I cannot conceive a better theme for a march dedicated to the Ancient and Honorable Artillery Company than that of the song which has been associated with it through most of its history," Sousa said recently. "The theme is not only familiar, but it has real musical qualities. I found that it yielded itself readily to a considerable range of musical ideas. And it is unnecessary for me to say that not only for the organization to which it is dedicated, but for American people generally it embodies a world of beautiful sentiment. I am not so sure that I will not try to adapt

to the march form other existing themes which are widely known and which, by living through a great number of years, have been rich in inspirational values." "The Ancient and Honorable Artillery Company of Massachusetts was chartered in 1638, the original members being, in the main, colonists who had belonged to the older Ancient and Honorable Artillery Company of London, which had been chartered by King Henry VIII, in 1537, a full century earlier. The company, therefore, has a continued existence of 387 years in England and America and 286 years in America. "The names of some of the greatest men in American history appear in the muster rolls of the Ancient and Honorable Artillery Company, and for almost 200 years the company has maintained its headquarters in historic Fanewick Hall, in Boston.

sembled in June to begin the present 32d annual tour, it was given its first band rendition, and then was put away to await the Boston visit, when it will have its first public rendition, in the presence of the Ancient and Honorable Artillery Company, and its own brass band. The march will be played jointly by the two bands.

"Ancient and Honorable Artillery" is a distinctive Sousa march, if for no other reason than for the first time in his career Sousa has made use in a march of an existing theme. There has been an impression at times that Sousa based his famous march, "Semper Fidelis," now the official march

Gen. Dawes and Sousa

Sousa has made an arrangement of General Dawes' composition, "Melody in A Major," which was first played by Kreisler, and his band will play the composition in Boston. Mr. Sousa declares that Dawes is a splendid musician and that no one could have written this particular melody except one familiar with the violin.

STAMFORD ADVOCATE

STAMFORD ADVOCATE,

THE SENTINEL

(STAMFORD)

SOUSA TELLS ROTARIANS OF TRAVELING EXPERIENCES

Band Master Speaker at Today's Luncheon—Songs by John.

John Philip Sousa was the speaker at the largely attended meeting of the Rotary Club, this noon, at the Suburban Club. The noted band-master gave the Rotarians a brief description of his experiences in traveling with his band in various parts of the world and entertained with a number of humorous stories. His well known wit was particularly displayed in his relation of anecdotes during his visit to Russia some time ago.

Several guests were present at the meeting, one of them, Louis Johnen of the King's School faculty, rendering three vocal solos, much to the delight of the Rotarians.

The club will observe Constitution Week at the next meeting, and Harry C. Scofield will be the speaker.

Mr. Sousa is a cousin of T. P. Trinkhaus of this city, and it was through the latter's influence that his presence was secured by the club.

SOUSA TO CONDUCT SCHOOL ORCHESTRA

Feature of a Special Matinee Concert to Be Given for Local Children.

John Philip Sousa, world famous band leader, will conduct the High School orchestra as a feature of a special matinee concert which he and his band will give, next Tuesday, in the Stamford Theatre for the benefit of local school children only.

In addition to the special concert program which will be given at this time, C. C. Russell, librarian of the band, will talk to the students on interesting phases of band work and will describe the workings and history of some of the more unusual instruments in the band.

The famous march king is on his 32 concert tour and, although he will be 70 years old in November, is conducting his work as though he were 30, according to reports. The High School orchestra, which he will conduct, has one or two selections, about 15 pieces.

SCHOOL CHILDREN HEAR SPECIAL SOUSA CONCERT

Program Contains Number of Novelty Pieces Which Pleases Pupils Greatly—Other Notes.

The program of selections given by John Phillip Sousa and his eighty-two piece band at the Stamford Theatre yesterday afternoon in a special concert for school children was admirably chosen. It contained a number of novelty pieces which pleased the younger children greatly while several of the more serious selections were much appreciated by the older students.

Unquestionably the feature of the afternoon aside from the playing of the High School Orchestra was the famous number arranged by Sousa called "Showing Off Before Company."

Showing Off.

In this, each of the various instruments and those who played them came on to the stage singly and in groups and literally "showed off" before the audience. The first to appear was the harp; then followed in order the oboes, clarinets, sousaphones, piccolos and flute, trombones, post horn, French horns, double-horned baritones, trumpets, saxophones, bassoons and the xylophone.

Of these one of the most remarkable exhibitions of playing was given by John Dolan, cornet soloist, who played the post horn. This instrument has no valves at all and all the note changes have to be done with the lips alone. The selections played by the saxophone family were perhaps the most popular of this group.

"The Ethiopian."

The concert opened with a newly written rhapsody by Hosmer, "The Ethiopian." Then followed a cornet solo, "Carnival of Venice" by Arban played by John Dolan. Following the suite "Looking Upwards" written by Sousa himself, Miss Marjorie Moody sang "Depuis le Jour" responding to the encore with "The Goose Song" written by Sousa.

Sousa responded to the encore for his fifth selection, Giordano's "Andre Chénier" with one of his

rousing march melodies "The U. S. Field Artillery March." During the intermission he led the High School orchestra while they played the Coronation March" and "Here's To Old S. H. S." After the show in commenting on the work of the local student players to Clayton E. Hotchkiss Mr. Sousa said they did remarkably well.

After the intermission the famous selection "Showing Off Before Company" was played and the program wound up with "The Stars and Stripes Forever" and the "Star Spangled Banner."

FRANKLIN SCHOOL.

Franklin School opened this term with an enrollment of 422 pupils. The kindergarten filled up with a large class, and the first grade also received a large number of children new to the school. As there were over fifty little folks in the first grade it was necessary to move the 1A pupils into the next room. This change necessitated moving others up, also, so that most of the classes are large.

The teacher and pupils of Franklin upper grades, were all glad to have the opportunity to hear John Phillip Sousa and his band. The concert was most enjoyable.

The following graduates of last June have visited the school this month.

John Stamberger, Paul Bratton, Matthew Peters, Fannie Alterwitz, Julia Russell, Florence Hill, Frances Hart, Rita Silberman and Dorothy Hunt.

Here is an example of co-operation in our school: the pupils of Grade 5B have arranged for the 1B pupils test sheets composed of geometric forms to be colored by the little tots, according to directions.

For the month of September Gertrude Price and Graye Vick, both students of Grade 8B, are reporting Franklin School items for the "Advocate."

SOUSA LEADS BOYS AND GIRLS IN THEATRE

Noted Band Leader Takes Baton from Director Hotchkiss at Matinee

FINE MUSIC

Praises High School Musicians and Airls Opinion on Present Day Jazz

Stamford school boys and girls filled the Stamford Theatre yesterday afternoon to hear Sousa's famous band. Teachers and youngsters occupied nearly every seat in the house. Lieutenant-Commander John Phillip Sousa lead his band through a very pleasing program of both classical and popular airs.

During the intermission of the regular concert program Sousa lead the Stamford High School orchestra while it played two numbers. It was thought at first that the orchestra would play Sousa's famous march "Stars and Stripes Forever," but they played "Carnation," and the school song, "Here's to Old S. H. S."

The manner in which the band rendered the various pieces on the program was only as Sousa's band could. Every number was enthusiastically encored and the organization kept up a continuous program with only one intermission.

Interesting Number

After the intermission the songs on the printed program were not played but a plan called "Showing Off to Company" was followed out, whereby each group of soloists and instrumentalists in the band was introduced. This was to educate the audience to the names and types of instruments used in the band.

Miss Winifred Bambrick rendered "Believe Me If All Those Endearing Young Charms," very pleasingly on the harp to start the change in the schedule that was carried out.

Next three oboes played with the harp. Five big bass horns, designed by Mr. Sousa himself and therefore are called sousaphones, took the center of the stage, following the oboes. Clarinet players extended across the entire stage when they appeared. A five, piccolo, and flute came on together followed by a quartet of trombones. An instrument that looked like a long soda straw and had a small bell was played by a musician almost as long and slim. The name for this peculiar instrument was the post horn. French horns came before a soloist who played a double belled euphonium, also known as baritone, and cornets. Nine saxophonists had the house laughing with their comical actions and peculiar tone affects. A jazz-band helped relieve the formality of the program. Two bassoons preceded a xylophone solo played by George Carey, which literally "brought down the house." The final piece of the afternoon was "Stars and Stripes Forever," Mr. Sousa's most noted marching song, played by his band.

Praises Local Orchestra

When interviewed at the Stamford Theater last evening Sousa made the following statement about the High School Orchestra and his views on jazz:

"The Stamford High School Orchestra showed that it has been well drilled by its leader, Mr. Hotchkiss, and has received fine training. One especially good feature of the organization is that it has plenty of violins. Violins form the back-bone of any orchestra and without good players of these instruments, and many of them in a large orchestra the one which lacks them will not be so fine a group of players. I understand that your orchestra has only just started playing for this year but from what I heard of them this afternoon they have every reason to feel happy and they show they are getting there, which is the main point we all strive for."

Speaking about jazz, Sousa continued: "You may apply the old phrase, about the little girl, who, when she was good, was very, very good, and when she was bad she was horrid. To my opinion of jazz. Some of it that is written is inspiring and fine but also a lot of it is 'rotten' Our program includes pieces of every description, light and serious, because we like to play music that will please everyone who is in the audience, music that will please all tastes. The public seems to grow fonder of the band wherever we travel."

DANBURY GREET'S SOUSA.

Famous "March King" Delights with Varied Program.

Sousa and his band at the Empress theatre yesterday afternoon was heard by an appreciative but much too small audience...

The program was characterized by a generous sprinkling of novelties which added to such old favorites as "Stars and Stripes Forever," "El Capitan" and "Semper Fidelis..."

A mild excursion into the realm of jazz, entitled "Music of the Minute" and a march "The Aedon and Honorable Artillery Co." were two new compositions of Sousa...

John Dolan, whose cornet solos are always a pleasure to hear, elicited enthusiastic admiration and applause at the conclusion of his solo "Our Maud" to which he responded with "The Milkmaid" by Sousa...

Another delightful soloist was Miss Marjorie Moody, soprano, who is a new member of the organization this year. She is the fortunate possessor of a delightful personality...

Other soloists, who need not say, were of virtuoso caliber were Robert Gooding, saxophone player and George Carey, xylophone, and their efforts were rewarded by merited applause and encores.

Hardly of less interest to the greater part of the audience than Sousa himself, was the Danbury School band which was greeted with vigorous handclapping as the boys filed onto the stage during the intermission. Contrary to the expectations of the audience which believed that Sousa was to direct the boys, it was their regular director, James Torrace who held the baton.

SOUSA AND HIS BAND GIVE MUSIC LOVERS SPLENDID TREAT

Lieutenant-Commander John Philip Sousa and his band played for delighted hundreds last night at the New Lyric theater. Classical, popular and march music was played with equal effectiveness; encores were more numerous than the numbers on the program.

"Nobles of the Mystic Shrine" and "The Stars and Stripes Forever" were played jointly by the Sousa and the local Masonic band, Howard Goulden, local boy, and George Carey made perhaps the biggest hit of the evening with their xylophone duet.

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" by Litolff opened the program. As encore, Washington Post march by Sousa was given.

A cornet solo, "Our Maud," by Short proved John Dolan is an expert cornetist. "The Milkmaid" by Sousa was given as an encore by Mr. Dolan assisted by the band.

Suite, "El Capitan and His Friends," a, "El Capitan," b, "The Charlatan," c, "The Bride-Elect" by Sousa called for an encore. "Peaches and Cream" by Sousa resulted.

Miss Marjorie Moody sang a solo, "Polonaise" from "Mignon" by Thomas and was obliged to respond again with "The American Girl" by Sousa.

"Semper Fidelis" by Sousa, march of the Marine Corps, thought by many to be his best.

was given in response to the reception of Symphonic Poem, "Don Juan," by Strauss.

Fantasia, "Music of the Minute" by Sousa was followed as encore by "What Do You Do Sundays, Mary," by Jones and Sousa.

Howard Goulden and his jazz band played the "Chinese Wedding Procession"; Goulden sang an accompaniment in Chinese. "It Had to Be You," by Jones was given in response to applause which showed the desire of the audience for more.

Saxophone solo, "Kiss Me Again" by Herbert was played by Herbert Gooding. He was assisted by others in encores and played several pieces. "Combination Salad" proved very popular and was followed by "Hula Lou."

Following the playing of the march "Ancient and Honorable Artillery Co." by Sousa, the Masonic band came on and played with Sousa's organization the "Nobles of the Mystic Shrine." The effect was thrilling and was followed by "The Stars and Stripes Forever," Sousa's world-famous march, as encore. The work of the two bands together was wonderful.

His own composition, George Carey was greatly applauded for the work in giving xylophone solo. "The Pin-Wheel." With Howard Goulden, he rendered several other selections and was repeatedly called back for encores.

"Carnival Night in Naples" by Massenet was played as the finale.

NEW HAVEN UNION, Large Audiences Hear Sousa

To Sousa and his band fell the distinction of opening the Woolsey hall concert season, the same program being given yesterday afternoon and evening, large audiences attending with many school children present at the matinee.

Sousa seems to have gained a fascinated and appreciative public following, for notwithstanding his three score years and ten, no other bandmaster seems to hold so great a popularity. Several numbers of the serious classical type graced the program.

Litolff's overture "Maximilien Robespierre," or "The Last Days of the Reign of Terror" gave opportunity for many dramatic and forceful climatic effects. However, the Strauss symphonic poem "Don Juan," was monotonous and tame in many episodes, the clarinets hardly lending the passionate stamina, the original scoring of strings makes possible.

A work of charming invention, played here for the first time, was Sousa's Fantasia "Music of the Minute." The Oriental coloring in the opening sketch displayed some clever and original instrumentation, in which many cornets and the harp are featured. Then came the conductor's own "Nobles of the Shrine," a stirring march, in which the local Pyramid Temple band, numbering some 30 players joined. It was greeted by a storm of applause.

However, it would not be a Sousa concert without the famous bandmaster's marches. These were given as encores, all meeting with demonstrative approval. The "Washington Post," "Peaches and Cream" (new) "Semper Fidelis," "Stars and Stripes" and even "El Capitan" and "His Friends," in which the harp and bell effects are unique. Then Gen. Dawes' "Melody" was played.

The soloists were of a high order. John Dolan, the cornetist, showed rare dexterity in triple-tonguing and in the florid cadenzas. Miss Marjorie Moody sang Sousa's "A Serenade in Seville," a recent work, with sweet voice and for encores "Coming Through the Rye" and Sousa's "The American Girl." After the saxophone solo by Robert Gooding, the entire choir of eight saxophones joined him, and George Carey, xylophone, adding several encores.

Many of the stunts savored of vaudeville, but who cares. Everybody had a good time, including the players.

E. A. LEOPOLD.

NEW HAVEN BANDMASTER TALKS TO CLUB GATHERING

About 160 members of the Lions Club, with many members of the Rotary, Kiwanis, and Exchange clubs in attendance, listened to Lieutenant Commander John Philip Sousa speak at the Lawn club yesterday. The great bandmaster delivered a short and humorous address telling of his various experiences while touring Europe.

Murray Sargent, explained the idea behind "New England Week." Dr. Oscar E. Mauer, vice president of the Lions Club presided in the absence of President George H. Bedell, who is away on his vacation.

A fine program of entertainment was arranged by H. Hilliard, secretary of the club and a good time was had by all who attended.

Sousa's Success Delights Big Audience Here

Everybody enjoys the music furnished by Sousa and his famous band.

Last evening in Woolsey hall, under direction of Rudolph and Albert Steinert, the incomparable bandmaster gave a program that was delightful all through, and which lasted from 8:30 until 11 o'clock, the audience leaving the hall reluctantly after the last encore had been responded to.

It was the most varied and successful program this talented composer and director has ever presented for the enjoyment of his host of friends in New Haven.

There are 102 skilled musicians in this band and every man is an artist of note. It is today the biggest and best band in America.

Last night's program was brilliant and melodious, varying from the symphonic poem "Don Juan" to those inspiring and enchanting marches which Sousa has composed and made famous.

Mr. Sousa was generous with his encores, a fact very cordially appreciated by his audience. These encores included "Peaches and Cream," a new Sousa work, Brigadier General Dawes, Melody in A Major, Sousa's new humoresque, "What Do You Do Sunday, Mary" introducing melodies from a dozen New York musical successes, and then the popular marches, "Washington Post," "Semper Fidelis," "On the Campus," etc.

Solos were given by Miss Moody, and that wonderful cornetist, John Dolan, contributed a cornet solo played with exquisite effect and finish. Miss Moody has a voice that appeals and a pleasing stage presence.

There were also a saxophone solo by Robert Gooding, and a xylophone solo by George Carey, a wonder worker on that inspired instrument.

Mr. Sousa introduced several features, including "Chinese Wedding," music, played by eight musicians, who amused the audience immensely.

There was also the Pyramid Temple band of the Mystic Shrine, uniting with the Sousa band in two marches, which won a splendid ovation.

It was an evening of music and fun that big audience will never forget.

NEW HAVEN SOUSA AND HIS BAND AT WOOLSEY HALL TODAY

John Philip Sousa, greatest of all band leaders, is here today and with his band of nearly one hundred pieces will give two concerts at Woolsey hall this afternoon and evening. The matinee performance will start later than the usual time owing to the fact that there will be special rates for school children in the afternoon and time will be allowed for them to reach the hall from their schools.

Another important feature of the engagement will be the playing of the Pyramid Temple band of the Mystic Shrine, under the direction of Mr. Sousa. A number of New Haven men are in the latter organization, thus lending an unusual local interest to the event.

The tour of the noted band-master is considerably abbreviated this year, thus this city is particularly fortunate in being favored with a visit of Mr. Sousa, who will celebrate his 70th birthday in November. Despite the shortness of the tour, however, the concerts will be the usual elaborate nature. Soloists of great ability are with the company of picked musicians, and many new novelties are to be revealed.

One of Mr. Sousa's new numbers to be heard here for the first time today will be "Peaches and Cream," a dance number that is expected to grow immensely popular. The Pyramid Temple band will also play several of Mr. Sousa's own numbers among them being "Nobles of the Mystic Shrine" and "Stars and Stripes Forever."

Tickets may be secured today both at Steinert's, 183 Church street, and at Woolsey Hall. The special children's tickets (50 cents without tax), may also be produced at C. Rodney Kilborn's, 101 Broadway.

Miss Marjorie Moody the assisting soloist has a finely trained soprano voice of velvet quality which she uses with skill. She sang with clarity and vocal purity Sousa's "A Serenade in Seville," his latest composition and in response to emphatic encores "Comin' thru the Rye" and "The American Girl" a charming song by Sousa.

John Dolan contributed a cornet solo played with skill and finish which was encored, and the same enthusiasm greeted a saxophone solo by Robert Gooding and a xylophone solo by George Carey.

A jolly feature, which delighted the audience, was the "Chinese Wedding Music" played by 8 musicians.

The Pyramid Temple band of the Mystic Shrine united with the band in two marches, played with stirring effect.

The audience was large and enthusiastic and attested the popularity of Lieut.-Commander Sousa and his band.

T. M. P.

SOUSA HOLDS HIS LAURELS

Noted Bandmaster Still Leading Excellent Organization.

That there is only one Sousa and that good band music has an appeal that extends to every walk of life was amply demonstrated last night at Food Guard hall when an audience that taxed the hall paid tribute to Lieutenant Commander John Philip Sousa and his band. Sousa is still the "March King," and the audience refused for a moment to let him forget it. Regular compositions and programs were all right, but what was wanted last night was a generous allowance of Sousa's own marches as encores.

"Washington Post," "The Gallant Seventh Regiment," "Hands Across the Sea," "Semper Fidelis" were followed by "The Stars and Stripes Forever." An enthusiastic Sousa audience it was, for with the second chord of this last march applause interrupted the music to show that the hearers knew their marches, wanted them and were getting the favorite one.

The "Maximilien Robespierre" overture of Litolff was selected by Commander Sousa to open his program. Rich in melody, with free play for the brasses and touches of subdued sound from the wood-winds, it was well calculated to settle a band-loving audience into a receptive mood for the evening.

The cornet solos of John Dolan, "Our Maud" and "The Milkmaid" showed brass at its best with a clarity of tone and sweetness in the high registers that left the audience wanting more. Miss Marjorie Moody, a soprano of considerable ability, covered a wide choice of numbers from the Polonaise of "Mignon" to "Comin' Through the Rye." It is regrettable that the power of Miss Moody's voice was hardly adequate for even the subdued accompaniment of a well controlled band.

Robert Gooding with his saxophone produced music from the often abused native American instrument and for encore introduced some excellent comedy effects—not entirely lacking in tunefulness—with a double quartet of the instruments.

George Carey's xylophone solos were of a character to raise another instrument—condemned by many—to a plane of real artistry. His soft hammer rendition of Victor Herbert's "Gypsy Love Song" was of particular note.

The latter part of the program produced the much heralded Sousa version of jazz. It is a good version. Without the tricks that conceal the ordinary poor player's deficiencies, his hand put something of a soul into music that is all too often of the most primitive sort. When a "trick orchestra" of a dozen of the players presented several jazz numbers in the approved jazz style the contrast was sufficient to brand it as a bit of humor that evoked much laughter.

All in all it would look as if Sousa is keeping a tight hold on his laurels.

SPRINGFIELD UNION

SOUSA THRILLS BIG AUDIENCE

John Dolan Again Proves His Supremacy as Cornetist.

Lieut. Comdr. Philip Sousa and his band again delighted a large and enthusiastic audience in the Auditorium last night. A year without a Sousa concert would indeed be a blank and so his devotees were indebted to the Steinert Bros., who brought the band here.

The first half of the program was unduly long, embracing as it did the overture "Maximilien Robespierre," the Strauss tone poem, "Don Juan" a Sousa suite entitled "El Capitan and His Friends," and vocal and cornet solos and innumerable encores.

The "Robespierre" is a stunning piece, especially when played by Sousa's 85 men. It was thrilling to feel the approach of the gigantic climaxes and to note the contrasts as they appeared. The "Don Juan" was not so successful when played by the band. Its outline became blurred and its length excessive.

John Dolan again proved his supremacy as a cornetist in several difficult numbers while Miss Marjorie Moody quite charmed her audience by singing "Comin' Thru the Rye."

The final part of the program was devoted to music of the minute. Half an hour of modern syncopated music played by 30 clarinets, 10 to 12 trombones, half a dozen saxophones and trumpeters and the rest of the instruments made it a really magnificent and de luxe presentation of jazz. In addition to a number of popular airs arranged by Sousa, there was the annual Sousa March, suite, and fox trot. The fox trot "Peaches and Cream" was lovely in its intriguing simplicity.

It was a typical Sousa concert and audience. The veteran March King wears his 70 years lightly. He was as alert as ever, in his conducting achieving the most stupendous effects in the most casual manner imaginable. It was as restful to watch him conduct as it was strenuous to stand the continuous blast of the "Don Juan."

BY WILLARD M. CLARK.

SOUSA GUEST OF LUNCHEON CLUB

Lieutenant Commander John Philip Sousa, famous musician and band leader, nationally known as the "March King," gave a very interesting address before the members of the Lions club at their regular meeting and luncheon at the Lawn club this noon, at which the members of the Kiwanis, Rotary and Exchange clubs were the guests invited to hear the speaker. The subject of Mr. Sousa's speech was "Immortality of the Soul."

A very interesting program of entertainment was arranged by H. Hilliard, secretary of the club.

ANCIENTS HONOR SOUSA AT CONCERT

Present Silver Humidor to Bandmaster

Many members of the Ancient and Honorable Artillery Company last night attended the concert given by John Philip Sousa and his band at Symphony hall in recognition of his action in naming his new march the "Ancient and Honorable Artillery Company." In behalf of members of the company, Gov. Cox presented the band leader a silver humidor, formed in the shape of a shell and bearing an inscription acknowledging the dedication of the march.

After the presentation, Mr. Sousa placed the gift near his conductor's stand, and then walked to the front of the stage as if to make an address. Instead, he merely remarked, "I'll say it with music," and, turning to his musicians, waved his baton for the opening bars of "The Stars and Stripes Forever."

Before the concert Mr. Sousa was the guest of Capt. Clarence J. McKenzie of the Ancients at a dinner at the Somerset Club. On arriving at Symphony hall, he was given a rousing reception. After the first half of the program he retired to a rest room, and there met Serge Koussevitzky, the new leader of the Boston Symphony Orchestra.

At the conclusion of the third number of the second half of the program, the march dedicated to the Ancients, Col. Henry D. Cormerais, commander of the company, and Gov. Cox walked down to the stage to make the presentation of the humidor.

Admirers of Sousa and his band filled Symphony Hall twice yesterday for his annual concerts, with the following program: Overture, "Maximilien Robespierre," or "The Last Day of the Reign of Terror," Litolf; cornet solo, "Our Maud," Short; suite, "El Capitan and His Friends," Sousa; vocal solo, "Polonaise," from "Mignon," Thomas; symphonic poem, "Don Juan," Strauss; fantasia, "Music of the Minute," Sousa; saxophone solos; march, "The Ancient and Honorable Artillery Company," Sousa; xylophone solo, "The Pin Wheel," Carey; "Carnival Night in Naples," Massenet.

In addition to this well-arranged program there were numerous encores, many of them being Sousa's own marches that are always enthusiastically received.

The soloists were Marjorie Moody, soprano; John Dolan, cornet, both of whom have been heard here before; Robert Gooding, saxophone, and George Carey, xylophone.

The second part of the program opened with several selections in jazz style, introducing a number of popular airs. It was an amusing departure from the type of music ordinarily played.

SOUSA'S CONCERT ENJOYED

Jazz and Vaudeville Included Among Encores

BY WARREN STOREY SMITH

Whatever else a Sousa concert may or may not offer, one thing it never lacks—musical variety.

Yesterday afternoon and evening the Lieutenant-Commander and his famous band were heard at Symphony Hall in a programme that with its multitudinous encores ranged from Strauss' symphonic poem, "Don Juan," daringly but unwisely borrowed from the orchestral repertory, to jazz with vaudeville trimmings and an octet of saxophones humorously disposed, while along the way were songs and airs ably sung by Marjorie Moody, and the usual solos by virtuosos members of the band.

TWO NEW NUMBERS

And although a mere nine numbers made the printed programme, so plentiful were the encores that, at least in the afternoon, the concert consumed the better part of three hours—a gargantuan feast of music relished to the last morsel by an audience that left no seat or foot of standing room unfilled. It is in the encores, by the way, that the chief interest of a Sousa concert centres. Here will be found the "Stars and Stripes Forever," "Semper Fideles" and others of the long-beloved Sousa marches, and here also will be found such tid-bits as Hosmer's "Chinese Wedding Procession" of yesterday's concert and the saxophone octet aforesaid. Moreover, in addition to these diversions the "extras" of yesterday offered the suave Melody in A major, by which Brigadier-General Dawes is now nationally known as composer, and the march, "Vigor in Arduus," which includes the "Hymn to the Holy Name" by Cardinal O'Connell.

Against two items on yesterday's programme was set the word "new." Of these one was a fantasia by Mr. Sousa, "Music of the Minute," suggesting that the present crop of popular airs is an uncommonly lean one, and the other the veteran band master's latest march, "The Ancient and Honorable Artillery Company." Last evening the Ancients and Honorables were present in full force to do honor to Mr. Sousa and by him to be honored. Yet the march he has made for them gives further proof, if such were needed, that today not even Sousa can write a genuine Sousa march, and that the supremacy of his former martial masterpieces remains still unchallenged.

SOUSA'S BAND AT WALDORF, MONDAY

Lieut. Com. John Philip Sousa and his famous band are touring again this season for more than 20 weeks in a journey which opened in Wilmington, Del., on June 21, and which ends with two concerts in Greater New York on Nov. 16. This is the 32d consecutive season that Sousa has appeared at the head of his band, and during this tour he will celebrate his 70th birthday. Monday afternoon the band will give a



LT. COM. JOHN PHILIP SOUSA, Whose Famous Band Will Give Concert at Waldorf Monday Afternoon.

special concert at the Waldorf. Sousa's band is a thoroughly American institution of music. It is one of the few instrumental musical aggregations which have been able to maintain themselves without subsidy. An average of two millions of persons a year for the past 13 years have kept Sousa's band before the public, because Sousa has created programs which have interested and entertained them.

The Sousa program for Lynn Monday afternoon will be more varied than ever before. It will range from the Strauss tone-poem, "Don Juan," to a characteristic Sousa interpretation of the latest syncopation. In between the two extremes will be a Sousa suite, a new Sousa march, a Sousa foxtrot (the first foxtrot he has written) and the annual Sousa humoresque.

Sousa's band consists of nearly 100 musicians. The soloists will include Marjorie Moody, formerly of this city, and Nora Fauchaud, sopranos; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophonist, and John Carr, clarinetist.

SOUSA COMES AND AGAIN CONQUERS

He and His Band, with Marjorie Moody as Vocalist, Open Musical Season in Auditorium.

The annual concert here by Lt. Commander John Philip Sousa and his band last evening was as usual a gala affair. The program was one of wide range and variety and it pleased the large audience present from start to finish.

Sousa knows the psychology of his audiences, and chooses his programs accordingly. He includes a smattering of the really great music of the masters, a great many of his own stirring marches and to keep up to the standard of the times he now includes not a little of the type of music which as played last evening is well called "symphonic jazz." It was a pleasure to welcome back Miss Marjorie Moody as assisting soprano soloist, as well as John Dolan, cornetist. Two other soloists who gave good account of themselves were Robert Gooding, saxophonist, and George Carey, xylophonist. During the evening, by way of diversion, a real jazz band of 11 pieces played in characteristic "little club" style and then an octet of saxophones, for novelty, were well balanced as to tone.

Musically speaking the two most ambitious numbers of the evening were the opening overture, "Maximilien Robespierre," by Litolf, and Strauss' Symphonic Poem, "Don Juan." The first named was new to most of those present and was a welcome change from the stereotyped overtures usually played at such concerts. True, it is somewhat bombastic in parts, but there are moments of real beauty in it. Sousa had his hand well in hand throughout it and the climax where the "Marseillaise" sounds through the booms of the drums was effectively played. "Don Juan" was played with excellent regard for tonal contrasts, and it provided one of the most pleasing parts of the evening.

A suite, by Sousa himself new to Lowell, and known as "El Capitan and His Friends," and based on the familiar "El Capitan" march, while spirited and excellently played, lacked the humorous touch that Sousa usually imparts to these musical paraphrases, a touch, however, which was admirably shown later in the evening in the medley of present popular hits dominated by the inevitable "What Do You Do Sunday, Mary?" This number, introduced as an encore to a fantasia of past and present songs of the jazz age, was playful throughout, introducing all sorts of harmonies and antiphonal effects in the various choirs of instruments. Needless to say, it was received with something akin to cheers by the audience.

The final programmed number by the band, the familiar "Carnival Night in Naples" by Massenet, was given with all the color possible and

sent the audience out in enthusiastic mood.

Of course, the Sousa marches were played as encores and when the first strains of "The Stars and Stripes Forever" were heard, the audience almost rose to take part in the parade of brass instruments. Other marches played with abandon were "Washington Post," "Semper Fideles," "Peaches and Cream," "Imperial Edward," all by Sousa, and Fulton's "Vigor et Arduus" which introduces Cardinal O'Connell's "Hymn to the Holy Name."

Following the rendition of the number by the band entitled "Music of the Minute," 11 players came forward and a special set of traps marked in bold letters "Jazz" was brought on, and then ensued a brace of the jazziest of jazz numbers. The opening "Chinese Wedding Procession" by Hosmer was quite as good as Vincent Lopez' interpretation and then "It Had to Be You" pleased mightily.

Following an excellent saxophone solo by Mr. Gooding, seven more players of that instrument joined him and played another humoresque known as "Combination Salad," introducing many weird chords and "blues." As an encore, the popular "Hula Lou" was played.

This section of the program proved Sousa's alertness to changes in public taste and like Paul Whiteman's equipment such music as played last evening shows that there is a real concert field in this direction. Last evening there was taste, skill and not a little genius shown in the manner that the pieces of the day have been orchestrated for the different instruments of the band.

Miss Moody sang the brilliant and difficult "Polonaise" from the opera "Mignon" by Thomas, and its vocal pyrotechnics appeared to offer no obstacle to her. She did not try to make it overflowery and sang with ease and surety of tone. The band accompanied this number in sympathy.

For encores she sang the traditional "Comin' Thru the Rye" and Sousa's "Goose Girl." Miss Moody has not only an excellent voice, but she also has a pleasing personality and it would be interesting to hear her in a recital by herself.

Mr. Dolan offered as cornet solos "Our Maud," by Short, and as an encore, Sousa's "Milkmaid." He is master of his chosen instrument and plays with brilliant effect.

One of the pleasing features of the evening was the xylophone group by George Carey. First, he played his own composition, "The Pin Wheel," and he got all the music possible out of this now popular music-making device. As encores he added Chopin's "Minute Waltz" and Herbert's "Gypsy Love Song," giving the latter with a pipe-organ effect gained by using soft hammers.

Commander Sousa is to be commended for the generosity of his programs. He gives the audience a full evening of enjoyment and this free handedness adds to the friendship which people have for him. The program ran a full two hours and a half last evening and at the end the audience was loath to leave its seats.

Thus the musical season of 1924-1925 for Lowell was most auspiciously begun and for an appetizer we can think of nothing better than this lively program of the finest touring band in America.

PORTSMOUTH HERALD, BIG AUDIENCE GREET'S SOUSA

BOSTON DAILY ADVERTISER

Crowds at Sousa's Birthday Concerts

With the new march dedicated to the Ancients, Boston's oldest military organization, and Cardinal O'Connell's "Hymn to the Holy Name" as special features, the Sousa concerts at Symphony Hall yesterday drew enthusiastic crowds. Other popular features were the bandmaster's new "Jazz Fantasy" and his latest "Humoresque," introducing song hits from well known musical comedies.

The march king, celebrating his 70th birthday and the opening of his 32nd tour, was never in better form.

THE LOWELL SUN

CONCERT SEASON OPENS AT THE AUDITORIUM

Lieut. Commander John Philip Sousa and his band satisfactorily opened the local concert season at the Memorial Auditorium last night with the presentation of a typical Sousa program to delight an audience that numbered about 1600.

As assisting artists were Miss Marjorie Moody, soprano, who has toured with Sousa for the past few years; Miss Winifred Bambrick, harpist, and from the band personnel, John Dolan, cornet; Robert Gooding, saxophone, and George Carey, xylophone.

To a printed program that contained many good things and novel ones, as well, were added the always popular group of stirring Sousa tunes that have been instrumental in making the great leader the acknowledged march king. "Washington Post," "Semper Fideles," "Imperial Edward," "Peaches and Cream" and "Stars and Stripes Forever" were a few the audience welcomed with manifest appreciation and delight.

Keeping pace with the times and the desires and demands of audiences of today, Sousa has altered his program to suit the popular fancy and so last evening there was an introduction of jazz and snappy numbers for a flock of saxophones and luttling tunes on Mr. Carey's xylophone. No Sousa program could be complete without cornet solos by Mr. Dolan, which were instantly acknowledged.

Perhaps the least played of the five outstanding overtures that include "William Tell," "Poet and Peasant,"

"Tannhauser," "Maximilien Robespierre" and "Sankuntala," is "Robespierre," although it combines a great wealth of melody and dramatic effect. The band played it last evening as the opening overture and worked it up to an inspiring climax to the reign of terror in the French revolution. Later in the program another fine achievement was the symphonic poem, "Don Juan," which was surcharged with vehement impulsiveness and energy.

Beautiful tonal effects were secured by Mr. Dolan in his cornet solo number, "Our Maud," and as an encore he chose to play "The Milkmaid," by Sousa.

A suite, "El Capitan and His Friends," adapted from the familiar march tune of that name, was new to Lowell and contained many points of interest.

A fantasia, "Music of the Minute," introducing a jazz touch of no little ability and a real touch of humor; "The Ancient and Honorable Artillery Co" march, based on "Should Old Acquaintance Be Forgotten," and "Carnival Night in Naples" as a finale completed the band program.

Miss Moody first sang the Polonaise from the opera "Mignon" and followed it with "Comin' Thru the Rye" and "The Goose Girl." She was in excellent voice despite the irritation of a slight head cold and made a splendid impression.

Mr. Carey's xylophone solos in the mind of many really touched the high spots of the evening, and only the necessity of continuing the program cut short his encores.

Sousa and his band ever will be welcome in Lowell.

SOUSA SETS THE FEET TO TAPPING

With New March, Humoresque Medley of Musical Comedy Hits and Jazz Fantasy, the Official Slogan for the New Season is "Try To Keep Your Feet Still."

At the Portsmouth Theatre Tuesday, Matinee, at 2 P. M.

All the world has marched to the strains of the Sousa marches. In Germany and Russia, before the Great War, Sousa marches, such as "Stars and Stripes Forever," "Semper Fideles," "Hands Across the Sea" and "El Capitan" sold as widely both in the form of sheet music and phonograph records as in the great band-



master's native America. So it is fitting that Sousa should write another march, "Ancient and Honorable Artillery Company," for his forthcoming thirty-second annual tour. But Sousa is going to make American feet tap in another way during the coming year. There will still be the pat-pat of the marches, but there will also be for the Sousa audiences of 1924 the lighter tap-tap of the first Sousa foxtrot, "Peaches and Cream," and the first Sousa arrangement of

modern syncopation, "Music of the Minute," a thirty-minute visit into the realm of modern jazz, during which the new musical form will be played by the largest organization which has ever attempted syncopated music—Sousa's own band of more than one hundred pieces.

That Sousa should write a foxtrot is news, because the foxtrot is a comparatively recent musical form, but Sousa is no novice with dance music. Before he headed Sousa's Band, and made the march famous, Sousa was an operetta composer, and some of the most tuneful and danciest music of the time was contained in the scores of "The American Maid," "The Bride Elect," "The Charlatan," "Chris and the Wonderful Lamp," "El Capitan" and "The Free Lance."

"The march form has become so firmly accepted as a symbol of military power that I have accepted the 5-5-3 principle of the Washington arms conference, and for the next few years, I think I shall make a serious attempt to write in a ratio of five dance selections and five suites or arrangements of syncopated music to three marches," Sousa said recently. "I have been presenting a new march each year for so long that I think I shall continue that annual custom, and this year the new march, "Ancient and Honorable Artillery Company," is dedicated to the oldest military organization in America. I wrote the new march at the invitation of Governor Channing H. Cox, of Massachusetts."

Sousa's own contributions to his programs this season will include, in addition to his new march, his new foxtrot and his arrangement of syncopated music, a new Sousa suite, "Looking Upward," and his annual humoresque, this time based upon "What Do You Do On Sunday, Mary?" from the New York musical comedy success, "Poppy."

John Philip Sousa and his wonderful band gave a very large audience a musical treat at the Portsmouth Theatre on Tuesday afternoon, rendering one of the best concerts he has given here in the great many years that he has been playing here.

It was undoubtedly the largest audience that has ever greeted the "March King," for it was a crowded house, the gallery being sold out long before the opening of the doors and the floor was crowded. The audience included many from the surrounding towns and Geraldine Farrar and some of her company were in the audience, as well as Alvan T. Fuller, Republican candidate for governor of Massachusetts, and his family.

Sousa presented a more varied program than usual and every number was heartily encored, and he was equally as generous with special numbers, and of all of these, his famous march, "Stars and Stripes Forever," was given the greatest ovation and it was played with a vim that almost brought the audience to their feet.

The band has 92 pieces, which is the largest that he has had on the road for years, and it was beautifully balanced, with every man a musician of note.

All of the special numbers were beautifully rendered, John Dolan's cornet solo was exceptionally pleasing and he responded with an encore. Miss Marjorie Moody rendered "Polonaise" from "Mignon" in a most pleasing manner. She was in good voice and received a fine hand. Robert Gooding had a saxophone solo and this was very fine, and then called out the entire saxophone section and they rendered one or two jazz selections. Another very fine number was the xylophone solo by George Carey, and he proved himself an artist of great ability.

SOUSA BAND PACKED PORTSMOUTH THEATRE YESTERDAY AFTERNOON

Several New Compositions of March King Included In Excellent Program

He came; we listened; he conquered. It was the same story here yesterday as the nation has told many, in any times. It is an old story for Portsmouth as well, because Sousa and his band are no strangers in this city. Hanging in the lobby of the Portsmouth Theatre is a picture of Sousa of about twenty years ago. It was placed there when he appeared in this city at that time. He has been here since several times and each time the reception has been the same—a capacity house.

The band yesterday played some of the composer's new productions. "Peaches and Cream" has not yet been published, yet the Portsmouth audience heard it played by Sousa's own band. There were many new selections not on the program two years ago when he was here; fine and real spicy Sousa compositions, but none of them have the appeal today, and no composition ever will have the appeal of America's old standby "Stars and Stripes Forever." I was applauded to the echo yesterday afternoon. The audience did not wait for the finish, but applauded its beginning; applauded as soon as they recognized the first popular strains.

The additions to the program came as a pleasant surprise to the local lovers of jazz music, for Sousa has added a half hour of live jazz to his program. The main attraction of this part of the program really were the musical parodies. The Chinese funeral procession was as realistic as music can be made; with Leedes drums leading the confection of noise was an exact duplicate of what Pacific Coast residents have heard more than once.

Miss Marjory Moody is the vocal artist with the band, and her selections received an eager encore from the audience. John Dolan needs no comment. He is a master of the cornet and demonstrated his mastery yesterday until he was tired of responding to encores. Robert Gooding occupies a position of his own with the saxophone and his solo brought rounds of applause. The encore was a surprise that swept the audience with waves of slaughter. There may be those who can excel George Carey on the xylophone, but they are unknown locally. His solo "The Pin Wheel," was masterful and called for an encore, which did not satisfy the audience, for I wanted more.

A particularly pleasing part of the program was the medley by Charles G. Dawes, candidate for vice president. It was a delightful composition and, played by Sousa's band, it captivated the audience. Sousa's new fantasia, "Music of the Minute," was among the other new selections by Sousa himself.

Another new selection by the March King, is "The Ancient and Honorable Artillery Co.," which will soon be dedicated to the famous organization at Boston.

While Sousa and his band is now entering the thirty-second year of concert, it has a greater attractiveness to the lovers of refined music as the number of years increase.

Yes, Sousa came, we listened, and

he conquered as he always has done and always will as long as his organization continues in concert.

EDITORIAL

Music and Patriotism

Music is humanizing; it brings out the finer qualities of all people. In fact, the depth of human emotions are reached by the proper kind of music. Some delight in the lighter and jazzy kind of music; some are inspired by the deep and classic productions of great harmony masters, but all of us are aroused by the notes that quicken the blood and arouse our passions. The individual who is not moved to some extreme by music is far from human.

But there is probably no human emotion so easily aroused as that of love for some object that deserves reverence. You may appeal to the sentimental in some people; you may bring out the sensual in others; you may revive the fires of youth by some kindred strain, but there is nothing that unites all humans in a bond of strong fellowship as the music that enforces the sentiment of patriotism to the fore.

And, as a master in this beautiful kind of harmony, John Philip Sousa stands supreme. Yesterday afternoon, after a delightful program of medley, a program that included a wonderful range of selections and variety, the whole soul of the audience was not reached until the masterful organization of which he is head played "Stars and Stripes Forever"

It was not particularly the name of this selection; it was not the occasion, but there is a patriotic appeal and military swing to the piece that catches all. It inspires a warmer love for the country whose flag is eulogized in music; it awakens the feelings that have lain dormant under the spell of those harmonies that appeal to the emotions of listlessness. It arouses every fibre. In fact, there is a patriotic strain in all of Sousa's music; a strain that calls for reverence of the flag of which we are all so proud.

It is only saying what is true when we assert that John Philip Sousa has done more for patriotism in this country than any other man. There is no means that can equal music in bringing out our every emotion, and he has adopted that as the agency by which he reaches the heart of the people, and inspires them to nobility of purpose for their country.

Sousa and Band In Jazz Pleasing To Audience Here

Departure from Staid Classical Music Finds Instant Favor

Sousa and his band, bigger and better than ever, played to an almost crowded house last evening in City Hall at his only concert in Portland. Always a favorite in this city, the composer-director was greeted with much applause when he made his first appearance on the stage. His much-heralded departure from staid classical music to jazz found instant favor with the Portland audience, and a smile of satisfaction was plainly seen on his face as he finished the first number and found that it had "taken."

The classical interpretation of "Don Juan," from Strauss' masterpiece, was the most pretentious number on the program.

The humoresques, always a part of Sousa concerts, were this year better than ever, "What Do You Do Sunday, Mary?" being received with the most spontaneous appreciation of the evening.

The soloists were a conspicuous part of the entertainment, and their offerings showed with what rare skill Sousa chooses his embellishments for his concert tour. Marjorie Moody, soprano, was recalled three times and probably would have been forced to respond as many times again had not Sousa waved her to her seat. Miss Winifred Eambrick, harpist, also was sincerely received, as was John Dolan, cornetist, whose artistic playing has been heard in Portland for the last three times Sousa has been here.

The dance hit, "Peaches and Cream," a Sousa composition, showed that the composer can enter the so-called field of jazz and take his place with the best of writers of this type of music.

RUMFORD TIMES

MUNICIPAL HALL REMODELLED AT SOUSA CONCERT

Harry Cochrane and his men and local painters worked day and night during the past week to have Municipal hall prepared for the coming of Sousa and his band. The walls, ceiling and panels have been completely remodelled and artistic decorations now brighten the auditorium that was previously bare of color.

More than a month ago work began with local painters doing the preliminary work and then Harry Cochrane, who produced the painting of the Law Giver in the Supreme Court room came here and adorned the walls with his paint and brush.

Because of the concert which was held in the hall yesterday work was necessarily hurried and some phases of the painting are not as complete as the artist wished it to be. However work will be continued and the unfinished walls will be completed and the panels decorated with carefully chosen designs.

The men worked as late as midnight on Tuesday and Wednesday and other nights they carried on the work until after 10 o'clock. The staging was taken down Wednesday and the remainder of the posts were taken out of the hall and removed Thursday morning.

In order to accommodate the eighty odd members of the band the stage was enlarged with a temporary platform measuring 12 by 42 feet. After the performance the platform was removed, the work of two days being necessary for a two hour engagement.

Andrew O'Donnell, caretaker of the building, laid seating plans and hurried the work in such fashion that the hall was cleared and in complete readiness for the Sousa concert which thrilled hundreds of people yesterday afternoon.

SOUSA PROGRAM A VARIED ONE

Runs Gamut of Music—Band Plays Twice—New Popular Airs Poor Stuff.

Lieutenant Commander Sousa and his band played at two concerts given in The Auditorium Wednesday afternoon and night, in a program that with many encores and extra novelties occupied the better part of three hours in its presentation. It was a typical Sousa program, ranging from the classic strains of Strauss symphonic poem, Don Juan, daringly attempted but unwisely taken from the orchestral repertory, to the latest jazz with vaudeville effects.

Variety spells the success of the Sousa program, for never before in the 32 years in which Sousa's Band has been playing in Bangor has he introduced such variety and so many novelties into his decidedly interesting, entertaining and educational program.

In addition to the classical music of Litolf, Thomas, Strauss and Massenet, there were marches, the old Sousa favorites of other days and the new numbers of which the Ancient and Honorable Co. is an example.

Four soloists, John Dolan on the cornet; Robert Gooding on the saxophone; George Carey on the xylophone, and Miss Marjorie J. Moody, soprano soloist, also contributed delightful numbers that enhanced the program to a considerable extent. There were the usual massed effects on the old Sousa marches, Stars and Stripes Forever, Semper Fidelis, and Washington Post. There was also a jazz band presenting as novelties, Chinese Wedding March and Hula Lou. An octet of saxophones also presented some jazzy effects.

Beginning with an overture, Maximilien Robespierre, by Litolf, the program swept through almost every phase of music to its triumphant close in the Massenet number, Carnival Night in Venice. As an encore to the opening overture the band responded with the Washington Post March, one of the composer's earliest successes.

John Dolan is still the master corneter of his time and easily established his supremacy in the solo. Our Maud, by Short. He has all the fineness of tone, so noticeable in other years, and the tricks, trills and runs which show that he is complete master of his instrument. His encore was a Sousa number, Milkweed.

In the suite, El Capitan and His Friends, Sousa has wove the thematic beauties of El Capitan, The Charlatan and The Bride-Elect, three of his earlier concerts. This was the next number and Peaches and Cream, a Sousa offering, was given as an encore.

Miss Marjorie Moody, a soprano of excellent voice, vibrant and with wide range, sang exquisitely, the Polonaise from Mignon, by Thomas, and responded with Coming Through the Rye. The symphonic poem, Don Juan, with encore, Semper Fidelis, closed the first part of the program.

Features of the second part were a saxophone solo by Robert Gooding and an xylophone solo by George Carey, Mr Gooding playing Kiss Me Again, and Mr. Carey, The Pin Wheel. The encores in the second part brought out an arrangement of popular airs under the title, What Do You Do Sunday, Mary? by Sousa; Hosmer's Chinese Wedding Procession, Semper Fideles and Stars and Stripes Forever, and many other of the well known Sousa marches.

Two numbers on the program may be designated as new. One of these was the fantasia, Music of the Minute, by Sousa, in which the famous bandmaster does a rather pleasing piece, although lacking in material, suggesting the pretent crop of popular airs is a very lean one.

In his latest march, The Ancient and Honorable Artillery Co., there is tangible evidence that not even Sousa himself can now write a Sousa march and that the old master's earlier work remains today unapproached and unapproachable.

CONCERT THE ALS GATHERING

Sousa And Band Prove Real Masters Of Music

After weeks of anticipation hundreds of music lovers delighted in the matinee concert given by John Philip Sousa and his band in Municipal hall yesterday. No grander musical event ever took place in Rumford and the hundreds of people who sat through the concert were thrilled with masterly program of world famous music by the world's most famous band.

Municipal hall, remodelled for the occasion, with its new decorations and paintings made a fitting setting for the grand event and the stage enlarged to accommodate the 80 musicians never held a more famous gathering of musicians and artists.

Lieut. John Philip Sousa led the band and the company excelled while delivering its remarkable program which opened with the overture "The Last Day of the Reign of Terror," and concluded with "Carnival Night in Naples" as the Finale.

The opening number interpreted the terrors of the hectic strife predominating at the time of the French Revolution when death was wholesale and no life secure. Sousa's tremendous artistic bursts of music made that picture fast in the minds of his audience and it stirred every listener.

Equaling "The Last Day of the Reign of Terror" in beauty and power was the masterful selection "Don Jaun." This dramatic poem was so completely portrayed in music that the audience could not fail to understand the wild passion and unknown depths which the theme of that poem reached. The music burst forth with deafening blasts while the audience sat thrilled until the final note.

Rumford is convinced that Sousa and his cohorts are artists for he offered his audience yesterday a program of music that could come only from the instruments handled by men of the highest musical ability.

PROGRAM

- HARRY ASKIN, Manager
Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. Robert Gooding, Saxophone
Mr. George Carey, Xylophone
- Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" ----- Litolf
 - Cornet Solo, "Our Maud" -- Short
Mr. John Dolan
 - Suite, "El Capitan and His Friends" ----- Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
 - Vocal Solo, "Polonaise" from "Mignon" ----- Thomas
Miss Marjorie Moody
 - Symphonic Poem, "Don Juan" ----- Strauss
- INTERVAL
- Fantasia, "Music of the Minute" (new) ----- Sousa
 - a. Saxophone Solo, "Kiss Me Again" ----- Herbert
Mr. Robert Gooding
b. March, "The Ancient and Honorable Artillery Co." (new) ----- Sousa
 - Xylophone Solo, "The Pin-Wheel" ----- Geo. Carey
- Mr. George Carey
- Finale, "Carnival Night in Naples" ----- Massenet

SOUSA'S BAND GIVEN HEARTY WELCOME

Music for All Kinds of Tastes Played Before Big Audience at Albee Theatre.

MANY ENCORES REQUIRED

Deafening Applause Greets Every Programme Number.—Marches Prove as Popular as Ever.—New Features Introduced

In a programme designed to please every musical taste, from light and gay marches, tinkling tunes and jazz to the serious works by great classic writers, Sousa and his band last evening at the E. F. Albee Theatre made their annual appearance here and received a royal welcome. The theatre was crowded and the march king and his men were kept busy throughout the evening acknowledging with favorite pieces the deafening applause which greeted every programme number.

There were, of course, popular marches in profusion as extras, and on this occasion Lieut. Commander Sousa went a step farther than usual in his efforts to please the musical multitude. Real jazz, undiluted, was permitted to find a place among the many pleasing offerings played as encores and its reception left no doubt of its popularity. And jazz, if you please, played by members of the Sousa organization, is by no means difficult for ears accustomed to music of more classic line. Soloists lent still more variety to the programme and they, too, were required to work overtime at their specialties in music making. The assisting artists were Miss Marjorie Moody, soprano; John Dolan, cornetist; Robert Gooding, saxophonist, and George Carey, xylophonist.

PROGRAMME GIVEN

This was the programme:
Overture, "Maximilien Robespierre".....Litolf
Cornet solo, "Our Maud".....Short, John Dolan
Suite, "El Capitan and His Friends".....Sousa
"El Capitan"
"The Chariot Race"
"The Bride-Eldest"
Vocal solo, "Polonaise" from "Mignon".....Thomas
Miss Marjorie Moody
Symphonic poem, "Don Juan".....Strauss
Fantasia, "Music of the Minute".....Sousa
Saxophone solo, "Kiss Me Again".....Herbert
Robert Gooding
March, "The Ancient and Honorable Artillery Co.".....Sousa
Xylophone solo, "The Pin-Wheel".....Geo. Carey
George Carey
Finale, "Carnival Night in Naples".....Massenet

As per custom in his yearly visits Conductor Sousa offered something new. New here were his fantasia, "Music of the Minute," introducing up-to-date melodies, and the march "The Ancient and Honorable Artillery Co." The symphonic poem, "Don Juan," by Strauss, should also be mentioned in this connection for its arrangement for band as played last evening is the result of many months work on Sousa's part.

The programme opened with the fine overture, "Robespierre." Descriptive of the dramatic scenes of the French revolution it abounds in passages that grip the imagination and quicken the pulse. It is music that is bound to please the layman as well as the musician. Both conductor and players sensed well its possibilities as a powerful means of stirring the emotions and gave it a rendition that brought a furor of applause.

The Strauss tone poem, "Don Juan," was the other big programme number. This work, having for its inspiration the poem by the Austrian poet, Lanau, is filled with the unbridled passion so forcefully expressed by the text. In these two symphonic pieces the band revealed its virtuosity.

MARCHES LOUDLY APPLAUDED

Sousa's suite, "El Capitan and His Friends," and his marches, worked havoc with the hands of his host of admirers. Inevitable enthusiasm followed each favorite piece, the names of each being displayed by the sign boy, a proceeding which seemed scarcely necessary, so well known are these tunes.

One of the biggest hits of the evening came with the playing of the march, "Nobles of the Mystic Shrine." Played as an encore, the march received added effect from many members of the local Shrine band, who came upon the stage to assist in this number. Reeves' "Second Regiment" march and another by Sousa were played by the combined forces. It was here that the jazz band came forward

and provided a good time for the audience. This assortment of instruments gave a "Chinese Wedding Procession" and a popular tune offering excellent material for jazzy effects. Following the saxophone solo, a humorous number by a flock of these comedian instruments brought down the house.

The evening's vocal soloist, Miss Moody, sang well in her operatic aria, giving her number with nice tone quality and good technique. Her voice responds easily in coloratura work and she sings with pleasing style. Obligated to contribute two encores she gave "Comin' Through the Bye" and a song by Sousa. Under the agile hands of Mr. Carey, the xylophone responded brilliantly and extras were also in order after his solo appearance. The enjoyable concert closed with a spirited rendition of Massenet's "Carnival Night in Naples" by the band.

A. F. P.

SOUSA BAND PLAYS TWICE AT EASTMAN

Famous Conductor Includes Old Favorites and New in Popular Concerts.

By HARVEY W. SOUTHWATE.

All those Rochester folks to whom a Sousa concert means primarily an opportunity to hear the Sousa marches played by the man who wrote them, were out in numbers at the Eastman Theater yesterday afternoon and last night when the famous conductor made his annual appearance with his band, incidentally opening the Eastman musical season. They applauded politely after the solid meat of the programs, such as the Strauss symphonic poem, "Don Juan," and Giordano's "Andre Chénier," but they woke up and cheered after all the familiar favorites, "Manhattan Beach," "Stars and Stripes," "El Capitan" and the others. The strength of a Sousa concert is still in its encores, and Mr. Sousa went all through the list last night.

In their anxiety to hear the marches that have made the Sousa name famous, many may have overlooked the fact that the Sousa band is really a singularly fine musical body, a collection of instruments expertly blended, capable of getting effects, as in the "Don Juan" number, that are very difficult to get except with a symphony orchestra and mellowed by constant association and tireless training. The Sousa band is the New York Symphony Orchestra of its class. Wherever there is opportunity for individual display or wherever one section is given a chance to sing a little louder than the others, it becomes apparent that technical excellence in the playing of wind instruments extends all the way through the band. The remarkably rich and varied clarinet section is probably unmatched anywhere, and the cornets are likewise finely toned, pliable and in admirable unison.

Many of the programmed numbers and virtually all of the encores at both concerts yesterday were Sousa's own. A new fantasia, "Music of the Minute," was especially well liked last night, and may be regarded as Sousa's contribution to the jazz spirit of the hour, treated with characteristic dignity and yet unmistakable in flavor. Sousa is a master in embellishing ordinary tunes, in throwing the theme back and forth among his instruments, in ornamenting and recreating contrapuntal effects. All this he has done in "Music of the Minute." Another suite of his writing, "El Capitan and His Friends," is in more serious style, with three themes, ending with a variation of the "El Capitan" march. Two of his new marches, "Marquette University" and "The Ancient and Honorable Artillery Company," have the true Sousa swing, although giving no evidence that they will displace any of the old favorites.

The soloists shared in the success of both concerts. John Dolan with his cornet, Miss Marjorie Moody with her soprano numbers, Robert Gooding as chief of the saxophone family and George Carey, popular Rochester musician, with his mastery of the xylophone. Of course there was humor in both programs. Sometimes it almost seems that the unique Sousa contribution to the American concert platform is the humorous effect which he makes his band produce without sacrificing the dignity of the program nor seeming to betray the legitimate scope of his instruments. Such numbers last night were the amusing Chinese wedding number, played by a selected group, and the saxophone dialogues, taking liberties with popular airs.

In the playing of the familiar marches, there were the little Sousa tricks, such as the line-up of brasses before the footlights for the "Stars and Stripes," tricks that audiences expect and must have. Of the more serious numbers, the "Maximilien Robespierre" overture by Litolf and the "Carnival Night in Naples" by Massenet were given spirited performances, and in the afternoon Sousa's own symphonic poem, "The Chariot Race," was made an exciting musical description of the Ben-Hur race.

The evening audience was of capacity size; the afternoon audience somewhat smaller than that of last year.

Sousa, in Kiwanis Talk, Admits He's Great Artist

John Philip Sousa is a modest man. He is also a hard man to please in press agency.

Both facts were disclosed at this noon's luncheon of the Kiwanis Club at which the feature was a talk by the famous bandmaster. The luncheon was at Hotel Utica.

After Harry R. Gossling, who was called upon by President Charles Bennett to introduce the speaker, told something of the bandmaster's achievements, the soft-spoken musician got up and declared he was going to fire his press agent. He didn't say it in just those words, but the meaning was there. His complaint was that the press agent had fallen down on his job, part of which is to instruct toastmasters how to introduce the bandmaster. Toastmasters who are limited in vision, explained Mr. Sousa, might be content with declaring him the greatest musician in the United States, those with somewhat larger outlook might make it the world

while only those of the broadest horizon would get it just right and say that the speaker is the greatest musician in the universe dead or alive.

This gives a good idea of the talk with which the Kiwanians were regaled. There was not serious moment in it, and yet the talk was given with an air of seriousness that not for one minute let the speaker to crack a smile.

Mr. Sousa told of a speech he gave in Russia, a story he told to a group of Englishmen in South Africa, and of the consternation felt by him when he goes to Boston which he called not only the hub of the universe but the axle-tree as well.

He poked goodnatured fun at himself, at the members of his band, at the Kiwanis Club, at about everything he touched on. Perhaps the best hit was when he remarked that it was an, ahem, shame, to have to give a \$500 talk for a 50 cent luncheon

Sousa's Band Tonight

Delighting thousands each week with his enlarged program, John Philip Sousa, famed bandmaster, will gain hundreds of new admirers in this city tonight by his classy concert at the Colonial Theater. Several hundred attended the matinee and Sousa concludes his engagement here, one of the few in New York State in connection with his 32d annual tour of the United States.

With Utica honored by rendition of Professor McCormick's new march, "Spic and Span," and a trombone solo by John Schueler, Utica musician, a member of the band for several years, tonight's program makes an especial appeal for local music lovers and a capacity house is assured. Syncopated music, as played by a special Sousa band, is another feature.

ROCHESTER DEMOCRAT



MUSIC



SOUSA'S BAND.

Sousa, seventy years young, came with his band to the Eastman Theater yesterday for two concerts. There was the Sousa sonority and quality of tone, the musicianly playing, the splendid rhythm and verve of the marches of the "march king." What can be done to make a band tonally into an orchestra, Sousa has been doing these many years. He likes to play purely orchestral music and it is remarkable how varied and imitatively good he makes the playing. But despite this, the Sousa marches and the Sousa band pieces are musically more honest and more enjoyable than the Strauss's "Don Juan" of the evening program; Strauss is a great master of orchestral writing and not even a Sousa can make a band into an orchestra.

But one plain proof of Sousa's constant progress is in his perception of what is going on with our own music and his uses of what he knows to provide good entertainment. His own Fantasia, "Music of the Minute," and his inclusion as extra numbers of a jazz band and an octette of saxophones make good comedy. Sousa is a musician and he furnishes comedy, not farce; technically what is done is excellent and this adds to its goodness.

Sousa's programs were plentifully varied and had new material to add to the interest. He opened the afternoon program with Hosmer's rhapsody, "The Ethiopian," and in the first and second halves of the piece, there is music that really makes strong appeal; the thing is cheapened toward the end. Sousa's suite, "Looking Upwards," is not, one would say, of the best, but it has plenty enough to amuse an audience, for one thing a most remarkable drum effect. There was also Sousa's "The Chariot Race," and

best of all his new "Marquette University March."

For soloists there were John Dolan whose cornet solos year after year win the plaudits of Sousa audiences, George Carey at the xylophone and Robert Gooding whose saxophone tone is wholly musical. And finally there was Marjorie Moody.

Marjorie Moody sang "Depuis la Jour" from Carpentier's "Louise" at the matinee and the Polonaise from "Mignon" at night. Her tone is charming in quality, except for a little pinch once in a while up top. She does not force it and she sings with admirable adherence to pitch and with good interpretation.

The evening program had perhaps the best of the new things. It opened with Litolf's Overture "Maximilien Robespierre" which is music seldom heard and well worth hearing. And it had Sousa's "El Capitan" suite, always jolly to hear; his new "Music of the Minute," and his inspiring new march "The Ancient and Honorable Artillery Co." The evening program closed with Massenet's "Carnival Night in Naples."

The audience of the afternoon was of good size and the evening audience almost filled the theater. And both audiences were like the Sousa audiences of these many years—insistent on an extra program practically as long as the ones printed—and the audiences got what they wanted. Sousa has done a lot for the spread of good music, for the liking of it. For he plays excellent band music, and he plays a lot that is not band music so well that people get good knowledge of it. There seems no reason why the good work should not go on, for the years see no diminution of the excellence and appeal of the director and his band.

SOUSA ELATED OVER SUCCESS OF 32ND TOUR

Lieutenant-Commander John Philip Sousa, leader of the famous band that has become an institution with both the music-loving and general American public, was elated over the receptions accorded his 32d annual tour when he arrived in Rochester at 11:30 o'clock this morning. Since September 15 the band has played in all the principal cities of New England, and now is on its way west.

In an interview shortly before he addressed the Rochester Ad Club at a luncheon at the Rochester Hotel, Lieutenant-Commander Sousa sighed when asked what his subject was to be.

"Let me see, have I spoken here before?" he mused. "Oh, yes, before the Shrine Club some time ago. Well—the twinkle in his eyes deepened. "I suspect that the atmosphere, through its subtle influence, will prompt me to talk about the same things I did then."

Lieutenant-Commander Sousa was appreciative of the gift of a gold and silver humidor presented by the governor of Massachusetts on the occasion of his last concert at Willow Grove Park, just outside Philadelphia, where his band played a summer engagement of 11 weeks.

The humidor was a mark of gratitude on the part of the Ancient and Honorable Artillery, a historic military unit, for a composition by Lieutenant-Commander Sousa entitled "The Ancient and Honorable Artillery."

Speaking of Albert Coates, the brilliant English guest conductor of the Rochester Philharmonic Orchestra, the famous band leader remarked that Coates' imaginative qualities were superb.

"Imagination and determination, the tenacity to stick to an idea until fruition rewards the effort—those qualities are of paramount importance in a conductor," he said.

In response to a question about the success of his latest tour, Lieutenant-Commander Sousa declared that it was "magnificent." The start has been more propitious than any other, and a remarkably successful trip is confidently expected, he said.

Two performances will be given by Sousa's Band at the Eastman Theater today as extra performances, one this afternoon and one this evening. The Sousa party, consisting of 75 musicians in addition to the leader, will leave Rochester tomorrow morning for Punxsutawney, Pa., where a concert will precede their Pittsburgh appearance.

PUNXSUTAWNEY SPIRIT.

SOUSA AND HIS BAND PLEASE BIG AUDIENCE

Peerless Leader Shows Audience Difference Between Jazz and Music.

Sousa and his band pleased an immense audience at the Jefferson Theatre last night. People from all over the country were present and enjoyed the wonderful band and peerless leader to the utmost.

Music was offered to suit every taste, from jazz to classical. The soloists were exceptional. Miss Marjorie Moody, soprano, had a voice the like of which has been seldom heard in Punxsutawney. John Dolan took all the brass out of a cornet and made it one of the sweetest instruments in a band. The saxophone numbers by Robert Gooding and the xylophone offerings by George Carey carried the house by storm.

As a leader, Mr. Sousa fills the audience with the fact that he is a big man. There are no fancy moves; no contortions; nothing to distract the attention of the audience from the band to himself. He stands alone as a band leader. And incidentally he showed the difference between music and jazz by playing both.

The band's rendition of the "Stars and Stripes Forever" was by far the most popular number on the program. It is the peer of all marches.

BOYS' BAND FEATURE OF TYPICAL SOUSA CONCERT IN MOSQUE

By Burt McMurtrie.

All hats off to the Allegheny High school band, that aggregation of boys from the Northside who went atroping to Chicago last spring and came back with a national prize, the winning of which was the more to their credit in that they paid their own fares individually out of their earnings, and made the trip upon their own determination, only to impress us the more highly yesterday by playing under the leadership of John Philip Sousa in Syria mosque and acquitting themselves in excellent fashion. They are a well trained bunch of bandsters, and they possess a lot of genuine worth that should make Pittsburgh proud of them.

Lieut. Commander Sousa commended the boys on their work and to top off the afternoon presented the band with a large silver loving cup, carrying his best wishes and assurances for their success. Playing Sousa's "Field Artillery" march, the boys started off in weak fashion, but quickly redeemed themselves as confidence grew and swung into "Fighting Men" from the pen of the Pittsburgh composer, Rocereto, in great style. A small but enthusiastic crowd at the matinee applauded heartily.

The two concerts played yesterday by Sousa and his men were typical Sousa affairs. The programs, if anything, were a bit too heavy, with the audiences keenly appreciative of the brilliant march numbers that served as encores. They were all there, the "Semper Fidelis," "El Capitan," "Washington Post," "Stars and Stripes," and many others. The Sousa suite "Looking Upward" displayed wide versatility in the musicians and held considerable worth. The heaviness of the opening number at the matinee, Hosmer's rhapsody, "The Ethiopian," a cumbersome thing at best, was quickly relieved as the musicians broke into Sousa's "Washington Post." The symphonic poem "The Chariot Race," held all the beauty and appeal of the Sousa composition. Particularly bright was the night program, with the "El Capitan and His Friends" suite, including the "El Capitan," "The Charlatan" and "The Bride-Elect." The entire programs of both concerts were typical Sousa affairs, which is best descriptive. There is no other conductor who wields the baton in such masterly fashion and his band has long since established itself.

The singing of Marjorie Moody, soprano, displayed a likable voice, the singer prone to theatrical display rather than perfection of tone. John Dolan derived a beautiful tone from his cornet playing while Robert Gooding scored with his saxophone solos, if that instrument is to be taken as a solo invention.

Pittsburgh had made it Sousa day and coming once a year, the band is always a welcome visitor.

COLUMBUS CITIZEN.

SOUSA'S BAND MAKES A HIT

Old Tunes Are Popular With Sunday Audience.

THE old favorites made the biggest hit with the crowd that heard Sousa and his band at Memorial Hall Sunday night.

Not that any of the newer offerings of the March King's organization lacked merit, but such selections as "Stars and Stripes Forever," "Carry Me Back to Old Virginia," "Washington Post" and "Manhattan Beach" drew the most applause.

Miss Nora Fauchald, vocal soloist, sang the Virginia song effectively. The big band offered everything, from the seldom heard overture by Litolf, "Maximilien Robespierre," to the latest jazz in "Music of the Minute."

Instrumental solos by John Dolan, cornet; George Cary, xylophone, and Robert Gooding, saxophone, brought a demand from the audience for several encores.

Several new selections including a fox trot, "Peaches and Cream," and a march, "Marquette University," both by Sousa, were offered. A saxophone sextet and several novelties also pleased the crowd.

—R. H. K.

WARM WELCOME GIVEN SOUSA ON HIS VISIT HERE

Wide Selection of Numbers Given at Two Concerts in Syria Mosque—Famous Band Conductor Is Guest at Banquet in P. A. A.

Lieut. Com. John Philip Sousa wore all the decorations that tag him as one of the world's greatest band conductors and composers when he stepped out before his audiences in Syria Mosque, last night and yesterday afternoon, on the occasion of his Pittsburgh appearance in his seventieth anniversary tour. The brushing aside of cold formality was apparent at the concerts, even more, however, than during the welcome tendered him by the Allegheny High School Band and city officials at the banquet in his honor in the Pittsburgh Athletic Association banquet hall before the evening concert.

The main program selections were largely the typical band concert numbers, but the encores ran the gamut of folk songs, popular melodies and irresponsible jazz. It was a program such as Sousa would be likely to arrange for an informal group of friends, and it was in that spirit which it was presented. The response it received from the audience was the response of friends.

Numbers on Programs.

"The Last Day of the Reign of Terror," by Litolf; the symphonic poem, "Don Juan," by Strauss; the new Sousa numbers, "Music of the Minute" and "The Ancient and Honorable Artillery Company," and as a finale, "Carnival Night in Naples," by Massenet, were the main numbers of the evening concert. There was a cornet solo, "Our Maud," by John Dolan; vocal solo, "Polonaise From Mignon," by Miss Marjorie Moody, and a xylophone solo, "The Pinwheel," by George Carey.

The afternoon program included a new number, "The Ethiopian," by Homer; a suite, "Looking Upward," by Sousa; a scene from the tragic opera, "Andre Chenier," by Giordana; the symphonic poem, "The Chariot Race," by Sousa; Sousa's new "Marquette University March," Orem's "Songs and Dances of the Cumberland Mountain of Kentucky," a cornet solo by Mr. Dolan, "Carnival of Venice," by Arban; a vocal solo by Miss Moody, "DuPuis le Jour" (Louise), by Charpentier; a saxophone solo by Robert Gooding, "Maritana," by Wallace-Henton.

Of the encores, "The Stars and Stripes Forever" drew the greatest applause.

A saxophone octette which played what was designated as "Hula Lou" and "Combination Salad" was the clown number. "El Capitan," "Semper Fidelis" and "Manhattan Beach" were other encore numbers. Miss Moody was recalled twice at the afternoon concert. One of her encore numbers was Sousa's "Goose Girl."

During the intermission at the

matinee, Sousa directed the Allegheny High School band in his "Field Artillery March" and "Fighting Men." The latter number is by Rocereto and was played in compliment to the Pittsburgh conductor and composer. A silver cup was presented to the band by Sousa.

The official welcome to Sousa and his band was held in front of the City-County Building. He was greeted by Danied Winters, president of City Council, and presented with a bouquet of dahlias by members of the Girl Reserves of Allegheny High School.

The evening program was heard by a large and appreciative audience. While all the numbers were enthusiastically received, the greatest applause followed the compositions of the conductor. His "Stars and Stripes Forever," rendered as an encore, with a large part of the band standing in front of the footlights, was one of the high spots of the broad program. Miss Moody, who sang "Coming Through the Rye," as encore to "Polonaise" from "Mignon," was one of the features. A cornet solo by John Dolan, a xylophone solo by George Carey and a saxophone solo by Robert Gooding, won them much applause. The overture "Maximilien Robespierre," by Litolf, the opening number, was loudly acclaimed by the audience as was the Carnival Night in Spain," by Massenet.

Every taste of the audience, even to jazz, was satisfied by Mr. Sousa.

COLUMBUS DISPATCH

SOUSA WILL BE HONOR GUEST OF FRATERNITY

Noted Band Director to Be Dined at Chittenden by Eta Chapter, Kappa Kappa Psi.

John Philip Sousa, noted band director and composer who will arrive in Columbus, Sunday, with his band for a concert at Memorial hall, will be the guest of honor at a dinner to be given at the Chittenden at 6:30 p. m. by Eta Chapter of the Kappa Kappa Psi, national honorary musical fraternity.

The arrangements for the dinner are in charge of Elvin F. Donaldson, president of Eta Chapter, and student director of Ohio State university band, and John Lee Burk, national vice president of the fraternity, also a student at the university. Burk is the originator of the bass drum on wheels.

THE ATHENS MESSENGER,

RECORD CROWD IS PLEASED BY SOUSA IN CONCERT HERE

March King and His Band Give Strong Program in New Gym.

Not since the dedication of the Men's new gymnasium, which has a seating capacity of 3,500, has such a gathering been brought together as greeted John Philip Sousa and his band Monday night at the opening number of the Ohio university Music Course under the direction of Prof. Clarence C. Robinson, head of the School of Music. Monday afternoon over 1000 school children and their teachers heard "The March King," and his band in a free concert in the gymnasium.

John Philip Sousa was born in Washington, D. C., in 1854. Music has been his lifetime vocation beginning his career as teacher at the age of 15, his education in music beginning at the age of 6 years.

For twelve years he was director of the United States Marine Band, with the rank of lieutenant, which commission he held in the navy until the end of the world war when he was given the rank of lieutenant commander. Sousa is an author, a composer of comic opera and marches, including "Stars and Stripes Forever," possibly the most famous march in the world.

The highest compliment that can

be paid Sousa is that through his thirty-two years as director of Sousa's band he has maintained a high standard in the selection of his musical organization and Monday night proved that he had lost none of his skill in directing them into a smooth playing unit bringing out the beauty of the music.

The concert opened in a blaze of glory with Litolf's "Maximilien Robespierre," an overture with a wealth of melody and color, played with the most perfect ensemble and expression.

Two other groups were Strauss' "Don Juan" and Sousa's own suite in four movements and his latest march "Marquette University."

For the first time Sousa has added to his program this year a half hour of syncopated music which is entitled "Music of the Minute" in which the strains of about a dozen compositions of current popularity were welded together as only Sousa is capable of doing with his power of interpretation.

Miss Nora Fauchald, vocal soloist, was clamorously received. She possesses a lyric soprano voice pure in tone and rich in color combined with a captivating personality. As encores she sang "Carry Me Back to Old Virginia," "Dixie," and "Fanny."

Instrumental soloists included John Dolan, cornet; Robert Gooding, saxophone and George Carey xylophone. Each displayed his artistry with his chosen instrument and was forced to encore.

So enthusiastic were the audiences for the matinee and night concerts that Sousa and his band repeatedly encored, the outstanding number or the one that at least had the greatest appeal was Sousa's immortal "Stars and Stripes Forever."

Trumpet Fan Fare by Sousa's Band Opens Season Here

Band Master Celebrates Seventieth Birthday With Concert.

MEN FINISHED PERFORMERS

By HARVEY B. GAUL.

A loud fan-fare of trumpets, a long roll of "daddy-mommy" on the drums and our musical season began. It opened with John Philip Sousa and his accomplished band.

Perhaps it was because we were in a sentimental mood and could remember him years ago at Manhattan Beach, Coney Island, when he and his white gloves worked miracles and transformed the band business; when he was the American Dan Godfrey and with that crazy, pump-handle up-and-down gesture of his he set our feet going and our lips a puckering. Perhaps it was because it was his birthday and he was 70 years old and we saw in him some 17 sterling marches and no end of tuneful bits. Anyway, whatever it was, birthday or pay-day, we admired John Philip Sousa at the Mosque, and he represented the best that we knew in band music; he elevated the ordinary military band to a place where it became a virtuosi organization.

FINISHED PERFORMERS.

Certainly his men are finished performers. We talk about the versatility of Paul Whiteman's organization, but we suspect that Sousa's aggregation carries more soloists to the various divisions than any other ensemble, unless it be a symphony orchestra. There were the familiar marches of our childhood, those marches that have set the feet of soldiery hep-hepping around the world, and they were just as fresh yesterday afternoon at the Mosque as they were when Roosevelt climbed San Juan hill. Anyone of those old marches, be it "Liberty Bell," "Artillery," "Washington Post," "Stars and Stripes," or "Manhattan Beach," is a tonic for run-down nerves, an accelerator for sluggish livers, and for all we know a sure cure for falling hair.

THE CLARKSBURG DAILY TELEGRAM

SOUSA'S BAND PLEASES TWO AUDIENCES

Playing of Jazz Music One of Features of Program.

SOUSA BAND . . . Inside Lieutenant Commander John Philip Sousa and his band of close to 100 pieces delighted two audiences in Carmichael auditorium Tuesday night and afternoon. To say that both concerts were excellent is rather a superfluous phrase for everything in a musical way which bears the Sousa stamp has for years been recognized as a badge of merit. This season, which is the thirty-second tour for the world's greatest band, the program is more varied than ever before and it demonstrates better than ever the genius and versatility of the famous bandmaster and composer.

Jazz is feature. Perhaps the outstanding feature of the program this season is the rendition of popular selections or more accurately jazz music. When jazz first came to be played, musicians of the Sousa class frowned on it, and even yet some of those who have spent years in training and studying the classis of music looked upon it askance.

But playing of jazz music or modern syncopation by Sousa's band is not a lot of mere noise making. For instance the rendition of Sousa's new fox trot, "Peaches and Cream," the first he ever composed, was so excellently done and was so pretty that the players had to respond to a number of encores at both the matinee and night concerts here. It proves beyond a doubt that

it was good to hear them again and worth passing up the football game just to watch the trombones as they pulled out the various rhythms.

We have heard Mr. Sousa when we thought he gave us a more diversified list. Somehow his matinee program seemed to lack sparkle. Hosmer's rhapsody, "The Ethiopian," was a work of fragmentary developments and but little marrow. Everything seemed to be leading to something and never saying anything quite worth the effort.

SCHOOL BAND PLAYS.

John Dolan, cornetist, blew a pretty tone as he has done heretofore. His reading of Arban's "Carnival of Venice" was brilliant and in his usual manner he tossed off thirty-second note figurations as if they were sustained tones.

Sousa's suite "Looking Upward" was notable for one moment and that was when the snare drummer did a railroad roll, one of those crescendo-diminuendo things. "Under the Southern Cross" was terribly attenuated. "Mars and Venus" was a noisy piece of bombast.

Marjorie Moody, soprano, sang Charpentier's "Depuis le Jour" with a nice tone. Her upper register was delightful. For an encore she used Sousa's "Goose Girl" with a certain humor.

Giordano's "Finale" to "Andre Chenier" was a magnificent ending and well done. There was the usual number of soloists, George Carey and Howard Goulden, xylophonists, Robert Gooding, saxophonist, and a number of others in small parts. The clarinets as usual played in a resilient fashion, the trombones were excellent in timbre and the percussions pulsative.

The most interesting thing on the program was when the Allegheny High school band came forward and played, under Mr. Sousa, his "Field Artillery" march and Rocereto's composition, "Fighting Men." Mr. Sousa, in a gracious speech, handed a large loving cup to the boys. This youthful band played better than a number of so-called military bands we have heard. They are a great credit to Pittsburgh and to the Allegheny High school.

Thus the season opened and a long, hard season it will be.

real melody, real beauty and real harmony can be injected into popular music.

Of course Sousa's marches are what have won him real fame. For instance, "The Stars and Stripes Forever," the greatest march ever written, in the opinion of most critics of music, was played at the concerts here with the usual characteristic vim and vigor of Sousa musicians. The march is Sousa's greatest pride

and no band in the world can play it so truly perfect as Sousa's own. The veteran bandmaster and composer, although nearing the octogenarian age, seems to take on new life when the band starts playing the famous march. He is the very spirit of the march as the band renders the stirring number, old but the best on the Sousa program.

Miss Nora Fauchald, soprano soloist, is a bright and charming spot in the Sousa program. Possessed of an excellent personality and stage presence and a voice that is pretty, Miss Fauchald proved popular with both Clarksburg audiences and responded to a number of encores.

John Dolan, cornetist, with Sousa for years, is still a big drawing card. Caroll Carr, popular Fairmonter, plays first clarinet in the band. Carr used to be called the "boy wonder," in Omen's First Regiment band, at Fairmont, which without question was the best band ever assembled in West Virginia. Carr played in several of the leading orchestras of the country. Sousa heard of him, gave him a tryout and now the Fairmont man is called "one of Sousa's best." A number of Fairmonters came over to hear Carr and were delighted.

Schumann-Heink Coming. Sousa's band was brought here by Jack Marks, who has booked a number of high class attractions for Clarksburg this season. Mr. Marks announced Tuesday night following the concert that he had booked Schumann-Heink, world famous contralto, to sing at Carmichael auditorium the night of October 22.

SOUSA AND HIS BAND ARRIVE IN CLARKSBURG FOR MATINEE AND NIGHT CONCERTS IN CITY

World's Biggest Band Here on Triumphant Tour Has Its Best Program.

Traveling in a special train of three coaches, two Pullman sleepers and a baggage coach, Lieutenant Commander John Philip Sousa and his band of close to 100 pieces arrived in Clarksburg Tuesday and will play a matinee at 3:15 Tuesday afternoon and a night concert starting at 8:15. Both concerts will be played in the Carmichael auditorium.

Sousa's great band, the world's largest and best, was booked by Jack Marks, well known Clarksburg theatrical man, who says the program this year is the best in the famous musical organization's history.

Sousa has written music of a greater number of classifications than any other composer. If one writes to Sousa's publisher for a catalogue of Sousa's compositions, he will receive a list of almost 100 successful, wide-selling marches, topped, of course, by "Stars and Stripes Forever," of which more than two million copies have been sold, to say nothing of five million talking machine records. In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which was dedicated this season to the famous Boston military organization.

In the catalogue also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court," "Camera Studies," "Dwellers of the Western World," and others, a total list of about twenty suite compositions. Also will be found a list of more than forty songs, the scores of six operas, two selected marches, five arrangements of Sousa numbers for male choruses and mixed choirs, more than fifty instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

Sousa's published numbers represent but a small share of his great labor as a musician. The countless transcriptions and arrangements never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Two new numbers soon will be listed among the Sousa publications. The first of these will be the first Sousa foxtrot, "Peaches and Cream," which will not be published until after the beginning of Sousa's season, and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadelphia Music Week exposition by the Wanamaker Orchestra and a choir of two hundred voices.

THE EVENING GENIUS, UNIONTOWN, PA.

SOUSA AND FAMOUS BAND AT THE STATE

STREETS DECORATED IN HONOR OF SOUSA

In recognition of the great part played by Lieutenant-Commander John Philip Sousa in the World War, local civic societies have requested Main street merchants to place the "Vet" pole flags in front of their establishments all day today. Although the direct request has been made only to the Main street business houses, citizens living in all parts of the city will probably also take advantage of the opportunity of doing honor to one of the country's greatest men by displaying the flag in their front yards. Between the matinee and evening performances today, a large portion of Sousa's Band will be entertained at a dinner as guests of the Triangle Band, of which Frank M. Johnson is director.

His quick step, erect posture and glowing countenance almost belie the fact that he is in his seventieth year. Lieutenant Commander John Philip Sousa will step from the train this morning, together with his organization of 100 musicians, to become the guest of Uniontown for the day and to appear in his two concerts at the State theatre.

At the station the world's greatest bandmaster and band will be met by a committee from local civic and musical societies who will officially welcome him to the town. Sousa will

then be driven to his hotel where he will remain until matinee concert time.

Uniontown will have the opportunity of hearing two entirely different programs by the renowned organization. In response to requests from numerous local music lovers the great musician has consented to play practically the identical programs that were given in Pittsburgh last Saturday. A complete program appeared in yesterday's Herald for both matinee and evening concerts.

Prominent on the afternoon concert program will be the new Rhapsody of Homer, Sousa's new symphonic poem, "The Chariot Race," the several different numbers by the various soloists. Of course, the usual surprise encores, made so popular by Sousa, will form a most interesting part of the program.

Additional local interest is given the playing of the Robespierre overture as the first number of the evening concert. This is the work played by the Uniontown Symphony Orchestra at its concert last year and forms one of the most startling compositions in the realm of music. As with the matinee concert, all of the soloists will appear at the evening performance and musical surprises will be very much in evidence.

Investigation at the box office last evening showed that many excellent seats may still be obtained for both the matinee and evening performances. In fact, every seat is a good seat for a concert such as this. Quite interesting is the fact that most patrons are requesting seats in the rear of the lower floor and in the mezzanine. This has left a large number of most desirable seats in the orchestra proper as well as in other parts of the big auditorium. Seats for both the matinee and evening performances are reserved. Both phones are in the box office—Bell 1922 and Tri-State 769 and instant attention will be given all calls today.

UNIONTOWN NEWS

SOUSA AND HIS BAND SCORE A HUGE SUCCESS

Jazz Numbers Give Delightful Variety to His Program.

REALLY MARVELOUS

John Philip Sousa is a man who very seldom complains. In fact, those who are constantly in touch with him tell us that his extreme good nature and jocular mannerisms make him beloved by those who work with and for him day by day.

But, when Sousa visited the city in 1921, he had a good-natured complaint. As all will remember, the band contained so many men that the stage of the Penn would not accommodate them all and a portable addition to the platform had to be constructed out over several rows of seats. When Mr. Sousa entered the Penn and noticed the arrangement he good-naturedly remarked to the writer of this article "What this town needs is a larger theatre."

So, when we were assigned to interview Mr. Sousa again last evening, his statement of several years ago immediately came to us and we must admit it was in a boastful manner that we greeted the world's greatest bandmaster. "Well, Mr. Sousa," we said, "we have that larger theatre you spoke about several years ago." He studied us for a moment, with eyes twinkling all the while, and recalled even to details his concert at the Penn theatre in 1921. How's that for a man who has seen 70 years and who is now playing two concerts daily for six and sometimes seven days in the week?

Mr. Sousa then went on to inform us that he was immensely pleased with the State and how, before the matinee, he had climbed to the very top of the balcony so that he might see every detail. He told us that the acoustics were quite excellent and that he had no trouble in letting the band "out" on even the heavier numbers, such as Robespierre. In some theatres this cannot be done owing to echoes and other disturbances that may be present. All these facts could not help being inducements for the bandmaster and his organization to give Uniontown the very best that was in them yesterday and this is exactly what happened. This city heard Sousa and his band at their very best.

To go into both matinee and evening programs in detail and to describe the individual numbers would require far more space than we are allotted. We must confine ourselves to a general survey. The heavy, fire-work numbers on the two programs seemed to be Sousa's symphonic poem, "The Chariot Race," and Litolof's tremendous "Robespierre" overture. The former was played at the matinee and the latter given in the evening. These were done in the best Sousa heavy style—another way of saying that they were perfectly played, if such a thing is possible. Such intense feeling and musicianship was present in the

playing of these two compositions that the person in the audience who did not quiver as the chariots passed in the first composition or who did not chill as old Maximilien's head rolled into the tub in the latter must surely have no music in their system.

As we have said, these were the "fire-work" compositions on the program. But Sousa is too wise to have an over-abundance of this type of composition. Contrasts seem to be his object. After one has been taken into the utmost depths of musical feeling and thrills, Sousa immediately goes into the irresistible swing of a "Washington Post" or other well-known work. But, as we have said and as everyone knows—there is only one Sousa, and he has won his now unequalled position in the musical world by years and years of contact with the public.

Johnny Dolan was, as usual—Johnny Dolan! What more can we say. An attempt to improve on what has already been said about the world renowned cornetist would be useless.

His triple-tonguing was just as certain as always. His chromatic runs and his lip slurs of high E and F just as dynamic, his jumps from high F to low F just as easily made and seemingly he could touch high F whenever he wanted it. Just ask any cornet playing friend how difficult these feats really are.

Marjorie Moody was just too sweet for anything! This is the best phrase that we can think of to describe this most charming miss who immediately won the entire audience with her perfect stage poise and delightful mannerisms. She had it won before she had even sounded a note. And when she sang she made doubly sure her hit with the audience. She did a couple of the operatic numbers, of course, but boy, when she lit into "Dixie" and "Carry Me Back to Old Virginia" she had them with her. So perfect were her echo tones in the special arrangement of the latter composition that most any one in the audience could have sworn there was a double in the rear of the mezzanine. Hear again Sousa proved his showmanship—Marjorie Moody, a touch of feminine beauty made the entire program take on a different aspect.

Carey and Goulden, xylophonists, were marvelous. Robert Gooding's saxophone solos placed him easily on a par with Rudy Weidoff and every member of the band that had any solo work whatsoever showed that he had a real reason for being a member of the world's greatest band.

But wait! We nearly forgot Sousa's own "Jazz Band!" Believe us, and the thousands who heard them yesterday—it was the cat's pajamas! That they possessed many jazz tricks all their own, is best shown by the fact that there was a line of local jazz band members waiting for them at the stage door. They all wanted to find out how it was done. Oh, Sousa, how could you! But he did and the audience went wild with delight. They howled for more and Sousa obliged as usual. The Sousa "Jazz Band" is on all tongues this morning.

Now, in closing, we're going to say that we hope John Philip Sousa reads when he climbs on the train this morning; Uniontown feels highly honored by having in its midst yesterday one of the greatest musicians that ever lived and we believe that we are only speaking for the entire populace when we say that we hope you come back to our little city in the midst of the coke oven's year after year for fifty more years!

YOUNGSTOWN DAILY TELEGRAM

HONORS FOR SOUSA

NO ONE ever came to Youngstown with greater honors than have been allotted to John Philip Sousa, who brings his band to the Rayen-Wood auditorium Friday evening. Ministers have mentioned Sousa in their prayers, the band leader is to be honor guest at the Kiwanis club meeting Friday noon, and Mayor Charles Scheibel has even made a "Sousa Day" proclamation in recognition of the visit.

The title, "March King," is not an empty one. Ever since the days when "Washington Post" and "High School Cadets" brought in the two-step dance, Sousa's name has been a household one in all parts of the world.

With band and orchestra leaders "The Gladiator," "National Fencibles," "The Crusader," "The Pica-dor," "Thundered," "Liberty Bell," and a dozen others, have been perennial favorites, and for years no vaudeville show has seemed complete without a strain or two of "Stars and Stripes."

Sousa played a great trick on the vaudeville mimics when he shaved off his beard. Before that it was an easy matter to get a set of "lace curtains," a uniform coat and a cap, and give "imitations" of the famous bandmaster.

Sousa is the "showman supreme" among bandmasters. He knows perfectly just the kind of a program to arrange for the average American audience.

Sousa Pleases Immense Crowd

Famous Bandmaster's Program At Junior High Auditorium Most Pleasing.

SEVERAL SPECIAL NUMBERS GIVEN

By BART RICHARDS

It's a long call from Litolof's Overture "Maximilian Robespierre" to the Lime House Blues. The one depicts in a graphic tone story, the last days of the French Reign of Terror, while the other was introduced to America via Charlot's Revue on Broadway last winter.

By the same token, its quite a distance musically, from the compositions of Massenet to those of Isham Jones and yet no other than John Philip Sousa, who we believe is the world's best bandmaster, found a place for all of the above on his program Thursday evening, October 9 in the Franklin Junior High school.

Took a Hand Himself

More than that, the peerless Sousa took a hand himself in the arrangement of some jazz numbers that he used and in one number had "What Do You Do Mary," "I Love You," "Oh Susanna" and "I've been Working On De Railroad" intertwined in such a clever, melodic manner that the highbrow who occupied a seat over in the next row from ours grudgingly admitted that perhaps there was a little something to jazz after all.

Not that the concert was an exposition of jazz or an attempt to submerge the classics. Far from it. This wonderful band of 80 pieces gave us numbers in such a superb manner that the 1800 or more people who crowded the auditorium will remember it for years.

It was a concert of encores for to every number the March King gave us two, three or four encores. One of which was of course, "Stars and Stripes Forever." After Sousa has been gathered to the Valhalla of bandmasters and the youngest cornet player in the band has been dead a century or two, "Stars and Stripes Forever" will still be going strong.

Brilliant Soloists

Brilliant as the band numbers were, the soloists came in for their share of the enthusiasm. John Dolan, the cornet soloist left the crowd rather dazed with his remarkable work, while George Carey Xylophone soloist rambled over his instrument at such a speed as to suggest hands and mind of chain lightning. The vocal soloist was Miss Nora Fauchald. Just what nationality her last name denotes is a mystery, French perhaps; but we know where that first name comes from, and her personality she gets from her first name.

We have had more polished singers perhaps than Miss Fauchald, but none more winsome or charming. She had the very good sense to choose numbers that everyone liked and understood, "Carry Me Back To Old Virginia," "Dixie" and "Fanny," although her programmed number was a beautiful Spanish number, "Maids of Cadiz" by Delibes.

Two Special Numbers

Two special numbers were given, a saxophone octette and a jazz band number. Following Robert Gooding's saxophone solo, "Valse Fantasia," eight of the sax players in the band put on a special number and after hearing them we're inclined to be lenient with some of the amateur sax players in our neighborhood. Some day perhaps he'll be nearly as good as that eight.

The Sousa concert was the first number of the Educational Art Society's concert course of the season and the crowd in attendance was a wonderful augury of future success. It was one of the largest paid crowds ever in Franklin Junior. In the afternoon the school children's matinee filled every available seat.

SOUSA COMPLIMENTS HIGH SCHOOL BAND

John Philip Sousa likes the New Castle band. Not only likes them but took time Thursday evening, October 9 in his room in the Fountain Inn to say so.

"You have a mighty promising band of young players" said the March King. "I enjoyed directing them and was interested in the manner in which they followed the baton. From just such organizations as your New Castle high school band do we get our stars of a few years hence."

Music and Baseball.

Sousa is a dyed-in-the-wool baseball fan and it was with difficulty that he was induced to stay away from the national pastime long enough to talk music. Finally he put the two together and talked music and baseball together.

"They are much alike," said he, "they are to be proficient the boy

must start young and work hard at or ball player is tomorrow's concert soloist or diamond star.

Today's high school band player it. "Wasn't that a wonderful game today?" he asked. "Two to one and Washington on the long end. There is only one regret I have in this series and that is that Walter Johnson didn't win a game. I wish it were possible for him to go back and beat the Giants."

Sousa is beginning to age. Father Time has been lenient with the famous bandsman but 70 years of age is approaching the time when even the remarkable vitality of a Sousa begins to run low.

The librarian of the band also spoke flatteringly of the New Castle high school band. "We meet a lot of high school bands in our travels," he said "but I honestly believe the New Castle band the best we have ever met."

Old-Time "Sousa Pep" Stirs Audience at Band Concert

By L. R. Bcals.

It was another Sousa Night at the Rayen-Wood Auditorium last evening. The same great band, the Sousa pep, the Sousa marches for encores, a new Sousa composition or two on the program, a Sousa audience, and Sousa enthusiasm. The traditional Sousa program was varied somewhat as a concession to modern jazz, the first part of the second half being given over to so-called "American music." To balance these there was Massenet, Litolff, and the cacophonous Richard Strauss.

We supposed Sousa's new "Music of the Minute" would produce the much-heralded jazz part of the program, but such was not the case. It started with the second encore to this number, in which the instruments of torture were brought to the fore and set in motion. After a few encores by this combination, the jazz continued in the saxophone solo, played by Robert Gooding. Following this, Mr. Gooding, assisted by seven other saxophones of assorted sizes, played three encores. Besides being an accomplished player, Mr. Gooding proved to be a facial contortionist of ability, keeping the audience in an uproar by his pantomime.

Last season, Mr. Sousa's concession to cacophony was a new composition by Schelling. This season it is Strauss's symphonic poem, "Don Juan." These impressionistic compositions depend much on variety of tone color, and need an orchestra to bring it out. Still, we do not get many opportunities to listen to the ultra-moderns, and, in order to know what's going in the way of modern composition, should hear a little of it now and then, whether we care for that sort or not.

A Stirling Overture
Litolff's Overture, "Robespierre," has seldom been played here, so far as we know. With much of the

"Marsellaise" in it, it makes a stirring number. Sousa's new march, "The Ancient and Honorable Artillery Company," is pretty much "Auld Lang Syne." Massenet's "Carnival Night in Naples" is an excellent closing number, and surely imparts the carnival spirit.

John Dolan, the cornet soloist, played his usual brilliance of technique and tone, and responded to the applause with an encore. George Carey played his own "The Pin-Wheel" on the xylophone, and, for encores, a D flat waltz, by Chopin, and Herbert's "Slumber On, My Little Gypsy Sweetheart."

Miss Nora Fauchald, who made an exceedingly favorable impression here last year, was again the soprano soloist. Miss Fauchald's voice is not large, but it is excellently produced, and her tone floats freely and unimpeded. Her singing gives great delight. She sang the "Polonaise" from Thomas's opera, "Mignon," and for an encore, "Carry Me Back to Old Virginia," which she sang last year. As then, a beautiful effect was obtained, when the chorus is repeated, by a quartet of cornets and trombones, muted, playing the accompaniment. The effect is much that of a reed-organ. Miss Fauchald added "Dixie" as a second encore. Her reception was well deserved.

Sousa Pays Annual Visit To Akron

A varied program with something to please every taste was the offering of John Philip Sousa and his band at the armory on Saturday night.

There was a symphonic tone poem, "Don Juan" by Strauss that was a delightful innovation to his usual programs, and there was the characteristic march music and a colorful bit of jazz in addition to the splendid overture, "Mazimilien Robespierre" by Litolff. All the old favorites including "Washington Post," "Semper Fidelis," "El Capitan," "Stars and Stripes" and many others were generously given as encores. The audience was duly appreciative and responded with bursts of applause as the first notes of each were heard.

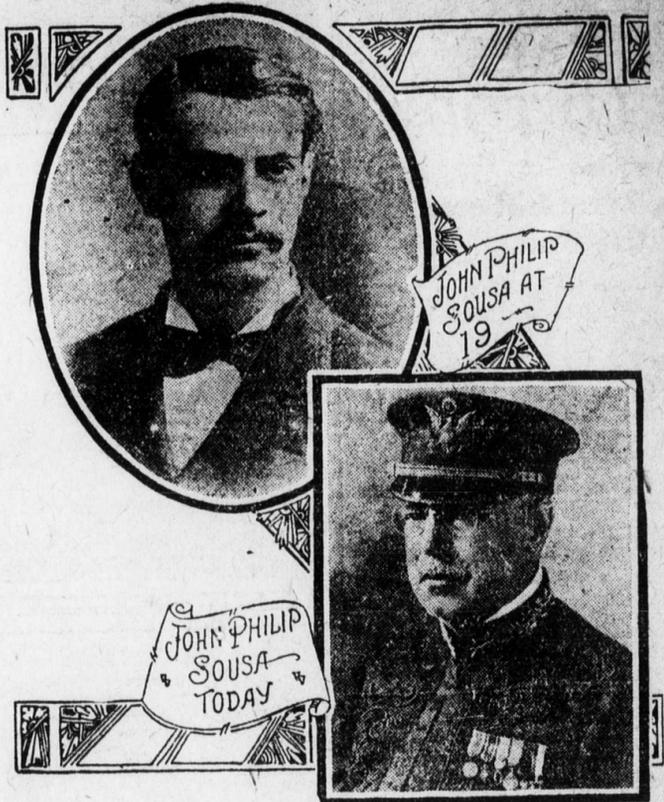
Sousa seldom fails to attract large numbers and a well filled house greeted the master director as he appeared.

Soloists with him this year who deserve special commendation for excellent work are Miss Nora Fauchald, soprano; John Dolan, cornetist; Robert Gooding, saxophone and George Carey, xylophone.

During intermission Sousa conducted West High school band in two numbers much to their credit. They were both Sousa compositions, "High School Cadets" and "The Thunderer."

Earle Poling brought the band to Akron as an added number to his winter concerts.

Arkonites Hold Birthday Dinner for Sousa Today



John Philip Sousa is 70 Years Old Today.

A Birthday party for John Philip Sousa, famous band director, who is celebrating his 70th birthday today, was given by the Windsor-Poling Co. in the City club this noon. Officers of practically all the local civic and luncheon clubs attended.

A large birthday cake baked especially for the occasion adorned the table as the celebrators sat down to lunch. Sousa was introduced to the gathering by C. W. Seiberling who has been acquainted with him for many years. In a short address Sousa outlined his experiences in the

field of music from his youth to the present day.

Greeted at Station.
Sousa arrived in the city at 11:42 and was met at the union station by a large gathering of people and given a reception.

His visit to Akron comes as part of his 32nd annual tour which included trips thru all parts of America and European countries. During the last decade his band has become practically as well known in Europe as it is in America.

He is perhaps the only conductor in the world who has charge of his concerts from beginning to end. Most musical directors have an assistant who takes charge of the musical organization at least for the soloists, and every musical conductor save Sousa has a chair placed at his stand.

Doesn't Leave Platform.
Sousa does not leave his platform, except during the intermission, from the beginning of a concert to its end. Perhaps one of the chief reasons for the success of his band has been this personal direction.

Several years ago it was pointed out that Sousa might increase his earning powers by organizing several bands, all bearing his name, but he declined to do this. For 32 years he has kept faith with the American public and there has been no Sousa's band without Sousa and no concert without the famous leader conducting.

AKRON SUNDAY TIMES

SOUSA FAILS TO SHOW YEARS

"March King" Is Akron Guest On 70th Birthday

WITH age on his brow but with youth in his heart, John Philip Sousa, world renowned musician, was greeted as the city's guest on his 70th birthday Saturday by the strains of his own, "Stars and Stripes Forever," as he stepped from the train at the Akron Union Station.

The famous musician, who many times has appeared before Akron audiences, declared he was "glad to be here" as the West High School Band led by Bandmaster L. V. Kelly, struck up the strains of a number of his compositions as it gathered at the station.

"The March King" undeniably showed the effects of the allotted "three score years and ten" for his hair and mustache are a steel gray and his step no longer reflects the spirit that gave America some of her most famous and loved march music.

REFUSES TO BOW TO MARCH OF YEARS

Altho his gait did not show the zip and dash of swinging martial airs Sousa refused to bow to the rush of time and acknowledged that on Saturday he had placed behind him the usual life span.

How did he feel on his seventieth birthday?

"Well," he replied with an engaging drawl, "my mother always was a very truthful woman or otherwise I would say I am 35."

But he expects to continue presenting to the audiences that always have been captivated by his genius.

"So I have signed up for another 20 years' contract" he said with a twinkle in his eye.

With a low steady voice he acknowledged the honor the high school band had done him as amid the hiss of escaping steam, the puff of engines and the ringing of bells it played his favorite compositions, but he declined to march at their head to City Club where he was guest of the city as a birthday dinner.

BAND LEADS MARCH TO AKRON CITY CLUB

Pausing only for a few minutes at the station while travelers directed their gaze at the famous visitor, he was conducted to City Club by Earle Poling in an auto as the high school band marched at the lead of the procession. Several boys carried placards bearing welcome to the distinguished visitor.

At the City Club he was guest at a luncheon presided over by Charles Seiberling as toastmaster. The musician in a short talk expressed his appreciation for the honor.

Sousa's band also was to play at a matinee performance in the Armory.

THE YOUNGSTOWN TELEGRAM

Sousa's Band, Heard First Time In Jazz, Pleases Big Audience

By AMY R. ANDERSON

"JAZZ, to my mind is just another word for 'Pep,'" says John Philip Sousa, and as an example of his belief in the future of this modern form of music, the second part of his concert was given over to the syncopated type at the Rayen-Wood auditorium Wednesday evening.

A large and enthusiastic audience greeted the March King and his one hundred bandmen on their return to Youngstown for their annual visit, for Sousa's music has a popular appeal and his programs hold a place all their own in the hearts of American audiences. With the addition this season of the much-discussed and often maligned jazz to his list of marches and overtures, a new interest will further cement the popularity of this 70-year-young conductor.

With the presentation of his fau-

ture to look upon and listen to, and was recalled for the encores "Carry Me Back to Old Virginia," sung to harp accompaniment, and an attractive interpretation of "Dixie."

Mr. John Dolan was the cornet soloist and was well received. He used the vibrato tone not often heard in wind instrument execution, and possessed marvelous breath control. The tone quality, however, lacked the mellowness of the cornetist who appeared earlier in the week with the United States Marines.

A versatile musician, Mr. George Carey easily carried off the honors, for his mastery of kettle drums, snare, bells and other instruments of the tympani were of superior order. His solo, played on the xylophone, was marvel of rapid execution, while the Chopin Valse was

THE MONDAY MUSICAL CLUB announces the cancellation of Rosa Ponselle's engagement, which was to have been in Rayen-Wood auditorium Monday evening. The club received a wire today announcing the illness of Miss Ponselle in New York. The artist promises to give the club a date later. The Monday Musical course will open Nov. 13, with Madame Schumann-Heink.

tasia, "Music of the Minute," there was a shade of disappointment that the syncopated rhythm was not made more prominent, but with the first few measures of the encore with its ridiculous title, "What do you do on Sunday's, Mary?" even those who came only for the half-hour of jazz were satisfied. A clever medley of southern and modern melodies with an ever-recurring theme of fascinating lilt, this encore called forth another even more "jazzy" which had all the ear-marks of Whiteman or Lopez.

A further example of the syncopation, Robert Gooding's saxophone solos followed, also two additional numbers by the band which were of interest even to those whose ears are usually attuned only to the classics. Seven saxophones gave a little number typical of the instruments now so prominent, and an interesting ensemble followed, which was composed of a Sousaphone, banjo, clarinet, oboe, three saxophones, two trumpets and the drums.

Perhaps the most popular of all Sousa's marches is "The Stars and Stripes Forever," and this was one of the numerous encores, in which a sextet of piccolos carried the piercingly sweet obligato with the trumpets and trombones emphasizing the stirring melody.

Miss Nora Fauchald, soloist, was a charming contrast to the black coated musicians, in her dainty gown of blue, and her coloratura soprano was heard to advantage in "Maid of Cadiz" from Mignon. Possessing a personality as sweet as the lyric quality of her voice, she was a pleas-

the most classical number on the program. Played with the soft mallets, his encore, "Little Gypsy Sweetheart," was a pleasing respite from the harmonious, but at times a trifle deafening, melody of the brasses.

Thruout the entire program the training of the famous leader was evident in the smoothness of execution, the artistic and interesting interchanging of melody from woodwinds to brasses, while the drum section was most effective. In the opening overture the Marsailles was played with dignity and richness of tone, and in the finale "A Carnival Night in Naples," a dramatic climax was reached in crescendos and tremendous velocity. Surely Sousa is "King of his art—and an American man."

THE local program of the Monday Musical club will open on Oct 20, with a recital at the McMahon recital hall, when Miss Florence Magidson, soprano, and Miss Giavonni Maturro, pianist, will present a program of much interest. These two young women are local musicians who are making good. Miss Magidson is continuing her studies in New York and returns home for this recital, while Miss Maturro has completed a course in piano at the Cincinnati Conservatory of Music and is a pianist of exceptional talent. Mrs. Frank Seiberling of Akron, who stands for the best in music, not only in her own community, but in state and national federations of music clubs, will address the local club presenting a most interest plan for the Study club, which is one of the new departments of the local organization this season.

SOUSA PLAYS HERE OCT 11



WINIFRED BAMBRIST.

John Philip Sousa Celebrates 70th Birthday By Signing Contract To Play 20 Years More

By JOSEPHINE VAN DE GRIFT
John Philip Sousa intends to work till he's 90. After that he may take a couple of years and bum around. You know when a man's been in harness all his life he needs to let up a little.

America's best beloved band master descended from his train over at the Union station at noon today and the 50 members of the West high school band assembled to do him honor on his 70th birthday got so excited they could hardly pucker their lips and break into "Stars and Stripes Forever."

Sousa Looked Pleased
They made it, though, and Sousa, all done up in a military overcoat, looked pleased and not a little touched. Then the band started off as a special escort to the City club where Sousa was to be entertained at dinner and Sousa followed behind in a

car with Earle Poling who is managing the band master's equipment here.

The West high band under the direction of Warner Kelley outdid itself in the way with "The Thunder" and "The High School Cadets" both Sousa marches. The drum major tried not to look important. Sousa beamed, and all along the sidewalks and behind the procession small boys straggled and shouted "That's him, that's him."

The reporter for the Beacon Journal who, owing to a circumstance which occurred five years ago in the Akron armory, feels that she knows Sousa really awfully well, wanted to know how long Sousa intended to live.

20 Year Contract
"Well," he answered, "I signed up a 20 year contract the other day

so you can figure it out for yourself." Sousa intimated that his managers had always been square with him and he hadn't the slightest intention of breaking his contract.

As for being 70 years old—
"Why," he said, "I wouldn't know I was 70. I don't feel it. If I didn't know my mother was a truthful woman I'd think I was 35."

The reporter for the Beacon Journal felt that Sousa was a little thinner than when she last saw him but that his brown eyes were—well, just as fascinating as they ever were.

All in all it gave indications of being a fine birthday.

And the 50 young persons, three of them girls, who go to make up the West High band, and who will play under the Sousa baton this afternoon, will never have another thrill quite like it.

CINCINNATI

SOUSA CONCERT.

Emery Auditorium resounded to the spirited strains of Sousa's Band yesterday afternoon and evening. To hear a concert by this distinguished musical organization is equivalent to a chiropractic treatment—so stimulating to the spinal column is the effect. Even the dullest ear and the most jaded senses readily respond to a Sousa march as played by any group of musicians, but to hear a Sousa march played by the Sousa Band, and with the world-famous director-composer himself wielding the baton, is more of a thrill than crossing the street on a Saturday afternoon.

John Philip Sousa is today, at three score and ten, a unique figure in the realm of music. He is admittedly the monarch of march tunes. Not only is he a composer whose genius in his particular sphere of activity is undisputed, but he is a conductor whose personality irradiates enthusiasm. But besides his achievements as a composer and conductor, John Philip Sousa is also a sincere patriot, as evidenced by his services to his country during the World War. As a result, he is today almost as dear to the hearts of the American people as Washington or Pershing.

The familiar and the novel, the popular, the classical, and the semi-classical were included on the well-balanced programs given yesterday. The maestro's vigor seems to be undiminished, and he displays the same robust spirit in his conducting as he does in his compositions. And his band of players manifest the same precision, animation, marvelous discipline, and sound musical technique that one is naturally led to expect of them.

Last night's program opened impressively with Litolff's "Maximilien Robespierre" overture and closed with Massenet's bewildering "Carnival Night in Naples." There was a generous sprinkling of Sousa's own compositions, including the "El Capitan and His Friends" suite, the stirring "United States Field Artillery" march, and, of course, the memorable "Stars and Stripes Forever," which aroused the audience to a frenzy of enthusiasm. A new march, "Marquette University," also was introduced and cordially received. Other numbers played last night were Strauss's symphonic poem, "Don Juan," and Sousa's fantasia, "Music of the Minute," a medley of popular song numbers.

The program was embellished by numerous encores, specialties and solo numbers. Several soprano selections were offered by Miss Nora Fauchald, who sang Delibes's "Maids of Cadiz" with extraordinary grace and charm. Other solo numbers were Short's "Our Maud," played on the cornet by John Dolan; Gurewicz's "Valse Fantastique," a saxophone solo by Robert Gooding, and George Carey's "The Pin Wheel," a xylophone solo, played by the composer himself. A humorous and eccentric novelty was the "Chinese Wedding Procession," wherein the kinship of jazz

Jazz Is Doomed



JOHN PHILIP SOUSA

BIG WAR AIDED FIELD OF MUSIC

Sousa, Here, Gives His Views on Many Things, Declaring Senators Great Players.

Jazz music will soon die out, Coolidge will be returned to the White House, Washington is the greatest ball club in the world, the world war was an indirect benefit to music and the south is a wonderful country, are the opinions of Lieut-Commander Philip Sousa, director of Sousa's band, which gives two concerts in Knoxville this afternoon and tonight.

Commander Sousa declared that Jazz music is not played by the many orchestras over the country, for it is among the harest compositions in the musical world. The music offered the greater majority of American communities is just a cheap imitation of Jazz, according to the band leader. He declared that Jazz is something like the story of the little girl, "Sometimes she is good and sometime she is bad." "It's just the way you take it," he said.

Com Sousa expressed himself as well pleased with the results of the world series, stating that the Senators are the greatest ball players in the world, and won the world series just because of this fact. He expressed an opinion that the Giants will run a close second to Washington.

In connection with the World war's effect on the world's music, he stated that much more interest was being taken in the composition of music since the World war, and many great composers had resulted from the conflict. He predicts a marvelous growth in the musical world in the next century.

As to the south, Mr. Sousa declared he was always pleased with his visits below the Mason-Dixon line, and predicted a wonderful future for the section.

THE AKRON PRESS

SOUSA CONCERT WELL RECEIVED

Famous Band Plays Twice in Akron

John Philip Sousa, famous march king, celebrated his 70th birthday anniversary in a fitting manner by leading his internationally known band in two concerts at the Akron Armory Saturday.

Sousa was the guest of honor of Akron citizens Saturday when he was given a luncheon at the City Club, attended by prominent local residents.

His concerts were different from those presented here in the past. A varied and pleasing entertainment was offered. Numbers ranged from symphonic poems to a jazz band, and members of the band did equally well with each.

Two symphonies were offered and were followed by marches, popular music, saxophone numbers and solos.

The jazz band and double saxophone quartet stopped the concert, being repeatedly encored. Both groups acted like students from a college glee club and the wedding march in funeral time played by the former brought many laughs. Three soloists appeared with the band.

Members of the West High School Band were led by the famous bandmaster in his own "Cadet March" at the intermission. The local band is under the direction of L. V. Kelly.

THE ENQUIRER, CINCINNATI

Sousa Concerts Today



JOHN PHILIP SOUSA

Sousa and his band are in Emery Auditorium today for two concerts. They will present different programs at the matinee and evening. Both will contain many novel features.

There will be Sousa's newest march, "Marquette," which is dedicated to Marquette University for having made him a Doctor of Music. There also will be his idea of jazz, a few minutes of it, played by the largest orchestra which has played jazz. There will be new humoresques, new

- suites, new solo numbers and also Sousa's one and only fox trot, called "Peaches and Cream." Like always Sousa is carrying a larger number of men than any other traveling band. There will be 80 musicians in the band, and most of them have been with Sousa for years.
- The veteran band leader will conduct both concerts, just as he always has done. This is his thirty-second annual tour, and in that time nobody but Sousa has conducted his band. Sousa will be 70 years of age next month, but there is nothing to note this fact in the vigor and spirit with which he leads his men.
- Among the soloists who will appear are Nora Fauchald, a gifted young soprano, and John Dolan, cornetist.
- The box office at the Emery Auditorium will be open at 1:30 this afternoon for the matinee, and at 7 in the evening for the evening concert.
- The programs will be as follows:
- MATINEE PROGRAM.
Rhapsody—"The Ethiopian" (new). Hosmer
Cornet Solo—"Carnival of Venice". Arban
Artillery Co. (new). Sousa
Suite—"Looking Upwards".....Sousa
a. "By the Light of the Polar Star."
b. "Under the Southern Cross."
c. "Mars and Venus."
Vocal Solo—"Serenade of Seville".....Sousa
Miss Nora Fauchald.
Finale—"Andre Chénier".....Giordano
- INTERVAL
Symphonic Poem—"The Chariot Race." Sousa
a. Saxophone Solo—"Maritana." Wallace-Hentou
Mr. Robert Gooding.
b. March—"Ancient and Honorable Artillery Co." (new). Sousa
Xylophone Duet—"The March Wind." George Carey
Messrs. Carey and Goulden.
Tunas—"Songs and Dances of the Cumberland Mountains of Kentucky". Orem
- EVENING PROGRAM.
Overture—"Maximilien Robespierre" or "The Last Day of the Reign of Terror." Litolff
Cornet Solo—"Our Maud".....Short
Mr. John Dolan.
Suite—"El Capitan and His Friends". Sousa
a. "El Capitan."
b. "The Chariot Race."
c. "The Bride Elect."
Vocal Solo—"Maids of Cadiz".....Delibes
Miss Nora Fauchald.
Symphonic Poem—"Don Juan".....Strauss
- INTERVAL
Fantasia—"Music of the Minute" (new). Sousa
a. Saxophone Solo—"Valse Fantaisie." Gurewicz
Mr. Robert Gooding.
b. March—"Marquette University" (new). Sousa
Xylophone Solo—"The Pin Wheel." George Carey
Mr. George Carey.
Finale—"Carnival Night in Naples." Ma

AKRON TIMES

That Lieut. Com. John Philip Sousa actually gets the inspiration for a new march by marching was revealed recently by the famous bandmaster when he was discussing "Ancient and Honorable Artillery Company," the new Sousa march, which will be one of the features of his program at the Armory the afternoon and evening of Oct. 11. "The Ancient and Honorable Artillery Company March" was written for the famous Boston organization of that name in response to the appeal made by Governor Channing H. Cox, of Massachusetts, but it, like more than a hundred Sousa marches that have gone before, was literally written on the march.

"I do not think I ever have received the initial inspiration for a march except by marching," the famous bandmaster said recently. "Perhaps the inspiration came when I was at the head of a band, either during my days in charge of the United States marine band in Washington, or during the World war when I took charge of the musical activities at the Great Lakes naval training station. Perhaps it came during a one-man march in which I was the entire body of marchers around my home on Long Island, or thru a park or along a secluded road when I was on tour. But always the idea for a march came when I was on my own feet, marching. With my life at stake, I do not believe I could sit in a chair and write a march.

"Strangely enough it is the form of musical expression at which I am most facile which I must write most on the strength of inspiration. Any other form I can work out from a given theme exactly as an essayist, for instance, develops his work from certain basic ideas. In my suites I have generally found the initial inspiration in something I have seen or from something I have read. Most of the time all I have kept in a way of a program was a quotation or a word which would keep the incident

Middlesboro Daily News,

PACKED HOUSES GREET SOUSA

Noted Band Master and His Men Give Satisfaction to All Who Hear Them

The greatly anticipated band concert is over. But people will likely be talking about it for some time to come. The inspiring music of "The Stars and Stripes Forever," will ever be a thrilling memory to all who heard it. The jazz orchestra brushed away the cobwebs from many a tightly shut mouth. And so on—each selection appealing to every member of the audience.

The house was filled for both performances. Even a celebrity like Sousa, accustomed to enthusiastic audiences could not complain of his reception by Middlesboro.

CINCINNATI COMMERCIAL TRIBUNE,

SOUSA'S BAND CONCERTS

The visits of John Philip Sousa and his band have come to be almost institutional, so that a certain "take-for-grantedness" of manner was visible in the audiences that heard them yesterday at Emery Auditorium. Two programs were given, including in their fare a goodly number of the famous marches, two or three novelties and several "thises and that's" of band repertoire.

While both the afternoon and evening hearers were cordial in their reception of whatever Mr. Sousa chose to offer them the greatest delight was taken in the numbers which have come to be almost traditionally sacred to Sousa's Band. In the afternoon, for instance, it was "The Stars and Stripes Forever," the saxophone specialty and that delicate concert, "What'll You Do Sunday, Mary?" that called forth the most rapturous response.

John Dolan and Miss Nora Fauchald, who were the soloists, were well received. So were Robert Gooding and the xylophone players. Afternoon and evening concerts had this in common that they got away to a somewhat slow start, picked up wonderfully during the second part of the program and dropped heavily at the end.

Using the audiences as the basis for opinion it seems that so long as the band is a band it is given an enthusiastic reception, but when it tries to become orchestral the reception is merely polite. Thus the tone poems, including an interesting one of Strauss's "Don Juan," were only tolerated. At other times the real, honest-to-goodness Sousa spirit prevailed.

S. T. W.

SOUSA AND HIS BAND ARE HERE

World Famous Bandmaster to Present Two Concerts at Bijou Theatre Today.

John Philip Sousa, recognized as the world's greatest bandmaster, with his famous 100-piece band, will appear before Knoxville audiences this afternoon and tonight in two concerts, given under the auspices of Kerbel Temple of the Shrine.

With a program of novelty and variety, packed with a greater range of musical fare than has ever before been presented in a Sousa concert, the "March King" has been winning applause from vast audiences in all parts of the country on his current tour, which is his thirty-second annual "swing." Music fans of Knoxville who attend the concerts will hear the latest jazz, as it is interpreted by Sousa in "Music of the Minute." Sousa's first fox trot, "Peaches and Cream," a new Sousa march, "Ancient and Honorable Artillery Company," and the new Sousa suite, "Looking Upward."

One of the most brilliant companies of assisting artists ever brought together in one organization is with the Sousa band. It includes Marjorie Moody and Nora Fauchald, sopranos; Winifred Bambrick, harpist; John Dolan, super-cornetist; George Carey, recognized by musicians as the world's greatest xylophone player, and Robert Gooding, saxophonist. These celebrities have been selected by Sousa as the world's best specialists and will bring to Knoxville the best in their respective lines.

Guest of Shriners
While in Knoxville, the famous band will be in charge of Capt. Fred R. Strair, of the Shrine band, and Dr. W. T. DeSautelle, of the Shrine Luncheon club. Dr. W. S. Nash, president of the luncheon club, and Dr. W. H. MacIntyre, illustrious potentate of the Shrine, will also have charge of arrangements for entertaining the band while in Knoxville. Lieut. Com. John Philip Sousa, director, is a Shriner, and many members of the band also belong to the organization.

SOUSA'S ARTISTS WELL RECEIVED BY BIG CROWDS

Sousa and his band pulled from their magic bag music to please every taste in the concerts given at the Bijou theater yesterday and last night—classical works of the masters, undiluted jazz, the marches that have earned Sousa the name of "March King."

Between the numbers, Dr. W. H. MacIntyre, illustrious potentate of Kerbela temple, A. A. O. N. M. S., appeared on the platform and presented Sousa with a small mahogany table, bearing the Shrine emblem. He assured Commander Sousa that it would not go with him as excess baggage but would be shipped to his home. Sousa expressed his gratification at the gift, saying that it was a practical gift that Mrs. Sousa would delight in.

Assisting artists were given big ovations by the large crowd that packed the theater last night and applause greeted each program number. Assisting artists were Miss Nora Fauchald, soprano; John Dolan, cornetist; Robert Gooding, saxophonist, and George Carey, xylophonist.

Sousa's marches plentifully sprinkled the program. Those that were old favorites met with an ovation by the crowd when they were announced. "Semper Fidelis," "Nobles of the Mystic Shrine," and "The Stars and Stripes Forever," were so greeted. Marquette University march also claimed the applause of the audience.

Miss Fauchald, soprano, was made the darling of the crowd. Three encores followed her appearance and rendition of the solo, "Maid of Cadiz." As encores, she gave "Carry Me Back to Old Virginia" and "Dixie," which met with storms of applause. "Fanny," a love song by Sousa, also claimed the fancy of the audience and was her concluding number.

Broad smiles greeted Sousa's presentation of "What Do You Do Sundays, Mary?" Xylophone solo, "The Pin-Wheel," by George Carey was repeatedly encored. "Carnival Night in Naples," by Massenet, concluded the splendid program.

Sousa Entertains Fellow Rotarians With Brisk Address

John Philip Sousa, America's march king, surprised his fellow Rotarians and their many guests, yesterday at the luncheon of the Rotary club, with a display of his inimitable talents little known and less suspected to Knoxvilleans, when for a half hour he proved the best anecdote speaker heard by the club in many months of its existence.

From years of travel both at home and in Europe; the master musician drew from his stock, stories which charmed and pleased a crowd expecting to be entertained by the professional musicians of his band. But it was not to be; since the master himself had the floor, and at his conclusion the surprised and pleased Rotarians left better satisfied than they had anticipated when they came.

Of north and south of the old world and the new, from Boston with its classicism and scholasticism, wherever Sousa had traveled with his great band, each and all were weaved into stories delightful, refreshing and new to Knoxville.

Often quoted and press agented Sousa took a final shot among his stories at newspaper men, when he told what he had said at a banquet and how the story of it appeared next day in the newspapers. Goodbye for this time, Lieutenant-Commander Sousa, until you come again to Knoxville. You are not quoted or misquoted. You did not mention a word about music yesterday before Rotary except in the story you told.

ONLY ONE SOUSA'S BAND, THAT'S SOUSA

Described Again As the Greatest Band Conductor in World; Concert Splendid.

(By J. A. C. J.)

"There is only one Sousa's Band and John Philip Sousa is its conductor," was the message blazoned forth on the posters before the Auditorium yesterday, but Sousa himself said it much more effectively last night.

Seventy years old and yet undoubtedly the greatest band conductor in the world, a composer of world-wide fame and still turning out music that is undoubtedly up-to-the-minute. Those who have always thought of Sousa as a composer of classical music were amazed to hear his jazzy cadphonations last night. The man is always young, of that there is no doubt.

The program rendered was rich in its scope, running the gamut from masterpieces to novelties of the wildest variety, sandwiched in between the famous marches of Sousa himself, the works which have heralded his fame far abroad.

Mr. Sousa is due thanks particularly for presenting to Asheville Miss Nora Fauchald, a young lyric soprano of remarkable voice, who brought down the house with "Dixie" and "Carry Me Back to Old Virginia," sung as encores. The true beauty of her voice was brought out by the selection, "Maid of Cadiz," which gave her an even fuller scope than the other two.

A very graceful touch to the evening was the presentation of a loving cup to Commander Sousa by George E. Hurt on behalf of the citizens of Asheville. Sousa's rejoinder that he hoped to get a chance to use it was accepted by his audience in the same hopeful spirit it was made. There was genuine feeling behind the presentation of the cup, of that there is no doubt, for Sousa in his repeated appearances in the city has won a following greater than that of any artist who comes here regularly, even if he did not command as large a house as John McCormack.

While nothing could have been more thoroughly delightful than the Robespierre overture, the symphonic poem, "Don Juan," and the "Carnival Night in Naples," the selections of Sousa himself, modestly inserted as encores, were the real meat of the program. The enthusiasm with which the band threw itself into playing these pieces was matched by that of the audience itself, and apparently the only really calm moment about was Sousa himself who in his characteristic manner stood on his platform, his arms swinging loosely and his whole body moving rhythmically to the music. In style particularly he is different from any composer we know of. He gives an appearance of leaving the work to the individual musicians instead of carrying the whole dynamic burden on his shoulders.

One of the interesting events of the evening was the playing of a melody composed by Brigadier General Dawes. Now it may not be that Sousa is campaigning for the doughy general but certainly his music is a disappointment after the word pictures of old "Hell and Maria" himself as given by the daily press. The melody sounded for all the world like a man comfortably smoking by the fireside, and no queer pipe but a plain old clay. As a musician we believe that he will make a good vice-president.

The evening's program was as follows:

1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....Litolof
2. Cornet solo, "Our Maud".....Short
3. Suite, "El Capitan and His Friends".....Sousa
 - (a) "El Capitan."
 - (b) "The Charlatan."
 - (c) "The Bride-Elect."
4. Vocal solo, "Maid of Cadiz".....Miss Nora Fauchald
5. Symphonic Poem, "Don Juan".....Strauss
6. Fantasia, "Music of the Minute".....Sousa
 - (a) Saxophone solo, "Valse Fantasia".....Gurewich
 - (b) March, "Marquette University".....Sousa
8. Xylophone solo, "The Pin-Wheel".....George Carey
9. Finale, "Carnival Night in Naples".....Massenet

MARCH KING IN POPULAR NUMBER

Sousa's Band Heard in Two Concerts at Auditorium Yesterday

Standard overtures, colorful melodies, modern jazz—but above all these, the Sousa marches—won Asheville over to John Philip Sousa again yesterday.

The march and his big 80-piece band were the Auditorium for matinee and night, and a right rousing reception was accorded them. During the night concert, a silver loving cup was presented the famous director as a mark of the esteem in which he is held by the people of Asheville.

Miss Nora Fauchald, soprano; John Dolan, cornet; Robert Gooding, saxophone, George Carey and Howard Goulden, xylophone, were the featured soloists. There were novelty selections by the saxophone double quartet which brought a half dozen encores.

The director was generous with encores, using almost wholly for this purpose, marches and selections of his own composition. The climax of a delightful program last night was reached in the playing of the famous "Stars and Stripes Forever." In this number, as of old, Sousa brought the piccolos, cornets and trombones to the fore for the final crashing strain.

The programs were selected with an idea to popular pleasure, and in this respect the concerts were altogether satisfactory. Large audiences were out for both matinee and night.

SOUSA AND HIS BAND HERE FOR THURSDAY CONCERTS



JOHN PHILIP SOUSA

SOUSA CAPTURES LOCAL AUDIENCES

Famous Director Has Welded Many Instruments Into a Great Organization.

Bringing a typically American musical program and playing to typically American audiences here Thursday afternoon and night, John Philip Sousa and his famous band delighted capacity houses at the Memorial auditorium. Only a few balcony seats were empty at the night performance and the big hall was almost equally crowded by an audience composed largely of school children for the matinee program.

Too much praise cannot be given Sousa for the miracle he has performed in shaping a conglomeration of brass, reed and drum instruments into a perfectly timed and perfectly toned organization. Listening to the many variations of music offered by Sousa, one forgets that he is hearing some eighty or ninety different instruments. Now it is a symphony orchestra with reeds predominating and the sweet strains of the harp carrying the melody; again it is a jazz band that is so typically American; now it is a cathedral pipe organ softly playing some soothing melody, and again a rousing, crashing military band handling to perfection the compositions of Sousa himself, "king of the march."

In John Dolan, cornet soloist, Sousa has an excellent musician who manages to make his instrument emit sounds and tones far removed from the harsh blaring of the usual horn. Robert Gooding, saxophone soloist, is also very good, and his saxophone band, consisting of ten pieces, is given several encores. George Carey plays a xylophone solo, "The Pinwheel," his own composition, and the audience likes it so well he is forced to repeat.

The other soloist is Miss Nora Fauchald, a charming young lady with a pleasing soprano voice. She sings "Maid of Cadiz," "Carry Me Back to Old Virginia" and "Dixie" as encores.

Toward the end of the program twenty-two members of the Alhambra Shrine band, dressed in evening clothes and red fez, left their boxes and joined the band on the stage in playing "Nobles of the Mystic Shrine." The Sixth cavalry band, also in boxes, followed and Sousa led the combined organizations in playing the popular, stirring "Stars and Stripes Forever."

While the solos and special numbers, such as the jazz band of ten pieces, are thoroughly enjoyed, it is the entire Sousa organization, led by the famous master, that completely holds the audience and is forced to play encore after encore. The Sousa program is so varied and the control the director has over his men is so complete that there appears to be no similarity between any of the selections played.

The program opens with the overture, "Maximilien Robespierre," or "The Last Day of the Reign of Terror." As the strains of this beautiful composition fill the great hall the listener imagines he can see the crowds filling the streets of Paris, crowds of freedom-mad French revolutionists, whose passions rise and fall as they rush and swirl through the city. One sees the dense mass of people, now hushed in expectancy of the next moment's development; and finally, as the band breaks into riotous, unrestrained music, one can almost hear the deafening shouts of joy as they realize that their work of overthrowing the government is ended. It is safe to say that nothing like Sousa's interpretation of this great overture has ever been heard here before. It is a full entertainment alone.

"El Capitan and His Friends," "Bride Elect," "Peaches and Cream," "Marquette University," "Carnival Night in Naples" and the symphonic poem, "Don Juan," are among the selections played by the band. A fantasia entitled "Music of the Minute" is a medley of popular and jazz selections.

John Philip Sousa and his world-famous band arrived in the city Thursday morning, and will be heard twice Thursday, afternoon and night, at the Memorial. The band numbers more than 100 musicians and each is an artist with his particular instrument.

Practically every seat in the house is sold for the evening performance, and if necessary to accommodate the music lovers, standing room will be sold after 8 o'clock Thursday evening. No reservations will be held after 7:30 p.m.

The two local bands, Shriners and Sixth cavalry, will appear on the stage in the evening and will join with the Sousa forces in the rendition of two numbers. Many reservations have been made from out of town, as well as by local patrons, who will arrive here in time for the concert Thursday evening.

A departure from the usual Sousa style will be the playing of jazz, which takes place in the second part of the program. A number of popular airs are introduced and Sousa will "say it with music" in grand style. The ever popular Sousa marches will be rendered, and the program as a whole is designed to please every musical taste. Soloists will lend variety to the program, and these also will be conducted by the march king.

Chattanooga schools closed at 1 p.m. to allow teachers and students to attend the afternoon program.

TIMES: CHATTANOOGA

SOUSA ENTERTAINS LOCAL ROTARY CLUB

John Phillip Sousa, famous bandmaster, was the guest of honor at the regular weekly meeting of the Rotary club held yesterday at noon. The musician delivered a humorous address, ridiculing himself, American pride and lack of humor of the British nation. Amusing stories and anecdotes kept the Rotarians in a continual gale of laughter and the speaker was given an ovation by the members.

Mark Wilson, chairman of the committee having in charge the arrangements for the Chattanooga Products and Better Homes exposition, reported that approximately 30 per cent. of the exhibit space has been sold to the manufacturers of the city. Indications point to a successful week, said Mr. Wilson, and urged all of the Rotarians to assist in putting the project over.

Dr. John B. Steele was a guest of the club and urged the members to support the American Legion by purchasing tickets to the moving picture "America," which will be shown at the Bijou all next week.

SOUSA AND HIS BAND OFFER GREAT TREAT

Wizard of Baton Greeted by Large Audience.

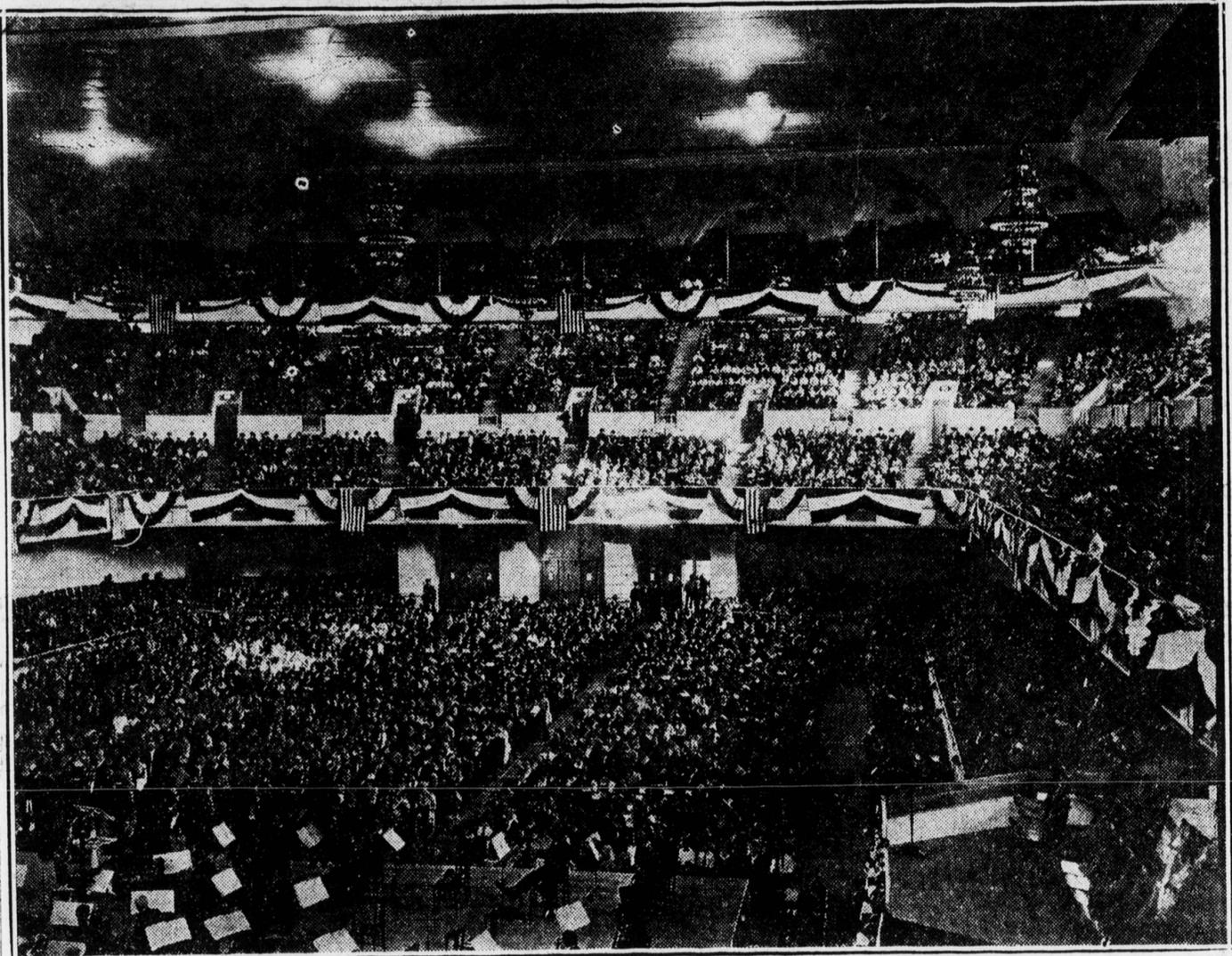
Program Runs Whole Gamut of Music — Soloists Divide Honors With Leader.

Practically a capacity house at night, and a fairly good-sized matinee crowd, greeted the one and only Sousa and his band at the Memorial yesterday. Needless to say, the world-famed organization, headed by a man born into United States government circles, gaining the rank of lieutenant-commander in the marine corps through leadership of the corps' band, and rising to undying fame through his talents as director and composer, gave Chattanooga a treat long to be remembered. The programs were well rounded, containing not only elaborate epic numbers and familiar Sousa marches, but popular music and even jazz.

A pretty touch of local color was introduced toward close of the night performance when about twelve nobles of Alhambra temple, who had been seated in boxes, went to the stage and joined with the visiting musicians in playing Sousa's "Nobles of the Mystic Shrine." Closely following them were a few members of the Sixth cavalry band, who added the volume of their instruments when "The Stars and Stripes Forever," another Sousa composition, which some critics consider, perhaps, the greatest march ever written, was played.

While Sousa has been to Chattanooga before, in the now dismantled theater which stood at Sixth and Market, probably thousands of those who watched his leadership of his band and heard the product of his pen and training, never had the experience previously. They must have been much impressed at the same time with the simplicity of his manner, free from the gyrations which some band and orchestra conductors affect, and with the wonderful control over the nearly five score musicians facing him. His platform appearance seems typical of what people admire—genius combined with

25,000 Persons Throng Memphis' New \$2,000,000 Auditorium on Day It Is Formally Dedicated to City's and County's Advancement



—Photo by Bluff City Engraving Co.

More than 11,000 persons filed into the new municipal auditorium yesterday afternoon to hear John Phillip Sousa and his band and as guests of the Memphis Auditorium Operating Commission. Another 14,000 found entrance last night when Sousa played for the formal

AUDITORIUM PROVES A DREAM COME TRUE TO MEMPHIS' PEOPLE

Classic Building Is Dedicated
to City's Progress.

SOUSA'S BAND IS HEARD

Fifteen Thousand Persons Attend
Night Ceremony.

MANY ARE TURNED AWAY

Upwards of Thirty Thousand Persons Enter City's Great Public Hall During Day—March King Praises Acoustics—Two Wonderful Performances Feature Formal Opening.

All railroads East and West of the river will grant one and one-half fare for the round trip for visitors to Memphis during the grand opera season dedicating the new auditorium next week. The rates will go into effect Sunday and tickets—within a radius of 150 miles will be good returning as late as Oct. 23.

A mighty throng turned out last night to christen the magnificent Auditorium and to dedicate it to the service of Memphis and Shelby County. Never before was such a throng gathered under one roof in Memphis. Never before was there such an occasion.

Having waited long for that night of nights—the moment when the great dream of a handful of forward-looking citizens blossomed in full realization—the men, women and children of the city and county went out to celebrate the event in music, song and ceremony.

Hours before the time set for the dedication uncounted thousands stormed the massive doors in an effort to gain admittance to the great amphitheater. They waited long in the fading light of the day that undoubtedly marked an epoch in the cultural life of the city and county.

When the great doors finally swung open streams of humanity poured into the building. In less than an hour

every seat in the giant edifice was occupied. And still they came. Drove after drove was turned away and on Main Street south from Exchange Avenue to Court Square there were two great milling crowds, some going to the Auditorium, others turning homeward, disappointed.

A solid block of men and women and children was packed in front of the main entrance on Main Street. The congestion at the north and south entrances was almost as bad, and 15 minutes before the programme began only those fortunate enough to hold tickets to the stage were being admitted.

Every Seat Occupied.

The arena in front of the stage was filled. Every seat in the concert hall in the south end of the building was occupied. In the long plazas and balconies extending from the stage to the north end of the building were other thousands. Fire regulations were modified somewhat and hundreds were privileged to stand in the aisles during the two hours of symphony and ceremony.

Estimates of the crowd placed the number at close to 15,000 inside the building and it was generally agreed that fully 10,000 persons were turned away. Possibly 2,000 more stood about the entrance, hoping that somebody would leave and make room for somebody else. But nobody left, and the waiting crowds milled about and enjoyed as much of the programme as filtered through the passageways to the street. Hundreds of them finally wandered away to an inspection of the market house, which was being put into shape for its formal dedication today.

The programme started at 8 o'clock. There was no delay, as the "lead off" was a concert by John Phillip Sousa and his famous band. Sousa took an hour, and in that time he entertained the audience as only Sousa and his musicians can. It was a Sousa concert programme, and it measured up to the Sousa standard of excellence.

When the band halted half-way of the evening's programme the dedicatory exercises were started in the speakers' balcony, a temporary structure erected high above the stage, on the west side. Dr. C. H. Williamson delivered the invocation.

George Morris, president of the Chamber of Commerce, was master of ceremonies and presented the speakers in characteristic fashion. After a brief preliminary talk he introduced W. C. Duttlinger, known as "the daddy of the Auditorium."

Duttlinger Gets Ovation.

Deeply moved by the emotions which stirred him as he witnessed the pageantry which marked the realization of a project his mind conceived 12 years ago, Mr. Duttlinger spoke briefly of the fight to build the auditorium. He started at the beginning and sketched the history of the project

and the difficulties encountered in financing and constructing it.

Mr. Duttlinger was given an ovation by the great crowd which showed its appreciation of the work he and his associates accomplished.

Next came the brief address of John T. Walsh, chairman of the building commission, which had charge of the construction of the building. Mr. Walsh spoke briefly, closing his address by formally delivering the auditorium to Mayor Rowlett Paine, representing the city, and Squire C. G. Gowen, chairman of the county court, acting in behalf of the county.

By way of response, the mayor asked the people of the city and county to join in dedicating the structure to the service of the public and to retain it for the promotion of culture and art in the community. Squire Gowen, responding for the county, also urged use of the building as a center for community activity and for the building of an environment that would make for happiness and success.

The mayor and the squire then passed the magnificent institution into the hands of the operating commission, whose job will be to keep it going.

Dedicated to Service.

Joe Fowler, chairman of the operating commission, accepted the institution with these words: "Our actions will speak louder than our words."

And with those words reverberating throughout the corridors of that massive structure, the auditorium was dedicated to the uses of the cultural things of life, the twin sisters of which are recognized as music and the dramatic arts.

Robert R. Ellis, first chairman of the auditorium commission created under the enabling act passed by the Legislature in 1917, was unable to attend the dedication and take part in the exercises. Mr. Ellis played a prominent part in the erection of the auditorium.

The dedicatory ceremony over, Sousa and his band resumed the concert programme, and for another 45 minutes held that magnificent and appreciative audience enthralled, as they revealed the mysteries of music.

Although no man or group of men ever before undertook the task of handling in Memphis a crowd so large and under such conditions, the vast throng left the auditorium expeditiously and with decorum. To Charles A. McElravy, manager of the auditorium, goes the credit for handling the crowds in an orderly and efficient manner. A trained corps of ushers, aided by city patrolmen and firemen, went about their tasks like veterans, with the result that the 13,000 persons who attended the afternoon concert filed out of the building and were swallowed up by the city in exactly seven minutes.

The throng last night was handled with equal expedition, and within 10 minutes after the last note was sounded by Sousa's musicians, the last person filed out of the building, leaving the giant structure in which had been enacted an historic event, as silent as a tomb.

Sousa Enthusiastic.

The afternoon programme was in a lighter vein, but was a characteristic Sousa performance. Tone poems, some of the selections calling for piano and discriminating passages in wood, wind and brass, were heard in every part of the huge building, with equal clarity and Sousa himself declared that the acoustics of the auditorium are wonderful. "In many of the big auditoriums in which we have played the sound so often does not go out over the crowd with the resonance and power it does in your structure. The position of the stage, surrounded by humanity, gives the build-

Not only the Sousa organization as a whole but the soloists were given rousing ovations by yesterday's audiences. In Miss Nora Fouchald, soprano, her hearers found a combination of remarkably sweet, clear and carrying voice, well matched even with a powerful band for accompaniment when the leader, as does Sousa, has the art and tact to subordinate the instruments to the voice. Programmed to sing "Maids of Cadiz," she was so warmly received that she responded with two encores, "Carry Me Back to Ole Virginny" and "Dixie." In the former number the climaxes were rendered so softly and with such appeal that the hackneyed expression, "one could hear a pin drop anywhere in the house," seems appropriate. No less a tribute, but a noisier one, was given "Dixie."

John Dolan, featured in cornet solos, displayed remarkable aptitude with that beautifully toned favorite brass instrument, more than justifying his place as one of the four Sousa soloists. He gave "Our Maud," and, as encore, "The Milkmaid." In the latter a part with the instrument muted was very effective. George Carey, whose regular place in the band is presiding over the drums and traps—a function which brings out his skill and nimbleness—gave a xylophone solo, "The Pin-Wheel," and an encore number. Of a variety which is greatly admired, the particular instrument used by him is of unusually beautiful tone and his handling was lightninglike and artistic. Robert Gooding scored in a saxophone solo, which was part of the popular music and jazz section, of which more anon.

Opening with Litolf's "Maximilian Robespierre," an overture of power and pathos, introducing "The Marsellaise," the band gave as encores "Washington Post," one of the Sousa marches, and a melody of great sweetness and appeal dedicated to Brig.-Gen. Charles G. Dawes. The group, "El Capitan and His Friends," another Sousa composition, had as its encore "Peaches and Cream," which is a musical confection deserving of the significance of its name. Strauss' symphonic poem, "Don Juan," rendered in a splendid fashion, won another encore and Sousa's "Semper Fidelis" march was presented. To put it American fashion, this was one of the several numbers "worth the price of admission" to anybody.

Sousa's fantasia, "Music of the Minute," made possible a veritable fireworks display of popular and jazz music and brought down the house. After some preliminary, including the number "What Do You Do on Sunday, Mary?" a burlesque jazz band separated itself from the regular group and gathered at the front.

The performance of this bunch might be interpreted as the real expression of

the Sousa organization about jazz. It seemed to mean that when bits of all the different kinds of old-fashioned (and therefore good) music were collected, somebody "pied" the whole "case," the "devil" threw the whole business into the "hell box" and jazz was the result when a visitor took the mess and promulgated it. (Parenthetically, those expressions are not profane, just shop talk around a printing plant.)

After the explosion of the burlesquers a saxophone octet was evolved from the band, the eight musicians bearing saxophones of assorted sizes, from the daddy of them all to the youngest offspring. They had a lot fun apparently playing some numbers, and certainly the crowd had a big time hearing them, judged by the applause and demand for more. "It Had to Be You" and "Hula Lulu" were among the offerings. Laughter and applause voted "Combination Salad" a "perfect scream," as the flapper would say. It was a variegated dish with the wedding march, a funeral dirge, and "Why Did I Kiss That Gal" as the principal ingredients. The query about the kiss apparently had something to do with the other vital events hinted at, but just where the kiss came in between the altar and the cemetery was not revealed.

Of the numbers which Lieutenant-Commander Sousa probably would prefer to have styled music on the entire program, embracing compositions of himself and others, the stirring marches of the conductor himself were most popular with the audiences. And this, it was apparent, was due to their stirring and beautiful quality—not to mere hospitality and enthusiasm over the fact that their author was on the stage.

Sentiment of the thousands who heard the famous musical organization yesterday doubtless could be boiled down into these words: "We like you, Sousa, and your band and your soloists; we're glad you came; hurry back."

ANDUGA
1917 - CONTD

26 MEMPHIS
COMMERCIAL
APPEAL

MEMPHIS C-A

CITY MARKET FORMALLY OPENED

Dedication Program Marks Civic Enterprise—Thou- sands Hear Sousa.

Memphians today saw the new municipal market in operation for the first time.

Eighty per cent of the market stations were completely stocked when the doors were thrown open to the public at 6 o'clock.

Never before have Memphians seen as large and as fine an assortment of food products assembled in one public market in the city, declared J. H. Tull, city superintendent of markets.

There were many early shoppers, but the big crowd did not begin to arrive until about 9 o'clock, when the Rotary Boys' band began its concert.

Two other bands were scheduled for concerts later in the day, the Grotto band and the Municipal band. The market will remain open until 9 o'clock tonight.

Twenty-five thousand persons sought to attend the exercises dedicating the Auditorium Friday night, according to the estimates of those in charge. Perhaps 15,000 gained admission. Every seat was occupied at 7:30 o'clock, or within half an hour after the doors were opened. Five thousand stood in the east plaza and heard the greater part of the concert through amplifiers.

Sousa's band was the feature of the formal opening of the Auditorium.

DUTTLINGER SPEAKS.

At the close of the first part of the program, George Morris, president of the Chamber of Commerce and editor of The News Scimitar, opened dedicatory exercises by calling upon Dr. C. H. Williamson, pastor of First Presbyterian church, to deliver the invocation.

W. C. Duttlinger, chairman of the Chamber of Commerce Auditorium committee, which 12 years ago started the movement for the building and which worked incessantly on the project until it became a reality, was next presented to the audience. Mr. Duttlinger was given enthusiastic applause. C. O. Pfeil and George Awwumb, architects, were next introduced.

R. R. Ellis, first chairman of the Auditorium building commission, was unable to attend the dedication, but a tribute to the work he did for the success of the project was paid by Mr. Morris.

John T. Walsh, chairman of the building commission, formally turned the building over to Mayor Rowlett Paine and C. G. Gowen, chairman of the county court.

Mayor Paine made the principal address of the evening. He urged the people to co-operate in making the Auditorium a real civic center for the promotion of art, culture and entertainment.

FOWLER IS BRIEF.

Joseph A. Fowler, chairman of the operating commission, was the last of the Auditorium officials presented. His brief message to the assemblage was: "Our actions are going to speak louder than our words."

The formal exercises required less than 30 minutes and the concert was resumed.

The famous band of nearly 100 pieces presented a typical Sousa program, consisting largely of his most popular marches, interspersed by numerous late popular numbers. The celebrated bandmaster was given a rousing reception when he appeared on the platform and another ovation when the program concluded.

The streets around the market house have been dressed up and Poplar, Front, Exchange and the levee supply an almost unlimited space for the parking of market house shoppers' cars. The farmers' daily wholesale market is located on Front street in front of the market house and this source of supply, with those furnished by the other wholesalers of the city, gives the tenants in the market house access to a complete restocking supply of fresh food products daily. The basement provides storage space for carload lots of food products and this permits the market house management to store a reserve supply of out-of-season products which can be drawn as the demand develops.

M. J. Griffin has been appointed assistant superintendent of the market house and will be in direct charge at all times.



Lieutenant-Commander John Philip Sousa, whose band will dedicate the auditorium with two concerts, October 17.

NASHVILLE COURIER

Sousa and His Band.

All Nashville falls in step when Sousa comes to town.

The swing and throb of martial melodies that have gone round the world will find a gathering place for Nashville people in two great concerts at the Auditorium today with music that has timed the marching feet of two wars and of countless demonstrations in times of peace as moving parts of programs, each of which outdoes the other.

Sousa holds the hearts of his people with a record that goes back to the early days that he directed the Marine band in Washington, that remembers him as head of an organization of his own which gained him fame in many lands, and that takes into account his indefatigable and brilliant service as director of our navy's musical activities at the Great Lakes Training School during the World War.

He is being received this season with an enthusiasm that has accumulated in interest through a long record of vivid and stirring composition as well of the actual making of music.

The affection and honor rendered him on this special occasion finds further cause for interest also in the fact that this tour celebrates the seventieth year of the great bandmaster's life with all honor due to one who has spent a full measure of time and talent in the creation of such things as lift and cheer the hearts of all who hear them.

Veteran though he is, Sousa has not, however, lagged behind his day. His programs cover a varied list of old favorites, but a no less full number of the new, with a generous rendering of that modern-wise and contagious syncopation which he himself accepts as the color our new day has added to the lights and hues of time's long garnering of treasures.

All music, thinks Sousa, produces a sense of changing color to sensitive listeners, but it has been left to modern syncopation actually to produce colored music so that now we have all the hues of the rainbow.

"When syncopation was jazz and had just begun to develop three or four years ago," he says, "we had an era of howling saxophones, screeching clarinets and squeaking violins. There were the reds, the yellows and the blues. Then as the music toned down and the melodies began to develop, we had the greens, the browns, the purples and the violets. In the past year or two, a great deal of pastel coloring has crept into music, and in the arrangement of popular dance tunes which I have made, these pastel and somewhat neutral colors are predominant."

The addition brings new anticipations to a program already filled with the promise of many pleasures. Nashville may well look forward with eagerness to the coming concerts of Lieutenant-Commander Sousa and his world-famous band.

SOUSA OPENS BIG AUDITORIUM

Over 25,000 People Attend Concerts in Huge Mem- phis Structure.

Memphis, Tenn., Oct. 18.—(Special.)—Two audiences of about 13,000 each heard Sousa's band at the new municipal auditorium here Friday afternoon and night. The concert was free and marked the formal opening of this giant structure. The matinee concert was especially for children and the one at night for the grown-ups and every seat was taken.

Before the night concert formal dedicatory exercises were had, presided over by George Morris, editor of the News-Scimitar and president of the Chamber of Commerce. Mayor Paine in the afternoon accepted the auditorium, which cost the city and county about \$2,000,000, and exercises for the opening of the municipal market section were held Saturday.

Continuing the active use of the auditorium, which is one of the largest and finest in the United States, the San Carlos Opera Company will present five operas next week, coming intact from its New York engagement. The seating capacity is so large that the scale of prices is lower than ever known for grand opera in the South, varying from \$3 for box seats to as low as 50 cents.

CHICAGO
TRIBUNE

Sousa to Celebrate His 70th Birthday Nov. 2 in Chicago

Lieutenant Commander John Phillip Sousa will be 70 years old on Thursday, Nov. 6. Formal celebration of the occasion will be made in Chicago on Sunday, the 24, when he will be here for his annual afternoon and evening concerts in the Auditorium. The date, by the way, represents an intrusion on the schedule of the Chicago Opera's rehearsals, but it was set aside for the march king because his tour for this season represents what he calls his "short year": he has always alternated a long tour with a short one; and, as he does not plan to give concerts beyond Thanksgiving, a later date, after the opera, was out of the question if he was to come to Chicago at all this season.

What form the celebration will take has not been worked out by his friends in Chicago. He was stationed at Great Lakes from May of 1917, soon after the United States entered the war, until Nov. 9, 1918, all the time save for a brief furlough on active service; and it may be that arrangements will be made to have the training station take part in the program, which, however, will lean heavily on the musical aspect of Lieut. Sousa's long public career.

* *

SOUSA.

John Philip Sousa, march king, came into his own here last night. Memories, golden memories of bandmen of past years went into the discard. Sousa, not greatly different from the Sousa of the years gone by, only perhaps better schooled in directing and with a more modern symphonic technique as far as its evolution in brass and wood wind is possible—the same Sousa—gave a great programme at the dedication services of the new Municipal Auditorium.

Fifteen thousand persons sat quietly, deferentially, almost reverently as Sousa walked to the platform. It had been years since he had been heard here. Many bands and more orchestras had come and gone.

The master musical craftsman lifted his white gloved right hand and his band, it seemed almost as if he swung into the pictorially tragic strains of the Maximilian Robespierre overture, Litolf's melodic drama of the French Revolution. One almost felt the tenseness in the atmosphere on that July morning in Paris, 1793 years ago, when the convention ended its labors and doomed Robespierre and his loyal 23 to the guillotine; one almost drew from the crashing crescendo of the brass, the shriek of the piccolo, the exult of the clarinet and the weird accompaniment of the other wood wind instruments, the terrified cry of the once proud leader as his doom was read to him and the noise as clumsy tumblers with their human freight went lumbering by on the cobblestones outside. One closed one's eyes and pictured Robespierre, once despotic, now cringing as he was swept away with his votaries as the thematic coloring of Litolf's tone drama worked up to that great climactic explosion as Madame Guillotine fell and Robespierre was done. Litolf visualized the end. Sousa deftly enunciated it in the voices of 60 instruments. And thus was last night's concert started.

Time is fleeting. Forty-six years ago John Philip Sousa made his first bow before a Memphis audience. Milton Nobles, star of Lightnin' told the story a brief year before his untimely death. A glittering season of 1878-79 bore mute corroboration. Nobles was starting south on his regular yearly pilgrimage. He had but few years before written a farce comedy named "The Phenix," a play that has lived only because of one line—and that one was "and the villain still pursued her." "I wanted a director for my orchestra. At Chicago I was told that a young musician, Sousa, by name, was at liberty. I engaged him and he played his first engagement with me in the Memphis Theater here. On the way to Memphis he wrote a march, called "The Phenix," and dedicated it to me and that march, perhaps one of his first efforts, was a milestone for him." Nobles' memory had served him well. The programme more him out.

For many years Sousa came back regularly. In 1904, at the Chicago World's Fair, Ben Stainback, then manager of the old Auditorium, signed Sousa for an engagement here. In "Robespierre" Sousa demonstrated the elan, the attack of his men. The brass, especially the cornets, French horns, tubas and those two baritone horns that swept along through the overture, sustaining vibrant and exhilarating notes, bore earmarks of long training. They were schooled to their purpose. The ensemble created the heroic effect at which Litolf had aimed. Each section of the orchestra told its own story and told it colorfully and with finish. If the brass was without fault, so were the reeds and so was the percussion, those pyrotechnics that lend force to strength.

John Dolan, one of the six first cornetists. A generation does not produce many of his talent. Slivery notes appeared to float from the instrument at his lips. His embouchure, judging from the ease with which he plays, is at the height of its usefulness. Dolan brings back thoughts of Levy, of Liberator, triple-tonguing is his forte. Sousa brought back reminiscences of another day with his "El Capitan" suite. Pictorial Sousa swinging both arms with that movement so characteristic of his directing as 60 instruments swing into the rhythm of "El Capitan." Sousa has embellished the theme for his suite. But it was not long before thousands of minds caught the reminiscent strain of an almost forgotten nuance. If the majestic sweep of "Robespierre" had left a portion of last night's audience untouched, not so had "El Capitan." Strauss' brief symphony proved a sensuous, ingratiating principle almost without control.

In "Music of the Minute," a fantasy built on popular airs, Sousa got into a lighter stride. He had caught the crowd and had them keeping time with "Washington Post" and "Semper Fidelis," strident and martial marches. He had just played the "March Margee University," one of his most recent creations, when his men slipped into the inspiring strains of "Stars and Stripes." The audience was aroused. Thirty thousand hands started applauding. It was an ovation. The heart and soul of every hearer responded. Here was Sousa in his heaven. Of him and marches an older critic would have said that he is sui generis.

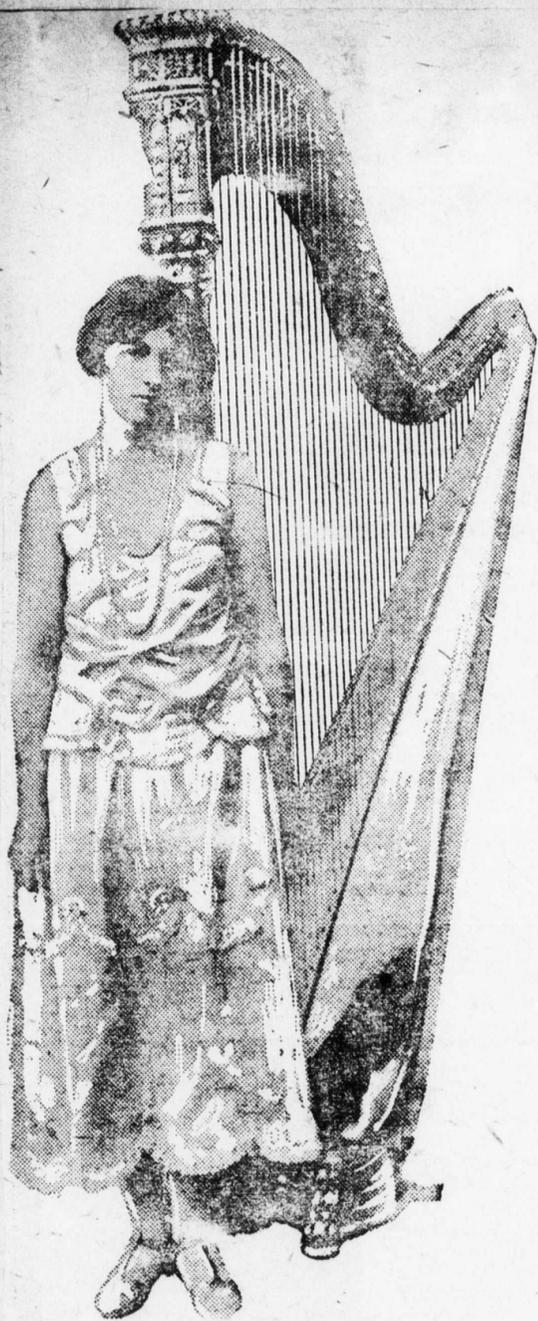
George Carey plays the xylophone. He gave "The Pin Wheel," a number of his own making. It is technically difficult and revels in counter melody, yet his auditors did not have a full appreciation of Carey's playing until he gave the Chopin Waltz in E flat. We never knew a xylophone could carry so much melody. Mr. Carey's execution was faultless. Miss Nora Fauchald, a wistful little woman with a large voice, gave "Maid of Cadiz," a Castilian concert by Delibes, and for an encore sang first "Carry Me Back to Old Virginia" and then "Dixie" Pantomime. Miss Fauchald has a fine, delicately textured voice, more suited to the concert hall than to an auditorium.

Jazz was not entirely last sight of by Sousa. Here and there bits were interpolated and last night's audience would have had more, especially after the band played "What'll I Do," in a medley.

Carnival Night in Naples, a fantastical idea that Massenet set to music, closed the programme.

The auditorium was far too small. Amplifiers gave the throngs outside a taste of the enjoyment the fortunate ones were receiving. WMC desired to broadcast the Sousa concert. Sousa is opposed to broadcasting and the radio. It has cut into his royalties, and so many thousands of persons were denied the pleasure. The American people have been good to Sousa and perhaps before he returns he will change his perspective. For the sake of the countless thousands who are unable to go to concerts it is sincerely hoped he will.

SLF



MISS WINIFRED BAMBRICK
The famous harpist with Sousa this afternoon at Pantheon



MISS NORA FAUCHALD
Soprano with Sousa at Pantheon.



JOHN PHILLIP SOUSA
Will appear with his famous band at the Pantheon this afternoon for matinee only.

TERRE HAUTE TRIBUNE.
**SOUSA IN CONCERT
AT GRAND TONIGHT**

"Music of the Minute" Is New Feature of Sousa Program—Annual March Also Featured.

Popular music of the present day has a more prominent part than ever before in the program of Lieut. Commander John Phillip Sousa, who will direct his band of more than one hundred pieces in a concert at the Grand theater this evening.

Sousa has provided a setting for his first offering of syncopated music to be entitled "Music of the Minute," in which the strains of about a dozen widely known syncopated compositions of current popularity will be welded together into one syncopated selection, with a running comment of Sousa observations—in terms of music of course—upon jazz music and the world in general. With one hundred musicians, instead of the usual ten or a dozen of the syncopated orchestra, Sousa has felt so certain that he can give jazz its de luxe presentation that he has consented to use "Try to Keep Your Feet Still" as the slogan for the season's tour.

In addition to his syncopated music Sousa will present his usual review of the song hits of the past New York season in his annual humoresque. This season the humoresque will find its principal theme in "What Do You Do On Sunday, Mary?" from "Poppy," as it did last year in "Mr. Gallagher—Mr. Shean," from the "Follies," and the previous season in "Look for the Silver Lining," from "Sally."

As an additional challenge to the pattering feet which for three decades have stepped to the strains of the Sousa marches, Mr. Sousa has written a fox trot, entitled "Peaches and Cream," and the first dance composition of that kind which he has contributed. Of course, there will be the annual stirring Sousa march, this time, "Ancient and Honorable Artillery Company," dedicated to the oldest military company in America—the Ancient and Honorable Artillery company, of Boston, Mass.

Sousa's program for this evening is as follows:

Overture—"Maximilian Robespierre" or "The Last Day of the Reign of Terror" Litolf
Cornet Solo—"Our Maud" Short
Mr. John Dolan.
Suite—"El Capitan and His Friends" Sousa
(a) "El Capitan."
(b) "The Charlatan."
(c) "The Bride-Elect."
Vocal Solo—"Maids of Cadiz".....Delibes
Miss Nora Fauchald.
Symphonic Poem—"Don Juan".....Strauss
INTERVAL.
Fantasia—"Music of the Minute" (new) Sousa
(a) Saxophone Solo—"Valse Fantasia"Gurewich
Mr. Robert Gooding.
(b) March—"Marquette University" (new)Sousa
Xylophone Solo—"The Pin-Wheel"Geo. Carey
Mr. George Carey.
Finale—"Carnival Night in Naples"Massenet

Pantheon—Afternoon—"Sousa and his band."

A theatre packed from the front to the back and from the floor to the ceiling will greet Lt. Commander John Phillip Sousa this afternoon at the Pantheon, when he steps out upon the stage to conduct his famous band. There has not been a road show or any other attraction which has ever played the Pantheon which has caused the universal approval as has the appearance here of John Phillip Sousa.

Mr. Sousa will arrive with his band this morning by special train from Nashville, Tenn., where they played last night, and they will leave immediately after the afternoon concert by special train again for Terre Haute, where he will play an evening concert.

Should Mr. Sousa arrive in time this morning he will be met at the train by C. T. Daily, president of the Vincennes Gun Club, and he will be the guest of the club at their regular Sunday morning shoot. Mr. Sousa for a great many years has been an ardent devotee of the trap and has ranked among the best shooters of the country for quite some time.

The concert this afternoon will start promptly at 2:00 o'clock, the doors will open at 1:15. A great program awaits those who are fortunate enough to have seats or those who will be among the first at the box office this afternoon.

VINCENNES
DAILY SUN
**SOUSA AND HIS
BAND DELIGHTS
LOCAL AUDIENCE**

Sousa and his band of seventy-seven pieces, four soloists, making his thirty-fifth annual tour of the country, gave a matinee concert Sunday afternoon at the Pantheon theatre, going from here to Terre Haute for an evening appearance. This famous band, under the direction of the still more famous conductor-composer, delighted the local audience with a flood of beautiful music and responded to repeated encores. Vincennes was unkind though to both the visitors and the Pantheon management in that it did not fill the theatre to overflowing, there being many vacant seats on both floors.

Sousa and his band when here two years ago presented a program that was so "stiff" that the audience could not produce a smile. Sunday the program was one that all classes of people could enjoy fully, despite the fact that certain numbers were so difficult that few of even the greatest musical aggregations attempt them, for instance the overture was "Maximilien Robespierre," or "The Last Day of the Reign of Terror," a number selected after 30 others had been rehearsed. This is not a new composition but one that is new to most people because so

few organizations have presented it. It was well presented, all music critics in the audience having spoken most highly of the offering.

"Our Maud," a cornet solo, was the offering of John Dolan. Miss Dora Fauchald, soprano, sang "Maids of Cadiz," making a splendid impression on the audience. She responded with "Carry Me Back to Old Virginia" and "Dixie Land." Robert Gooding, saxophone artist, presented "Valse Fantasia" and George Carey, Xylophone player, presented "The Pin-Wheel"

The first number after the intermission, Sousa's Fantasia "Music of the Minute" (new) was followed by five encore numbers, among them that famous composition "Stars and Stripes Forever," the greatest march ever written. At the front of the stage appeared first six men with piccolos, then eight with trumpets and finally six trombones and the big auditorium was filled with a volume of music never before heard there.

For a change of program there was a jazz number, "A Chinese Wedding" After the seventh number "Lulu Lu" was offered, then "Combination Salad," in which there was heard for a short time a combination of a funeral dirge and the beautiful Lohengrin wedding march.

Every number on the program was worth special mention. Each of the soloists deserves special praise for the offering. Lieut. Sousa himself endeared himself to all who saw him and heard his wonderful band.

TERRE HAUTE
TRIBUNE

LIEUT. COMMANDER JOHN PHILLIP SOUSA WILL CONDUCT HIS BAND IN A CONCERT AT THE GRAND THEATRE TONIGHT, OFFERING AS A FEATURE "MUSIC OF THE MINUTE."

SOUSA'S BAND DELIGHTS MANY AT MATINEE

That incomparable maestro, John Phillip Sousa, personally directed his splendid band organization in a matinee concert at the Clinton theatre yesterday afternoon. The company came with its heralded group of solo artists who were acceptably on a par with the organization and gave a program of general excellence. Enthusiasm attained its climax when the leader evoked the music of Stars and Stripes Forever, a melody that has girdled the world and has brought the name of Sousa to every corner where Americans assemble in patriotic session.

DAVENPORT DAILY TIMES MARCHES AND JAZZ IN SOUSA PROGRAM

John Phillip Sousa, somewhat stooped in the shoulders, directed his marvelous band before an audience which nearly filled the Masonic temple auditorium last evening. There was no fire in Sousa himself, but there was all that the audience could ask for in the band. The program this year was a departure from previous ones, in that the famous march composer introduced several jazz numbers. "Fantasia, Music of the Minute," a march written by Sousa himself, was played as the first number after the intermission, and well received.

Of the jazz efforts, however, eight saxophone players were the most popular, being called back for three encores.

All said and done, however, Sousa's stirring marches, like the "Stars and Stripes Forever," "Semper Fideles," and the "U. S. Field Artillery," were, and probably always will be, the favorites. The smash and punch in each beat found a response in the audience which would have found expression in cheers if dignity could have been quite abandoned.

Miss Nora Fauchald, a gracious and presentable young woman, delighted her hearers with a soprano solo, "Maids of Cadiz," and completely captivated them with two encores, "Carry Me Back to Old Virginny," and "Dixie." Other soloists were John Dolan, cornet, Robert Gooding, saxophone, and George Carey, xylophone.

One of the first encores played by Sousa was one by Charles G. Dawes, Republican vice presidential nominee, "Melody." The conductor was especially generous with encores, playing at least two after each number on the program.

ORCHESTRA WILL PLAY SELECTION GIVEN BY SOUSA

The Tri-City Symphony orchestra, appearing in concert a week from next Sunday at the Masonic Temple, Davenport, will play one of the same numbers rendered by Sousa's band at the concert last night. That is the Overture to R6espierre—a brilliant number in which is woven the martial strains of the Marseillaise, the great French battle hymn.

This selection was chosen by Ludwig Becker for the orchestra's first concert nearly two months ago—long before the Sousa program was announced. And so brilliant is the selection that both leaders have made it the feature number of the program.

Those who were not so fortunate as to hear this selection played by Sousa's band last night, have still the opportunity to hear it when the orchestra appears in concert.

In its rendition last night, it was given one of the biggest ovations of the evening—for it is a number which carries its hearers to the highest plane of enthusiasm because of its brilliant martial character. It is one of those numbers which, when you hear it, you have to tap your foot in time to the music.

Sousa Will Conduct Every Number on Program Tonight

WITH an advance seat sale that indicates an almost capacity house, everything is in readiness tonight for the Sousa concert at the Masonic auditorium. The program, which is said to be the finest ever offered by the noted band master, will include "30 minutes of jazz," a feature which has won praise for the veteran conductor in every city on his tour.

There is only one Sousa, there is only one Sousa's band, and Sousa conducts every concert, and every number of every concert in which the Sousa organization appears. There is no post of assistant conductor with Sousa's band, and if the Olympic games included an event for conductors of bands and orchestras, Sousa without much doubt would be returned the winner.

When Sousa first organized his band, he made it a rule never to turn over his band to the direction of another person, and while he was told by older and presumably wiser conductors, that the strain of conducting constantly would wear him out in a few years, Sousa apparently is as able to undergo the physical strain of a concert as at the outset of his career.

A Sousa concert lasts about two

hours and 30 minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, makes his exit, return to the platform two or three times for bows and then play an encore. Within 15 seconds of the end of a number, Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble number on his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission, from the beginning to end of the concert. There is a story among the Sousa bandmen that the "governor" as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk!

This quiet, dignified figure in the short-jacket, band suit at the conductor's desk seemed to radiate a personal magnetism and possess the faculty of not only stirring his musicians by simply swinging his arms, but of making every one who looked at him want to beat time and get into the game of the swaying music.

Soloists Feature Program.

Miss Nora Fauchald, soprano, John Dolan, cornet, Robert Gooding, saxophone, and George Carey, xylophone, were soloists.

Miss Fauchald has a pleasing voice and a delightful stage presence. She sang "Maids of Cadiz" with grace and easy charm. Her two encores were "Carry Me Back to Old Virginny" and "Dixie."—One regretted her voice did not come out as well as it should have, while there was a tendency to sacrifice rhythm and time to sentiment, in her first extra.

Mr. Dolan in his cornet solo, "Our Maud," showed himself the master of his instrument to a superlative degree, and in "The Lost Chord"—which had organ as well as orchestra accompaniment—he gave further splendid evidence of his gifts as a cornetist. Daniel Webster of Davenport was at the organ, assisting in this number.

Robert Gooding in his saxophone solos "Valse Fantasie," was equally acceptable. For the encore he gathered with him the eight other saxophones of the band and the fun making possibilities of this instrument as the "clown of the orchestra" were illustrated in the way the romance and rich sentiment and joyousness of the Bridal

Chorus were turned into the sombre gloom of the Funeral March thru "musical sleight of hand," this with a medley or other "musical jokes" and adaptations, shaking the risibilities of the audience to a considerable degree.

George Carey who is one of the artists of the tympani in his xylophone solo "The Pin Wheel," and in his transposition of "Moments Musicale" demonstrated what his instrument is capable of in the way of creating very lovely music.

Another band member, not a soloist, but one who attracted considerable attention for his very evident gifts and personal appearance, and who has been with the band for many, many years—is Mr. Sousa's great drummer, August Helnecke.

Mighty of chest, of unusually distinguished appearance—resembling pictures of old Tory officers of General Burgoyne's day,—only lacking the powdered peruke to clinch the likeness—Mr. Helnecke as the wielder of mighty blows made the big drum and the cymbals very real and most important factors in the balance of instruments which Mr. Sousa had built up to a marvelous perfection of tone.

Coming Here Since 1902.

The concert attracted an audience of 2,542 paid admissions. Ushers were from the Masonic lodges. It may be of interest to know that Sousa's band has been coming to Davenport since 1902, when the matinee performance during that year at the old Burtis house netted a total of \$16.00.

W. J. Klinck, manager of the Masonic Concert bureau announces the next concert will be by Madame Schumann-Heink, the world famous contralto at the Masonic Temple on Friday evening, Nov. 7.

SOUSA HERE AS PRINCE OF ENTERTAINERS

Encores and Extras More Than Double Monday Night's Program.

CONCERT OPENS SEASON

Great Band Master Given Ovation by Audience of 2,542 People.

Old friends and admirers to the number of over 2,000 welcomed John Phillip Sousa and his band of 84 artists at Davenport Masonic Temple Monday night, and so keen and insistent was the expression of delight at each succeeding number, and so generous and warmly appreciative were this Prince of Entertainers and his musicians, that extras and encores—before the evening was over—far outnumbered the original program.

The concert was really one ovation after another for the distinguished conductor and composer.

One is always assured of the superlative in tuneful and pleasing music when holding a ticket to a Sousa concert. For not only is the program made up of certain selections which represent the genius of world famous musicians, but there are always the favorites which Lieut. Commander Sousa himself has contributed to the joy of concert goers.

The audience last night was in perfect and tuneful sympathy with the spirit of the hour and spontaneous applause kept bursting forth as the first notes of old favorites were heard. In response to encores there were played some of Mr. Sousa's famous marches: "Stars and Stripes Forever"; "Washington Post"; "Semper Fideles"; and "U. S. Field Artillery"; "Peaches and Cream"; and "Music of the Minute" were among the new marches heard for the first time here.

"Fantasia, The Music of the Minute" a program number by Mr. Sousa was also new, and perhaps was as distinctly typical of the work of this great master of rhythm as any of his compositions. With all the illustrative emotionalism of jazz, richly ornate instrumentation, and working out of the passionate savagery of brasses and drums, there is always felt a sense of harmony with the strong symmetry of movement which Mr. Sousa understands so well is the background of musical expression. He never lets the individual instrument dominate his musical intuition. He makes instrumentation subjective to the strong artistic sense of colorful rhythm in the thought he wishes to express and he is a past master at balancing and welding tones, as his great band illustrates to a well nigh perfect degree.

And he just can't help being tuneful. It is a safe guess that every person in that vast audience last night had to put a restraining thought to an inspired foot or a would-be-wagging head, at some time during the performance.

Sousa Given Enthusiastic Reception At His Concert At Men's Gym Yesterday

Amid scenes of wildest enthusiasm, Lieutenant Commander John Phillip Sousa, the world's greatest bandmaster, made his re-appearance in the University city of Iowa yesterday afternoon, almost on the eve of his seventieth birthday.

Were the gifted "March King" of the universe to live to celebrate his hundred and seventieth birthday, or otherwise to become a modern Methuselah, as he is promising his millions of admirers he will do, there will be just as many more millions to wish that he'd add a few hundred years thereto.

Endlessly the ability of Mr. Sousa to thrill the pulses; stir the hearts; and arouse the very souls of his auditors goes on. Each succeeding visit of the great artist to Iowa City, as each new appearance in any other city in America—or the world—merely adds to the enthusiasm, the vigor, and the earnest vociferousness of the welcome the "Grand Old Man of the Kingdom of Music" inevitably and invariably receives.

Fervor and Affection Mingle

Iowa City music lovers responded anew to his magic, his witchery and his power over the innermost being of his listeners, when he and his superbly-trained and directed band presented another of the famous "Sousa concerts" at the Iowa University "old Armory," yesterday afternoon.

The audience displayed mingled fervor and affection—for there is always more than mere appreciation of music and musicians, when Sousa's stately head is bowed, to the ringing salvos that his recitals win. There are personal admiration and love for the man, whose fame has girdled the globe. In times of peace and time of war, he has been an exemplar not only of the rarest art, but of purest citizenship and profoundest patriotism. Therefore, he has achieved a distinction in the minds of all his countrymen and countrywomen; a place in their heart, that are above and beyond the rosier fame that has ever cast its halo over those artists who are artists and nothing else. Dwelling merely in the rarefied atmosphere of belles lettres, painting, or music, and playing no important role in the drama of active citizenship.

Brilliant, Lengthy Program

Thus, therefore, when thunders of applause were showered upon Lieutenant Commander Sousa, yesterday they told a story of more than appreciation of the magnificent compositions, superbly

played by a great organization, under the perfect guidance of a master. Each outburst at the close of the respective numbers carried with it the tribute to the music, the players, and the director, as such, and in addition thereto, the imperishable admiration of every American for the patriotic genius, whom the nation honors.

The program was as long as it was brilliant, and it was lengthened greatly by the many extra numbers. As usual, Commander Sousa exercised notable generosity and courtesy in the recognition of demands for encores. Therefore, taking as high as three encores to a number, the director left his audience, like Oliver Twist, craving more.

"Stars and Stripes Forever"

Several of his own numbers are on the original program—his melodious and captivating suite, "El Capitan and His Friends," the novel blending of many types, styled "Music of the Minute," a fantasia that revealed him in a new mood, to many, and various others, and these were enriched in number and appeal by the responses to the demands. He favored his hearers with his familiar "Stars and Stripes Forever" a world classic; "U. S. Field Artillery," "Washington Post," and other masterpieces of descriptive music; while "Peaches and Cream," was as delicious as its title suggests—a new composition with the best of modern entertainment in it. Ever and always Mr. Sousa's art was royally predominant in the success of each artistic number, and thus the audience reveled in delight from first to last.

Was Memorable Event

Capable coadjutors of the great band master were his soloists, who attested their right to be with the "King." Mr. John Dolan, a fine cornet soloist; Miss Nora Fauchald, soprano par excellence; Mr. Robert Gooding, a joyously weird saxophonist; and Mr. George Carey, supreme on the xylophone gave of their best—and it was truly good.

The coming of Commander Sousa to any community is an event that helps to make history in that community. In letters of gold, the 1924 concert, which Mr. Sousa frankly concedes is the best he has ever presented in Iowa City, will be inscribed on the pages of Iowa City's musical annals. Unanimous is the hope that "Sousa and His Band" may favor Iowa City anew ere four and twenty moons have come and gone.

MINNEAPOLIS DAILY STAR

Sousa Whispers Dark Jazz Secret

MARCH KING ALLOWS BAND TO HIT 'ER UP

Wrote Best Music When Homesick

"Jazz on the wane? That's the funniest to date. Whisper, I'm even playing it myself!"

Thus did John Phillip Sousa, "March King," who is in Minneapolis today with his famous band for two concerts at Kenwood armory, stifle any idea that he was going to hop into popular tendencies in music.

"My good sir," he said, "jazz is like the poor, we will always have it," and there was a plain note of decisiveness in the master's tone. "The only number its exponents have not played is 'What a Friend We Have in Jesus.' They fear this sacrilege might lose it."

"Well then how about this rumored farewell trip?" he was asked.

"Two weeks ago I signed a 20-year contract with the Askin people," was the coy response. "I've made no plans beyond that."

Then an extraordinary hunch! His romance that inspired the "Stars and Stripes Forever!"

"Will you tell us about that?"

"Everything I've put on paper was inspired by the religious instinct within me," and a trace of sentiment rang in the master's voice. "Lonesomeness for America put 'Stars and Stripes' on paper for me while en route from Europe in '96. I had a mental brass band with me on the cruise, and when I landed it was composed without a single alteration."

SOUSA INSPIRES WITH CLASSICS AND JAZZ MUSIC

March King's Melodies Just as Catchy as Ever—Huge Band Proves His Skill as Director

By EDITH BOWLUS
After thirty-one years of service as conductor of his own band—to say nothing of his connections as director of the United States Marine band and his career as a violinist with the once famous orchestra of Jacques Offenbach—John Philip Sousa, world renowned as America's "March King," is still able to exert a hypnotizing influence on modern audiences.

And there isn't a doubt as to how much this jazz loving age appreciates Sousa and his own compositions—that is if the capacity audience which filled every seat in the Majestic theater last night is to be taken as an evidence of popularity. The reception given him was as warm and invigorating as the kind one would accord a favored presidential candidate during these few remaining pre-election days.

Eighty-four Musicians
The Sousa aggregation numbers eighty-four musicians, including a diminutive young harpist, whose rapt attention to the motions of her famous conductor, are as interesting as the tinkling vibrations that soar from her instrument and mingle with the vast conglomeration of brass, percussion and woodwind.

The vigorous, energetic gyrations of the Sousa of a decade or so ago are gone and there remains in their stead a firm and steady movement of the arms and hands that is none the less effective when it comes to producing those wonderful nuances for which he has always been famous. The old control is still his, too. The slightest motion from his baton can produce a soaring volume large enough to make even the rafters of a huge auditorium tremble with the vibration and as quickly subside into the faintest diminuendo. The Sousa shading effects are really something to remember.

His Compositions
Of course the program, in which were included numerous encores—consisted mainly of Sousa compositions—those stirring, swinging marches which American audiences have come to recognize as easily as the national anthem. "Yankee Doodle" or "Dixie." However, in the way of variety, Mr. Sousa offered a Strauss symphonic poem, "Don Juan" and Litoff's overture, "The Last Day of the Reign of Terror," perhaps not very familiar to the average audience, but a dramatic piece of work nevertheless, with the bloody days of Charlotte

Corday, Marat, Danton, Robespierre and other compelling figures of the French revolution as a background. So for a while the tempo of the march was forgotten as Mr. Sousa devoted his time to deeper, subtler things, until he reached a climax in the strains of the "Marsellaise," and then his music became Sousaesque again.

Marches Popular
To record here all the conductor's marches which found their way into the Majestic, last evening, would be a task of considerable proportion, however as an example there were such compositions as "The Washington Post March," "The Stars and Stripes Forever," "The Milk Maid," "Peaches and Cream," "United States Field Artillery March," "Combination Salad," "Hula Lou," a suite, "El Captain and His Friends," a fantasia of up-to-the-minute airs and "Nobles of the Mystic Shrine," in which the members of the El Kahir band of Cedar Rapids augmented the Sousa outfit.

And for the jazz hounds there was syncopeation enough to last at least a month. Nothing was omitted in the way of moaning, sobbing, saxophonic "blues" and to add to this the saxophone and xylophone solos by Robert Gooding and George Carey respectively, each winning a couple of encores or more.

Outstanding Soloists
But the outstanding solo numbers were those given by Miss Nora Fauchald, soprano, and John Dolan, cornetist. Concerning Miss Fauchald it may be said that the treat to the eye was as delightful as the treat to the ear. Her voice is of a clear, limpid quality and is deeply expressive. It is backed by a broad technique and a winning personality. These added together produced effective results in such memorable songs as "Maid of Cadiz" by Delibes; "Carry Me Back to Old Virginny," and "Dixie."
Mr. Dolan's rich tonal gradations and technique won for him merited applause also, resulting in more music than he was scheduled to play, according to program announcements.

WATERLOO TRIBUNE:

Luncheon Tendered Sousa And Members Of His Company Here

John Phillip Sousa, who brought his band here yesterday for two concerts at the Dairy Cattle Congress grounds, was the guest at a Wednesday noonday luncheon tendered him by twenty local music lovers. Two other honored guests at the luncheon, which was served in the Russell-Lamson hotel, were Miss Nora Fauchald, a soprano, and Miss Winifred Bambrick, a harpist, both members of the Sousa party.

SOUSA'S BAND PLEASURES MANY IN WATERLOO

Crowds Attended Two Concerts Yesterday

Waterloo had its share of music Wednesday. About 12,000 persons "marched" right along with John Phillip Sousa and his band during two programs in the hippodrome at the Dairy Cattle Congress grounds; programs cosmopolitan enough and melodious enough to be enjoyed by anyone with the sense of hearing.

One really is not expected to say much about this great master and the musicians under him, for newspapers, musical magazines and audiences have exhausted their supplies of adjectives describing his music during 32 years of concerts. Many had heard the march king before and eagerly returned for more of his music, while to those who had not heard him before it was a program offering even more pleasure than they had expected.

While listening to the numbers that sent thrills up and down the most musical spines one could not keep from being reminded of the statement recently made by the composer. "I have never put a number on my program unless I felt that it would be enjoyed by my audiences." The numbers played bore out his statement. Cosmopolitan enjoyment is the ultimate aim of his music.

Splendid Program
Under the direction of his magic baton the four walls of the hippodrome were generated with music and enthusiasm. Sousa, 70 years young, with gray moustache, sparse hair, healthy tanned cheeks, keen eyes, firm mouth, short erect figure, and above all an alertness and dignity unknown to directors of more youth, stood before his vast audience, signaling for the wealth of music to begin.

The audience sat entranced, following every tone brought out by the musical Pied Piper's group of musicians, until the end of each selection. Then came volumes of applause. Every number on the program was followed by an extra number in answer to the demands of the audience.

All Were Pleased
All the virtues of music were brought out by the players. Magnificent, the one word that describes the two programs. Those who went to the matinee wished and wished again that they might return to the evening concert. Perhaps a few were fortunate enough to be able to, but it would have been a little greedy to have even tried to get evening tickets after having seen mobs and mobs turned away from the ticket office.

Little feet, big feet and daintily shod feet tapped time to the rhythmical marches. Many hundreds of little children suffered stepped-on toes and had little breathing space left in the crowds wedged in entrance ways. A good part of the audience was made of children of tender ages on up to school children of adolescence.

Many Were Artists
Sousa brought with him foremost artists of the country. He brought everything to make hearts happy.

even to jazz. And, on the quiet, hands smacked together a little louder when the jazz tunes were played. "The Ethiopian" (Hosmer), a new number on the Sousa program, opened the first concert and John Dolan, one of the best cornetists in America played a solo, "Carnival of Venice" (Arban) following the first encore. "If Winter Comes" (Tennant) was his additional number. There isn't time or space to stop and explain the virtues of any of the artists, altho we would enjoy doing it.

A suite, "Looking Upwards," by Sousa, including three spirited and powerful parts, was followed by a vocal solo, "Serenade of Seville," by Nora Fauchald. Music from the farewell scene of the tragic opera, "Andre Chenier," (Giordano) and Semper Fidelis" (Sousa) were two other numbers.

A symphonic poem, "The Chariot Race," (Sousa) was a musical description of the race of Ben-Hur. "Chinese Rhapsody," several jazz pieces; a saxophone solo, "Maritans" (Wallace-Henton); Sousa's ever popular "Stars and Stripes Forever"; a xylophone duet, "The March Wind" and "Annie Laurie"; tunes, songs and dances of the Cumberland mountains of Kentucky (Orem); were some of the other number on the afternoon program. And then, the finale, "The Star Spangled Banner."

Sousa Heads All
Foremost among successful American writers of popular instrumental music stands the name of Sousa. Musical authorities say his marches have never been surpassed and rarely equaled. They are without doubt the most typical music which this century has produced, for they are deeply imbued with the American spirit. Above all others, Sousa has caught the true martial swing. No other composer, not even Johann Strauss, has attained such world-wide popularity as has Sousa. It has been aptly said that his marches contain all the nuances of military psychology, the long unison stride, the grip of the musket, the pride in the regiment and the esprit de corps.

Sousa Is American
John Phillip Sousa was born in Washington, D. C., Nov. 6, 1859. His mother was a German and his father a Spanish political exile. At eight years he was playing a fiddle in a dancing school and at 16 he led an orchestra in a variety theater. Other experience in music followed, and finally he became director of the United States marine band, and in 1892 formed his own concert band.

The other day Sousa signed a contract to work twenty years more. If he directs until then he will be 90 years old and still the best loved band master.

The Evening Program
The evening program was made up of these numbers:
Overture, "Maximilien Robespierre" (Littoff)—Band.
Cornet solo, "Our Maud" (Short)—John Dolan.
Suite, "El Capitan and His Friends" (Sousa).
"El Capitan"
"The Chariot"
"The Bride Elect"—Band.
Vocal solo, "Maid of Da Cadiz" (Delibes)—Nora Fauchald.
Symphonic poem, "Don Juan" (Strauss)—Band.
Fantasia, "Music of the Minute" (Sousa)—Band.
Saxophone solo, "Valse Fantasia" (Gurewicz)—Robert Gooding.
March, "Marquette University" (Sousa)—Band.
Xylophone solo, "The Pin-Wheel" (George Carey)—George Carey.
Finale, "Carnival Night in Naples" (Massnet).

Sousa! Supreme!

By SOUTHWORTH ALDEN
Ask the boys from the American expeditionary forces who won the war and they'll probably tell you the "M.P.s."
But the real answer is the saxophone. The soul-stirring notes of this instrument, sobbing out its human voice, in some shattered billet, listened to by Uncle Sam's boys on their way to the lines. . . . Memories! Memories!

Which is by way of saying that the saxophone is the distinct product of this musical age and that Lieutenant Commander John Phillip Sousa, who brought with him to his Minneapolis engagement at the Armory yesterday Robert Gooding and his saxophone, knows as always the musical heart and mind of his public.

Gooding, in his exposition of the intrinsic merits of the saxophone, brought a patter of palms from the most judicious.

Commander Sousa's musicians under that matchless bandsman's baton set new standards even for themselves in their concerts here, Thursday afternoon and evening. There was a thrill and a sweep and a glory to it. To have heard this band is to realize in one long sweep of emotion the martial spirit that has come driving down the ages from, well, Marathon to the Argonne.

The famous old marches were there with their insistent appeal. They come first and foremost to memory, and how well they wear.

Sousa himself was never more dominantly the master of his organization, but never for a single instant was Sousa presenting himself. It's Sousa's band, not Sousa, except as a part of that perfectly welded whole.

John Dolan, Mr. Gooding and the two xylophonists—their names escape me at this writing—must be mentioned.

Splendid Sousa! Splendid Sousa's band. Hail Stars & Stripes Forever. And when I die call Sousa up and let him play the Chopin Funeral march. Then let come what may.

ST. PAUL DAILY NEWS

MUSIC

The names of Theodore Thomas and John Phillip Sousa are indissolubly connected with music in America, although their activities lay along widely divergent lines. The former restricted his energies to work in the higher forms of music. Though Sousa's activities have been almost exclusively in the lighter fields, his influence has been of the most wholesome kind.

Going to a Sousa concert is in the nature of a rite, something like it used to be with the old Bostonians. Considering the fact that John Phillip and his band have been coming to St. Paul for close to a quarter of a century—I'm not sure but longer—it is really surprising how fresh the appeal continues to be. But having once caught the public fancy, he has held it, and, to paraphrase a familiar quotation, "time cannot stale nor custom wither his infinite variety."

The long and varied program which opened with the singularly attractive but seldom played Maximilian Robespierre overture, by Littoff, was punctuated with many encores. All the old-time favorites, such as "The Washington Post," "High School Cadets" and the immortal "Stars and Stripes Forever," were heard again, and, judging from the enthusiasm, have lost none of their original popularity.

There is so much a band can do that it would seem a mistake to try to extend its activities beyond its own legitimate field. This criticism applies to the Strauss symphonic poem, "Don Juan." It was only partially successful and, as was to be expected, many of the subtleties of the original were entirely lost.

Mr. Sousa's assisting artists can always be depended upon to be thorough musicians. John Dolan makes his cornet almost as mellow as a French horn, and Robert Gooding was probably the envy of every embryo saxophone player in the audience. George Carey demonstrated extraordinary agility on the xylophone. As an encore he played one of his own compositions, in which speed was the keynote.

Too seldom are beauty and brains the inevitable concomitant of a beautiful voice, but the three are delightfully combined in Miss Nora Fauchald, lyric soprano. This wholly charming young person leaves no doubt in your mind that she sings because she loves to. Her "Maid of Cadiz," by Delibes, was done with rare artistry, and it is sincerely to be hoped that not too long a time will elapse before we can hear her in recital, where her talents may be displayed to the much larger advantage they deserve.

To see the Auditorium practically filled last night, when only 24 hours previously the "sold out" sign had been displayed for the Symphony concert, would indicate that St. Paul has more than a passing interest in music.
—N. B. ABBOTT.

MINNEAPOLIS MORNING TRIBUNE:

Music

Sousa's Band at Kenwood Armory.

The brace of concerts given Thursday at Kenwood armory by Sousa and his band added to the many pleasurable experiences we have enjoyed on these annual visits. The programs rendered were quite characteristic, leaning perhaps a little more positively to the more serious side than formerly, but thickly interspersed were plenty of the old-time Sousa favorites.

The band plays better than ever, if that is possible. There seemed to be a finer quality of tone and the unanimity was expressive. Then, too, there are the usual soloists, each of them quite capable of stirring up an audience to rapturous expressions of appreciation.

Aside from the marches, which every American school boy knows and it is a good thing for him to know them, Sousa's own contributions to the program were somewhat extensive, including a suite at each concert, the Symphonic Poem, "The Chariot Race," and a very attractive vocal solo, "Serenade of Seville," sung with great

charm by Miss Nora Fauchald, a soprano singer, who should travel a long distance as a vocal artist; there was also a new Fantasia, "Music of the Minutes," which expresses the right idea; the music it imitated deserves to last, certainly not longer than 60 seconds.

There is not the slightest need of reiterating one's opinions about the Sousa methods of conducting a concert. To me it is nearly ideal; there is no lost motion, everybody is in his place, the baton swings and off they go, the soloists do their little bits without any frills and yet one never feels that the leader is in a hurry to finish his job. I personally hope Mr. Sousa will be as active teaching us things about the musical catering profession 20 years from now.

Among the other soloists, who are real leaders in their respective roles was that talented cornetist, John Dolan, whose playing is always an artistic pleasure. Even the saxophone rises in one's regard when played on by a performer like Robert Gooding and there were also two capital xylophone performers: Messrs. Carey and Goulden. In brief, these concerts deserve the kind of universal patronage they are receiving, for the music is good, honest, healthy and many times exhilarating.
JAMES DAVIES.

MINNEAPOLIS MORNING TRIBUNE:

Chimes Will Greet Sousa on Arrival

Veteran Band Leader to Hear Own Compositions on Court-house Bells.

Strains of his own compositions played on the courthouse chimes will constitute Minneapolis' greeting to John Phillip Sousa today. The veteran band leader will arrive at 7 a. m. on his thirty-second annual tour for matinee and evening concerts at the Kenwood armory.

In respect to the 70-year-old bandmaster, city officials Wednesday granted permission to play a medley of Sousa's compositions on the chimes at noon.

Sousa will be the guest of honor at a luncheon this noon with the Minneapolis Traffic club at the Nicolet hotel. Plans are being arranged to escort him on a sight-seeing tour of the Twin Cities in the morning.

At the afternoon concert disabled veterans, the Roosevelt high school band and inmates of the Old Women's home will be special guests. The Police Department band will occupy a section in the evening, and the award of Sousa's flag will be made to police officials during the progress of the concert.

Police Band Will Escort Sousa to Auditorium for Concert Friday

Mechanic Arts School Orchestra Also Will Play—Bandmaster Will Talk at Community Fund Luncheon During Noon Hour.

The program was announced today for the Sousa band concerts, matinee and evening, Friday, at the Auditorium.

Sousa and his band of 100 men are appearing under the direction of E. A. Stein. Mayor Nelson has declared by proclamation that Friday is "Sousa day," as the famous bandmaster is celebrating his 70th anniversary on this, his 32d annual tour, and 32d appearance in St. Paul.

The St. Paul police band will honor Sousa by escorting him from the Saint Paul hotel at 2:30 p. m. Friday to the Auditorium, playing Sousa marches. At the evening performance, Sousa will personally present the police band with a silk flag and standard.

The Mechanic Arts high school orchestra of 60 students will participate in the "Sousa day" celebration. They will play one of his own marches for him during the intermission of the matinee Friday.

Sousa himself will conduct the Mechanic Arts musicians. High school classes will all be dismissed in time for the concert, which has been postponed to 3 p. m.

The patients of Aberdeen hospital will all be Sousa's guests at the matinee, as will also the members of the St. Paul police band.

In observing "Sousa day," the leaders of the orchestras in St. Paul motion picture theaters are arranging to play Sousa compositions during the week.

Sousa will give a "community fund" talk at the community fund luncheon at the Athletic club Friday noon. He arrives in St. Paul Friday morning.

The matinee and evening programs are as follows:

- MATINEE.**
 1. Rhapsody—"The Ethiopian" (new)—Homer
 2. Cornet Solo—"Carnival of Venice"—Athab
 John Dolan

3. Suite—"Looking Upwards".....Sousa
 (a) By the Light of the Polar Star.
 (b) Under the Southern Cross.
 (c) Mars and Venus.
 4. Vocal Solo—"Serenade of Seville"—Sousa
 Miss Nora Fauchald.
 5. Finale—"Andre Chenier".....Giordano
 6. Symphonic Poem—"The Charlot Race".....Sousa
 7. (a) Saxophone Solo—"Maritana"—Sousa
 Wallace-Henton
 Robert Gooding.
 (b) March—"Ancient and Honorable Artillery" (new).....Sousa
 (c) Elyphone Duet—"The March Wind".....George Carey
 Messrs. George Carey and Howard Goulden.
 9. Tunes—"Songs and Dances of the Cumberland Mountains of Kentucky".....Orem
EVENING.
 1. Overture—"Maximilian Robespierre"—Litolf
 John Dolan.
 2. Cornet Solo—"Our Maud".....Short
 John Dolan.
 3. Suite—"El Capitan and His Friends"—Sousa
 (a) "El Capitan."
 (b) "The Charlatan."
 (c) "The Bride-Elect."
 4. Vocal Solo—"Maid of Cadiz"—Delibes
 Miss Nora Fauchald.
 5. Symphonic Poem—"Don Juan"—Strauss
 6. Fantasia—"Music of the Minute" (new).....Sousa
 7. (a) Saxophone Solo—"Valse Fantasia"—Gurewicz
 Robert Gooding.
 (b) March—"Marquette University" (new).....Sousa
 8. Xylophone Solo—"The Pin Wheel"—George Carey
 George Carey.
 9. Finale—"Carnival Night in Naples".....Massenet

The Billboard

SOUSA WEEK

To Be Celebrated in Many Cities

Throuth the United States the week of November 2 will be known as "Sousa Week" and the noted bandmaster's compositions will be played by many, many bands and orchestras. Thru the courtesy of the officials of the Keith Vaudeville Circuit at least one composition by Sousa will be included in the musical program in all the theaters of that circuit, and other theaters, including motion picture theaters, have indicated the same plan will be followed in these houses. The movement is in honor of John Philip Sousa's 70th birthday anniversary, which occurs November 6.

MUSIC

Auditorium.

Edmund A. Stein presents Sousa and his Band in two concert programs.

There is so much of genuine affection involved in the appraisal of a visit from John Philip Sousa and his band that it is sometimes difficult to avoid the implication that their music is an altogether secondary consideration, which is very far from being the case.

However, Americans must always think of the "March King" with a special kind of national pride, remembering that he has carried the Stars and Stripes several times around the world, each journey adding to its honor and dignity, and so has qualified as perhaps the most consistently successful emissary the country ever has sent afield.

Nor does this generation need reminding that in 1917 a 62-year-old John Philip Sousa enlisted in the navy for the duration of the war.

It might be mentioned, too, as another factor in his thoroughly earned popularity, that never has he traveled on his reputation, as many another man in his place might have been doing these years past. In proof of that, the band which he brought Friday afternoon and evening to the Auditorium is probably the best he ever has assembled. It is a remarkably fine musical body.

The proverbial Sousa readiness to help along local interests here and there was well demonstrated in St. Paul. A pause in the evening program permitted him to present a beautiful flag to the St. Paul Police band, which was represented by a color guard consisting of Officers Tom Dahill, Bernard Munkholm and Edward Crayne. Commissioner J. M. Clancy formally accepted it on behalf of the department.

Furthermore, a feature of the matinee program was a performance by the Mechanic Arts High School orchestra under Mr. Sousa's baton. He directed the large and competent body of boys and girls through two of his own marches, "Nobles of the Mystic Shrine," and "The Thunderer."

A third local touch to the proceedings was provided by inclusion on the evening program of "The Trumpeter," a spirited march composed by Bandmaster Carl Dillain of the Third United States Infantry at Fort Snelling.

The real splendor of such marches as "The Stars and Stripes Forever," and "Semper Fidelis," when played in the inimitable Sousa fashion, seems never to tarnish with time. Their composer wrote them with sound musical style in the first place, then gave them the benefit of a skill which is peculiarly his, a skill at casting the various instruments and distributing tonal weight until the music seems to be carried magnificently along by the sheer force of its own momentum.

They are veritable masterpieces. For those who remember—or admit remembering—the heyday of "El Capitan," "The Charlatan" and "The Bride-Elect," three Sousa comic operas, there was much enjoyment in the suite, which was made from bits of them all. Do you recall "Unloose the Dogs of War" or "The Typical Tune of Zanzibar?" They were present, as was, of course, the gorgeous "El Capitan" march, which, so Fritz Kreisler declares, is one of the most brilliant compositions ever written in America.

A surprisingly successful transcription of Strauss' symphonic poem, "Don Juan," displayed the band's fine resources in all its choirs. The flexibility of the woodwind section was an amazingly good substitute for strings, and the smooth sonority of the brasses was a steady delight. The conducting, moreover, was both authoritative and lucid.

There always is an important anthropological aspect to the Sousa concerts. A detailed analysis of the popular song medleys which are presented so cleverly would be a valuable record of taste in this field, since only the high lights—the worthy high lights, at that—are chosen, and the most made of them. Friday's programs contributed their generous bit to this department of musical lore, being considerably aided by the new jazz ensemble, which is evoked at need from the ranks of the band, and by a really fine saxophone octet—one of those groups which makes the instrument a pleasure instead of the pest it too often is.

Of course there was a generous use of the perennially popular marches as encores, (those encores for which the public, thanks be, never has to tease and beg) such as "High School Cadets," "Washington Post," "United States Field Artillery," and "Imperial, Edward," and there were numerous descriptive and formal compositions beside.

Equally, of course, the soloists were satisfactory, most of them a good deal more than that. Nora Fauchald has a lyric soprano voice of exquisite sweetness and uses it gracefully and intelligently in the singing of such things as "Dixie," and "Carry Me Back to Old Virginia," as well as in a song like Delibes' "Les Filles de Cadiz." Winifred Bambrick, though she looks too small for the task, manages to make her hap obligati clear and effective, and John Dolan is unquestionably one of the most remarkable cornetists of his day. George Carey and Howard Goulden do spectacular and fascinating things with xylophones, and Robert Gooding is an accomplished saxophonist.

Altogether, both concerts were keenly enjoyable, regarded either as music or entertainment, and it was pleasant to see something approaching a capacity house for the evening program.

THE GREAT SOUSA PLEASED ALL

Best Beloved and Most Popular of All American Composers Delighted Two Large Audiences Yesterday. Leads Band of 100 Artists.

John Philip Sousa, the monarch of march tunes, and the most popular bandmaster of the present day because he gives the people what they wish, dished up in such goodly fashion, visited Ashland yesterday with his band and gave two performances at the Royal theatre.

He mixed the popular with the classical and the semi classical and also gave a little jazz properly played and no one who heard either concert went away disappointed.

Everyone is familiar with Sousa's marches, particularly The Stars and Stripes Forever March, but to hear this piece played by a Sousa band and with the world famous director-composer himself wielding the baton, gives one a thrill never to be forgotten anytime the name of Sousa is spoken.

At both last night's and the matinee program there was a generous sprinkling of Sousa's own compositions intermixed with classical selections from other well known composers.

The program was embellished by numerous encores, specialties and solo numbers. Miss Nora Fauchald sang Delibes' "Maid of Cadiz" with extraordinary grace and charm, and responded to encores by singing "Carry Me Back to Old Virginia" and "Dixie". She captivated the audience who were loathe to have her cease. Other solo numbers were Short's "Our Maud," played on the cornet by John Dolan; Gurewicz's "Valse Fantastique," a saxophone solo by Robert Gooding, and George Carey's "The Pin Wheel" a xylophone solo played by the composer himself. A humorous and eccentric novelty was the "Chinese Wedding Procession," wherein the kinship of jazz with Chinese music was clearly shown.

There is and can be but one Sousa and everytime he comes to Ashland the populace will turn out in goodly numbers to hear him.

ST. PAUL DAILY NEWS STUDENTS CONTRIBUTE.

This afternoon thousands of pupils in the schools are to add their pennies and nickels to the Chest fund. More than 200 women, under the direction of Mrs. H. S. Sommers, were to visit the schools during the afternoon, and receive the collections from the pupils. Last year 35,000 children added their mite to the Chest fund, and this year, the number is expected to be much greater.

Returns today and tomorrow are expected to add materially to the Chest fund, according to campaign leaders. Many of the teams did not get into action in time to make more than partial reports at yesterday's meeting, but are expected to come in strong today.

SOUSA TO SPEAK

John Philip Sousa is to attend the Friday luncheon of the campaign workers and make a short talk. George W. Robinson, campaign manager, said today.

Rabbi J. L. Rothstein spoke at the noon meeting of the workers at the Athletic club today.

When the auditors checked up the returns of the first day last night they found that the workers had raised considerably more than on the opening day of the campaign last year. The amount on the first day last year was \$98,566, compared to \$121,433 reported yesterday.

St. Paul Chest workers also beat the Minneapolis campaign workers, who also started their campaign yesterday. The amount reported in Minneapolis was \$107,000.

Carl T. Schuneman, general chairman for the industrial division, reported 4,330 pledges for a total of \$17,899.

Fourteen firms reported subscriptions of their employes ranging all the way from 100 per cent to 216 per cent of their quotas. The list included Schuneman and Evans, Elk Laundry, Cochran-Sargent Co., Curtis 1,000, McClain & Hedman, H. M. Smythe Printing Co., The Macy Co., Freeman-Thompson Shoe Co., Northwestern Fuel Co., Hacket-Gates-Hurty Co., Capital Suspender Co., Deubener's Bag factory, American Radiator Co.

Harry O'Connell, captain for the firemen, reported subscriptions of \$275 from the firemen.

W. W. Marvin, chairman of Section 1 in the industrial division said that out of the first twenty-five firms reporting to him, twelve had gone over 100 per cent.

THE DULUTH HERALD

No Race Suicide Prevails in March King's Family



SOUSA AND HIS GRANDCHILDREN.

John Philip Sousa, the March King, who is in Duluth today with his famous band and a corps of soloists, is seen here in the midst of his grandchildren, one of his latest pictures. Sousa and his band will give a concert at the New Armory tonight under the local direction of the Aad Temple Shrine band.

GRAND RAPIDS NEWS

Plans Concert Party



—Faingold Portrait.
MISS ELISABETH SOUSA BOWER.

Miss Elisabeth Sousa Bower, daughter of Mr. and Mrs. James Mack Bower of Hawthorne st., N.E., has invited a party of her high school friends to attend the Sousa concert to be given in the armory on the evening of Armistice Day. There are to be five girls and five boys in the party and after the program Miss Bower will take them "behind the scenes" to meet the bandmaster, who is her uncle.

The Duluth News Tribune.

Sousa and His Bandsmen Given Welcome at Armory

Popular Selections of March King Win Duluth Approval.

By CLARA STOCKER.

An eager throng assembled last evening at the Armory, to welcome the appearance of John Philip Sousa and his famous band.

If America has never developed a national style in art music, this is because we were an old people when our nation was born.

With popular music, the case is different, and the Sousa March, typically American, can trace its descent (even if not via the Mayflower) to the inspiration of our bluff island ancestors who, in the 15th century, set political verses to the tune of "Greensleeves," and who delighted in songs like "Have at Thy Coat, Old Woman," or "Stand Thy Ground, Old Harry."

Waltzes, two steps, foxtrots, marches, come and go, but the music of Sousa, like that of Johann Strauss, has something durable about it. There were people at the concert last night who, a generation ago, filed daily out of the grade school to the rhythms of Sousa marches,

and for whom these old tunes have lost none of their zest.

The program last night contained many of the old favorites, strains which are associated in the mind with thrilling political campaigns of long ago, and some of Sousa's latest effusions; among others, a fantasia entitled "Music of the Minute." There also was a concert overture, "Robespierre," by Litolf, Richard Strauss' wild symphonic poem, "Don Juan," and "Carnival Night in Venice," by Massenet. Mr. John Dolan did some surprising coloratura frills on the cornet; Robert Gooding played a saxophone solo, and George Carey a xylophone number.

Within the band numbers were several short but effective solos done by the woodwind instruments. Nora Fauchald has a soprano voice which seems to have taken on some of the qualities of the instruments she hears nightly, so clear and silvery. She sang Delibes charming "Maids of Cadiz," with flexibility and finish, and "Take Me Back to Ole Virginny," and "Dixie," as encores.

Sousa is the same commanding figure he always has been, conducting with great economy of gesture, yet every movement effective. The concert was given under the auspices of the Aad Temple Shrine band.

Rotary Club of Hibbing Greets Dakota Soloist

Members of the Hibbing Virginia and Ely Rotary clubs greeted an old friend when Miss Nora Fauchald, soloist with the Sousa band, appeared at the auditorium, Monday night.

Miss Fauchald, a North Dakota girl sang at the Rotary convention at Bismarck last year at the Governor's hall and the Rotarians accorded her one of the greatest receptions she ever has received. Monday night the Hibbing Rotarians presented the young star with a bouquet of flowers and requested her to sing "Carry Me Back to Old Virginia."

She not only complied but in addition sang "Dixie."

The young soloist in addition to a wonderfully trained voice, possesses charm and grace.

The presentation of the flowers was made by Walter Thompson, member of the Hibbing Rotary club.

BEMIDJI DAILY PIONEER

SOUSA'S BAND PUTS ON FINE PROGRAM HERE

March King and Band Warmly Received; Variety of Music Makes Decided Hit

"MUSIC OF THE MINUTE" PROVES VERY POPULAR

Auditorium Well Filled But Legion Feels That Larger Crowd Was Deserved

Offering a diversified program which contained everything from the marches for which Sousa has been awarded the title of March King to a jazz fantasia which is being given this year for the first time, Lieutenant Commander John Philip Sousa and his world-famous band delighted an enthusiastic audience at the Bemidji high school auditorium Tuesday evening, under the auspices of the Ralph Gracie post of the American Legion.

The variety of the musical numbers offered, the special arrangements and the snap with which the program was given were the outstanding features of the evening concert, duplicated only by the matinee concert which was also well attended, especially by school children and visitors.

There is little doubt in the minds of those who heard the concert but that the Sousa organization is deserving of being termed the best of its kind in the world, and those who failed to take advantage of this exceptional opportunity, presented thru the energetic auspices of the Bemidji post of the American Legion surely missed a rare treat. Yet the concert was not as largely attended as the Legion boys had hoped it would be, for there was quite a number of vacant seats. The surrounding communities were well represented, even in larger proportion than Bemidji itself.

Starting with the snap which marked the concert throughout, the evening program was begun shortly after the scheduled hour and continued for two solid hours—two solid hours of delightful entertainment which never once was allowed to drag. As soon as one selection was played and Sousa had acknowledged the hearty applause, he again mounted his platform and the band plunged into the next number with the same precision which has always characterized Sousa performances.

Although the scheduled program contained a generous helping of all kinds of selections, the liberality of Sousa was the cause of great satisfaction, the band responding time and again to encores selected from the well-known Sousa marches and other features. Even the opening number, an overture "Maximilien Robespierre" or "The Last Day of the Reign of Terror" by Litolf, brought two encore numbers, melody written for Brig. Gen. Charles G. Dawes, republican candidate for the vice presidency.

Sousa and His Famous Band Delights Capacity Audience at High School Auditorium Last Night

Playing to one of the most appreciative audiences that has gathered at the high school auditorium, Sousa and his famous band delighted the gathering with one of the finest programs that has ever been presented here, and responded most generously to the repeated encores.

Especially gratifying to local people was the splendid tribute he paid a local composer, Irvin Kleffman, when the band played "Radio Static March" by Kleffman, as one of the encore numbers.

The soloists, too, were exceptionally well received, each one better than the last one, although all showed ability that would be hard to beat.

Miss Nora Fauchald, the vocal soloist, possessing a voice of rare sweetness, completely captivated her hearers, when she sang, "Carry me back to Ole Virginny" and "Dixie" as encores to "Maids of Cadiz." The audience was loathe to let her go. Professor Walter Thompson presented Miss Fauchald with a lovely bouquet of roses from the Rotary club, who had heard her sing last spring at Bismarck, North Dakota, and were very enthusiastic over her lovely voice.

John Dolan, in his cornet solo, proved to the audience that a cornet is more than a band instrument. He played "Our Maud" as the first number and "The Milk Maid," by Sousa as an encore.

Robert Gooding delighted the audience with a saxophone solo, "Valse Fantasie." The encore proved to be "Hula Lou," by eight saxophones. "Combination Salad" was another number played by them.

"The Pin Wheel," a Xylophone solo, with "Chopin's Valtz in D flat major, and "When He Who Adores Thee Has Left But the Name" as encores, was one of the prettiest numbers of the evening.

Encores to the band numbers included "Washington Post," by Sousa; "Melody Brigadier General Charles G. Dawes;" "Peaches and Cream," by Sousa; "What Do You Do Sundays Mary?" and "Stars and Stripes Forever." This last number was especially well received. Five piccolos were featured in this number, then cornets and trombones were added.

The "U. S. Field Artillery," by Sousa was another encore, that simply "brought the house down."

Great artist that he is, Sousa showed his versatility in the rendition of a "Chinese Wedding Procession" and "It Had to Be You" both of which were played in true jazz style by a jazz band selected from his group of players.

Every number was a decided success and when "Carnival Night in Naples" was played as a grand finale, the audience seemed loathe to let Sousa and his famous band go.

This band appeared here as the second attraction of the All-Star Course sponsored by the ladies of the Y. W. C. A. and scored a decided hit with every individual present.

During the afternoon, Sousa and his band delighted the students of the district, who were given an opportunity to hear him at a matinee, and this splendid organization will long be remembered in Hibbing by old, and young, as one of the finest attractions ever presented here.

The next number of the All-Star course will be given January 23, 1925, when Pavlova and her company of Russian dancers will appear at the auditorium.

As the closing number, "Carnival Night in Naples," by Massenet, was given and the first visit of Sousa and his world famed band to Bemidji was over.

Coming here by special train from Hibbing Tuesday noon, the band left again this forenoon for Grand Forks where two concerts are to be given, one this afternoon and the second tonight. After visiting a few points in North Dakota, the band heads east again to complete its 32nd annual tour.

Everest gave Sousa's Cornet Soloist His First Instrument

John Dolan, wonder solo cornetist of Sousa's band, was given his first cornet by P. S. Everest, in the little sandhill hamlet of Schyler Falls, N. Y., where the Everest and Dolan families lived many years ago. Mr. Everest loaned little Johnnie Dolan a cornet to practice on so that the little fellow, then only 10 years of age, could play with the village band.

John Dolan took to the cornet like a duck to water, Mr. Everest said, reminiscing on the cornet incident in young Dolan's life. It was not long before he was outstripping all of the village cornetists. Then came the rise to better and bigger organizations, with 11 years with Conway's band and the last four years as solo cornetist of Sousa's organization.

Mr. Dolan spent yesterday afternoon visiting with the Everest family, at which time Mr. Everest and Mr. Dolan recalled many incidents of their life at Schyler Falls. Mr. Dolan's schooling also started under the guidance of Mr. Everest, who was the nineteen year old schoolmaster of the little hamlet at that time.

Mr. Dolan said that a cornetist's life is not all a matter of standing before an audience and blowing a cornet. Mr. Dolan must regulate his life like a fine machine. Very light lunches and suppers are his rule, and strict temperance in all things. He allows himself one cigar a day, after the evening performance is finished.

THE HIBBING DAILY TRIBUNE

SOUSA AND HIS BAND PLAYS BEFORE CAPACITY AUDIENCE AT AUDITORIUM

The second number of the All-Star course of the Y. W. C. A. at the auditorium last night proved another triumph. Sousa and his band, the famous director of an organization known in every country in the world, was the magnet which attracted an audience representative of every locality on the Mesaba Range.

Sousa and his band were great as ever, and better, if that is possible. Don't let it be misconstrued that the writer infers the band itself was better than in former years. All Sousa's bands are great but it was better to this extent—the program was one that called for variety, particularly the second half which brought the great composed and director into the modern touch of popular music. The fantasia "Music of the Minute" gave the audience dainty morsels of the modern craze in a way which brought one ovation after another for the band.

From the opening number of "Maximilien Robespierre" to the final, "Carnival Night in Naples," the au-

dience sat enthralled. It was a generous audience, appreciative of the fine program being given and in turn Sousa was equally as generous in his encores.

The old favorites, "Washington Post," Sempo Fidelis "Stars and Stripes Forever" were played with the same fire which has thrilled men's souls for years all over the nation. The March King offered "Melody" by Brigadier General Charles Dawes, a beautiful selection played exquisitely.

"Peaches and Cream," Sousa's foxtrot was a delightful rendition of a popular favorite of the band this year.

Soloists Please
Miss Nora Dauchald, soloist, was captivating. George Carey, and his xylophone solo, "The Pin Wheel," was another popular number. Robert Gooding and his saxophone solos made a big hit as did the saxophone octette. The "jazz band" lent light comedy to a program which pleased everyone.

CONT'D

John Dolan, solo cornetist, proved a real artist, giving as his principal number "Our Maud" by Short, which also called for an encore. Then followed a special suite by the band, "El Capitan and His Friends," by Sousa.

Miss Nora Fauchald, soprano soloist of Minot, North Dakota, who is making her initial tour with Sousa this season, delighted the crowd with her rendition of "Maids of Cadiz" by Delibes. She delightfully responded with two encores, "Carry Me Back to Old Virginia" and "Way Down South in Dixie," both of which brought hearty rounds of applause. Miss Fauchald has a very pleasing personality, a splendid voice, and is able to round out even the most difficult notes with no apparent strain.

The Symphonic Poem, "Don Juan" by Strauss, was the next number by the band, which also brought forth a number of delightful encores.

The second half of the program, which followed a very brief rest period, proved perhaps the most popular of the evening. Opening with a fantasia, "Music of the Minute" by Sousa, a number of outstanding features were introduced and the principal sections of the band were each given an opportunity to display their ability in various kinds of music. The saxophone solo, "Waltz Fantasia" by Gurewich, played by Robert Gooding, was especially delightful as were also the special jazz numbers given by a section of the band and the comedy jazz skits by the saxophone section, "Marquette University," a new Sousa march was another feature of the second half of the program.

George Carey, solo xylophone player, made an instantaneous hit with "The Pin-Wheel" a composition of his own making, which was followed by two especially good encores.

Two of the outstanding numbers of the evening in the march line were "Semper Fidelis" the march which Sousa wrote years ago for the Marine corps and "Stars and Stripes Forever" the greatest march ever written. "Semper Fidelis" was featured by the cornet section at the front of the stage, while the cornet, trombone and piccolo sections featured the "Stars and Stripes Forever."

Beat the Drums! Blow the Bugle! Sousa Is Seventy!

SOUSA WEEK is being observed in many widely scattered cities and towns throughout America in honor of Lieut. Com. John Philip Sousa, the famous bandmaster, who will reach his seventieth birthday on Thursday, November 6th.

The special celebrations began yesterday in Chicago, with a Sousa Day proclaimed by Mayor Dever. Sousa appeared with his band at two concerts in the Auditorium yesterday, at which place he was greeted by a color guard from the Great Lakes Naval Training Station, at Great Lakes, Ill., where he was stationed during the World War, and where he organized his famous Battalion Band.

To-day Sousa is being honored in the cities of Bloomington and Springfield, Ill., and in virtually every city which he will visit this week, he will be similarly honored.

By direction of E. F. Albee, head of the B. F. Keith vaudeville interests, Sousa marches are being played this week in all of the Keith houses. At the Hippodrome, Sousa's "New York Hippodrome March," written when he appeared in that playhouse in "Hip Hip Hooray," in 1915, is being featured.

Sousa will make his annual New York appearance on Sunday, November 16th, with a matinee at the Academy of Music, Brooklyn, and an evening performance at the Manhattan Opera House.



JOHN PHILIP SOUSA

SOUSA AND BAND HERE IN TWO PROGRAMS

Audience Held Spell Bound As Director Carries Musicians Through Varied Program.

It was not a band of individual members; it was welded into one composite whole, one hundred instruments blended into one, with the commanding personality of one man calling it forth into crashing crescendos and then having it die away into just the faint suggestion of sound. That man was John Philip Sousa, master band director, whose band appeared in concert at a matinee and evening program in the city auditorium Wednesday.

As Sousa stepped to the director's stand there was a burst of applause followed by a sudden hush as he raised his baton to hold an audience of over two thousand persons spell bound during a two hour program while he slipped the band out of one rhythm into another. Truly his classical selections were preferred by many but it was the martial air of his marches that perhaps appealed to the majority and when "The Stars and Stripes Forever" was played as only Sousa's band can play it the satisfaction of his audience was complete.

Program of Contrasts.

It was a program of contrasts. One was stirred to the depths of feeling by Litoff's tremendous Robespierre overture only to be captivated by the irresistible swing of one of Sousa's well known marches and then find himself in a lighter mood as "Peaches and Cream," a dance composed by Sousa was played.

Sousa's symphonic poem, "The Chariot Race," and the overture were the heavier numbers on the programs, the first given in the afternoon and the latter in the evening. Such intense feeling was brought out through the mastery of the director that there was scarcely a person that did not thrill at the excitement of the chariot race or was not impressed by the confusion of the last day of the "reign of terror" with the stirring strains of the "Marseillaise" interwoven into the composition near the end.

With the exception of "The Stars and Stripes Forever" perhaps the outstanding march was the "U. S. Field Artillery," which was played in the afternoon. As the movement of that white gloved right hand of the director carried the band into the martial air of this selection the response of the audience was immediately apparent. The swing of the march was captivating and the measured cadence of marching feet beat in the minds of many long after the piece was ended.

Popular Music, Too.

And then there was Sousa's "Music of the Minute," a tying together of several popular syncopated hits blending into a Sousaesque merriment of classical and syncopated music. Another variation was furnished by the jazz band which played several current "hits" and the octette of saxophone players in three numbers made up of popular music.

Little can be said of the band that has not already been said by others. Little more could be said of the soloists than that their performance was entirely in keeping with the excellence of the organization.

Soloists Excellent.

Mr. John Dolan, cornet soloist, was called back for an encore at both the afternoon and evening performance. His difficult work on the cornet was appreciated by musicians present and realized by those not trained in music.

Miss Nora Fauchald, a Minot, N. D. girl, captivated her audience with her voice and her charming personality. Her opening numbers, selections from operas were well received but when she sang "Carry Me Back to Old Virginia" as an encore at both concerts her listeners sat motionless while the strains of that old southern melody floated through the auditorium.

Gooding's saxophone solos were a delightful contrast to some of the heavier selections of the band and held that popular appeal that lends variation to any program. Carey and Goulden, xylophonists, displayed their artistry upon that instrument in a duet in the afternoon and in the evening Mr. Carey was called back twice after he played "The Pin Wheel," a selection of his own composition. Ever then his audience was loath to let him go until Mr. Sousa swung the band into the last number "Carnival Night in Naples" by Massenet.

The Grand Forks high school band played two numbers during the intermission in the afternoon program under the direction of Sousa.

Sousa's Band Gives Two Stirring Concerts Here

(By GEORGE A. BENSON)

A bootless task, this attempt to write something informative or provocative in the way of a review of Sousa's band concerts here yesterday. This organization has been before the American public for 22 years, and in that time the seven seas of the critical appraisements have run under the bridge. The great critics of the land have thumbed their thesauruses in the lonesome hours of the morning in struggles to outdo each other in heaping praise upon conductor and band. Even the Steeple Jack of the Seven Arts, the lamented Jimmy Huneker, greatest of all the Hazlitts this country has produced, has been caught in his den (always near his piano, of course) at the same crossword puzzle. One suspects that even the Nietzschean H. L. Mencken, titling at it in his somersaults against 100 percent Americanism, would be tempted to join the parade and march down Main Street to the strains of "The Stars and Stripes Forever." Huh! bootless, indeed!

All that is left for one is to fall in line and keep in step if possible. Writing a critique of the concerts would be merchandising platitudes, so one shies at such a sickly and silly pastime and tries to recall a few of the many thoughts that marched through one's head as Sousa and his musicians paraded at the Auditorium. There was the thought, for one, of stirring music of the yesteryears crying out for recognition as one of the forces that have been steadily building a characteristic and significant American music. The early composers of the typical American band music (and Sousa was one of them) left their mark in the development of American music which has stretched from the southern plantation of a century ago to the Palais Royale of today. And here, last night, was a linking of the two, a master of the old turned from scoffer to interpreter of the new. As Sousa carried his players through those two delightful fantasies, "Music of the Minute," and "What Will You Do on Sunday, Mary," one thought of the little revolution of Miss Eva Gauthier precipitated a

year ago when she stormed the Bastille of the high-and-mighty poseurs of the music court, thumping her nose at the ritualistic performers of the classic-cabined hijinks of dead men. Other and greater musicians have taken up Miss Gauthier's torch, and American jazz is coming into its own. It needed only the lovely voices of Sousa's woodwind choir singing the tender melodies that can be found in fine jazz to reassure one who wrote many words about the excellence of modern American music, of its raciness of the soil, and of its place in any worthwhile program that presumes to picture all phases of music.

There was the thought, too, that such works as the "Don Juan" tone poem, the "Carnival Night in Naples" and the "Andre Chénier" number should be left to the great orchestras, so that the string voices can be raised in eloquence to color and shade. Somehow or other, a band fails to strike the depth of them. A voice is silent, somewhere, and it is the voice that speaks to the heart.

But in "El Capitan and His Friends," brief bits from Sousa's opera, and his fantasies of modern music and his old, old marches, the band is superb. Effective contrast, delightful tossing about of central melodies by the several choirs, and always a vigorously beautiful tone are in them all.

Sousa is a unique conductor. When he plays "The Stars and Stripes Forever" and "Semper Fidelis" and his other old-timers, he seems always to be on the march, a few feet out in front of his band. Then, he is more characteristically Sousa, and more effective. Yet his readings of the fantasies and tone poems are sharp and deep, every one of them well shaded, impaginative and moving.

Miss Nora Fauchald, a young North Dakota soprano, is a singer of delightful voice, of personality and imagination, and of considerable power in interpretation. She should not be singing to band accompaniment, though. Her work would be much more effective against the background of an orchestra or a piano.

John Dolan is the only cornet soloist we've ever been able to enjoy.

U CLAIRE, WISCONSIN,

Sousa's Band Delights By Two Fine Concerts

With both balconies filled and the main floor of the Auditorium partially occupied, Sousa's band brought pleasure to more than 2,000 yesterday afternoon and evening.

The band now on its thirty-first tour, or thereabout, is constantly recruited with new musicians but its high standard does not diminish. The charm of its great conductor increases as the years pass.

The variety of the programs insures them against growing wearisome, for they are always long due to the fact that the excellence of the playing rouses enthusiasm unsatisfied without at least one encore. Practically all encores are Sousa's compositions or adaptations. There were many new pieces on the program yesterday, "Stars and Stripes Forever", that greatest of all marches, proved, as ever, the most popular selection played.

Miss Nora Fauchald, soloist, sang Sousa's "Serenade of Seville" in the afternoon and Delibes' "Maid of Cadiz" at night, following both by "Carry Me Back to Old Virginia". She also gave "Dixie" in the evening to the joy of all who heard her.

Along with such tremendous numbers as Strauss' great symphonic poem "Don Juan," the half hour of jazz de luxe indicates the broadmindedness of the conductor. "Chinese Wedding Procession," "Combination Salad", "Hula Loo" brightened the last half of the evening's program.

CHICAGO DAILY TRIBUNE Makers of Music Advance in Force

By Edward Moore.

[Continued from page eleven.]

masses, now is your chance. You will also learn that the same customs have developed into a highly complex art.

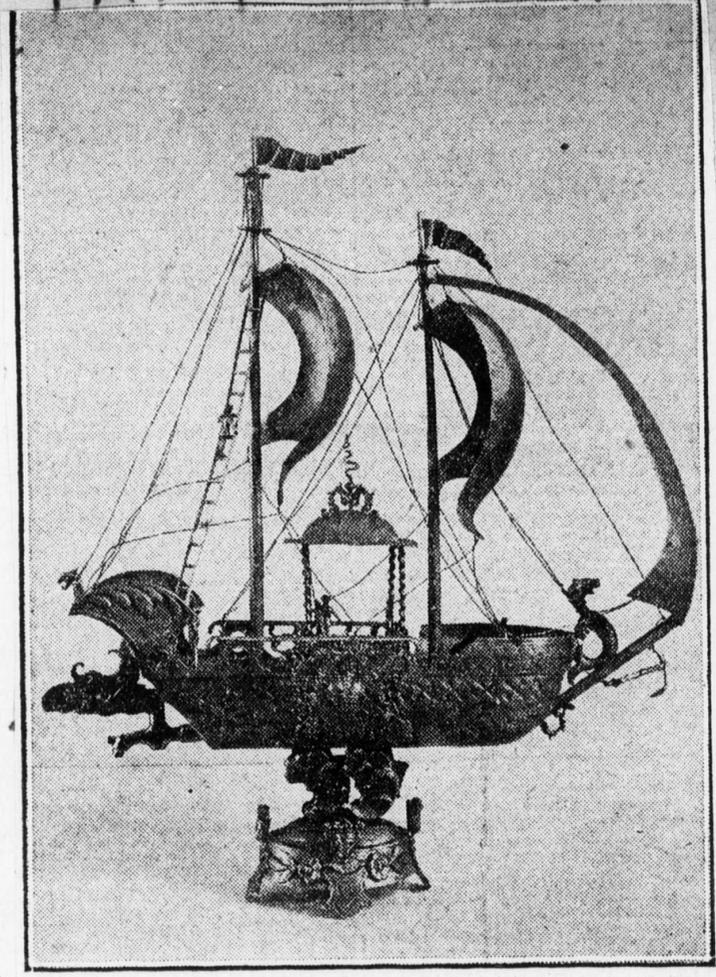
Mr. Sousa's Birthday.

When Lieut. John Philip Sousa brings his well known band to the Auditorium on Nov. 2, he will be 70 years young. It is a not unimportant milestone in an important and interesting career, and America's best beloved bandmaster says that the other day he signed a contract to work twenty years more. After that he may consent to loaf for a year or so. When a man has been in harness all his life it is sometimes advisable to take a little relaxation.

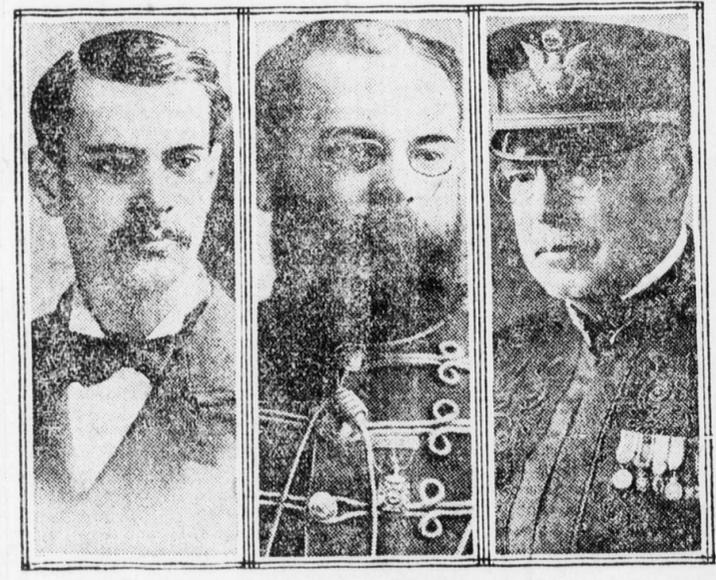
One of the items in Mr. Sousa's birthday celebration here is the not entirely unexpected announcement that two new marches will be on his program. One is the "Ancient and Honorable Artillery," which belongs to Boston; the other is "Marquette University." In token of the latter, you may, if you wish, address the composer as Dr. Sousa.

Those who used to attend operettas a generation or so ago will get a chance to become reminiscent over another feature of the program. It is called "El Capitan and His Friends," and consists of three sets of excerpts from "El Capitan," "The Charlatan," and "The Bride-Elect." Those whose memories do not extend that far will find comfort and cheer in a work called "Music of the Minute," which, they say, is exactly what its title indicates it to be.

CHICAGO DAILY TRIBUNE



IT SAILS FOR SOUSA. Trophy with loving cup implications (note rudder) to be given March King at tomorrow's birthday banquet by Civic Music association. (Story on page seventeen.)



JOHN PHILIP SOUSA. [White Photo.]

Here are views of the famous bandmaster at three different periods of his career—at twenty-one, at thirty-five, and at the present. When he brings his band to the Auditorium next Sunday he will be seventy. If you do not believe he is still young, no matter what the records may say, just listen to his marches.

Sousa's Band, and Another.

Lieutenant Commander John Philip Sousa is traveling in this general vicinity preparatory to coming here for his seventieth birthday anniversary next Sunday, and would seem to be having a royal time confronting audiences everywhere. One of his latest experiences was to dedicate the new \$2,000,000 Auditorium at Memphis with a pair of concerts attended by over 30,000 residents of Tennessee, Louisiana, Mississippi, and Arkansas.

While Mr. Sousa is adding to his already great aura of fame and honor, the Chicago band, conducted by William Weil, is out on a drive to raise \$50,000 for its own preservation. It has been in existence for thirteen years, and in this, its most recent campaign for funds, it proposes an elaborate scheme, a few of its items being the playing on all public holidays and civic occasions, giving concerts in small parks, playgrounds, school yards and auditoriums, settlements, hospitals, and the like, playing for conventions and spring and fall music festivals, and heading civic and military parades and the funeral cortege of every policeman and fireman killed in the discharge of duty. The Chicago Band association has headquarters at 21 North La Salle street and the chairman of the executive committee is Frederick P. Vose.

N.Y. DAILY NEWS

Sousa Week Begins Nov. 2

Now comes Sousa Week, which begins on Sunday, November 2. It will be celebrated throughout the United States by three of the largest chains of theaters in America. E. F. Albee, head of the B. F. Keith circuit, yesterday sent a letter to the managers of the Keith houses requesting that Sousa marches be played in the theaters as a compliment to John Philip Sousa, who celebrates his seventieth birthday on November 6. Other theaters, including motion picture houses, will do likewise.

Sousa week will be observed throughout the country next week by the Keith, Erlanger and Famous Player theatres in honor of the march king's seventieth birthday anniversary. Sousa's music will be played at all performances.

Sousa at Seventy; and This and That

By Frederick Donaghey.

SOUSA, in the division of the tasks and the chores on THE TRIBUNE, is ordinarily Mr. Moore's business: Sousa at seventy is everybody's, including mine. . . . For that matter, he has given to me some delightful evenings in the playhouse as well as in the concert-hall: his "Desirée" was the first operetta in my kidhood theater-going,—and, incidentally, the first piece in which I saw and heard De Wolf Hopper. And Hopper was in Sousa's next work in kind, "El Capitan," a first-rate success by most of the measurements: Charles Klein, who afterward made a fortune from indoors melodrama, wrote the libretto. A later piece for Hopper, "The Charlatan," was neither so good nor so popular here, although London took to it when the big comedian gave it there as "The Mystical Miss." There have been other frolics with Sousa scores—"Chris and the Wonderful Lamp," in which Edna Wallace Hopper and (I think) Jerome Sykes performed; and "The Bride-Elect," with singing by Miss Christie McDonald before she became a somebody and "The Free-Lance" with Joseph Cawthorne. . . .



NORMAN TREVOR
He's the chief man in "The Goose Hangs High."

And my first sight of Sousa was in a theater: he was playing a violin in the one conducted in Philadelphia by the Barrymores' grandmother, Mrs. John Drew. Of course, that was before he found world-wide circulation with those early marches, "The High-School Cadets" and "The Washington Post"—and, if he plays either of them this afternoon or tonight and you're there to hear, you'll discern that it is still virile with tone and rhythm. . . . Neither of them is so good a march and so infectious a tune as "The Stars-and-Stripes Forever"; there is a tune which would hold your love for the United States even if Davis or La Follette were elected! It is a tune so good for all the purposes of a rousing march and so rich in native feeling that the Congress should do something about making it official, statutory, Federal, and Constitutional, and put it in the class as national property with the Yellowstone, the Smithsonian Institution, and Teapot Dome. Lieutenant Sousa says the march he dedicated to the Marines, "Semper Fidelis," is the better of the two; and he is wrong. . . .

Chicago and the First Bandmaster.

Sousa at seventy is facing the snows; and I hope Chicago jams the Auditorium twice today. He doesn't need the business; but he deserves it. The community may be said to owe something to Sousa: his being here mitigated the mean-ness of existence in the special conditions of the worst year; and he was a Godsend to the thousands who poured through the gates at Great Lakes to take their course of hurried discipline in the art of helping an unprepared nation to victory. . . .

I like to believe that I had a part, however slim, in bringing Sousa to Great Lakes. John Alden Carpenter, eager to find a bandmaster for the music-hungry boys at the station, asked me for names. I seemed to know but one—Sousa's; and my contribution consisted in . . .

Mr. Carpenter telegraphed to ask Sousa to suggest somebody. You see, I have never since tried to convince myself that Mr. Carpenter would not have thought of doing that if I hadn't been by his side. . . . Anyway, he sent the telegram; and Sousa responded by naming the best of the bandsmen.

Chicago Friends of Sousa Pay Tribute on His Birthday

Lieut. Commander John Philip Sousa, trap shooter, horseman, globe trotter, author, composer of 102 marches, and the conductor of the greatest band in the world, has many friends here in Chicago. A group of them, including representatives of the Civic Music association, the Chicago Symphony orchestra, the Chicago Civic Opera company, and numerous personal acquaintances, had the famous bandmaster as their dinner-guest at the Congress hotel last night as an expression of good will on his seventieth birthday anniversary.

A loving cup in pewter, modeled after a sixteenth century ship, was presented to him, Frederick A. Stock, conductor of the Chicago Symphony orchestra, making the presentation speech, with Mr. Sousa in doubt as to whether the gift was because of his former association with the Marine band in Washington, or his connection with the Great Lakes Naval Training station during the war, or from the fact that in his earlier career he was once the conductor of a "Pinafore" company.

William H. Rehm, president of the Civic Music association, and the toastmaster of the evening, referred to having heard many years ago a German band play "The Washington Post" in Unter den Linden, Berlin. Mr. Sousa in his return spoke of his first visit to Chicago in 1893 at the world's fair, having brought his band here at the invitation of Theodore Thompkins. Mr. Sousa began coming here thirty years ago and has been here ever since. His visit here was never a professional one, the bandmaster taking place between the . . . of the Auditorium.

Sousa at 70 Still World's Best Bandman

Gives Inspiring Concerts on His Anniversary.

BY EDWARD MOORE.

With two big audiences at the Auditorium and a birthday dinner in between, Lieut. Commander John Philip Sousa put in a reasonably busy seventieth birthday yesterday. Whatever were his reactions at having, according to his own statement, just signed a contract to conduct for twenty years longer, they must have been of an inspiring nature and of a kind to affect his men and his audiences. For of all the good band music that he has offered the public in many years he has been coming to Chicago never was there any better than in yesterday's concerts, nor was his band ever quite so fine. All of which means that Sousa's band is a unique organization, with a mellowness, a flexibility, and a facility that other bands may envy but not attain.

His performance of Richard Strauss' "Don Juan" was something to astonish the orchestral followers. The tone of his clarinets rivaled the string section of a carefully drilled symphony orchestra; the other woodwinds were of a completely symphonic character; his brasses are in a class by themselves. But Mr. Sousa plays for all, always with unerring taste and with a manner of fine breeding toward his audiences, his soloists, and his band. He revived the music of some of his own operettas; he played jazz, with the band instruments making their own witty comments on the proceeding; he presented Miss Nora Fauchald, who has much more than the average share of good looks and good soprano voice. And if you do not believe that the tone of a cornet can be as persuasive and as thrilling as the voice of any opera singer on earth, you should have heard John Dolan play his solos.

Of course there were the Sousa marches, plenty of them. They are unique, too, just like the band and Mr. Sousa himself. They are also the best on earth.



Sousa's GRANDCHILDREN SAIL FOR EUROPE—Here are shown the four children of Mr. and Mrs. John Philip Sousa, Jr., snapped on board the steamship De Grasse, on which they sailed with their parents this week.

BALTIMORE AMERICAN

AND MRS. JOHN PHILIP SOUSA, JR., and her youngest daughter, Nancy, as they sailed New York for abroad on the maiden voyage of the steamship Degrasse. Mr. Sousa is the son of America's march king.



CHICAGO HERALD AND EXAMINER.

SOUSA HONORED HERE ON 70TH BIRTHDAY

Friends Congratulate March King at Reception in Gold Room of Congress Between Two Concerts at Auditorium

BY GLENN DILLARD GUNN.

LIEUT. COMMANDER JOHN PHILIP SOUSA of the navy celebrated his seventieth birthday by giving two concerts in the Auditorium yesterday. Each, with encores, was of more than two and a half hours' duration. Between concerts he joined a group of friends gathered by the Civic Music Association in the gold room of the Congress Hotel, listened to speeches of congratulation by Frederick Stock and others and made a response that was a perfect example of American humor.

More impressive, however, was the familiar tribute of the public, which left no seats vacant and applauded with a vigor and enthusiasm that reflected the fine impulse of his music. There is no other band like Sousa's nor has there been since he took over the Marine Band in Washington forty years ago.

Its tone is incomparable. Mellow, soft, colorful, it can indicate adequately the orchestral effects of Richard Strauss' tone-poem "Don Juan"; it can pulse brilliantly in his own marches, of which Frederick Stock in his congratulatory remarks said that they ranked with the waltzes of Johann Strauss; or it can digress entertainingly to the characteristic effects of "the music of the moment."

Such was the program, with sundry expert interpolations by the soloists, of whom I heard Miss Nora Fauchald, an attractive soprano, charming in voice and in manner, vocally skillful enough to compete in such brilliant company.

ANTAGRA
SOUSA DELIGHTS
LOVERS OF MUSIC

Famous Band Presented Charming Program at Illini Theater Yesterday Afternoon.

WERE MANY SOLO NUMBERS

Those who have been enjoying Sousa's band and its inimitable music during the thirty-two years that he has been a dominant figure in America's music, found yesterday that his program this season varied distinctly from those of preceding years. The classic and the modern, with a generous sprinkling of Sousa's own made up the selections.

The first half of the program suggested nothing unusual. The numbers at the Illini theater yesterday afternoon, began with Litolf's vivid interpretation of the overture, "Last Day of the Reign of Terror" from "Maximilien Robespierre." As with all dramatic numbers, the versatility of the conductor's genius made the music as realistic as a painting of that final day in the French revolution. As an encore for this, Sousa's familiar "Washington Post March" made the audience settle back with the feeling of having found an old acquaintance, unchanged, yet sweeter after many years.

A cornet solo by John Dolan, who is among the greatest cornetists in America, was well received. The number selected, "Our Maud" by Short, was an excellent test of the technical and musical ability of the musician.

The "El Capitan" suite which presented old favorites to the majority of the audience, was enthusiastically received. That the years have not lessened the ability of the composer-conductor was well shown by these selections. A new note was struck in the encore which followed, Sousa's contribution to modern dance music, "Peaches and Cream," a fox trot, was a tribute to his love for his granddaughter and his ability to interpret the modern note in music.

With "Sousa and his band" this season is Miss Nora Fauchald, whose soprano voice added materially to the pleasurable memories of the afternoon. Her encores were more memorable to her audience than the number announced on the program. Her first encore, "Carry Me Back To Old Virginney," was beautifully done and so heartily appreciated that she responded to the entreaties of the audience and gave them that universal favorite, "Dixie," with rare interpretation.

A brief intermission brought the famous conductor and his hundred musicians back, but with a changed atmosphere. Gone was the solemnity inspired by classical members. The first measure of the fantasy, "Music of the Minute," arranged by Sousa caused raised eyebrows and intent listening among the conservative persons in the audience. As the number continued, the entire air of the concert changed. Sousa was playing jazz! That syncopated rhythm which has invaded the precincts of the purely classical was being presented to quarter of a century admirers by the ever-adaptable Sousa. Some one has said that the true test of the ability to withstand age is the faculty of appreciating and understanding the present. That John Phillip Sousa has survived the discrepancies of the years is evidenced by his presentation of modern jazz as well as by the vigor of his personality.

A saxophone solo by Robert Goodman further introduced the syncopated music. His well done "Valse Fantasia" resulted in a veritable orgy of jazz. The wailing saxophones were supplemented by the rattle and clack of jazz drums. The musicians even gave the usual gymnastic feats which accompany the interpretation of modern music. Did the audience enjoy it? Did they like Sousa's latest additions to a third of a century of success? Could they understand it and appreciate it and could Sousa direct it? The bored person behind the big harp was apparently the only being in the entire house who did not feel the infectious quality of the music.

George Carey gave a xylophone number after the jazz innovations had been cooled with Sousa's new march for Marquette university. To the amazing agility of a xylophonist in these selections was added the undoubted musical appreciation of the player and the interpretative background of Sousa's band.

The afternoon ended with Massenet's "Carnival Night in Naples." But before this number was reached, Sousa had swept the audience into renewed appreciation of his genius as a composer and earned for himself, again, the title of "march king" through his inspiring "Semper Fidelis" and the "Stars and Stripes Forever."

THE DAILY BULLETIN
SOUSA HOLDS FIRM
POWER TO IMPRESS

His Band and Specialists Thrilled Audience At Illini Monday Afternoon

There is only one Sousa. The world pays him tribute, and Bloomington was only too happy on Monday afternoon to do her share in the great chorus of praise. For a matinee audience there was a fine throng present. Musical young folk from the city schools were allowed to be excused to go, and about a hundred were present from Bloomington high school, where there is great enthusiasm for band music.

At the rising of the curtain, the matchless organization of a hundred players was seated ready to burst into the opening notes of Litolf's Overture to "The Last Day of the Reign of Terror", after the round of greeting to the gray haired sovereign conductor on the stand had ceased. This selection opened with the "Marsellaise", and so thoroughly trained were audiences in war time to give this the respect of rising, that a goodly portion of the audience rose to their feet. Following this dramatic opening, the applause of the audience was rewarded by Sousa's own "Washington Post" march which has been adored for over thirty years.

Mr. John Dolan, leader of the group of cornets, played a masterly cornet solo "Our Maud," by Short, full of difficult passages which revealed his skill in tripping tongue. As an encore, with muted cornet, he played Sousa's own dainty "Milkmaid".

As the third number, the full band gave Sousa's "El Capitan Suite", in three parts, which certainly contains undying music for band use. A lively new encore, "Peaches and Cream," by Sousa himself was highly enjoyed.

Miss Fouchald Pleases
Miss Nora Fouchald, the pretty soprano who assists the band in concerts rendered an operatic selection, from Delibes, with band accompaniment showing a voice of high range, and sweet tone. She aroused even more enthusiasm with her two encores, "Carry Me Back to Ole Virginny" and "Dixie." The harp accompaniments of Miss Winifred Bambrick, the only lady in the band organization, were effective.

After a violent and passionate number from Strauss, "Don Juan, played by the full band, Sousa's grand "Semper Fidelis" march was given, concluding with a magnificent cornet quartet, where the eight soldierly chaps rose and marched to the front of the stage to render it. Following a brief interval, the famous jazz part of Sousa's program began and was thoroughly enjoyed. His new Fantasia, "Music of the Minute" brought in many a new favorite and glorified them. At the encore, a genuine "Jazz band combination," of nine men playing about fifteen instruments were jazz kings that simply convulsed the audience with the "Chinese Wedding Procession," and their "What Do You Do on Sundays, Mary?"

Other Special Numbers
Robert Gooding, as saxophone soloist, made a decided hit, and when for encore, he marched forward with seven other saxophonists, from little instruments to immense one, and "Hula Lou", Sousa's own "Combination Salad" and "I Want to be Happy" were played, the audience certainly had happy minutes. To the second half of the eighth number, "Marquette University", the grand old standby, and finest military march ever written, the Stars and Stripes Forever" was played; with a glorious feature close, first by six piccolos, then with eight cornets added and six slide trombones. To have heard this was to have heard Sousa at his really greatest.

Next to the last number was a xylophone group by George Carey, who had composed his first number. Bloomington does not yield the palm for this instrument to any other place, and yet the entire audience, from Mr. George Goforth on the front row, to the top of the gallery gave Mr. Carey sincere applause.

The merry "Carnival Night in Naples", by Massenet, closed the program, and no coaxing would gain an encore, for the band was obliged to leave in record time for its evening engagement at Springfield. On Sunday, in two great auditorium concerts, Lieut. Commander Sousa had registered another of his Chicago triumphs. On Thursday of this week, November sixth, the hero and March King will be seventy years of age. It is a memorable event for Bloomington that in this marked week of the musician's life, the city has been privileged to give him welcome.

SOUSA AND HIS
BAND COME TO
THE ELKS' CLUB

John Phillip Sousa, beloved American bandmaster, brings his famous organization to the Elks Auditorium this evening for the outstanding concert of its kind during the present season, and from all indications will draw a capacity audience of music lovers from this city and central Illinois.

Mr. Sousa comes here from Chicago, where he was honored Sunday evening with a banquet arranged by prominent musicians and friends in that city, including the Chicago Symphony orchestra and the Civic Music association, to commemorate his seventieth birthday anniversary. He was presented with a beautiful loving cup, carved in the shape of a sixteenth century ship.

The popular leader scored impressive triumphs in the two concerts he conducted Sunday in Chicago, enhancing his reputation for skill of interpretation and thorough musicianship.

The program tonight promises a notable performance. In addition to a high-class exposition of classical and popular music by the band, four soloists will appear in special numbers—Miss Nora Fauchald, soprano, John Dolan, cornet, Robert Gooding, saxophone, and George Carey, Xylophone.

- The program in full is as follows:
1. Overture, "Maximilien Robespierre" (Litolf).
 2. Cornet solo, "Our Maud" (Short)—John Dolan.
 3. Suite, "El Capitan and His Friends" (Sousa); (a) "El Capitan"; (b) "The Charlatan"; (c) "The Bride-Elect."
 4. Vocal solo, "Maid of Cadiz"
 5. Symphonic Poem, "Don Juan" (Strauss).
 6. Fantasia, "Music of the Minute" (new), (Sousa).
 7. (a) Saxophone solo, "Valse Fantasia" (Gurewich)—Robert Gooding; (b) March, "Marquette University" (new), (Sousa).
 8. Xylophone solo, "The Fin Wheel" (George Carey)—George Carey.
 9. Finale, "Carnival Night in Naples"—Massenet.

SPRINGFIELD
STATE JOURNAL

SOUSA ADDS TO
LAURELS WITH
FINE PROGRAM

A magnificent concert was that presented by John Phillip Sousa, march king, and his eighty-five piece band at the Elks' auditorium last evening. A splendidly balanced program was rounded out with generous encores, variations and innovations until the mounting tide of enthusiasm of the audience amounted to an ovation for the aggregation and its peerless leader.

When Sousa led his band into his own famous composition, "Stars and Stripes Forever," the audience clamored its appreciation at the opening bars. Frequent applause burst forth spontaneously as some especially well liked bit of playing marked the program.

The snap and precision with which the famous march king conducted his band and the instant courtesy of his response with an encore when the audience signified its desire, marked him in immediate harmony with the hundreds of people for whom he played.

ST. LOUIS POST-DISPATCH

BIRTHDAY DINNER FOR SOUSA

In honor of the seventieth birthday of John Phillip Sousa, and of his connection with the Louisiana Purchase Exposition 20 years ago, a dinner will be given to the bandmaster at 5:30 o'clock tomorrow evening at Hotel Statler. He will direct matinee and evening concerts tomorrow at the Odeon.

Among the guests invited to the dinner are: David R. Francis, Nathan Frank, W. K. Bixby, Breckinridge Jones, Alfred Shapleigh, George D. Markham, Thomas D. Francis, Murray Carleton, Fred W. Lehmann, Paul Brown, Nicholas M. Bell, Goodman King, Collins Thompson and Richard Bartholdt.

ILLINOIS STATE REGISTER

LATEST PORTRAIT OF BELOVED
BANDMASTER HERE FOR CONCERT



JOHN PHILIP SOUSA

St. Louis Daily Globe-Democrat, 6

Com. Sousa Attends
Two Functions; Gives
Two Fine Concerts

Bandmaster Welcomed by
World's Fair Board
Members.

John Phillip Sousa and his band of 100 prime players made two appearances at the Odeon yesterday, the matinee being a young people's affair well attended and an evening concert at which the attendance was near capacity.

The Sousa Band once more proved to be a most melodious body of instrumentalists and the two programs, liberally augmented by many encore numbers, offered the expected treat to the music-eager audiences.

All the soloists, ten in number, took part in the concerts, among them Miss Winifred Bambrick, harp; Miss Nora Fauchald, soprano; John Dolan, first cornet; George J. Carey and G. Howard Goulden, xylophone; John W. Bell, piccolo; Paul O. Gerhardt, oboe; S. C. Thompson, bassoon; Joseph de Lucca, euphonium, and J. P. Schueler, trombone. Not all of these came to the footlights, but in the solo passages, assigned to them, their instruments were impressively heard, and best among them playing from her place was the beautiful harp of Miss Winifred Bambrick.

Cornetist Dolan outdid himself in the Arban "Carnival of Venice" transcription and Short's song, "Our Maud," in which the soloist reached the highest attainable note with little or no apparent effort.

Sousa's new suite "By the Light of the Polar Star" had curious combinations as, for instance, an oboe and harp duet and the

snappiest and altogether most exhilarating roll on the snare drum ever heard here.

The finale to Giordano's grand opera "Andre, Chenier" encored with the bandmaster's "United States Field Artillery" (octet of trombones, gunshots and all) was most effective. Sousa's symphonic poem, "The Chariot Race" descriptive of the famous contest related by Gen. Lew Wallace in his novel "Ben Hur," brought all the traps and percussion of the band into play and with blood-tingling reaction to the audience.

Another dramatic composition, Litolf's "Maximilien Robespierre" overture with its dismal thud on the tympani when the fatal triangular life descends of the neck of the French revolutionist, created a profound impression.

Excerpts from Sousa's operas, "El Capitan," "The Charlatan" and "The Bride-Elect" were well received. The evening program's piece de resistance, Richard Strauss' symphonic poem, "Don Juan" lacked the contrasting phrases a symphony orchestra might impart to it. Some compositions written for symphony orchestra cannot well be performed by a military concert band in which reeds take the place of stringed instruments, and this colossal composition of Dr. Richard Strauss is one of them.

In Sousa's quasi-jazz essay, "Music of the Minute," a new arrangement, there was much good music and nothing approaching the Paul Whiteman banalities.

Bandmaster Sousa was the honor guest at two functions yesterday; the luncheon at the City Club under the auspices of the Advertising Club and the dinner in the Daniel Boone room at Hotel Statler, tendered by members of the Executive Board of the St. Louis World's Fair.

At the latter Nathan Frank, Frederick W. Lehmann, Goodman King, Ernest R. Kroeger, George S. Johns, Dr. Richard Bartholdt, H. J. Pettin-gill, James E. Smith, Frank P. Glass, Rudolph Ganz, Cyrus F. Blanke, Max Koenigsberg and John H. Gundlach made brief talks, congratulating Lieutenant Commander Sousa on his 70th birthday and twentieth anniversary of his connection with the world's fair. Richard Spamer acted as toastmaster.

SOUSA TO CELEBRATE
BIRTHDAY IN ST. LOUIS

John Phillip Sousa and his band will play their children's matinee concert at the Odeon on Tuesday, November 4 (election day), at 3:15 o'clock. The eminent bandmaster has chosen that hour so that music students from all over the city and suburban towns may be able to attend without interference with their regular studies. Lieut.-Com. Sousa has arranged one of his most attractive programs and all students of the public, parochial and private schools and conservatories are to be admitted at strictly popular prices.

For many years Lieut.-Com. John Phillip Sousa has made a special appeal to the children and young people and in a transcontinental tour his afternoon audiences are made up of thousands of young people who have difficulty in making their feet behave when the stirring marches, for which Sousa is famous, are played. The evening concert, arranged for next Tuesday, will be another gala event, it being a birthday celebration of the distinguished conductor, who on that date attains his 70th year.

A special Western... will be installed back at the Odeon and the election... be announced through... evening concert. The... at 7 o'clock... the re-

All Sousa's Soloists Appear at Concerts in the Odeon Today

Luncheon and Banquet to Be Tendered to Great Bandmaster.

For his two concerts today at the Odeon, Bandmaster Sousa, with his now famous hundred musicians, is offering a light program at the matinee and more serious works for the evening performance.

The matinee is for young people and pupils of the public, parochial and private schools and is timed for 3:15, so as to enable all to be present immediately after school hours. Marches, excerpts from operas, humoresques and a wealth of musical brevities, calculated to exhibit the skill of the band's various choirs, are the characteristics of the matinee offering.

The centerpiece of the evening is the bandmaster's arrangement of Richard Strauss' "Don Juan" fantasia, in which the score of the great composer's masterpiece is carefully followed, although a complete transcription and instrumentation of the composition was necessary. For instance, the violin voices had to be transcribed for clarinets and other woodwinds and so on throughout the partiture.

Sousa has become at least a partial convert to jazz, but only to the extent that, while he pursues its syncopations and tempi, he does not permit such abuse of instruments as saxophones and clarinets after the manner of the wild jazz bands. Just what he means thereby will develop when Sousa's new composition, "Music of the Minute," is played.

As an instance of the quality of today's programs, all the principal instruments will appear in the solo division. Among these are: Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey and Howard Goulden, xylophone; John W. Bell, piccolo; Paul O. Gerhardt, oboe; S. C. Thompson, bassoon; Joseph de Luca, euphonium; J. P. Schueler, trombone, and last, but not least, Miss Nora Fauchald, soprano.

Honored in Chicago.

One of the finest tributes ever bestowed on Lieutenant Commander John Philip Sousa was tendered at Chicago on Sunday night when the city's social leaders, naval officials and attaches and numerous leading musicians celebrated the bandmaster's 70th birthday anniversary. At a banquet Frederick A. Stock, conductor of the Chicago, formerly the Theodore Thomas Orchestra, was toastmaster; Giorgio Polacco, conductor of the Chicago Civic Opera, Herbert Hyde, conductor of the Chicago Civic Music Association, John Aiden Carpenter, composer of symphonies, ballets and songs, were among the distinguished musicians present. The Musicians' Trophy for the guest of honor was a miniature battleship of silver and pewter, signifying Sousa's connection with the United States Navy, as a member of the Marines in his younger days and of the Naval Reserves during the world war.

The special honors to be tendered to St. Louis' famous visitor is the Advertising Club's luncheon at noon today at the City Club and the informal dinner by the Executive Board of the World's Fair, at 5:30 this evening at Hotel Statler.

At the latter function covers will be laid for forty and there are to be brief speeches by several prominent citizens who recall the great days in 1893, during the St. Louis Exposition when Patrick Sarsfield Gilmore and his Twenty-second Regiment Band, Victor Herbert, his successor and John Philip Sousa gave their wonderful concerts in the building at Thirteenth and Olive streets, where the Public Library now stands.

Later, in 1904, during the World's Fair, in Forest Park, Sousa and his band competed successfully with the great European military bands and since that time annually or biennially, this great organization has visited St. Louis and always has met with a hearty response.

N.Y.C. MIRROR

Sousa Week

Three Large Theatre Chains Will Celebrate Event.

Sousa Week, which begins Sunday, Nov. 2, will be celebrated throughout the United States by three of the largest chains of theatres in America. E. F. Albee, head of the B. F. Keith system of theatres, yesterday sent a letter to the managers of the Keith houses throughout the country requesting that Sousa marches be played in the theatres during the week out of compliment to Lieut.-Com. John Philip Sousa, who celebrates his 70th birthday Nov. 6. Similar action has been taken by A. L. Erlanger for all Erlanger legitimate theatres throughout the country, and for all motion picture houses under the direction of the Famous Players. Mark A. Luescher, director-general of the New York Hippodrome, also directed that Sousa's "New York Hippodrome March" be played at every performance in that big playhouse during the week.

A "Sousa Day" celebration has been officially proclaimed by the mayor of every city which Sousa will visit from Nov. 2 to Nov. 8. These cities are Chicago, Bloomington and Springfield, Ill.; St. Louis, Mo.; Decatur and Urbana, Ill., and Madison and Milwaukee, Wis. The "march king," who is now on his thirty-second annual tour, will conclude his season in Greater New York, on Sunday, Nov. 16, when he will give a matinee performance at the Brooklyn Academy of Music, and an evening performance at the Manhattan Opera House.

N.Y.C. TELEGRAM

To Honor March King.

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The March King, who is now in his thirty-second annual tour, will conclude his season in Greater New York on Sunday, November 16, when he will give a matinee performance at the Brooklyn Academy of Music, and an evening performance at the Manhattan Opera House.

CHICAGO DAILY TRIBUNE

THEATERS

Local managers of the Keith and Orpheum theaters throughout the country have been instructed to give heed to the circumstance that November 6 will be the seventieth anniversary of John Philip Sousa's birth. The data are to be set forth on the informative inserts of the films; the Sousa marches are to be played by the orchestras; and the clientele of each house is to be instructed (or reminded) of how busy a musician and how good an American the March-King has been these many years. . . . The Civic Music Association has taken over the conduct of next Sunday's dinner, in the Congress, in honor of the beloved composer, who has done his fair share through five decades to spread a knowledge and a love of music. The dinner will be put between his afternoon and evening concerts in the Auditorium; and the expectation is that the sombodies of music in Chicago will be at table.

CHICAGO TRIBUNE

Peorians Honored Guests at Sousa Day in Chicago

M. R. AND MRS. CARL BLOCK were guests on Sunday evening at a dinner given in honor of Mr. Philip Sousa's 70th birthday in the Florentine room of the Congress hotel by the Civic Music Federation of Chicago, and some of Mr. Sousa's friends.

A great ovation was given the band at the Auditorium that afternoon, where standing room only was available.

At the banquet, were present the most prominent musical men and women of Chicago. Mr. Sousa was presented with a beautiful silver ship as a testimonial of love and affection on the part of Chicago admirers. Mr. Frederick Stock, director of the Chicago Symphony orchestra made the presentation speech, and gave a splendid appreciation of the life of Mr. Sousa. He said that Mr. Sousa was fiddling at the age of 11, composing at 13, directing an orchestra at 18. For 12 years he had the Marine Band at Washington; in 1892 he organized his own band; in '93 played an engagement at the World's Fair; that he had made a number of trips around the world, and that his marches were as well-known and popular abroad as they were in this country, and they thought as much of Sousa's marches as they did of Strauss' waltzes.

In addition to many songs and light operas, Mr. Sousa has composed over 102 marches, most of which are familiar to almost everyone.

The band has given over 10,000 concerts, and traveled over 750,000 miles, having played in every civilized community of any size, throughout the entire world. One engagement in Berlin alone, at Kroll's Garden having lasted a month.

Sousa's Band is a national institution. Its personnel is made up almost entirely of American men who take pride in belonging to the best band organization in the world, and the only permanent musical organization of its kind which has been able to finance itself en tour.

Mr. Sousa's wonderful contribution to war work when he gave up his band, and canceled a season's engagement to take charge of the Great Lakes Band will always be remembered as a wonderful piece of patriotism. The patriotic inspiration which followed Sousa during the Liberty Loan drive loosed the purse-strings like magic of those whose American fibre thrilled to the sound of his marches. No one but a man of great patriotic convictions could have exerted his influence upon millions of people as he did. As a matter of fact, only a man with deeply conceived and written the noble strains of "Stars and Stripes Forever." When this number was played by the band at the Auditorium, the audience spontaneously sprang to their feet, and stood during the entire number. It was "Sousa Day" in Chicago.

CHAMPAIGN GAZETTE

SOUSA TO HAVE FOUR SOLOISTS

Miss Nora Fauchald, soprano; John Dolan, cornet player; Robert Gooding and George Carey, saxophone and xylophone players will be the soloists for the John Philip Sousa band, which will give a concert in the Auditorium the evening of November 5.

A program including overtures, marches, solos and some popular numbers will be included on the program. Following is the program as arranged at present for the local concert:

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror", (Litolff).

Cornet solo, "Our Maud", (Sauer), John Dolan.

Suite, "El Capitan and His Friends", (Sousa), (a) "El Capitan", (b) "The Charlatan", (c) "The Bride-Elect".

Vocal solo, "Maid of Cadiz", (Delibes), Miss Nora Fauchald.

Symphonic Poem, "Don Juan", (Strauss).

Interval.

Fantasia, "Music of the Minute" (new), (Sousa), (a) Saxophone Solo, "Valse Fantaisie", (Gurewich), Robert Gooding; (b) March, "Marquette University" (new), (Sousa) Xylophone Solo, "The Pinwheel", (Geo. Carey), George Carey.

Finale, "Carnival Night in Naples", (Massenet).

SOUSA'S BAND COMING HERE

John Philip Sousa and his 100 bandmen will give a concert at the University Auditorium the evening of November 5. This will be the first appearance of the band since 1922 before a local audience, as their engagement which was booked for last year was cancelled.

This will mark the 32nd annual trip around the country of this organization, and the season will consist of 22 weeks, eleven of which will be spent in Philadelphia, Pa.

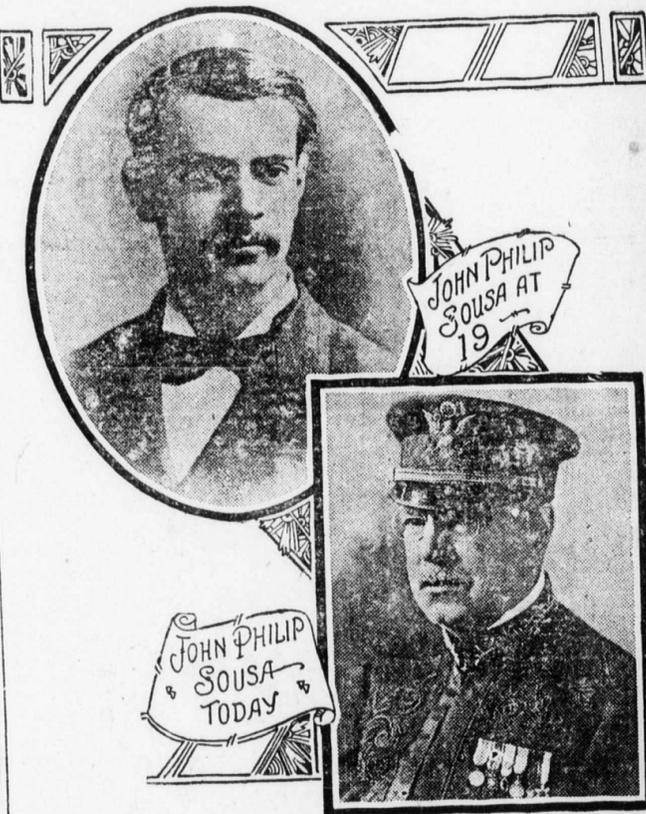
A program of varied numbers has been arranged for this concert including a number of compositions by Sousa. More details of the concert here will be announced later.

Dawes Composes Selection Which Sousa Will Play

"Melody in A Major," recently written by Gen. Charles G. Dawes, will be one of the numbers to be played by the John Philip Sousa band, in its concert here, November 5. This number will be presented as a band arrangement, and the work of preparing the composition for the band of more than 100 pieces has been done by Sousa himself.

A number of popular numbers have been arranged for the concert this season, and will be played here by this band. Admissions for the event are being distributed at the usual places in Champaign and at the University.

GREATEST BAND LEADER COMING



John Philip Sousa, who brings his band to the University Auditorium on Wednesday, November 5th, will be 70 years old on November 6th, the day after he appears here. His birthday will find him near the close of his 32 tour—a record without parallel in the musical history of the United States for the continuousness of one organization under a single director. Twelve years before he formed his own band, he was known all over the country as the director of the United States Marine Band, of which he was the organizer.

Sousa was born in Washington, D. C., almost under the shadow of

the capitol, in 1854. His musical career began early, as he started the study of violin at the age of seven. He made his first public appearance at the age of 11; at 15 he was teaching; at 20 he was directing an orchestra for an operating company; at 26 he became the director of the Marine Band, the "President's Own"; at 38 he organized his own world famous band; during the World War, at the age of 60, he organized the Jackies Band at the Great Lakes Naval Training Station, and today, at the age of 70, a young man yet, he is on tour with his band, directing two concerts a day.

Soloist With Sousa



Miss Nora Fauchald.

On the program of the Sousa band concert Wednesday evening will be a solo number by Miss Nora Fauchald, soprano soloist. In obtaining soloists for his concert, John Philip Sousa prides himself on many who are Americans and who have received their training in North Dakota and the East. She has also America.

SOUSA COMING WEDNESDAY



John Philip Sousa

For 40 years, John Philip Sousa has been a conductor and is now heading his organization of 100 bandmen for his 32nd annual tour. He is known as the most popular and the best-known of American band masters. His band has been heard by upwards of fifty millions of Americans, and there is scarcely a town or city of more than 25,000 population in all America in which he has not appeared during his career.

Many musicians confine themselves to the cities, or if they venture outside a few of the larger communities it is with an air of

condescension, but this is not true of Sousa.

Sousa is striving to give the American audiences the music they best enjoy, and that is the reason that the Sousa programs will include jazz. The jazz arrangements have been made by himself, and are melodies which will be programmed as 'Music of the Minute.'

The program for Wednesday evening will include some of his newest arranged marches, as well as a number of other well known selections.

Admissions for the event may be obtained at the University business office, and at the Auditorium Wednesday evening.

SOUSA AND BAND TO GIVE CAMPUS CONCERT TONIGHT

Jazz To Be Featured on Program in "Music of the Minute"; Will Play Dawes' Piece

Jazz will find a place of prominence in the Auditorium tonight when Lieut. Commander John Philip Sousa's band, under the auspices of the University band, plays, as a part of its program, Sousa's jazz fantasy, "Music of the Minute." The concert will start at 8 o'clock.

This is almost the first recognition given in musical circles of higher rank to that form of composition. A jazz band also is included in the program.

The classical portion of the program will include the symphonic poem, "Don Juan," by Strauss.

The first numbers of the program will be "Maximilian Robespierre," or "The Last of the Reign of Terror," written by the English composer, Litolfo, "Carnival Night at Naples," by Massenet, the last number of the evening will be of the same imaginative type of music.

"Melody in A Major," written by Gen. Charles G. Dawes is among the pieces to be played.

King of Marches



LIEUT. COMMANDER JOHN PHILIP SOUSA, who is ranked not only as the greatest band leader, but also as one of the greatest march composers, will bring his band to the campus tonight on its annual tour of the country.

SOUSA BAND WILL PLAY HERE NOV. 5

Concert Concludes 30,000 Mile Tour; Feature Popular Numbers

John Philip Sousa and his band will give a concert November 5 in the Auditorium under the auspices of the University band, it was announced yesterday.

Sousa played here two years ago in the Auditorium. The concert here will come near the close of an 11 weeks concert tour of more than 33,000 miles in the United States. Sousa will give concerts at Ohio State university, the University of Iowa, University of Wisconsin, University of Michigan and Yale university during his extensive tour.

One half hour of the concert will be devoted to modern syncopated music, according to present plans. Mr. Sousa believes that jazz has established itself permanently in America, and it is because of this belief that Mr. Sousa has made provisions for some jazz music on his program.

Fifty million people are said to have heard Sousa and his 100 bandmen during the 31 consecutive seasons that Sousa has been at the head of the band. His audiences during the past few years have grown to reach the 3,000,000 mark annually.

SOUSA TO GIVE VARIED CONCERT

Sousa and His Band, who appear at the University Auditorium Wednesday night, will be the playing numbers which would seem to suit almost every musical taste. For those who enjoy music which stimulates the imagination, there are the descriptive numbers which are first and last on the program—"Maximilian Robespierre" or "The Last Days of the Reign of Terror" and "Carnival Night in Naples."

Those of classic taste will find pleasure in the symphonic tune poem of Strauss, "Don Juan." This is conceded to be one of the masterpieces of this famous composer, and was inspired by the dramatic lines of the poem by the same name, from the pen of the Austrian poet, Lenau.

In contrast to this number with its strictly classical theme is the new jazz fantasy of Mr. Sousa's own composition, entitled, "Music of the Minute."

Those who think of the old days will enjoy the suite, "El Capitan and His Friends," which is a collection of songs from the three light operas which first brought fame to Sousa "El Capitan," "The Charlatan" and "The Bride Elect."

Novelty numbers will be provided by the cornet solo, "Our Maud," by John Dolan, and the xylophone solo, "The Pinwheel," by George Carey.

Youthful strugglers with the saxophone will appreciate the work of Robert Gooding, in playing "Valse Fantaste," by Gurewich. And of course there will be a number of the famous Sousa marches scattered throughout the program.

ANNOUNCE PROGRAM FOR SOUSA'S BAND

The program for the Sousa concert on November 5 was announced yesterday as follows: overture, "Maximilian Robespierre," Litolfo; cornet solo, "Our Maud," Short, played by John Dolan; suite, "El Capitan and His Friends," Sousa; vocal solo, "Maids of Cadiz," Delibes, sung by Miss Nora Fauchald; symphonic poem, "Don Juan," "Music of the Minute," Sousa; saxophone solo, "Valse Fantaste," Guerwich, played by Robert Gooding; march, "Marquette University," Sousa; xylophone solo, "The Pin Wheel," Carey, played by George Carey; finale, "Carnival night in Paris," Massenet.

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 John Philip Sousa. Sousa was born in Washington, in 1854. From the time he was seven years old until he was eleven, the Civil War raged, and Washington was an armed camp.

There were many military bands, as we know them, and "buckskin bands," composed of fifers and drummers. When he was eleven Sousa saw the greatest military event that had ever taken place on this continent—the Grand Review of the Union Armies, in Washington. His father was of those who marched in the Grand Review.

Sousa grew up almost within the shadow of the Capitol, 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 when, for the first time, he raised his baton above the "President's Own" to play one of his own marches. And since he conducted the first one, he has written some hundred more marches.

Soprano With Sousa



Miss Nora Fauchald, soprano soloist with Sousa's band, will appear with the great bandmaster when he brings his organization to the campus Wednesday night.

Sousa—At Seventy.

THE PROGRAM which John Philip Sousa will conduct this evening in the Auditorium is to be more varied than perhaps the usual band concert. The classical feature will be provided by Dr. Richard Strauss' tone poem, "Don Juan," which is surcharged with wild energy and vehement impulsiveness that breaks forth again and again in expression of the unbridled passion of Lenau's dramatic poem, "Don Juan." Sousa, it will be remembered, presented "Parsifal" to the American public before that Wagnerian opera had been heard at the Metropolitan.

He is presenting also tonight the new Sousa suite, "Looking Upward," and his new humoresque. The other new numbers to be heard are the first Sousa fox-trot, "Peaches and Cream," the "Marquette University March" and "Music of the Minute," an interpretation of modern jazz and syncopation by the conductor.

In addition to the solo numbers and the overture, which is Litolfo's "Maximilien Robespierre," Sousa is playing three selections from his familiar opera "El Capitan" and will conclude the program with Massenet's "Carnival Night in Naples."

—Tenth Muse

Chicago papers have carried much comment on Sousa during the past week. The critics and news men have been lavish in their praise. His appearance at the Auditorium in the Windy City Sunday night was within a few days of his seventieth birthday—a good reason for the fact that Chicago has paid him a tribute in having Sousa concert on the eve of his birthday. How he will be received is a question.

SOUSA'S MUSIC MUST THRILL ITS AUDITORS

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieutenant Commander John Philip Sousa, the famous bandmaster, who comes with his band to the university auditorium on Wednesday, Nov. 5, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others, has been music of thrills.

"I know a great deal about art, the technical side of it, as well as the interpretative, the mechanics and the artifices, but in the last analysis, we must all fall back on the most primal thrill, the thrill down the length of the spinal column," Kreisler said. "It is the primitive registering of impressions, and when I get such a thrill I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong."

For a third of a century Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained thrill, it has been excluded from his program. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music; it has the primitive war appeal which stirs the imaginations, and, with a lib-



JOHN PHILIP SOUSA AND FIVE GRANDCHILDREN. Sousa and his band appear in concert at the university auditorium on Wednesday evening, Nov. 5, at 8 o'clock.

eral number of march selections in his programs by making use of the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

For the march king has added jazz to his presentations for the past four years, and "Music of the Minute" a variety of jazz tunes played by 100 men—the largest orchestra in America—will be a feature of his program.

THE DAILY ILLINI

SOUSA TO BE 70 DAY AFTER CONCERT HERE

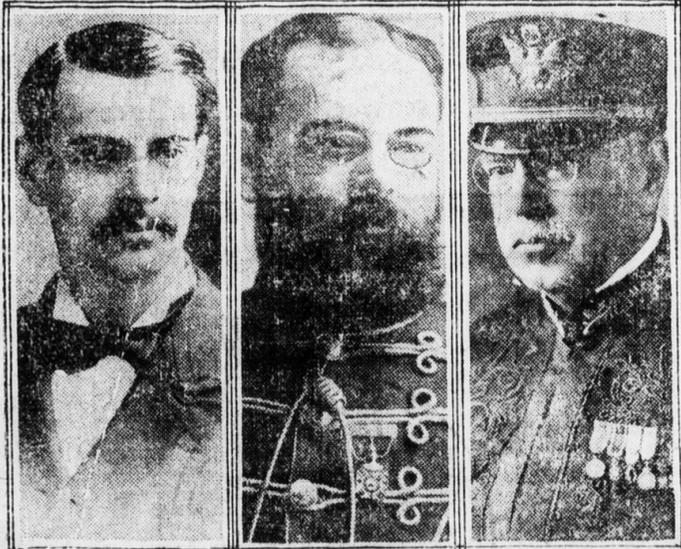
John Philip Sousa, who brings his band to the university auditorium on Wednesday, Nov. 5, will be 70 years old on November 6th, the day after he appears here. His birthday will find him near the close of his 32d tour a record without parallel in the musical history of the United States for the continuousness of one organization under a single director. And for 12 years before he formed his own band, he was known all over the country as the director of the United States Marine band, of which he was the organizer.

Sousa was born in Washington, D. C., almost under the shadow of the capitol, in 1854. His musical career began early, as he started the study of the violin at the age of seven. He made his first public appearance at the age of 11; at 15 he was teacher; at 20 he was directing an orchestra for an operatic company; at 26 he became the director of the marine band, the "president's own"; at 38 he organized his own world famous band; during the world war, at the age of 60, he organized the Jackies band at the Great Lakes naval training station, and today, at the age of 70, a young man yet, he is on tour with his band, directing two concerts a day.

It seems as tho there has never been a time when there was no Sousa—this especial Sousa—and it is not easy to believe that there will ever come a time when there will not be a Sousa. The beloved composer and bandmaster certainly does his part to keep the world from such contemplation, for here he is with a bunch of new things from his pen, for the programs of his present tour, altho this season the tour is only 11 weeks long. And yet it is hard to believe that the man to whose "Stars and Stripes Forever" we have been marching since the mid-80's can age into 70 or anything like it. Certainly his music does not age.

THE URBANA DAILY COURIER.

Sousa, Great Band Leader, at Three Ages.



Above are three pictures of John Phillip Sousa, the famous bandmaster, at three different periods of his career—at 21, at 35 and at the present. When he brings his band to the

university auditorium November 5 at 8 o'clock he will be 70. If you do not believe he is still young, no matter what the records may say, just listen to his marches. (Pacific and Atlantic Photo.)

Sousa Coming to Campus



SOUSA IS BRINGING BAND TO CAMPUS

Famous Bandmaster To Direct Concert in Auditorium Nov. 5

John Philip Sousa, famous bandmaster, will bring his band to the campus again for a concert November 5 in the Auditorium under the auspices of the University band.

One half hour of the concert will be given to modern syncopated music, since Mr. Sousa believes that jazz has established itself permanently in America. The half hour of syncopation is an innovation in Sousa's program.

Sousa played here two years ago in the Auditorium. The concert here this year will come toward the close of an 11 weeks tour of more than 33,000 miles in the United States. The band will also play this year at Ohio State university, the University of Iowa, University of Wisconsin, University of Michigan, and Yale university.

SYNCOPATION ON SOUSA PROGRAM

Band Leader To Devote Half Hour to Jazz Music November 5

Modern syncopation will have its place on the program offered by John Philip Sousa and his band, when they make their appearance at the University the evening of Wednesday, November 5. This is the first time the great band leader has given the modern school of music official recognition.

The performance here, which is one of the series on the thirty-second annual tour of the band, will be featured by a Sousa arrangement, "Music of the Minute," which introduces popular selections now current.

In addition to the first-mentioned number, Sousa will present for the first time this season an original composition. The new selection, a fox trot entitled "Peaches and Cream," is the conductor-composer's first modern dance selection, although he had written numerous waltzes and two-steps.

Sousa's Band Will Play Here November 5

Sousa's band will give a concert in the university auditorium on November 5, according to announcement made by the university office yesterday evening. The concert is being arranged under the auspices of the university band.

Sousa and his band have been on an eleven weeks' tour of the country in which time they have covered about 33,000 miles.

About half the program here will be devoted to jazz music, as Sousa believes that jazz has permanently established itself in the country's music.

TICKETS NOW ON SALE FOR SOUSA'S CONCERT

Tickets for the Sousa concert November 5 in the Auditorium under the auspices of the University bands, are on sale at the University business office, at Strauch's and at Swannel's drug store, Champaign.

R. E. Kent '21, A. N. Brabrock '21, J. J. Mountz ex'23 and E. C. Newcomb '21 will play with Sousa and his band during their appearance here.

Another feature of the concert will be a number of selections of what Sousa calls, "Music with color," referring to modern syncopation. "Music of the Minute" is the title of the new Sousa arrangement which will be presented by his band.



SOUSA'S LATEST PORTRAIT. Paul Stahr, the young American artist who painted the first poster issued by the United States Government during the world war, has painted the portrait of Lieut. Com. John Philip Sousa, the famous bandmaster, for presentation to the United States Navy Department.

SOUSA PREDICTS U. S. WILL SOON BE WORLD ART CENTER

Famous Composer Tells Ad Club Love for Mu- sic Is Growing.

"For 45 years I have watched the growth of musical appreciation in America, and I predict that the time soon is to be here when the United States will be the art center of the world. And nothing explains this except the growing love for what is excellent."

Lieut. Commander John Philip Sousa, in defining the difference between the real artist and the musician whose life is not in his work, says that the one element, continuity, is the secret of the life of one and the passing popularity of the other.

"I believe that real music is inspired by a higher power. Those who have true musical ability are simply the mouthpieces of a supreme musical inspiration, and somehow it is put into the hearts of men to receive what they feel to be the best."

"I have never known a piece of music with any mechanical element to live. I am sure those composers who intersperse a dash of musical red with a dash of musical black, and surround it all with a circle of musical blue think they have something which will live forever, but the test of time will show that only continuity stands."

Has No Favorite.

"All my compositions I like best. The Stars and Stripes Forever" is by far the most popular, but I cannot sincerely say I have a favorite. I am like a mother with her group of children. All my music is a part of my life."

"And by the way, I have had such nice birthday parties for the last month. My seventieth birthday is not until tomorrow, but they have entertained me with parties for the several weeks. I think it is an old Chinese custom to entertain for a month when one has a birthday, but it is very pleasant just the same."

"I am looking forward to all my children's programs. I have given more this year than ever before, and I find that children in most cases have a finer sense of humor than grown-ups."

Commander Sousa was honor guest of the Ad Club at yesterday's luncheon and was introduced by the president, R. Fullerton Place. He spoke briefly of his pleasure in returning to St. Louis, where he has given many concerts. A full attendance, with many guests, heard the Commander. After the luncheon, he spoke informally to a large group before returning to his hotel to await the afternoon concert.

A birthday dinner at the Hotel Statler at 5:30 o'clock yesterday was given by the Executive Board of the World's Fair and preceded the concert, last night.

BIRTHDAY GREETINGS



—Sid Whiting Photo.

JOHN PHILIP SOUSA.

Born in Washington, D. C., Nov. 6, 1854.

Studied music. Was teacher at 15 and conductor at 17.

Was one of the first violins of Jacques Offenbach's orchestra when he was in the United States. In 1880 he was appointed bandmaster for the United States Marine Corps and served until 1892 when he became director of Sousa's Band. During the war, Sousa directed a band of 1200 pieces at the Great Lakes Naval Training Station.

DECATUR REVIEW

Sousa Adds Jazzy Lilt To Shoulders

John Philip Sousa celebrated his seventieth birthday in Decatur Wednesday—a few "presto" hours of it, anyway.

Features of the celebration were a bunch of red roses from the Decatur high school band, a meager audience in the high school auditorium, the king of bandmasters, himself, belying his years, and a program of Sousa music. (Some of the compositions were listed as by other composers, but all music is Sousa's under his baton.)

IN QUICK TIME.

Grandpa Sousa stepped out in front of the audience shortly after 2 o'clock minus his pre-war whiskers. He bowed graceful acknowledgment of the greeting which came from the front, picked up the baton, and plunged into the program. He scarcely gave time between numbers for the audience to applaud, before he gave the expected encore. One or more for each scheduled number. The program ended at 4 o'clock.

Of course, the compositions that were admittedly by Sousa pleased the most, and over all flew "The Stars and Stripes Forever."

GOOD AS EVER.

Sousa has changed slightly, if at all, since his last band concert in Decatur. Physically he looks fit and it's hard to believe that he was passing the seventieth milestone Wednesday and is a grandfather. The high school band boy with the handsome bunch of red roses was embarrassed at having to say something about "three score years and ten," when he finally got attention from the famous bandmaster. Sousa has merely added a jazzy movement to his shoulders, at times in evidence. But in the main he was the same Sousa and just as satisfying.

"Washington Post," "El Capitan," "Semper Fidelis," all had their favorites in the audience. But when the program announcer held up a card with the words "Stars and Stripes Forever," everybody went mad. The whole program was worthwhile and every number pleased.

Sousa has always made it a rule to have an artistic and attractive soloist with his band, since the days when Decatur's violinist, Miss Jeanette Powers (now Mrs. Carl Block of Peoria) was featured with the organization. Miss Nora Fauchald, soprano, added merit to Wednesday's program, singing "Maids of Cadiz," "Carry Me Back" and "Dixie."

REASON FOR RUSH.

The lieutenant-commander must have been watching his world-war wrist-watch. At any rate he ended his program in time for his band boys to pack their instruments, load them into two waiting vans and catch the afternoon train to Champaign-Urbana, where there was a gala band concert in the university auditorium Wednesday night.

The Cosmocolumn

JOHN PHILIP SOUSA

Sousa and His Band

JOHN PHILIP SOUSA and his band made a reappearance at Illinois last night with his usual success. His audience came to hear the finest in band music and it was not disappointed. The strenuous program presented crowded 26 selections of the widest range of appeal into two hours and a half with scarcely a moment's pause between numbers. The house was crowded and about 400 were turned away at the doors—the only disappointed part of those who would hear the march king.

The program was generously sprinkled with his more famous marches, his new "Marquette University" and an effective presentation of the Stars and Stripes Forever with eight trumpeters, four fives and eight trombones out in front. The program was well-balanced with the weight of the music in the first part of the program and tapering off into the lighter, more popular numbers in the second portion.

Sousa never surpassed his first number, the magnificent and dramatic "Maximilien Robespierre" overture (Litolli). The last day of the romantic French reign of terror was depicted in all its terrible splendor and glamour. George Carey's work on the xylophone in the second portion of the program was most pleasing as was Robert Gooding and his octette with the saxophone. Miss Nora Fauchald was overshadowed by her accompaniment in her solo, "Maids of Cadiz," but her voice proved most pleasing in the two southern melodies. John Bolan's solo on the cornet was superb.

The lighter number proved easily the most popular with the audience, but it is doubtful if Sousa added anything to his program with his jazz band.

RILEY RIVERS

Today's Birthday

JOHN PHILIP SOUSA, America's bandmaster, directed a concert last night unusual in respect that it was given on the eve of his seventieth birthday. Today Sousa embarks from what Mark Twain called "Pair No. 70." His career as a national figure has been long and nowhere does the lieutenant-commander need an introduction. His fame although resting chiefly on his work as a director, is due also to his march compositions and band music. A Sousa swing about the country is no new thing. His tours are big tours and his bands have been heard by thousands. During the World war in 1918 as director of the Great Lakes Naval training band he visited most of the large cities and engaged in such enterprises in launching Liberty bond campaigns.

Some Highlights

WHEN ASKED to autograph his program last night, Sousa took out his pen, smiled and related the story of his "worst job of autographing."

It occurred on the second day of the Indianapolis Fair, he said, when one small boy among a thousand who were singing at the Fair that day, asked for his autograph.

"Soon I found it necessary to autograph for the whole thousand. I began writing John Philip Sousa, then John P. Sousa, J. P. Sousa, and finally finished the last half with just Sousa."

Sousa handed back the autographed program, and then with a little mournful sigh, reached out his hand for the program of the next of the 25 or 30 autograph fans who were waiting.

Keith and Orpheum theaters throughout the United States are planning to celebrate today as "Sousa Day" in honor of the march king's seventieth birthday. All theaters on these circuits are programmed to play Sousa marches and organizations in all parts of the nation will feature Sousa. It will be interesting to note whether the observance is carried out at the Orpheum here tonight.

This came from a Chicago paper, part of a long glowing tribute to Sousa when he was there last week:

"Sousa at seventy is facing the snows; and I hope Chicago jams the Auditorium twice today. He doesn't need the business; but he deserves it. The community may be said to owe something to Sousa; his being here mitigated the meanness of existence in the special conditions of the worst war; and he was a Godsend to the thousands who poured through the gates at Great Lakes to take their course of hurried discipline in the art of helping an unprepared nation to victory . . ."

SOMEONE GIGGLED, SOUSA COMMENTS

Famous Leader Compliments Audience on Appreciation of Selections

BY CARLETON SMITH.

"Somebody down in the fifth row has the giggles," commented John Philip Sousa as he left the stage during the intermission, "and it seems to be contagious; those next to him have it, too."

Mr. Sousa, in discussing the program, said, "One of the most brilliant audiences that I have ever had in Champaign in all my numerous appearances here—the thing I appreciated most about the audience was that it knew standards, it took the heavy as well as the light. And no doubt this is because of your university band, with its splendid conductor, Mr. Harding. The hearing of this type of classical music has its effects and people learn to understand."

"I have played in university towns the world over, Cambridge, Prague, Oxford, and in many American universities; the audiences are really the same; they know what they want and they welcome it. If the college audience does not enjoy a selection, it is silent and the conductor feels as if the 'grave yawns'."

When asked about modern Jazz, he said, "Well, it reminds me of the story of a little girl, who when she was good, was very good, and when she was bad, was damn bad. Jazz varies in the degree of its excellence, of course, and some of it is good; the thing I condemn most emphatically is the borrowing from the world's library of classical music. If it is original as some of it is becoming, I have no criticism to offer."

"When will I retire? I have just signed a twenty year contract and I always live up to my contract. I am just as anxious to please my audiences now as I was at twenty-five and to do it, I must work harder. But, as long as I am able to direct with my usual enthusiasm and as long as the public wants me, I'll try and be here. If they ever tire of me, I have had a good time and am willing to say good-bye and 'Let us part as friends.'"

Wisconsin State Journal

SOUSA IS FETED BY ROTARY CLUB

Major Brunzell Explains De- fense Act, Lauds Work Of Army Engineers

Lieut.-Commander John Phillip Sousa, dean of American musicians, was this noon presented with a huge cake on which gleamed 70 candles, in token of the 70th anniversary of his birth, by the local Rotary club at its regular weekly luncheon.

Lieut.-Commander Sousa was welcomed by Rotarian Charles Whelan with a splendid speech in tribute to the contribution which Sousa has given to the American people through the medium of music.

The other speaker for the meeting was Major O. L. Brunzell, commandant of the military unit at the University of Wisconsin.

Major Brunzell told of the constructive work of the army in times of peace. He outlined the work of the army engineers in the perfection of radio, aircraft facilities and in the improvements in sanitary conditions which have made "unlivable countries livable."

In speaking of the problem of national defense and preparedness Major Brunzell said:

"The aversion to bloodshed which actuates many well-intentioned people has led an organized movement in this country to bring about a complete disarmament of our government and to urge our citizens to pledge themselves to refuse to bear arms in any international war even defensive, or to take part in the manufacture or transport of munitions and supplies."

Sousa Delights Big Audience With Well Selected Program

By FRANCES H. MYERS.

Old and young from Champaign, Urbana and the University district filled the Auditorium on Wednesday evening, and many more filled the doorways eager to hear John Philip Sousa present most successful and pleasing program at the University, for the first time in two years. For over two hours, Sousa and his 100 bandmen entertained the appreciative audience with marches, popular numbers and several prominent masterpieces.

Symphonic poem, "Don Juan," by Johann Strauss, one of the greatest musical masterpieces of all time, being played by Sousa for the first time on this tour either in America or Europe, was one of the high lights of the Wednesday evening concert. In this number alone, Sousa displayed the marked ability of his group of men in playing this musical idea. The opening number, an overture, "Maximilien Robespierre," by Litolf, combining a great wealth of melody and dramatic effect proved to be a successful selection.

Miss Nora Fauchald, soprano soloist was entertaining with, "Maids of Cadiz," and was enthusiastically encored and returning to the stage gave "Carry Me Back to Old Virginia," which showed her marked talent as a vocalist. A suite "El Capitan and His Friends," by Sousa, was a lively, rhythmic number added to the concert.

The second part of the concert was devoted to lighter numbers, and Sousa gave some of his own arrangements of a variety of popular numbers. A fantasia, "Music of the Minute," a Sousaesque, tying together some six current synopated numbers made a hit with the audience, and called for an encore which was readily given. Robert Gooding, saxophone soloist, and George Carey, xylophone soloist, also deserve credit for their work.

A jazz orchestra of eleven pieces and a double saxophone quartet gave popular numbers during the evening. The playing of "Loyalty," and the "Stars and Stripes Forever" were also included on the program. The entertainment was concluded with the playing of "Carnival Night in Naples," by Massenet, which again showed the work of the bandmen.

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Enthusiastic Crowd Grets Sousa's Band

Veteran Leader Unchanged, but American Players Pre-dominate Now

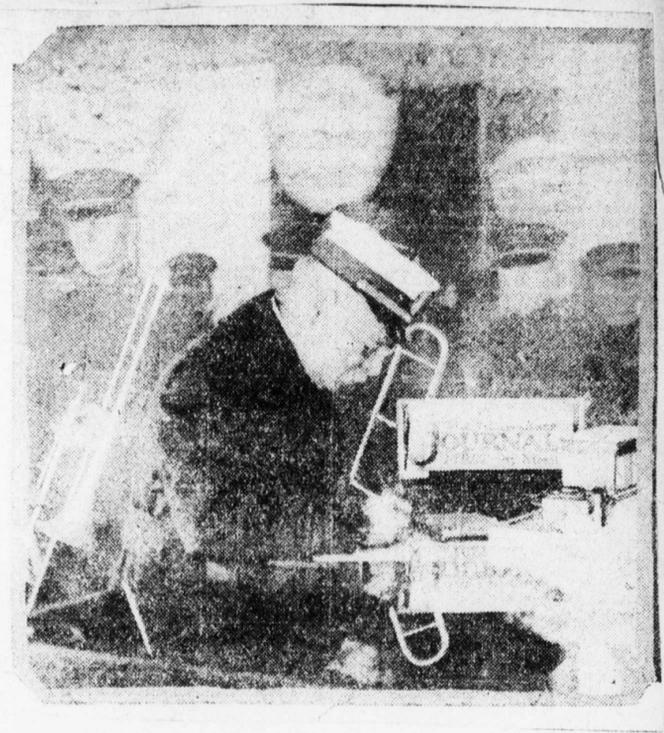
Lieut. Com. John Philip Sousa and his band of 85 pieces may have played to one of the smallest audiences of their 32d annual tour in Decatur yesterday, but it was also probably one of the most enthusiastic. From the first appearance of the famous bandmaster on the enlarged High school platform at 2:10 o'clock, until he left it at 4 o'clock, the audience was on the edge of its seats.

Decatur found Lieut. Com. Sousa not much changed since he was last in Decatur, although he is celebrating his 70th birthday anniversary today. He still leads his band with the restrained movements of baton, or the snappy swinging of his arms from the shoulder, that Decatur remembers as one of his chief characteristics.

An American Band Now.

His band this year presents a decidedly different personal appearance than heretofore, however. There was scarcely a foreign face among the 85 men in the organization, whereas for years it has been made up largely of German and Italian musicians. This year almost the entire personnel is pure American.

Lieut. Com. Sousa was generous as ever with his encores, giving one and sometimes two after each number on the program. Less time than usual was given for applause between numbers, as the band was scheduled to leave soon after 4 o'clock for Urbana.



APPLETON POST-CRESCENT

Sousa's Concert Goes Straight To Hearts Of 1700 Hearers At Chapel

Seventy Summers Haven't Dimmed Genius of Great March King—Introduces Jazz Numbers with Bit of Satire

John Philip Sousa, 70 years and a day young, led his famous band straight into the hearts of Appleton's music lovers Friday night. Nearly 1,700 people packed Lawrence Memorial chapel to its doors and at the conclusion of two hours and fifteen minutes of music, the like of which has not been heard here in many a day, every one of the 1,700 was happy over a most delightful evening.

Much can be and has been said about Mr. Sousa and his band but if all that has been written might be gathered together it would not tell all that can be said about the leader and his organization. Mr. Sousa is the heart and the soul of his band—that was evident Friday evening. Perhaps he hasn't the fire which characterized his directing in his younger years but there wasn't a moment during the evening that he wasn't complete master of the stage and the impression of power and virility which he left won't be forgotten in a long time.

talking for quite a while. All of Mr. Sousa's solo artists were of the highest type. John Dolan, cornetist, said to be the world's greatest living artist with his instrument, no doubt would be voted that honor by the Appleton audience if it were given the opportunity to do so. So with George Carey, Xylophone artist; and Robert Gooding, saxophonist. They are real musicians and a credit to any musical organization.

Mr. Sousa played a number of his famous marches as encore numbers and they went big. The crowd clamored for more but Mr. Sousa, sensing that the hour was late, cut down the number of encores. His "Stars and Stripes Forever," perhaps the most famous march in all the world, was the cause of a tremendous outburst of cheering which forced his band to play still another encore.

It was a splendid concert by a great band. There was a lot of inspiration in the performance. It is too bad that everyone can't have the opportunity of hearing Sousa's band. Music like that is bound to make better men and women of all who hear it. Seventy years are resting on Mr. Sousa's shoulders. Just how many more years he can carry and still do the work which would tax the strength of a much younger man is problematical. There were a lot of people in Friday night's audience who hope that he can keep off Father Time long enough to give Appleton another concert like that one.

STILL VIGOROUS

Time has dealt lightly with Mr. Sousa. It has grayed the few hairs he has left but it left him erect, powerful, agile and youthful. He showed his youthful spirit by incorporating in his program a half-hour of the jazziest kind of jazz. But there was a suggestion of satire in the jazz portion of his concert. Perhaps he included the so-called modern music in his program to show its utter lack of worth by contrasting it with the majestic, the melodious productions which made up the bulk of the evening's entertainment. There was more than a hint of satire in the Chinese scratching which passed for the title of the first jazz number. It was a good description of what Jazz is.

But there was enough variety in the evening's program and in the afternoon too, to please the most fastidious persons. Those who liked snappy marches, with plenty of brass and crashing of drums and cymbals, found it in profusion; those who favored the heavier symphonies, with the light passages and the tossing of melody from one instrument to another, must have been satisfied and those who want the light music of the "popular style" spent a most enjoyable fifteen or twenty minutes at the opening of the second part of the program.

SOLOIST PLEASURES

Mr. Sousa knows how to please an audience. And he has a good eye as well as a good ear. Miss Nina Fauchald, who sang a group of soprano solos, pleased the big audience with her good looks almost as much as she did with her excellent voice. And Miss Fauchald can sing. The way she sang "Carry Me Back to Old Virginia" is going to be a lot of folks

Roses from H. S. Band

During one of the intermissions a member of the High school band carried a big armful of crimson roses down to the platform and presented them to the bandmaster, in honor of his birthday. Mr. Sousa acknowledged them with a very brief "Thank you," but he was noticeably pleased and touched by the attention on the part of the boys.

The program opened with the overture from Litolf's "Maximilien Robespierre", one of the less well known of the dramatic overtures, which is woven around the "Marseilles." This was easily the most pretentious number on the program, the woodwinds and brasses frequently giving the effect of a symphony orchestra or a big organ. Sousa's perfect control over his musicians, one of the outstanding characteristics of his organization, was particularly in evidence in this selection.

As an encore Sousa played one of his own selections, the Washington Post march, John Dolan, cornetist, gave a short descriptive solo with Sousa's "Milkmaid," a pastoral, as an encore. A suite, "El Capitan and His Friends," by Sousa, in three descriptive parts, followed with the dance, "Peaches and Cream," as the encore. This selection is a catchy one which the bandmaster is said to have composed after seeing his young granddaughter dance, and is full of the buoyancy and melody of youth.

Soloist Pleases.

Miss Nora Fauchald, soprano soloist with the band, made a distinct hit, on her one appearance during the afternoon. Miss Fauchald comes from the North Dakota regions from which Lieutenant Commander Sousa says the future singers of the country will all come. She is unusually good-looking, and has a splendid voice and an unaffected stage presence. Her first solo, "Maids of Cadiz," was followed with "Carry Me Back to Old Virginia" and "Dixie," with woodwind and harp accompaniment.

The first part of the program closed with the symphonic tone poem, "Don Juan," with "Semper Fidelis," Sousa's own march, as encore. Sousa's jazz artists figured in the second part of the program, with several arrangements of popular jazz music, and a comedy selection in which a whole "family" of saxophones of all sizes figured, that brought roars of joy from the many children in the audience.

"Marquette University March," "Stars and Stripes Forever," an xylophone descriptive solo, "The Pin Wheel," and the finale, "Carnival Night in Naples," completed the program.

Two big vans were waiting outside the school building when the concert was over, and in less than 10 minutes the instruments were encased in their trunks and stored in the trucks and the musicians were in cars speeding to catch the late afternoon train to Urbana, where a concert was given last evening in the university auditorium.



Sousa Leads Marquette Band

When John Philip Sousa, the great American march king, visited the new Journal bldg upon his arrival in Milwaukee Saturday, he was followed by the Marquette university band, which played the Marquette March in the lobby of the building. The picture shows Mr. Sousa, who wrote the march directing the band.

A huge birthday cake, the gift of Milwaukee friends, was also presented to Mr. Sousa at this time, little Jane Laubenheimer, daughter of Chief Jacob Laubenheimer, jr., making the presentation. When the ceremonies were over, Mr. Sousa seated himself at a desk and composed a march entitled The Journal.

CITY SWAYS WITH SOUSA'S BATON

Orpheus of the March, On 70th Birthday, Welcomed Here.

Continued from Page One.
entations, speeches, eulogies and concerts as features of the day's program.

Marquette university, which last year conferred on Sousa the degree of doctor of music, received in return a gift such as Sousa alone could give—a march all its own, entitled "Marquette University."

Band Plays "Gift."

The band played it for the first time in public last night as the feature of the concert at the Auditorium, and as the stirring notes brought the vast audience to its feet in approval, the curtain behind the bandmen rolled up to disclose the Marquette university band ready to join in the rendition of the march which hereafter was to be Marquette's own.

Sousa walked to the center of the stage and presented to the Rev. Joseph C. Flynn, S. J., vice president of the university, the original manuscript of the march, bound in leather and inscribed in the name of Marquette.

A moment later both bands blared forth the opening notes of the march, and Sousa led them through the piece.

Dr. Flynn presented Sousa with a leather bound copy of a history of Marquette university. Urban A. Pilson, president of the Marquette band, handed him a silver loving cup as a gift from the band.

Police Pay Tribute.

The Milwaukee police department, which has looked on Sousa as the patron saint of the department band since he wrote and presented it with "The Milwaukee Police Band March," also took occasion at the concert to pay tribute to Sousa.

After the opening number, "Don Juan," and its encore, "Semper Fidelis," had been played, three policemen approached the stage carrying with them a huge bouquet of flowers as the gift of the police department. Those who made the presentation were Fred Brunkhorst, director of the police band; David Risch, drum major, and Patrolman C. Schroeder.

Mayor Hoan welcomed Sousa in the name of the city at a banquet in honor of the march king which was given at the Athletic club last night.

"Is Richest Man."

"John Phillip Sousa is the richest man on earth," he declared. "I care not what the state of his earthly possessions is. His name will live forever wherever good music is heard."

"Lieutenant Commander Sousa has cheered the people of America on to great deeds," said William George Bruce, vice president of the Auditorium board, who acted as toastmaster. "We honor ourselves, not him, on this occasion. He has found the soul of America and given it expression in music."

The congratulations of Marquette university were extended at the banquet by Dr. Flynn. "Sousa has given his heart to America," he said, "but he has won a place in the heart of America such as is occupied by no one else. Everyone who can hear him can enjoy and gain inspiration from the marches of Sousa. He has helped humanity."

Welcomed at Depot.

The march king was given a rousing reception when he arrived in the city yesterday morning. A throng, representing the various civic organizations and luncheon clubs of the city, as well as representatives of Marquette university, and city officials, was on hand to extend greetings.

Whistles shrieked welcome as his train pulled into the Northwestern station. The Marquette university band, which was lined up under the train shed, played his best known march, "The Stars and Stripes Forever."

Little Agnes Hoan, daughter of the mayor, presented to Sousa a floral tribute several times her size as the birthday greetings of the city.

A motor parade escorted Sousa and his band to the Auditorium, where the first concert of his two day engagement was given yesterday afternoon.

College for Bandmen.

A movement which may have its result in the establishment at Marquette university of a college of bandmen, the first of its kind in a university in America, had its inception during the day. Hearty approval of the plan and a promise of support was given by the march king.

"No better plan could be devised," he declared. "The career of bandmen is a profession of exceptional promise and opportunity, and there is no reason why a college for bandmen should not find enthusiastic patronage."

"My bandmen earn from \$72 to \$214 a week, plus all expenses," he said. "Surely such rewards are sufficient to induce musicians to undertake the study at a university."

"Musicians," he asserted, "may be classified in four groups. Seventy-five per cent of them are pure mechanics, who for some reason or another have blundered into music; there are 23 per cent who show adaptability to music; there is 1 per cent which shows talent, and 1-100 of 1 per cent which is genius. This latter class is the

For the Key to the City Is His Baton



Upper picture, left to right: Sousa, police aide, Mrs. D. W. Hoan, Mayor Hoan and little Agnes Hoan, daughter of the mayor, who welcomed Sousa to Milwaukee and presented him with a floral tribute, to commemorate his birthday anniversary. Lower, left to right: Sousa welcomed to Milwaukee and given

birthday greetings by the Rev. Joseph C. Flynn, S. J., vice president of Marquette university, who acted for Father Fox, and the Rev. Joseph A. McLaughlin, S. J., faculty manager of the Marquette band, thanking Sousa for writing a tuneful march for Marquette.

whose members collect \$214 a week." The Rev. Joseph McLaughlin, S. J., regent of Marquette university, promised every consideration possible on the part of the board of regents in attempting to inaugurate a college for bandmen.

"Every member of the board favors the plan," he said, "and we shall do all in our power to carry the proposal into execution."

Concerts will be given by Sousa's band this afternoon and tonight at the Auditorium.

Never Equaled

By CATHERINE PANNILL MEAD.

Sousa, superlative of band masters, opened a two days engagement in the Auditorium Saturday afternoon, with one of those programs that are inimitable.

For sheer virtuosity, for musical worth and thrilling performance, there has never been a concert band to match this amazing organization. Not even the far famed Garde Republicaine of France ever touched Sousa's collection of unrivaled instruments, and no matter what your frame of mind, fifteen minutes after a Sousa program commences you are ready to go forth and tackle any old problem that may lie in wait for you.

Lives Up to Ideals.

A fine quality of the great conductor's is, that he has never in all the years that he has been before the public, sacrificed his ideals. He will play the best popular tunes, but in a manner which lifts it into the realm of real music. He has written marches that have not and likely never will have an equal, and kept them fine, and replete with the enthusiasm and love of beauty which is the outstanding Sousa characteristic. His knowledge of music is limitless; broach any subject connected with it, and you are likely to learn something brand new to the average musician, and for this reason his programs invariably contain novelties of the highest value. Such a clarinet section as is in that

band is beyond criticism, and the same is quite as true of the other sections.

The latest addition to the Sousa menage, is a most up to date jazz band, which sets the feet to stepping in time to "I Want to Be Happy," and other newest of new tunes.

The program of Saturday afternoon, possessed its own especial interest, in as much as it took the hundreds of children, in attendance, into consideration and presented a number "Showing Off Before Company," which introduced each section separately, with a brief explanation of its especial merits, by one of the members. Another splendid number was the finale to Giordano's beautiful opera, "Andre Chenier," which was superbly played, the farewell of the two characters being given by entire sections with the perfection of tone, of two voices.

Delightful Soloist.

Pretty Miss Nora Fauchald, who so delighted us last year, is again the soloist, and her warm birdlike voice brought her round after round of applause, in a charming song by Sousa, "Serenade of Seville." You will go far ere you hear so rare a soprano, and one so well trained.

John Dolan, the solo cornetist, also gave a performance that was stunning. In all the years we have never heard anyone who plays the cornet with the perfect facility and lovely tone that makes his performance so amazing. In a new set of variations on the "Carnival of Venice," he produced such silver sounds, and showed such perfect command of every intricacy, that the house gave him an ovation. Indeed it seemed to us that the band is in every way at the peak of perfection, for not only were these soloists most unusual, but there is a drummer

hidden away at the back, who could call the heavenly hosts, if asked to do so, with that tremendous roll.

Mr. Sousa is celebrating his seventieth birthday, in Milwaukee, and although he vows the year is correct, he looks far more like 60, or less, and has never been in finer fettle. More power to his directing right arm, and may he wave it over the best band on earth, for years to come.

MILWAUKEE SENTINEL

John Phillip Sousa, whose marches are the best ever written, says that he "Must parade, even if he does it by himself, in order to get ideas for quicksteps. I couldn't write a march sitting down, to save my life."

Sometimes it (the inspiration) comes when he is conducting a one man march around the confines of his Long Island estate. Sometimes when leading his band in some notable event. Some times when walking along a country road, but always when "on my feet."

Other things, he writes, much as a reporter writes a story, sitting quietly in a room, but a march has to be done when on the move. The famous lieutenant colonel and his band will give four concerts at the Auditorium, Saturday and Sunday, Nov. 8 and 9.

THE WISCONSIN NEWS

Great Crowd Hears Sousa

"Sousa and his Band" closed its periodic two day visit to Milwaukee last night before a large and enthusiastic audience, as usual. The program was typically Sousaesque, in that it was made up of a few heavy numbers, a few of the lighter and popular pieces and a smattering of "jazz."

Of the heavy numbers, the finale from Giordano's opera "Andre Chenier" was of note. Yesterday afternoon's program was richer in this class of music, when Sousa presented the overture "Maximilien Robespierre" by Litolf, Richard Strauss' symphonic poem "Don Juan," and Massenet's "Carnival Night in Naples."

The soloists were Miss Nora Fauchald, soprano, John Dolan, cornetist, Robert Gooding, saxophone and Messrs. George Carey and Howard Goulden who played a xylophone duet.

Miss Fauchald has a clear, high voice of sympathetic quality, which, if heard to better advantage in a smaller hall, would undoubtedly please her hearers to a much greater extent. The band accompaniment was a trifle too loud at times, and she had difficulty in making her voice heard in the softer passages. Mr. Dolan is certainly an exceptional cornetist, playing the most difficult passage work seemingly without the slightest effort. The other solo numbers were of the popular nature, and, together with the band's octette of saxophones, who did a clownish act for one of the numerous encores, were obviously given a place on the program to tickle the funny-bone of the audience. The chuckles and chortals, grins and giggles were, perforce, forthcoming at frequent intervals.

The new march written for Marquette university was in evidence again, played as a program number in the afternoon and as an encore in the evening.

During the intermission last night, Sousa led the spritely white and gold uniformed Racine drum and bugle corps of the American Legion in a special number. The program closed with a stirring rendition of the Star Spangled Banner.

Sousa Attends Birthday Party by Milwaukee

Veteran Band Leader 70 Saturday; Officials Join Business Men in Honor Banquet

Tributes to the career of John Philip Sousa, world famous musician and composer, were paid officially by the people of Milwaukee through Mayor Hoan and William George Bruce Saturday night at a birthday banquet for the march king at the Milwaukee Athletic club.

The dinner, attended by about 25 of Mr. Sousa's Milwaukee friends, marked the close of a day of celebrating in Milwaukee, because of Mr. Sousa's seventieth anniversary.

The Rev. J. C. Flynn, S. J., vice president of Marquette university, and the Rev. Joseph McLaughlin, S. J., of the faculty, also officially thanked the composer on behalf of the university because of the Marquette March, recently dedicated to the school.

No Greater American

The mayor said there are no greater Americans than John Philip Sousa—that he is great because he has served humanity and has expressed in a way that all can understand the nobler things felt by men. It is this service to mankind, he said, that makes men great, and he predicted that as long as history is preserved the name of Mr. Sousa will be remembered with love and affection.

Mr. Bruce said Mr. Sousa holds a place in the heart of every American, not only because of his contributions to the culture of America and the world, but also because of his service to his country.

Mr. Sousa declared he considers Milwaukee to be one of the most artistic cities in America—that there is less boastfulness about it perhaps, but withal, a real love of true art and music. He always feels, he said, that the very best concert must be presented here to win appreciation.

School for Bandsmen

"And I believe," he said, "that a recent suggestion that Marquette university establish a school for bandsmen is one deserving of serious attention. I know of no city where one could better be established. Certainly such a school would fill a great need and accomplish much for music."

"The profession of a bandsman is an excellent one under conditions today. The lowest salary, for instance, paid in my organization is \$74 a week and that includes expenses. Some receive \$214 a week and expenses. I hope Marquette establishes this school."

Among several stories was one in which Mr. Sousa told how he won the World war and, incidentally, was compelled to part with the famous Van Dyke beard worn by him for years. When touring Germany before the war, he said, he noticed that, when he met the kaiser, that monarch would invariably frown. This was repeated so often that he investigated and learned that the kaiser was extremely jealous because, try as he might, he could not raise a beard to compare with that of the march king.

A Shave Won the War

"So," he said, "when the cable came from Europe announcing that the allies were fighting with their backs to the wall, I made the sacrifice. I shaved off that beard and, when the news reached the kaiser, the war ended. He realized that it was useless to fight a nation whose citizens were ready to sacrifice everything for victory—even such a beard as mine."

Mr. Sousa was in tow of a committee of officials and business men throughout the day. He was met by Marquette university band and paraded through downtown streets to the new plant of The Journal, where a huge birthday cake was presented to him by little Jane Laubenheimer, daughter of Police Chief Jacob Laubenheimer, jr. Motion pictures were taken in The Journal lobby and then Lieut. Commander Sousa composed the first bars to The Journal, a march

to be played when the new building is officially opened.

Two Concerts Sunday

The words of one verse are: *The Journal! The Journal! Milwaukee gets the news From midnight to dawn And in the early morn It keeps away the blues!*

An inspection of the new plant was also made by the composer.

Two concerts will be given by Mr. Sousa and his band Sunday, one in the afternoon and one at night.

Those who attended the composer's birthday dinner were the Rev. Father Flynn, Mayor Hoan, Chief of Police Laubenheimer, Joseph U. Lademann, Frank T. Boesel, M. A. Dudgeon, Leo F. Nohl, Frederick Carberry, William George Bruce, Archie Tegtmeyer, Hector Elwell, J. M. Doesburg, Fred Usinger, Leo Wolfsohn, Fred Luening, Misses Nora Fauchald and Winifred Bambrick, Sousa's soloists; William Schneider, George Pendergast, Joseph C. Grieb, the Rev. Joseph McLaughlin and Lewis Vantine.

A delegation of Milwaukee's finest, consisting of Lieut. Fred W. Brunkhorst, Drum Major August Risch and George Schroeder, presented a huge bouquet of chrysanthemums to the famous composer at the Saturday night concert.

As Mr. Sousa stepped from the platform to receive the gift, he appeared to be deeply moved. "Thank you very much," he asserted. "You have been very kind."

The Auditorium then resounded with cheers for the police department by Marquette students.

Just as Usual the Fort Keeps Time

The usual type of Sousa concerts—the kind that make your blood tingle and your feet unconsciously beat time—were those given by Sousa and his band at the Auditorium Saturday afternoon and night. Old and young, lovers of so-called "highbrow" music, lovers of plain "everyday" music, and those having no "ear" for music at all, were there to hear America's march king.

Just what it is that "gets" one at a Sousa concert is hard to define. No doubt it is largely the personality of the leader himself. He knows what tone quality and musical response he wants from his musicians, and he gets them without any great effort. There are not many other band or orchestra directors in whose hands the baton is treated with so much respect. There are no wild gyrations or frantic gesticulations. Every direction is given with an air so quiet that one is hardly conscious that the baton is in use.

A Great Variety

A Sousa program offers enough variety to satisfy every member in the audience. This does not mean that he has to "stoop to conquer." Every piece on his program, whether popular or classical, is given with the utmost musicianship. Even in the jazz number, The Chinese Wedding Procession, there was a note of dignity. Jazz a la Sousa is a bit different from the jazz offered on the floor of a public dance hall.

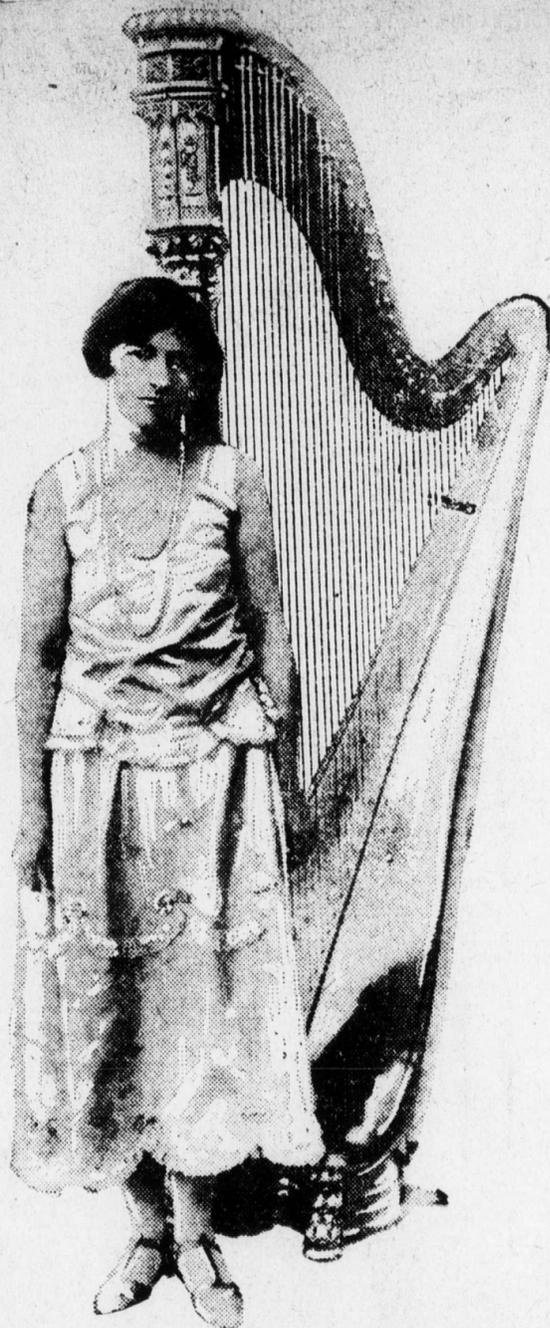
For the first time in his 32 years of concert touring, Sousa wrote a fox trot, Peaches and Cream, which was offered Saturday. It, too, had the usual Sousa pep which made one feel like dancing to it, instead of merely listening to it. Despite his 70 years—the birthday anniversary fell Saturday—Sousa himself looked as, though he might enjoy fox trotting to Peaches and Cream!

And Stars and Stripes

The more serious numbers included Hosmer's new rhapsody, The Ethiopean, and the finale from Glodano's opera, Andre Chenier. The encores ever generous, included The High School Cadet march, the United States Field Artillery march, and The Stars and Stripes Forever, which is demanded at every Sousa concert.

John Dolan, cornetist, who has become a Sousa institution, gave as a cornet solo Arban's Carnival of Venice, in the most difficult of the variations in which that selection is written. Miss Nora Fauchald, soprano, sang a very pretty ditty, by Sousa, Serenade of Seville, and responded with the encores, Carry Me Back to Ol' Virginny, and Dixie. Other soloists are: Winifred Bambrick, harpist; John Scheuler, trombonist; George Carey, xylophonist, and John Carr, Clarinetist.

Sousa and his band will play at the Auditorium Sunday afternoon and night. L. C.



The Baby of the Band

Miss Winifred Bambrick, harp soloist with Sousa's band, here at the Auditorium Saturday and Sunday, is the only woman harp soloist playing in a brass band and one of the smallest members of the ensemble as well. Miss Bambrick has signed a contract with an English impresario for a concert tour abroad.

ON WITH THE MARCH

Milwaukee today welcomes the March King of the Nation, John Philip Sousa, who will lead his famous band in concert at the Auditorium today and tomorrow. This has been delegated as Sousa day in the city to honor the famous composer.



Observe Sousa Day Saturday

Saturday will be Sousa Day in Milwaukee.

Mayor Hoan today issued a proclamation, designating Saturday as Sousa day here when Lieut. Commander John Philip Sousa will celebrate his 70th birthday anniversary. In this proclamation the Mayor calls upon the public to demonstrate appreciation to Sousa for what he has done for Milwaukee by extending to him a whole-hearted reception that will reflect the city's gratitude.

TO PRESENT CUP.

Little Agnes Hoan, daughter of the mayor, will welcome the march king to the depot and will present him with a large floral tribute at the Chicago & North Western depot at 10:15 a. m. Saturday, which will represent the birthday greetings of the city. Mayor Hoan will extend the official welcome.

The Marquette University band will present Sousa with a large silver loving cup in memory of the occasion. This band, the entire student body of the university and a big reception committee will escort Sousa from the depot to the auditorium, where his band will give afternoon and evening concerts Saturday and Sunday. A banquet will be tendered Sousa at the Milwaukee Athletic club after the Saturday afternoon concert by prominent Milwaukee business men.

MAYOR'S PROCLAMATION.

Mayor Hoan's proclamation reads: "For nearly half a century Americans have been thrilled in every fiber by the stir of Sousa's inspiring music. His melodies have guided the footsteps of his countrymen to new cultural attainments. For forty years or more this master maker of melody has been making frequent visits to this city to cheer and inspire us."

"Some years ago when members of our police force started the organization of a band, Sousa was the first to extend encouragement to the new organization, providing orchestrations of all his marches."

"Last year Marquette university honored Sousa by conferring upon him the degree of Doctor of Music, and the 'March King' this year has written a new march dedicated to Marquette, which will bring country-wide attention to this Milwaukee institution."

"It is, therefore, with mingled pride and love that Milwaukee receives the word that Sousa is coming to celebrate his seventieth birthday in this city that has welcomed him so often. This cannot help but arouse in the people of Milwaukee the happiest of anticipations."

"Because of the great interest which Sousa has taken in Milwaukee, by his encouragement of our police band, his tribute to Marquette university, and his personal visits."

CITY PREPARES TO DO HONOR TO SOUSA

The birthday greetings of Milwaukee were to be extended to John Philip Sousa, American march king, upon his arrival in the city with his band, this morning. It was the morning of the great composer's 70th birthday anniversary and Milwaukee officially turned out to greet him.

Mayor Hoan issued a proclamation declaring this Sousa day and an official reception committee, comprised of well known business men and several bands, appeared at the North Western station to welcome the march king.

Little Agnes Hoan, daughter of Mayor D. W. Hoan was to present the city's guest with a large floral tribute. The Marquette university band, three bands from the Milwaukee Vocational school, the American Legion drum corps of Racine and a detail from the United States navy are included in the honorary parades that will accompany Sousa to and from the Auditorium for his concerts.

PLAN MOTOR ESCORT.

A motor parade was to escort Sousa and his band through the downtown section. After his matinee concert, the composer will be tendered a birthday banquet at the Milwaukee Athletic club. William George Bruce will be toastmaster. Speakers will be Mayor Hoan, Frederick Carberry, the Rev. A. C. Fox and leading business men.

Sousa's new march, "Marquette University," written for the local institution, will be offered tonight with an attendance of university students expected. Members of the M. U. band will give the march king a silver loving cup. Concerts will be held both tonight, Sunday afternoon and Sunday night at the Auditorium.

BIG RECEPTION FOR SOUSA

In honor of the seventieth birthday anniversary of Lieut. Commander John Philip Sousa, which he will celebrate here tomorrow, the march king will be extended one of the warmest receptions ever accorded by this city to a distinguished visitor.

At the Chicago & Northwestern depot, Sousa will be greeted by a large reception committee and the entire student body of Marquette university. Little Agnes Hoan, daughter of Mayor Hoan, will formally welcome the band master to the city by presenting him with a large floral tribute representing the birthday congratulations of Milwaukee. Mayor Hoan will extend the official welcome. He has issued a proclamation, designating the day as Sousa day and calling upon the public to do its utmost to honor Sousa on this occasion.

A feature of the demonstration will be the parade headed by the Marquette university band which will escort Sousa and his band from the depot to the Auditorium and then across the new State st. bridge to the Hotel Pfister.

Sousa will formally dedicate his newest march, "Marquette University," at tomorrow night's concert at the Auditorium. The original manuscript will be presented to the Rev. A. C. Fox, president of the university. The Marquette band will play the number with Sousa's men. A banquet will be tendered Sousa

tomorrow evening at the Milwaukee Athletic club by Milwaukee business men following the afternoon concert. Three bands from the Milwaukee Vocational school will escort Sousa Sunday afternoon from the Hotel Pfister to the Auditorium, where they will play one number under his directions at the Sunday matinee concert. Sunday night Sousa will be honored by the American Legion drum corps of Racine, prize winners for four consecutive years at the Legion's national convention. They will parade with him from his hotel to the Auditorium and give him a demonstration at the evening concert.



Miss Nora Fauchald, the popular soloist with Sousa's band, who sings at the concerts Nov. 8 and 9 at the Auditorium.

Sousa's Band Takes Up Jazz March King Composer of Fox Trot and Syncopated Melody

Music of the Minute is the title of the new Sousa arrangement which will be presented by the largest jazz band the world has known—the Lieut. Com. John Philip Sousa organization of 100 musicians, which comes to the Auditorium next Saturday and Sunday, Nov. 8 and 9.

All the world has marched to the strains of the Sousa marches. In Germany and Russia, before the war, Sousa marches, such as Stars and Stripes Forever, Semper Paratus, Hands Across the Sea and El Capitan sold as widely both in the form of sheet music and phonograph records as in the great bandmaster's native America. So it is fitting that Sousa should write another march, Ancient and Honorable Artillery Company, for his forthcoming thirty-second annual tour. But Sousa is going to make American feet tap in another way during the coming tour. There will still be the pat-pat-pat of the marches, but there will also be for the Sousa audiences of 1924 the lighter tap-tap of the first Sousa fox trot, Peaches and Cream.

Once an Opera Composer

That Sousa should write a fox trot is news because the fox trot is a comparatively recent musical form, but Sousa is no novice with dance music. Before he headed Sousa's band and made the march famous, Sousa was an operetta composer, and some of the most tuneful and danciest music of the time was contained in the scores of "The American Maid, The Bride Elect, The Charlatan, Chris and the Wonderful Lamp, El Capitan and The Free Lance.

Sousa's own contributions to his programs this season will include, in addition to his new march, his new fox trot and his arrangement of syncopated music, a new Sousa suite, Looking Upward, and his annual humorous, this time based upon "What Do You Do On Sunday, Mary?" from the New York musical comedy success, Poppy.

A recent catalog of the Sousa collection revealed a total of 3,500 manuscripts or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about 200 items, including marches, operas, suites and arrangements.

Mss. Collection to Public

Sousa began to collect manuscripts when he was with the Jacques Offenbach orchestra during that composer's tour of America, and throughout all the years that have followed Sousa has added to it a varied collection of works. Because of his prominence in American music, Sousa has been given unusual opportunities to collect manuscripts and autographed scores of the works of virtually every contemporary European composer. The value of this collection of course increases with each year.

The famous bandmaster's scores valued at upwards of \$500,000 and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's plans. Public libraries, including the Congressional library in Washington and Marquette university here, eventually will receive the entire collection.



GRAND RAPIDS HERALD, Greeting Sousa

Sousa, the Great, and Band Are Even Greater than Ever

Sousa, the inimitable, and his band played one of their perfectly satisfying programs last night in the Armory to an audience which nearly filled the house, in spite of the Armistice parade, the rain and the fact that the United States Marine band played two concerts here on Sunday. Bigger and better than ever the press agent had announced the band, and for once the press agent was right. The band was bigger and Sousa was better than ever Sousa has been before.

It seems tautology to say "Sousa and his band," for Sousa and the band seem one, so closely do the men follow the mood of the leader. Indeed, it seemed last night that the veteran director did not need to raise his baton. It would have been enough to stand before the men, and look his directions.

It was a typical Sousa program, with a swing and dash and sparkle which are the despair of lesser conductors, yet with a melody and gentleness which is also typically Sousaian. Age deals kindly with the lovable bandmaster, and though last week's news said he was 70 years old last Thursday, no one would have guessed it last night. There was the same easy, alert bearing, the same sure swing of the baton, the same ready marshalling of program numbers.

Particularly interesting was the Strauss symphonic poem, "Don Juan," played with a skill which made one forget a band instead of an orchestra was interpreting the poem. In other numbers the same quality was apparent; in spite of the absence of violins the orchestral illusion was strong.

There were many of the old favorites, "El Capitan," arranged in a suite, "El Capitan and His Friends," "The United States Artillery," and, of course, "The Stars and Stripes Forever." New was "Marquette University," and a fantasia, "Music of the Minute."

Miss Nora Fauchald, the soloist, sang "Maid of Cadiz," and for encores, "Carry Me Back to Old Virginia," and "Dixie." She has a high, pure, rather light soprano voice, which she uses with skill and discretion. Other soloists were John Dolan, cornet; Robert Gooding, saxophone, and George Carey, xylophone. A. L. L.

MILWAUKEE TELEGRAM

Sousa Will Be Honored Here Today

LIEUTENANT COMMANDER JOHN PHILIP SOUSA, who celebrated his seventieth birthday anniversary in the city yesterday, will close his engagement here today with an afternoon and evening concert at the Auditorium, giving a different program at each concert. Sousa's programs this year are more diversified than they have ever been before, the march king offering a wide variety of jazz music on his programs. This has made it possible to introduce a number of novelties.

At the matinee concert today Sousa will receive the birthday greetings from bands from surrounding cities. The three bands from the Milwaukee Vocational school will escort Sousa this afternoon at 2:30 from the Pfister hotel to the Auditorium where they will play one number with Sousa's band.

Tonight will be Milwaukee, Navy and Military night at the Auditorium. The American Legion drum corps from Racine, prize winners at the legion national conventions for four consecutive years, will escort Sousa with a detail from the United States navy from the hotel to the Auditorium at 7:30 o'clock tonight. The legion drum corps will give a number under Sousa's directions and the navy men will offer a spectacular presentation of colors.

MILWAUKEE JOURNAL

Last of Sousa Concerts Today: Symphony Monday

LIEUT. COM. JOHN PHILIP SOUSA, who celebrated his seventieth birthday anniversary in the city yesterday will close his engagement with afternoon and evening concerts at the Auditorium today.

Sousa's jazz fantasia, Music of the Minute, is proving one of the most popular portions of his programs.

At the matinee concert today Sousa will receive birthday greetings from bands of surrounding cities. Three bands from the Milwaukee Vocational school will escort Sousa at 2:30 from the Hotel Pfister to the Auditorium, where they will play one number with Sousa's band. Tonight will be Milwaukee, Navy and Military night at the Auditorium. The American Legion drum corps from Racine, prize winners at the Legion national conventions for four consecutive years, will escort Sousa with a detail from the United States navy from the hotel to the Auditorium at 7:30 o'clock tonight. The Legion drum corps will give a number under Sousa's direction and the navy men will offer a spectacular presentation of colors.

Friend Sousa Given a Party

Probably the largest birthday party in all of his 70 years began for John Philip Sousa, America's march king and Milwaukee's old-time friend, when he arrived in Milwaukee at 10:55 a. m. Saturday—his birthday—and with a concert in the afternoon and another scheduled at night, the veteran musician had no idle moments.

When, Lieut. Commander Sousa stepped from the train at the North Western depot, it was to the music of one of his own marches, played by the 50-piece Marquette university band. A reception committee of city officials and business men, headed by Mayor Hoan, escorted him to Wisconsin-st. where a parade through the downtown district began. As he stepped from the station, a huge bouquet of flowers, the gift of the committee, was presented to the great band leader by little Agnes Hoan, daughter of the mayor.

Headed by the band the parade marched west on Wisconsin-st. to Third-st. and then to Sixth and Cedar-sts. and turned to State-st. and to the new home of The Journal, where Lieut. Commander Sousa and the committee were welcomed.

Here, in the main lobby, a huge birthday cake, decorated with bars of music from one of Mr. Sousa's marches and 70 small American flags, was presented to him by little Jane Laubenheimer, daughter of Police Chief Jacob Laubenheimer, jr. This event and the informal reception held following it, were recorded in motion pictures.

Then, borrowing Brownie's fountain pen, the march king walked to a desk and composed the first bars and words to a new march, which he dedicated to The Journal. The words dashed off by Mr. Sousa were:

*The Journal! The Journal!
Milwaukee gets the news
From midnight to dawn
And early in the morn
It keeps away the blues!*

After this march has received orchestration, it will be played when The Journal's new building is officially dedicated.

After inspecting part of the \$2,000,000 plant, Mr. Sousa was taken to the Hotel Pfister for luncheon and for a few minutes' rest prior to his afternoon concert.

The concert Saturday afternoon was largely attended by members of the Wisconsin Teachers' association and,

during an intermission, Mr. Sousa addressed the teachers.

At 5:45 p. m. a birthday dinner will be given to Mr. Sousa at the Athletic club by business men and representatives of civic organizations. Mayor Hoan, the Rev. Joseph Flynn, S.J., and the Rev. J. McLaughlin, S.J., representing Marquette; William George Bruce, City Attorney John M. Niven and others will speak.

The Marquette March, recently written by Mr. Sousa and dedicated to Marquette university, will be played by the university band Saturday night on the stage of the Auditorium and in the presence of Sousa and his organization. The original manuscript, bound in leather and lettered in gold, will be formally presented to the university by the bandsman, and, in return, he will be given a leather-bound history of the university, of which he is now a doctor of music. The members of the Marquette band will also present Mr. Sousa with a silver loving cup.

The Sousa organization will give two concerts Sunday.

"To come to Milwaukee is like returning home, for many old friends are here," said Mr. Sousa. "I am thankful to everyone for the kind attentions showered upon me upon this, my seventieth birthday. I would like everyone to know how much I appreciate it."

This is the thirty-second tour of the famous musician and his band. He served 12 years in the marine corps and was leader of the famous band of that organization until he formed his own band in 1892. In 1917, he gave up his own organization for the war period and entered the navy, being made a lieutenant commander and leader of the Jackie band at Great Lakes, which became famous under his direction. He wrote his first march, The Review, when he was 19, and has since written hundreds of marches and other music now played throughout the world.

SOUSA PLAYS TWO PROGRAMS

Veteran Bandmaster Gives Pair of Typical Concerts in Orchestra Hall

By R. J. McLAUCHLIN.

John Philip Sousa, the veteran bandmaster, brought his famous organization to Orchestra Hall for two programs, matinee and evening, on Wednesday. His visit this year held more than ordinary interest for on Thursday of last week, the redoubtable musician celebrated his seventieth birthday. He is a remarkable man with a trim, erect figure that belies his three score and ten and a spirit of indomitable youth that tremendously animates his music. Excepting for a shaven chin he is the selfsame Sousa as years ago; one of the true traditions of American music.

It has been declared with considerable vehemence recently that jazz is this country's sole contribution to the world's music. But Sousa stands as a reproach to such talk. He may have originated little but he has assuredly brought the march to its loftiest development and if that is not a contribution to the world's music we don't know what is. It may be argued that the brass band does not belong to music's aristocracy and those same wiseacres who extol jazz may turn up their noses at it. But to do any honorable thing supremely well is to perform noble, lasting and important work and that Sousa has certainly done and has been thereby one of America's foremost ambassadors to the world's musical councils. It is not to be doubted that his generation will be recalled in part for the "Stars and Stripes Forever," and for a baker's dozen more, all unsurpassable as compositions in the march rhythm. There are few musicians on either side of the Atlantic who can survey a lifetime better and more profitably spent.

Both Wednesday's programs were characteristic of Mr. Sousa and his tradition. That is to say, they contained the sort of serious music that is suitable to a brass and woodwind organization, there were vocal and instrumental solos, there were numerous pieces with a strong American flavor and there were many, many marches, both announced and as encores, which gave the audience the sensation of going directly through the roof of the hall. He must be a sophisticated auditor indeed who can hear unmoved "El Capitan," "Semper Fidelis," "The U. S. Field Artillery" and the matchless "Stars and Stripes."

A feature of the afternoon program was the presence of the band of the Cass Technical High School, trained and conducted by Clarence Byrne, head of the school's music department, and, on Wednesday, led through two numbers by Sousa himself. Afterward, motion pictures were taken of the band and Mr. March King delivered himself of some complimentary remarks, celebrating both Mr. Byrne and the band. This was a pleasant interlude in a typical Sousa occasion.

Sousa's own compositions figured largely on both programs and included two new marches, "The Ancient and Honorable Artillery Company" and "Marquette University," both of which demonstrated that their composer can dash off a march nowadays with the smallest of trouble that would tax the combined endeavors of a platoon of his colleagues to duplicate. Other of his own writings were in the familiar robust style and played, of course, with a great deal of spirit and dash.

The soloists, both afternoon and evening, were Nora Fauchald, soprano; John Dolan, cornet; Robert Gooding, saxophone, and George Carey and Howard Goulden, xylophone. These are all very skillful performers who furnish variety and interest to the occasion, but, as far as this chronicler is concerned, serve only to put in the time while Sousa isn't playing marches. Another interval was devoted to highly modern and very clever jazz and the observation goes for that, too.

At the afternoon program was played a symphonic poem of Sousa's own, dealing with Ben Hur's famous chariot race and very graphic and exciting, and, in the evening, occurred Strauss' "Don Juan." The evening program opened with Litof's tremendous overture "Robespierre." One of the most enjoyable things on either program was the evening's conclusion, the "Carnival" from Massenet's "Scenes Napolitaines," played at a furious tempo while the conductor remained, apparently, as cool as a cucumber.

The Sousa organization is too well known to need description. It is one of the most highly developed and finely routinized bands in existence, with woodwinds that have much of the delicacy and flexibility of strings and brasses that lose no whit of their smoothness in achieving colossal volume. Above all is absolute unison and precision and the immense driving force that emanates directly from the conductor.

SOUSA'S BAND TRAIN IN WRECK, ONE DEAD

CALEDONIA, Mich., Nov. 12.—One man was killed and two injured when the Michigan Central passenger train which was taking Sousa's Band from Grand Rapids to Ann Arbor, struck a freight car here this morning. The dead and injured were on the car struck by the passenger train and no one on the passenger train was injured.

The man killed was Eugene Brock, 61 years old, of Caledonia, employed in the local yards of the Michigan Central.

Those injured were: Gould Leibler, a section hand, who is in a serious condition, and Otta Jahanka, a switchman, also of Caledonia, who received minor bruises.

The empty freight car was being moved from the main tracks to a siding and the men aboard it believed it was entirely out of the way of the passenger train. The car was caught by the side of the train and upset.

Sheriff Charles Parker, of Hastings, was called to make an investigation of the wreck.

Sousa's Band arrived in Detroit at noon today, none the worse for the wreck in which its train figured at Caledonia, Mich., this morning. The band proceeded immediately to Orchestra Hall for the matinee concert this afternoon and concert tonight.

SOUSA TO BE HONORED

John Philip Sousa, the famous bandmaster and composer, is to be the guest of honor of the Detroit Symphony Society directors in the Detroit Club at a 6 o'clock dinner today. Ossip Gabrilowitsch, conductor of the Detroit orchestra, and Victor Kolar, assistant conductor, will extend the congratulations of Detroit's musical colony to Lieut. Com. Sousa on the attainment of his seventieth year, his birthday having fallen on last Thursday. Sousa presents two programs in Orchestra Hall today.

DETROIT

EVENING TIMES

His Band Honored



CLARENCE BYRN is trainer and conductor of the Cass Tech concert band which has been invited by Lieutenant Commander John Philip Sousa to play two numbers under the magic Sousa baton at the intermission of the regular matinee concert of Sousa's band in Orchestra hall Wednesday afternoon. The boys have decided to do Offenbach's "Orpheus" overture and a descriptive piece by Sousa "From Maine to Oregon."

Sousa's Generous Concerts Please Audiences in Orchestra Hall

Two audiences—the night of capacity proportions—assembled in Orchestra hall Wednesday to listen to concerts by John Philip Sousa and his band.

If it is possible for a band to be better than Sousa's, Detroit has never heard one. Year after year the composer of the world's best marches comes to us with an ensemble that approaches the absolute perfection of performance and with tone qualities as superlative in their field as one finds in a good symphony orchestra.

This year, to celebrate this 70th birthday, Sousa has arranged programmes more generous and more pretentious than ever. And anyone who went expecting to make allowances for diminished powers on the part of Sousa, was pleasantly surprised, for at three score and ten the baton zips and snaps with all the verve that has accounted for much of the Sousa success in 40 years of band conducting.

The afternoon concert being aimed largely at the children, devoted almost the last half of the programme to a series of stunts by various individuals and choirs of the band, both amusing and instructive to the youngsters.

Also the band from Cass Technical High School marched up on the stage at the intermission and snapped through two numbers under the electrifying Sousa baton with vim and vigor, eliciting much praise from the march king at the end. It was an exhibition of which the youngsters might well be proud. Afterwards there were movies taken of Sousa leading them, and close-ups of him with Principal Ben Comfort and Clarence Byrne, who has trained the boys.

In the evening the programme was more typical of a Sousa carnival of music. There was one of Litof's descriptive pieces to str-

win, an overture entitled "Maximilien Robespierre," plenty of selections from the older Sousa operetta and marches and the new march dedicated to Marquette University.

Also there was a valiant effort to get away from strictly band music by performing an arrangement of Richard Strauss' symphonic poem, "Don Juan." That it was only moderately successful was not due to any lack of skill on Mr. Sousa's part in making the arrangement, but simply to the inevitable limitations of a band trying to substitute for an orchestra; it was like a black-and-white drawing of a beautifully colored painting—only the outlines and some of the relative values remained intact.

At both concerts Miss Nora Fauchald sang prettily in a light soprano. John Dolan performed skillful tonal acrobatics on the cornet, George Carey played xylophone solos and Robert Gooding showed himself a comedian as well as a musician on the saxophone.

Also, to show that at 70 he is by no means letting the parade get ahead of him, Sousa devoted part of his programmes to an interval of jazz, himself stepping from the platform in favor of a trick drummer and a portion of the band muting their horns in the most jazz-like manner.

All in all Sousa gave a more diversified entertainment than ever before—and he says he has signed up to play for 20 years more.

—R. H.

MAYOR BRANN PRESENTED GOLD KEY TO LIEUT.-COM. SOUSA

Audience of 2,500 At Armory Concert Enthusiastic Over Widely
Varied Program—Rumford Composer's Waltz and Gen.
Dawes' Melody Played—103D Maine Ushered

That Sousa retains his place in the affection of local people was evident from the manner in which every number was received at the Armory concert last evening before an audience of something like 2500 people. It was certainly the most pretentious program the great band has ever given here. At the short interval where Sousa lays down his baton for the only brief rest which he gives himself from conducting, Mayor Louis J. Brann, presented him in behalf of the people of Lewiston and Auburn, a small key of pure gold which he said typified the love, regard and appreciation of the people.

In reply Lieutenant Commander Sousa said that he had had 12 keys heretofore which he carried with him, but never one of gold; that he had been here a great deal in past years and that he would like to love Lewiston as much as it loved him.

The program began with Lito's overture "Maximilien Robespierre," or "The Last Day of the Reign of Terror." The composer had in mind the terrible scenes of the French Revolution and the death-tumbril of Robespierre. To convey to the auditor the effect intended a paragraph from Carlyle's "French Revolution" portraying the scene is quoted.

One is reminded of Tschalkowsky's overture 1812 in the effect. Through the harshness runs a strain of the Marseillaise, while in the Russian one hears the Slav national hymn. It was really the greatest number of the program.

The two encores following were the familiar old "Washington Post" march and the lovely "Melody" by General Dawes. As a violin solo played by Kreisler it was very lovely, but with the harmony of wood winds and breezes the arrangement of last evening was even lovelier.

John Dolan, received a warm welcome from old friends as he stepped forward to give his cornet solo, "Our Maud," by Short. The encore was "The Milkmaid," a Sousa composition with a harp accompaniment by Miss Bambrick and both further established his supremacy as a cornetist.

The next number was a suite: "El Capitan and His Friends," an adaptation of "El Capitan," "The Charlatan," and "The Bride-Elect," with much of "El Capitan" through the whole. There were especially good effects with saxophone and baritone horn in this, "Peaches and Cream," was the encore.

Miss Marjorie Moody, the soprano soloist, also an old friend, who is on her final tour, as she has signed a contract with the Chicago Grand Opera Co. She chose the Polonaise from "Mignon" by Ambroise Thomas for her number and her very clear voice was at its best. Her encores were "Coming Through the Rye," and a selection from Sousa's "Goose Girl."

The symphonic tone poem, "Don Juan" by Strauss was the next number. It is sheer audacity to put this into form for a band. It was written for strings and strings suit it best, but it was amazing to observe what astounding effects Mr. Sousa was able to achieve. It is said that Steinert, who had the arrangement of the New England tour in hand, asked Mr. Sousa if it would be possible to arrange "Don Juan" for a band—and it was done.

The encore was "Semper Fidelis," with a second one "Haunting Dreams," the waltz by Walter Rolfe, the Rumford composer.

It was at this juncture that the mayor presented the little key. Following intermission Sousa's fantasia, "Music of the Minute," was played. This is built upon some of the airs of the moment including that bewildered "What'll I Do?". The encore "What Do You Do Sundays, Mary?" readily represented without explanation the question and the invitation to spend Sunday with Mary and the subsequent singing of old songs such as "I Dreamt I Dwelt in Marble Halls," "Oh, Susannah," and "Old Black Joe," and the final good night.

Real jazz followed—a poke at jazz with a little jazz drum and 10 jazz musicians who jazzed Hosmer's "Chinese Wedding Procession" and Joneses' "Had to Be You." Lewiston liked jazz, there was no doubt by the tremendous applause.

Robert Gooding, one of the best saxophonists out, played Herbert's "Kiss Me Again," which was followed by two saxophone numbers by the eight masters of this instrument, "Combination Salad," with such "hodgepodge" as Chopin's funeral march and "Why Did I Kiss That Girl?" The second number was "Hula Lou."

The much talked about "Ancient and Honorable Artillery Co." written for the famous Boston organization has a bit of old Sousa twang and much "Auld Lang Syne" to it. The "Stars and Stripes Forever" without which no Sousa program is complete was the encore.

George Carey, the xylophonist was a sensation. His first selection was the "Pin Wheel," an original composition of his own. This was followed by the lovely Chopin waltz, used by Ruth St. Denis last year.

The finale was "Carnival Night in Naples" by Massenet, another descriptive piece of writing blatant and noisy as a carnival would naturally be.

Ushers were boys from the Auburn company of the 103d Maine. The Lewiston and Rumford concerts were in charge of Arthur N. Pettingill. The band played at Rumford in the afternoon and Mr. Rolfe, whose march they played was an honored guest.