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THE LIFE AND INFLUENCE OF
JOHN PHILIP SOUSA

DISSERTATION
Presented in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the Graduate School of The Ohio State University

By
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The Ohio State University
1942

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INTRODUCTION

The author wishes to acknowledge his great indebtedness to all who have so generously given aid during the course of this study. To Professor H. G. Good of the Department of Education, who has served as chairman of the writer's advisory committee, especial thanks are due, not only for the time which he has spent in the critical reading of the dissertation, but also for helpful suggestions during the whole period of the study. Professor M. Emett Wilson of the Department of Music, and Professor R. H. Eckelberry of the Department of Education have likewise made valuable suggestions after their careful reading of the manuscript. For this aid, sincere thanks are extended. Dr. Wilson, having been a member of the Band of the Great Lakes Naval Training Station, directed during the World War by John Philip Sousa, was able to furnish "first-hand" information which was especially helpful.

The gathering of material relative to the life and work of the famous bandmaster was facilitated by the willing cooperation of all to whom the writer appealed for help. Some were close friends of Mr. Sousa during the days of his greatest activity; all gave generously of their time, extending whatever aid it was possible for them to furnish.
Especially encouraging was the kindness of Mrs. Sousa and her daughters, Miss Jane Priscilla Sousa and Mrs. Helen Abert. Letters with helpful information from these members of the family are elsewhere acknowledged. The writer recalls with much pleasure the afternoon which he spent in the Sousa home at Port Washington, Long Island, during the time when he was collecting the necessary data and information for the study. The gracious hospitality extended by Mrs. Sousa and her daughters at that time will always be gratefully remembered.

Among those who have been especially helpful because of their close acquaintance with Mr. Sousa, are Herbert L. Clarke of Long Beach, California, and Albert Austin Harding, Director of Bands at the University of Illinois. Probably no person in the country, outside the circle of the family, has such a wealth of memories regarding John Philip Sousa as Mr. Clarke. Professor Harding is the man to whom Mr. Sousa entrusted one of his most valued treasures - his great library of band music. Both Mr. Clarke and Mr. Harding were generous of their time in responding to every request for information. Mr. Harding also gave the writer access to all the materials in the Sousa Memorial Library.

Much useful information and many invaluable suggestions were, in the course of this study, obtained from
correspondents. Members of Sousa's family, artists who played under his baton, directors of well-known bands, musicians, editors, musical scholars, and others with special knowledge have generously contributed. To all these the writer offers his thanks and gratefully lists their names, together with the respective dates of their letters:

Doran K. Antrim, Editor of *Metronome*, February 10, 1941; Glenn Cliffe Bainum, Director of Bands, Northwestern University, February 4, 1941; Edward Bailey Birge, Indiana University, February 10, 1941; H. G. Bousfield, Assistant Librarian, New York University, February 24, 1941; P. E. Butler, President, Ringgold Band, Inc., May 16, 1942; Herbert L. Clarke, Director of the Long Beach Municipal Band, February 15, 1941 and June 9, 1942; Marion G. Cooney, Secretary to the Editor, *Musical America*, February 17, 1941; S. A. Daniels of Walter Jacobs, Inc., February 12, 1941; G. H. Darmstadt, Lyon & Healy, Inc., February 14, 1941; Archibald T. Davison, Harvard University, February 13, 1941; Brigadier General Robert L. Denig, United States Marine Corps, May 16, 1942; Spencer T. Dunkel, Secretary, Ringgold Band, Inc., May 26, 1942; Rudolph Ganz, President, Chicago Musical College, February 14, 1941; T. P. Giddings, Director of Music, Minneapolis, February 15,
1941; Edwin Franko Goldman, Conductor, The Goldman Band, February 11, 1941; Howard Hanson, Director, the Eastman School of Music, February 11, 1941; Albert Austin Harding, the University of Illinois, February 19, 1941; John Tasker Howard, Historian on American Music, March 5, 1941; Ernest Hutcheson, Juilliard School of Music, February 12, 1941; Leonard Liebling, Editor, Musical Courier, February 9, 1941; H. M. Lydenberg, Director, The New York Public Library, February 25, 1941; Guy McCoy, Assistant Editor, The Etude, February 21, 1941; Daniel I. McNamara, American Society of Composers, Authors and Publishers, February 20, 1941; Joseph E. Maddy, University of Michigan, March 8, 1941; L. V. Mattern, Theodore Presser Co., February 20, 1941; M. D. Morrison, Peabody Conservatory of Music, February 18, 1941; Alice S. Plaut, Head, Fine Arts Department, Public Library of Cincinnati, March 7, 1941; Carolyn Quentin, Yale University, February 25, 1941; C. B. Roden, Chicago Public Library, February 10, 1941; William F. Santelmann, Leader, United States Marine Band, February 10, 1941; H. W. Schwartz, C. G. Conn, Ltd., May 7, 1942; Frank Simon, Director of Simon's Band (long known as the "Armco Band"), February 12, 1941; Mrs. John Philip Sousa, March 26, 1941; Jane Priscilla Sousa, March 2, 1942, June 13, 1942, and August 9, 1942; Harold Spivacke, Chief of the Division of
Music, the Library of Congress, October 20, 1941;
Marian E. Stewart, Librarian, Department of Music,
Harvard University, April 8, 1941; and George B. Utley,
Librarian, the Newberry Library, February 10, 1941.

Assistance was also given by a number of other indi-
viduals, in various ways. Special thanks are there-
fore tendered to the following, for their interest in
and aid to the project: to Mr. Mark H. Hindsley, Assist-
ant Director of Bands at the University of Illinois, for
personal help upon the writer's visit to the campus of
that institution; to Dr. Harvey S. Whistler, for many
helpful suggestions and his aid in the search for mater-
ial; to Mr. Henry E. Voegeli, Manager of the Chicago
Symphony Orchestra, for his kind permission to examine
the files of that orchestra; to Maria Rugby Militello,
former soloist with Sousa's Band, who assisted in the
location of material at the Newberry Library; and to
Dr. Harold Spivacke, mentioned above, who kindly made
available the bibliography of Sousa's compositions as
compiled by Mr. Oliver Strunk in 1935.

The writer wishes to express his great apprecia-
tion to the Librarians and the staffs of the following
libraries which he was privileged to visit in the search
for material: the Sousa Memorial Library, at the Univer-
sity of Illinois; the Library of Congress; the New York
Public Library; the Newberry Library, Chicago; the Cincinnati Public Library; and the Ohio State University Library. Every consideration and attention was shown to all requests by the personnel of these institutions.

My grateful thanks are due my brother Arthur B. Church, without whose encouragement and generosity, the work of the past two years would not have been possible. And to my wife, who has stood by during these years, and whose own task has been especially difficult, I express my deepest appreciation. Her untiring interest and encouragement have been a constant source of inspiration.
"I think that the quality of all bands is steadily improving and it is a pleasant thought to me that perhaps the efforts of Sousa's Band have quickened that interest and improved that quality."

-- John Philip Sousa, 1928
CHAPTER I

PAVING THE WAY - THE DEVELOPMENT OF BANDS IN AMERICA
UNTIL THE TIME OF JOHN PHILIP SOUSA

1. Introduction

In conducting an inquiry into the historical aspects of the concert band in America, one is soon impressed with the scarcity of the authentic records that are available. The concert band, in comparison with the symphony orchestra, is still a young organization. Furthermore, the band is not in the best repute, for many musicians look upon the orchestra as the only large instrumental group worthy of serious attention. Although there are a number of detailed accounts concerning the development of orchestras in America, such historical treatment of the band is noteworthy only because of its complete absence. Ritter's story of the general development of musical activities in this country abounds in details of early concerts, the development of hymnology, choral societies, early performances of oratorio and opera, musical conventions, chamber music and the orchestra; but it is entirely silent concerning the activities of early bands, of whatever variety -

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Frederick Louis Ritter, *Music in America.*

- 1 -
brass, military, or concert. This is understandable, however, when certain factors are taken into consideration. Chief of these is the fact that until relatively late years the orchestra has been considered a vehicle for the most serious and lofty musical creations, as opposed to the band which was the agent for the dance, the quick-step march, the simpler and most obvious forms. The orchestra was for the musical intelligentsia, the band for the common laymen. This resulted in drawing the serious efforts of great composers to the orchestra rather than the band. The literature of the orchestra grew by leaps and bounds while that of the band was held within the narrow limits of military usage and the tunes which would be quickly accepted by the great mass of listeners. More serious music came to the band generally by means of transcription from the media of its origin.

Another strong influence in the growth of the orchestra was the early perfection of the instruments of the string family. The violin, for example, was in the final stages of its development as early as 1700, while wind instruments, essential to the concert band, were still in a rudimentary state a hundred years later. Although the clarinet had been used in the orchestra by Rameau in 1751, and occasionally by others, its permanent membership

\[2\]

H. W. Schwartz, *The Story of Musical Instruments*, p. 120.
in the orchestra is considered to date from 1770 with its inclusion by Mozart in one of his symphonies. Klose made revolutionary changes in the fingering of the clarinet in 1843, after which date its modernization was rapidly effected. Brass instruments were used without valves until well into the 19th century. Various inventors, Halliday, Blumel, Shaw, Muller and others worked patiently in their endeavors to solve the problems of the valve. Wagner was the first composer of note to recognize the capacities of the valve instruments, though they had been available to earlier composers.

A review of these facts makes it apparent that the orchestra was well established before the band, as a concert organization, had a start. The nucleus of the former, that is, the strings, was perfected before the essential instruments of the band were available except in an extremely rudimentary form. No essential improvement of the violin was necessary after 1700, while important improvements of the woodwind and brass instruments were made for nearly two centuries after that date. In fact, such improvements, based upon the research of leading manufacturers, are still being made.

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4 Schwartz, op. cit., p. 179.
2. Band Beginnings in Europe

It is not the present purpose to dwell at length on European developments, but it would be well to give a brief glimpse of early band activities in France and Germany since it was in those two countries that the first band improvements were fostered by the military. Early court-bands featured trumpets, trombones and kettle-drums as the most appropriate instruments for use on state occasions. King Henry VIII enjoyed the music of fourteen trumpets, ten trombones and four drums, in addition to two viols, three rebecs, one bagpipe and four tambourines. The band of Queen Elizabeth (1587) included ten trumpets and six trombones. In the German Empire, players of these instruments received training as apprentices for several years, then were admitted to membership in the guild of "Royal Trumpeters and Army Kettle-drummers." Various other guilds were organized to afford protection to the players, and provide music for private and civic needs. The early town bands, with their limited instrumentation, constituted the incipient beginnings of the modern bands of later centuries.

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6 Such instrumentation "consisted mostly of fifes, flutes, schalmey, bombard (a sort of tenor or bass oboe), zinken (or cornetti), bagpipes, viols and drums." Ibid., p. 731.
According to the account of the growth of wind-bands in Grove's Dictionary, two men were of the greatest importance in the standardization of band instrumentation in the military forces of Germany and France. The first, Wilhelm Friedrich Wieprecht (1802-1872) was an inventor of several improvements in the manufacture of wind instruments, but his greatest service was in the reformation of military music in Germany. In 1838 Wieprecht was appointed director of all the bands of the Prussian Life Guards, and from the authority of this post was able to standardize the size and formation as well as the style of playing of Germany's military bands. The first great band festival, anticipating the dimensions of Gilmore's festivals to be described later, was organized and conducted by Wieprecht. On the occasion of a visit of the Emperor Nicholas of Russia to the King of Prussia, on May 12, 1838, he conducted a massed performance of sixteen infantry and sixteen cavalry bands - a total of more than one thousand wind-instrument players and two hundred side-drummers. This director established regulations for cavalry, artillery, infantry, and military (reed) bands. The first three named contained only brass instruments.

\[\text{Grove, Dictionary, Vol. V, pp. 716, 734.}\]
Antoine Joseph Sax, known as Adolphe Sax (1814–94) made great contributions in the field of invention for brass and reed instruments. Trained as a flutist and clarinetist, he endeavored to make improvements on the clarinet. He invented the entire family of single reed instruments called the _Saxophones_, made in several sizes from treble to bass, and constituting an important choir of the later concert band. These instruments, possessing a 'cello-like quality when well played, aid in fusing the qualities of the woodwind and brass choirs of the band. Sax also adapted the valve to the entire family of brass instruments, terming them _Saxhorns_. In addition, Sax contributed a multitude of improvements in manufacturing methods. These achievements, added to his successful advocacy of a standardized pitch for all army bands, enabled him to completely reorganize the military bands of France—and in so doing to obtain a virtual monopoly for furnishing the needed instruments!

England apparently benefited by the foregoing improvements, but was lacking in any original developments of her own. The account in Grove's _Dictionary_, written by

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_Grove, op. cit., pp. 734–35; Vol. IV, pp. 530–34; the friendship and Influence of Hector Berlioz was also very helpful to the success of the enterprises of Sax. Hector Berlioz, A Treatise Upon Modern Instrumentation and Orchestration, p. 233 et seq._
J. A. Kappey, has this to say about early conditions in his own country:

England having in no way contributed to improve or even influence the progress of wind instrumental music, we have of necessity to pursue its course on the continent, from whence any important advance was simply adopted. It is difficult to trace the introduction of military bands into the English service. In 1783 the Coldstream Guards had a band of eight musicians - two oboes, two clarinets, two horns, and two bassoons. The Duke of York, wishing to improve the musical service, imported from Germany what probably was the first "full band" of twenty-four men, who, besides the above-named instruments, brought flute, trumpets, trombones, and serpent. To these were added three negroes with tambourines and crescent.

3. Instrumental Music in the Colonies

The development of instrumental music in the American colonies was largely dependent upon the importation of instruments and the influence of trained musicians emigrating to this country from Europe. Following is an

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9 Mr. Kappey had the aid of additional information from Lieut. H. E. Adkins, Director of Music, Royal Military School of Music, Kneller Hall.

10 The serpent was a wooden bass instrument, covered with leather, having a cup mouthpiece and several keys. The name is gained from the instrument's curved form. The serpent was the predecessor of the tuba.

advertisement, one of the earliest yet found, from the Newport (Rhode Island) Mercury, or Weekly Advertiser, for Tuesday, December 19, 1758, which is typical of this and later years:

Imported in the last ships from London and Bristol, and to be sold by Jacob Richardson, Wholesale and Retail, At his shop in Brenton's Row in Thames Street, Newport, All sorts of Goods made in Brass, Copper, Pewter, Iron and Steel; Also Woolens, Linens, Silks, and India Goods. . . . . . Brass and Iron Jew's Harps, . . . English Flutes, Violins, Bows, Bridges, best Roman Violin strings. . .12

The same newspaper, the Newport Mercury, carried a similar advertisement in its issue of June 28, 1773:

James Rivington of New York advertises Keyser's Pills, Jesuits' drops, also a certain cure for the bite of a mad dog, together with guitars [sic], fiddles, violincellos [sic], German flutes, tabors, and pipes, hautboys, most kinds of music. Orders supplied by the first vessels to Newport, or any other place.13

In referring to the artistic interests of the people of this early day, the noted historian Adams writes as follows:

12 Henry M. Brooks, Olden-Time Music, p. 59.
13 Ibid., p. 63.
Of all the arts, music apparently made the most popular appeal in New England, and even in the midst of the war (the Revolution) we find advertisements at Hartford of violins, flutes, hautboys, French horns, clarinets, bassoons, psalteries, pipes and tabors and other instruments, as well as music for them.  

To what extent the players of these instruments were organized into bands it is difficult to determine. The term "band" was used in a very ambiguous way in advertisements and news accounts. The famous Germania orchestra was often referred to as the Germania band; theatre orchestras were termed theatre bands; occasionally, even, an entire musical force, including chorus was given the all-embracing name of "band." Because of this, it is necessary to use caution in the interpretation of early accounts. It seems apparent that most of the very early instrumental groups included stringed instruments, and would be more properly classified as orchestras than bands.  

In 1767 a New York concert was announced by the "Royal American Band of Music." In 1771, at Philadelphia, a concert was advertised to be given by a "full Band of Music, with trumpets, kettle drums, and every instrument that can be introduced with propriety."  

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who was the compiler of a tune-book, engraved by Paul Revere in 1764, also organized the band of the Sixty-fourth Regiment which Boston often heard in concert.

One concert in which this band participated is known to have been given on May 17, 1771. Flagg "solicited the patronage of the public to a program of 'vocal and instrumental musick accompanied by French horns, hautboys (oboes), etc., by the band of the 64th Regiment.'" Howard, America's music historian, is careful to point out that the 64th Regiment was not American, but a British organization. This is a significant distinction as will be seen later in the discussion of bands during the Revolutionary period.

Occasionally the New Englanders had an opportunity to hear bands from foreign shores, which of course were more

16 Grove, Dictionary, American Supplement, Rev. Ed., p. 7; cf. The American History and Encyclopedia of Music, p. 284, and Louis C. Elson, The National Music of America, p. 66. Elson states that Flagg and his band gave many concerts in Faneuil Hall and elsewhere, the band numbering fifty musicians on one occasion. Flagg's hymn book was the largest collection to be printed in New England up to that time.

17 John Tasker Howard, Music of George Washington's Time, p. 20; four years later Messrs Morgan and Stieglitz advertised "A Grand Concert of Vocal and Instrumental Music, accompanied by the Band of the 64th Regiment . . . To conclude with a Grand Symphony [sic] by Lord Kelly, accompanied by Kettle Drums, &c." The date of the program was May 18th, 1775, the advertisement appearing in the Massachusetts Gazette of May 12th, 1775. Quoted in Brooks, op. cit., pp. 157-58.
advanced in instrumentation and in playing skill than any of their own bands. One such occasion is described in the *New York Journal* for October 13, 1768:

The British fleet was bro't to anchor near Castle William, in Boston Harbor, and the opinion of the visitors to the ships was that the "Yankey Doodle Song" was the capital piece in the band of their musicians.18

4. Bands of the Revolutionary Period

One of the best studies of the music of the Revolution was made by Fitzpatrick. In his position as Assistant Chief of the Music Division of the Library of Congress, he had access to all available documents and records. His findings are well documented and are considered authoritative. John Tasker Howard refers frequently to the work of Fitzpatrick in his own study of Revolutionary music. The question most frequently discussed is the instrumentation of our military bands in this period. No documents have been discovered to show that the military music of our armies included anything more than drums and fifes. Fitzpatrick tells us that the "band music of the Revolutionary War was a drum and fife corps - and rather a small one at

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There are ample records showing that fifes and drums were used in the military forces of the period. An old manuscript book in the Essex Institute, Salem, contains the air of "the tune called by the odd name of 'Black Sloven' played on Drum and Fife when Col. Pickering's Regiment marched from Salem to Lexington, April 19, 1775."

Although Howard suspects that hautboys (oboes) were sometimes used with the fifes, he finds no actual evidence to that effect. The Philadelphia Regiment, described in an account of 1756, consisted of over 1000 men, with music by Hautboys, Fifes and Drums. This again, however, was an English rather than an American regiment. Other references cited by Howard as evidence of the use of additional instruments are so qualified that they have little argumentative weight:

In 1786 the proprietor of the Pennsylvania Coffee House in Philadelphia announced "that by desire of several gentlemen, he has proposed for the summer season to open a Concert of Harmonial Music, which will consist of the following instruments, viz."

- Two clarinets
- Two bassoons
- Two French horns
- One flute
- One flute

The printed version of a Federal March, played in Philadelphia, in 1785, contained

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directions for "trumpets." This, however, was several years after the Revolution.

An interesting item is found in an edition of Kotzwara's sonata, The Battle of Prague, "adapted for a full band" by J. G. C. Schetky, published in Philadelphia in 1793. The word "band," however, is misleading, for the edition has parts for basso, violin, and cannon "to be played on a drum." The piano score has directions for horn call and trumpet. 21

Though it is probable that fifes and drums comprised the army's only music, it must, nevertheless, have been spirited and stirring to the soldiers on the march. The old English tunes, The Girl I Left Behind Me and The British Grenadiers, as well as the popular Yankee Doodle were included in the fifers' music. While orders are given today with the bugle, the Continental army took its commands from the drum. By it the men rose in the morning, assembled, paraded, saluted, marched off, ceased work and retired for the night. The drum used was the "snare," constructed with wooden shells; made rather large, both in diameter and depth, to insure a great volume of sound. The fifes were similar to ours today, though somewhat larger and more crudely made. Each regiment had a "band" of twenty to thirty players, evenly divided between fifers and drummers. When only a few players were used they were not

21 
22 
Ibid., p. 21.
dignified with the title of "band," but were called "the music." These Revolutionary players served under a number of handicaps. First, the army had serious difficulty in furnishing enough instruments for them, and in keeping even these in proper repair. Then too, the status of the bandsmen was not at all clear. It must be observed, however, that the musicians were typical in one respect—they liked to practice, sometimes at hours most inconvenient to others! Of this circumstance, Fitzpatrick writes:

The Continental Army drummer seemed to be a persistent enthusiast in his determination to master the art of making rhythmic noise. He reveled in every opportunity to drum vehemently, and, in October, 1776, a general order was directed against him... The drummer practiced at any time he felt the spirit move him, and the harassed soldier did not know whether he should fly to arms or not. A regular practice hour for drumming was set... at Valley Forge, as spring advanced, this hour was put forward and the drummers allowed to drum from five to six a.m., and from four to five p.m. Practicing at other times incurred severe penalty.23

Some good must have resulted from these practice periods, because the "Rudimental" style of drumming then developed has not been greatly improved since that time. By "style of drumming" is meant the method of playing and the various strokes used.

Although no documents tell of other instruments in the Continental Army, British Army bands of 1776 were better equipped. By 1783, these bands had oboes, clarinets, horns and bassoons as well as drums and fifes. When the French Army arrived at Rhode Island, the more pretentious bands of Rochambeau's force entirely overshadowed the Continental fifes and drums.

The historian, John Fiske, gives an interesting account of the surrender of Cornwallis, October 19, 1781. Following is a quotation from the story, relating to the music:

On a little matter of etiquette the Americans were . . . exacting. The practice of playing the enemy's tunes had always been cherished as an inalienable prerogative of British soldiery; and at the surrender of Charleston, in token of humiliation, General Lincoln's army had been expressly forbidden to play any but an American tune. Colonel Laurens, who now conducted the negotiations, directed that Lord Cornwallis's sword should be received by General Lincoln, and that the army, on marching out to lay down its arms, should play a British or a German air. There was no help for it; and on the 19th of October, Cornwallis's army, 7,247 in number, with 840 seamen, marched out with colours furled and cased, while the band played a quaint old English melody, of which the significant title was "The World Turned Upside Down!"

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The bands of the Revolution, simple though they were, evidently accustomed the people to martial music and furnished an additional incentive for the organization of bands. The French and British bands doubtless gave the American musicians ideas for increasing the instrumentation of their bands as opportunity offered after the war. The Salem Gazette of January 16, 1783, informs the public that the "Massachusetts Band of Music, being at home a few days on furlough, proposes, with permission, to perform at Concert Hall, in Salem, tomorrow evening." Concerts by the band of Colonel Crane at Portsmouth, New Hampshire are also recorded. There is record of a number of musicians from Hamburg having formed a band in Philadelphia in 1783, but as the chief purpose seems to have been commercial, the organization was short-lived. Evidently the demand for such an organization was not great enough for its support. An amateur band which later became of some importance to the musical life of Providence, Rhode Island, gave its first concert in 1784 in the State Capitol of that city. After 1786 many concerts were played in Philadelphia, at Gray's Gardens and Center House Tavern. Enough of these

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\[27\] Elson, op. cit., pp. 52-53.
early pioneering efforts in band organization have been
damed to show that the time of the Revolution was in real-
ity the germinating period for our military bands.

5. Bands of the Early Nineteenth Century

One of the country's best bands at the turn of the
19th Century was the one at West Point Military Academy.
This band boasted, for the times, an unusually large and
varied instrumentation: five clarinets, two flutes, two
horns, one bassoon, one trumpet, one trombone, one bugle
and one drum.

The music of these bands was typical of the popular
music of the time. Bands, traditionally catering to the
desires of the masses, would be expected to play the pop-
ular airs and songs as well as military music. "Battle"
pieces and sensational descriptive music were much in de-
mand. Elson refers to these as "bombastic pieces which
gave a maximum of noise with a minimum of difficulty!"
Among the popular titles of such music about 1820 are "The
Waterloo March," "Lord Wellington's Grand March," "Lord
Wellington's Trumpet March," "The Cobourg Trumpet March,"
and "The Battle of New Orleans." This is indicative of

30 Elson, op. cit., p. 44.
the popular taste of the time. But even more pointed
the account by Elson of the mobbing of a band which
attempted to play a movement of a Haydn symphony in New
York soon after 1800. The playing was greeted by loud
calls for "Washington's March" and "Yankee Doodle," &
which the listeners "began bombarding the classical mu-
cicians with eggs and vegetables."  

The first brass band in America is claimed by the
city of Boston. This city became an early center for
manufacture of brass instruments. Ayars, in her study
the Boston music industry, gives some interesting in-
mation regarding this early band. At its beginning in
1835 it was named the Boston Brass Band. The organize
and first leader was Edward Kendal (1808-61), flatteri
called "The King of the E-flat Bugle!" According to
Ayars, the success of this band, combined with the gro
prosperity of the instrument manufacturers, resulted i

31 Elson, op. cit., p. 44.
32 It should be kept in mind that the brass band w
so named because it used no woodwind or reed instrumen
Bands including this latter choir of instruments were
temed military bands.
33 Christine Merrick Ayars, Contributions to the A
of Music in America by the Music Industries of Boston,
1640 to 1936.
34 Kendal was succeeded as leader of the band by
Joseph Green, who was followed by Eben Flagg. Ibid.,
p. 222.
Boston becoming a centre of brass bands.

The Boston Brass Band was not Boston's first band, however, for a writer in the Boston Musical Gazette told (in 1838) of his great thrill as a boy when he first heard the clarinet, French horn and bassoon in this earlier band. The band had only four members, the fourth playing the hautboy, a more familiar instrument. This may have been the Boston Brigade Band, organized in 1821, for it was later converted into a brass band, and again in 1858 changed to a military band with reeds.

The famous bandmaster, Patrick S. Gilmore, whose career will be considered in some detail later in the chapter, once wrote a short article on the military bands of the period before 1850. Such material is not plentiful, especially from so authentic a source. Consequently this brief account is considered of enough importance to quote in full:

**AMERICAN MILITARY BANDS**

Twenty-five years ago good military bands in the United States were few and far between, and with the exception of marches, their repertoire of music was in general quite limited. Dodsworth's Cornet Band, of New York, was, at that time, the pride of the nation, and for the number of musicians of which it was composed,

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it had no rival on this side of the Atlantic, and no equal abroad. Brass instruments were played with no greater delicacy or refinement than by the Dodsworth organization, and it was a rich musical treat to listen to their performances either in or out of doors. When Jullien came to this country with his magnificent orchestra, and gave the monster concerts at Castle Garden, he was so much charmed with the playing of Dodsworth's Band that he engaged it to appear as a special feature of his concerts every evening. To be a member of this organization at that time, or to have graduated from it, was to be looked upon as a "star" in his profession. The services of the band were in great demand throughout the country, and wherever its charming melodies and rich harmonies were heard, it helped to raise the standards of music to a higher grade, to elevate the profession, and to serve as an example for all others to follow who had the slightest ambition to excel.

There were other prominent military bands in the United States at the period above mentioned; the Boston Brigade Band, one of the oldest organizations of its kind in the country; the Boston Brass Band; Beck's Band, of Philadelphia; Chandler's Band, of Portland, Maine; Green's American Band, of Providence, R. I.; Jones' Band, of Troy, and a few other well-known organizations; but, in point of excellence, they bore no comparison with the celebrated Dodsworth's, of New York.

In those days, and for years previous, no flutes, clarinets, or reed instruments of any character were used in American volunteer bands. The cornet or saxhorn family, from the smallest to the largest, were the only instruments in use. There is a limited compass to brass instruments, which necessarily prevents brass bands from playing the most effective compositions, and even in the hands of the best performers the tone of such a band becomes monotonous; but the Dodsworths, in their march of improvement, came out in due time with increased numbers and the addition of reed instruments. The tone of the reeds added a new and peculiar charm to the music, and immediately every band in the country began to
follow the example of the leading organization, and the sound of the E-flat clarinet an octave above the E-flat cornet was soon heard in almost every band in the Northern and Eastern sections of the United States.

At the time of which we write, the number of good bands in the country was quite limited, and one, such as Dodsworth's, did duty for several military and other organizations. At length prominent regiments in New York and elsewhere took a new departure, and, following each other, organized Regimen-tal Bands, so that now each corps has its own.

There is no such thing at the present time among musicians in large cities as esprit de corps or feeling of pride, in any special organization, such as existed in bygone years. Then, each member felt an interest like a partner in a firm, and endeavored to keep the notes of his concern always up to par. He did not belong to a dozen different firms, as do the musicians of the present day, especially those of New York. When all regiments are ordered out for a grand parade, there is a general scramble to fill up the bands. Leaders who cannot provide business for musicians, to assist in giving them a living between parades, find themselves in trying positions on gala days.

6. The United States Marine Band

Without doubt the longest and most distinguished career of any present-day band is that of the United States Marine Band. Though its beginning was humble,

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37 The most authoritative source of historical data for the Marine Band, and that to which I am indebted for much of the information in the next few pages, is The
its long history is crowded with colorful and important events. Since the time of Sousa's direction it has ranked as one of the finest of American bands. The Marine Band's continuous life dates from 1798 when Congress authorized the formation of the New Marine Corps. The Act included provisions for a Drum Major, a Fife Major, and thirty-two "drums and fifes." There had been an earlier Marine Corps from November 10, 1775 until the end of the Revolutionary War, which had had its "band" of fifes and drums. The close of the War, however, marked the temporary end of the Marines. After its reorganization, the Marine Band often gave concerts in Philadelphia while that city was still the nation's capital. The first press account of a Marine Band appearance was printed in the Philadelphia Universal Gazette. The occasion was a Fourth of July celebration at which the citizens enjoyed the "animating notes of martial music, by the band belonging to Colonel Burrows's corps of Marines." In 1800, when the Capital was moved from Philadelphia to Washington, the band was asked to accompany Commandant Burrows in establishing new headquarters for

the Corps. The band must have been welcome to Washington's citizenry, for we read that it did much to dispel the gloom of that dismal city. The Washington of that time has been described in the following terms:

... the "City of Magnificent Distances," the "Wilderness City," the "Mud Hole," the "Capital of Miserable Huts," and the "City of Streets Without Houses." 38

After reaching Washington, the Band often gave concerts on the hill where the Naval Hospital is now located. At that time, the hill was part of "the reservation selected for the National University." Its first recorded open air concert at that location occurred on August 21, 1800, led by the first leader, William Farr. The Band became known as the "President's Band" after playing at a White House reception on New Year's Day, 1801 (for President Adams). Since then it has played at most, if not all, similar receptions in the White House. Since the time of Thomas Jefferson it has played at every inauguration requiring the presence of a band. It has been heard by every president except George Washington, who may have heard it after retiring from office. The band's historian tells us that the "Lady of the White House" has "always been its warmest

38 The U. S. Marine Band, op. cit., p. 6. The issue of the Gazette in which this account appeared is not given in my source.
admirer and most helpful patron. Because of Jefferson's helpful interest in the band, he has been termed its "God-Father."

The Band must have made a dazzling impression at its formal debut, January 1, 1801. The uniforms, resplendent with color, are described as follows:

Short, scarlet coatees, faced and edged with blue and gold, with high blue collar edged with gold and blue shoulder straps ending in blue wings edged with gold, long blue scarlet-striped pantaloons, brown round hat, turned up on the left side with black leather cockade, formed the uniform of the Band at its formal debut. Each musician wore the black leather stock which gave to the Marines their historic sobriquet of Leathernecks.39

During national crises the Band has aided in maintaining morale, and in recruiting men for the armed forces. The Band furnished music on such occasions as the receptions for Lafayette in 1824; for the ceremonies at which Lincoln delivered the Gettysburg address; and the welcoming of notable guests throughout the country's history. Since its first tour in 1891, under the direction of John Philip Sousa, the Band has played in all sections of the country, at most of the great Fairs and Expositions, and at Reunions and Encampments of Civil War veterans, both in

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the North and the South. Its weekly radio program, "The Dream Hour," has been broadcast over a national chain since 1930, although it was heard over the air prior to that time. The Band has played at all important weddings in the White House. On occasions of official bereavement it has rendered appropriate honor, playing at the funerals of William Henry Harrison, Zachary Taylor, Abraham Lincoln, James A. Garfield, William McKinley, Warren G. Harding, and William H. Taft.

In addition to its more serious duties, the Band was present at the first egg-rolling on the White House grounds; played for children's parties at the White House; and back in 1802 and 1829 played in the presence of Jefferson's 750 pound "Great Cheese" and Jackson's 1400 pound "Mammoth Cheese." It is to be hoped that the players received generous slices of each of these great cheeses!

The instrumentation of the Marine Band does not need to concern us at this time, other than to note that it was continually in the forefront in this respect, as compared to contemporary organizations. By December, 1800, the players are known to have included two oboes, two clarinets, two French horns, a bassoon and a snare drum. A complete

\footnote{The U. S. Marine Band, op. cit., p. 10 et passim.}

\footnote{We read that a bass drum was not secured until several months later.}
list of the directors of the Band has been compiled, beginning with William Farr, the first leader, through eighteen leaders. Of this number Sousa is fourteenth in succession. His great service to the Band will be detailed in a later chapter.

In 1861 Congress approved a bill which Lincoln signed on July 25th, providing for the improvement of the Band. This was the first recognition by law to be given to the country's leading service band. The Act provided for "one Drum Major, one Principal Musician, . . thirty Musicians, sixty drummers . . and thirty fifers." Of the thirty Musicians, there were to be seven first-class at $34 monthly; eight second-class at $21; and fifteen third-class musicians at $17. The Principal Musician was to be the leader, the Drum Major continued his usual duties, and the position of Fife Major was abolished. No official provision was made to enlarge the band until 1899, although we know that the band was much larger than thirty during Sousa's leadership.

Successive Acts of Congress, March 3, 1899; August 29, 1916; and March 4, 1925, provided for further increases in membership, ranking, and pay, in recognition of the valuable

\[\text{Ibid., p. 15.}\]

\[\text{The U.S. Marine Band, op. cit., p. 9.}\]
services rendered by the Band. Since 1902 players of the
Band, except soloists, have "doubled" on some string in-
strument so the organization has within its own membership
a symphony orchestra which plays for indoor White House
functions. This change was made by William H. Santelmann,
father of the present leader.

It is difficult to appraise the extent of the Marine
Band's influence, but it has unquestionably been very
great. During Sousa's tenure as leader (1880-92) its repu-
tation increased until it was ranked as one of the coun-
try's finest military bands. Since Sousa's time its fame
has not diminished, but has rather kept the organization
in the very front rank of military and concert bands.
In this position it has continually exerted widespread in-
fluence, both by stimulating the formation of new bands,
and by reaching a large audience in its tours and radio
broadcasts. Its earliest tours under Sousa undoubtedly
helped prepare the way for Sousa's later success with his
own band.

7. Bands of the Later Nineteenth Century

There were many other bands during the nineteenth
century, although the number of these was relatively

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44.

Grove, Dictionary, American Supplement, Rev. Ed.,
p. 283.
greater during the latter part of that period. The multiplication of bands had to await a large production of instruments and music, a change which came about more rapidly in the latter decades. A type of band which has not been mentioned, but which reached the hearing of the majority of people, was the circus band. Around 1820, the typical circus band included a hurdy-gurdy and a drum — with a fife or flute added if the company was especially musical. The Purdy and Welch show introduced a full-fledged circus band, though it was probably small. An 1851 circus poster of P. T. Barnum's Asiatic Caravan, Museum, and Menagerie includes this announcement: "A Fine Military Band Will Perform Popular Airs As the Procession Enters the Town." About this time there were at least twenty circuses on the road each year, each of which carried some kind of a band. May says that the "Golden Age" of Circuses began in 1871. The program of the Ringling Brothers Circus during its fourth season (1882) lists a "Uniformed Military Band" and a "Grand Free Open-air Concert Every Day at Noon and Every Evening at Seven O'Clock." Even at that time two of these famous circus operators

45 Earl Chapin May, The Circus from Rome to Ringling, p. 29.
46 Ibid., p. 112.
enjoyed playing with the circus band. One of their early programs announces what must have been a singularly interesting musical achievement: "and now comes a delightful and pleasing musical act by Alf. T. and Chas. Ringling, playing on twelve different musical instruments, to the great delight of the audience." By 1895, only three years after the organization of Sousa's Band, James A. Bailey employed "Professor Carl Clair's 30 eminent soloists and expert musicians" which was a genuine concert organization. Clair, a fine musician, secured a better balance than his predecessors, using nearly a dozen clarinets and two saxophones. The players were well trained, and May writes that they gave "artistic renditions of classical overtures and standard selections." Ringling Brothers engaged (in 1895) Signor Allesandro Liberatti, an Italian cornet soloist, who played brilliant solos,

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There were five of the Ringling Brothers, each of whom specialized in a particular branch of the circus. The music fell to Charley, who later collected rare old Italian violins. Charley continued, once each year (even as late as 1925), to appear in person as a baritone soloist with Merle Evans' Concert Band on the central stage of the great Ringling Brothers and Barnum and Bailey Combined Shows! On these occasions he played very capably on his gold baritone. Another brother, Jim, handled the 40 matched horses as a single hitch, drawing the huge, dazzling bandwagon upon which sat the Grand Military Band. Ibid., pp. 143, 173-74, 218.
and directed a fifty piece concert band in preliminary concerts. The circus bands of early years undoubtedly influenced many a youngster to learn to play an instrument. In addition they certainly made the band familiar to the great mass of people throughout the country.

Bands of the sixties must have created a good deal of discussion among interested persons. The early musical Journal conducted by John S. Dwight contains a number of articles, pro and con, on the subject of the musical value of bands. In one of these, the contributor is very biting in his criticism of the common brass band of the day. He mentions no particular bands, but writes of conditions as they prevailed generally in Boston at that time. He also castigates the authorities of Harvard University for their poor taste in using a brass band for formal occasions such as Commencement.

Another writer to the Journal had just returned from a visit abroad, where he heard a regimental band in Hesse Cassel, Germany. In commenting upon this experience he writes:

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48 May, op. cit., p. 233.

49 It was customary for Universities of that day to hire professional bands from cities like Boston, Philadelphia, or New York to play for occasions of this kind. "Brass Bands," Dwight's Journal of Music, Aug. 1, 1868, pp. 286-87.
If people had opportunity to listen to bands of that kind (Full Reed or Military Band), they would most probably lose their love for the noisy and coarse brass bands now so generally in vogue.

During this decade, Boston had a number of bands, including the Germania, Boston Brigade, Bond's, Hall's Boston Brass Band. Generally these were brass bands, not so highly regarded by the critics as Gilmore's Band which included woodwinds.

While the French composer Offenbach was in America, he made many observations regarding musical conditions which he put into book form after his return to France. His comments on military music are of interest, because there were undoubtedly many small bands at that time (1875), and earlier, much like the one he describes in the following excerpt from his book:

The Americans have a passion for forming associations, with and without purposes; any pretext is sufficient. The names of all their corporations would fill a volume; the largest are: the Temperance Society, the Free-Masons, the Odd-Fellows, the Grand Army of the Republic, etc., etc.

These corporations get up processions for any manifestation they wish to make. Omnibuses,

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51 Ayars, op. cit., p. 223.
cars, carriages, pedestrians, everything and everybody must stop before their triumphant passage, and they absorb all public attention and curiosity.

They have much military music; but what music! My nerves shudder yet!

I saw a procession in Philadelphia. Standards, banners, decorations, carriages, for all the world like the grand march in a fairy play.

One of the bands was made up of at least twelve musicians, who were teazing a lot of cornet à pistons and trombones, marching two by two, the leader in the centre playing the clarionet. Behind him came the triangle and the kettle-drum.

What amused me most was to notice the fellow who carried the bass drum, and who, while vigorously pounding his instrument, made every effort to maintain it in a horizontal position, in order that every one might have full view of a druggist's advertisement, spread out in fine black letters over the sheepskin.52

8. The Ringgold Band

The Ringgold Band of Reading, Pennsylvania, still in active service, is one of the country's oldest bands. Its continuous history can be traced from June 28th, 1852,

52 Jacques Offenbach, Offenbach in America, pp. 121-22.
53 Information regarding this band has been obtained from the following sources: Harvey F. Heinly, "The Ringgold Band of Reading: An Institution," The Historical Review of Berks County. October, 1937, pp. 15-20; and a letter, dated May 28th, 1942, to the writer, from Spencer T. Dunkel, Secretary of the Band.
when it was organized under the name of the Independent American Band. Its story is completely authenticated, since its officers possess all except one of the minute books. On June 2, 1853 the name of the band was changed to the Ringgold Artillery Brass Band, in honor of Major Samuel Ringgold, who lost his life in the Battle of Palo Alto, May 8, 1846. In changing its name, the band became affiliated with the Ringgold Light Artillery company; the first military company in the United States to volunteer at the outbreak of the Civil War. Its band volunteered in a body a month later, May 16, 1861, and after thirteen months' service was mustered out June 21, 1862. Four years later, on September 7, 1866, it was incorporated by the Courts of Berks County. The Charter, which it still holds, was made out to The Ringgold Cornet Band.

Throughout its long life of over ninety years, it has had a very active existence. Its travels have taken it, not only into every part of Pennsylvania, but into nineteen other states as well. In the course of these travels it has furnished music for many memorable and historic occasions, and has received well-merited recognition for its fine performances. The first Constitution of this band, in 1852, contained this statement as to the eligibility of members: "It shall be composed of men who understand music, or are likely to make such, having the natural
talent for learning music."

Another provision of this Constitution stated that

it shall be the duty of the leader to play the leading parts with an instrument called the E-flat Bugle, examine all music to see whether all parts are correct, assign instruments to and instruct all members elected by the band.

This sounds like a full time job for any leader! On the subject of fines, the Constitution provides one "for refusing to vote on any question unless excused by the chairman, 12½%."

Mr. Dunkel, Secretary of the Band, thinks it very likely that the band may have had some connection with an earlier band in Reading, one which existed in 1813. If a connecting link can be found between this earlier band and the band organized in 1852, Reading will be able to claim a band very nearly as old as the Marine Band itself. In the meantime they can be proud of the ninety-year history of the Ringgold Band.

During the last sixty-seven years the band has had but four directors, one of whom, Monroe A. Althouse, was a personal friend of John Philip Sousa. When Sousa's Band was organized in 1892, Samuel Schaich, a clarinetist, left the Ringgold Band to become one of Sousa's first

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Heinly, op. cit., p. 17.
players. Earl Keller, now a bass player in the Ringgold Band, was formerly with Sousa's Band.

The Ringgold Band will again be mentioned in the narrative of Sousa's life.

9. Patrick Sarsefield Gilmore (1829-1892); Gilmore's Band
The most illustrious bandmaster before Sousa was unquestionably the beloved "Pat" Gilmore. Because of his great accomplishments in the field of music under investigation he merits more detailed discussion.

Patrick Sarsefield Gilmore was born in Ireland, in a small hamlet near Dublin. Though intended for the priesthood, his inclination was toward music. As a boy he studied the cornet as well as harmony and counterpoint with the conductor of a regimental band quartered nearby. Becoming an excellent cornetist, he went to Canada with the regimental band from Athlone. His next move, before he was twenty-one, took him to Salem, Massachusetts where he played in the Salem Band and later became its leader. By 1852 he was a member of the well-known "Ordway Minstrels" in Boston, playing in the small

concert hall of the "Province House." It will be seen that his early life included a great variety of musical experiences. During his early stay in Boston he played in various bands, and no doubt was a leader of some small organizations. By 1859, at the age of thirty, he organized his own band, called "Gilmore's Band," which he continued to promote until his death in St. Louis, September 24, 1892.

A very interesting review of the first concert by this band is found in Dwight's Journal, and is worth quoting in full:

A NEW BAND

The Courier of Monday gives the following account of Mr. Gilmore's CONCERT. --
The first appearance of Mr. Gilmore's new band last Saturday evening gave assurance of much success in its future operations. The audience was immense, and the applause abundant, compelling many encores not anticipated. The formation of a thorough and complete military band has been the object of Mr. Gilmore's efforts, and he has done better and gone farther in this direction than any of his predecessors. Hitherto we have had only brass bands regularly organized, all attempts to combine a well balanced body of brass and reed instruments having failed. Mr. Gilmore seems to have effected this arrangement, and declares himself determined to perpetuate it. His military band consists of some thirty-five members,

56 Thomas Ryan, Recollections of an Old Musician, pp. 186-87.
among whom are the proper proportion of players upon reed instruments - flutes, clarinets, haut-boys, and bassoons. In the disposition of the brass department, some thought has been given to more harmonious, and less noisy combinations than are common among us. The band altogether is formed very much in the manner of the German military bands, although of course on a smaller scale. The performances last Saturday night were good, and will undoubtedly be better as the band grows older. The Drum Corps, thirteen in number, deported themselves vigorously. The effect of their united exertions suggested the Rolling of the Spheres. Their performance was certainly very remarkable, and in many ways calculated to inspire profound respect. There was not the variation of a second's fraction in their movements, and we are confident we never before heard so much noise so well made. Mr. Mariani, with his staff of office, looked every inch a Drum Major, and as Nature has supplied him with a great many inches, to which he adds a considerable number by a towering hat and plume, he is, aggregatedly, about the most imposing human creature that ever astonished the eyes of a Boston audience. Mr. Gilmore's orchestra also performed some pieces very well, and the concert, altogether, was received with so much favor that it is to be repeated next Saturday evening at the Music Hall.57

By nature very emotional and patriotic, Gilmore was quick to contribute the services of his band in local recruiting efforts after the outbreak of the Civil War. His enthusiasm was always boundless in any endeavor to which he lent aid. Soon his gaily uniformed band was parading the streets of Boston, in a campaign for recruits

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for the Massachusetts 24th Regiment. From this it was but a step for the entire band, with Gilmore at its head, to volunteer in 1861 as regularly enlisted soldiers, serving as the band of the 24th Regiment. The band dispensed good cheer with their music to the men in service, Gilmore even assisting some of the band members in the formation of a minstrel company.

After serving for about a year the band was mustered out of service, as were most of the regimental bands. In 1863, at the urgent request of General Banks, Gilmore went to New Orleans in general charge of all army bands in the Department of Louisiana. His genius for organization and his leaning toward the spectacular was evidenced in a huge musical concert held in New Orleans in 1864. It was a Festival concert in which the musical efforts of some 5,000 adults and school-children were combined with an orchestra of 500, in addition to a large force of trumpeters and drummers. To accent some of the climaxes the services of the artillery was used! The concert was a great success, and probably provided the germ of inspiration needed to conceive the huge Peace Festival staged by Gilmore five years later in Boston.

At the close of the war, he returned to Boston, reorganized his band and began giving Sunday night concerts. It was customary with Gilmore to engage large forces of
musicians for these concerts, often having an entire chorus or orchestra on the same program with his bands. He paid large sums for the services of the best soloists. All large parades were always headed by Gilmore's Band, usually augmented to a round hundred players, in colorful uniforms. Martens pays his respects to Gilmore as a splendid drillmaster and possessor of a fine personality. His concerts, due to his flare for showmanship, were characteristically brilliant and drew fine audiences. One of his rivals once said of him:

"I would no more dare to undertake such enterprises as Gilmore does than I would cut off my head. He is perfectly reckless in his daring. He speculates in music, and how he makes it pay is more than I can understand."\(^{59}\)

The next great achievement in Gilmore's career was the National Peace Jubilee and Great Musical Festival of 1869. The purpose was "to commemorate the restoration of peace throughout the land." Ryan says, in this connection:

Gilmore was just the sort of man into whose head would come buzzing the idea that the nation should have a big, rollicking

\(^{58}\) Martens, op. cit., p. 312.
\(^{59}\) Quoted in Giles, op. cit., p. 33.
family jubilee to celebrate the happy state of the country. All the Southern States had come back into the fold, and we were once more a glorious Union. . . . Boston was the place above all places in which to hold it. It should be a musical and social reunion,—a magnificent jubilate. Such it was in reality. 60

The entire story of this first Jubilee is told in detail in Gilmore's own words — in a book large enough to do honor to the Festival itself! 61 Unless one reads Gilmore's own account of the Festival it is impossible to realize the obstacles he overcame in producing it. These included the raising of funds; generating enthusiasm among the citizens of Boston; overcoming the antagonism of those who actively fought against the enterprise at every step (including the publisher, John S. Dwight, as well as business men of financial influence); persuading the great Handel and Haydn Society of Boston to cooperate and lend its influence; and the effecting of a smooth-running and efficient set of committees to take care of all phases of the Festival. And yet, within two years of the time the idea first occurred to Gilmore, the Festival was given in Boston, during the week of June 15, 1869. A huge building was built, especially designed, and

60 Ryan, op. cit., p. 190.

61 P. S. Gilmore, History of the National Peace Jubilee and Great Musical Festival. x + 758 pp.
with a capacity of 50,000 persons. Conductors were Carl Zerrahn, Julius Eichberg, Eben Tourjee and Gilmore himself. The choice of conductors was most fortunate as all these men were among the best to be had. Vocal soloists were Madame Euphrosyne Parepa-Rosa, the celebrated soprano, and Boston's Adelaide Phillipps. Solo parts in the chorus numbers were sung by at least a dozen soloists in unison, whether soprano, alto, tenor, or bass. A great pipe organ was specially built and installed in the auditorium, and a huge bass drum, eight feet in diameter, was provided.

Everything was done on a grand scale! Musical forces included a chorus of over 10,000, an orchestra of 525, and a military band of 486, besides 100 firemen from the Boston Fire Department, the great organ, and over one hundred officers and men of two Artillery Batteries. There were 103 choral societies from nine states in the Jubilee Chorus,

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W. D. Howells, in recalling his visit to the Festival, wrote: "It was rumored in the morning that the ceremonies were to begin with prayer by a hundred ministers, but I missed this striking feature of the exhibition for I did not arrive in the afternoon till the last speech was being made by a gentleman whom I saw gesticulating effectively, and whom I suppose to have been intelligible to a matter of twenty thousand people in his vicinity."


These statistics were taken from the Appendix of Gilmore's book, previously cited. The names of every one of the thousands of participants is included in this Appendix.
and on the final day a chorus of several thousand school children participated.

"A Hymn of Peace," the original hymn for the Festival, was written by Oliver Wendell Holmes to the music of "Keller's American Hymn." There were only two "honorary guests" of the Festival, Dr. Lowell Mason and Mrs. Harrison Gray Otis. On the second day of the Festival, distinguished visitors included President U. S. Grant, Admiral Farragut, Gov. William Claflin of Massachusetts, England's Minister, Hon. Edward Thornton, General Banks, and a host of other notables.

Thomas Ryan wrote an account of the Festival in his book of memoirs, and as it is the story of one who played in the Festival orchestra, it has special interest. His impressions follow:

The musical part of the Jubilee . . . was noble and dignified. The great chorus, the great orchestra, the great organ, the great drum, and the great singer, Parepa-Rosa, with her wonderful, never-to-be-forgotten rendering of the Inflammatius, may seem, at this distance of time and development of musical taste, as something only

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64 Gilmore, op. cit., p. 295.

65 Ryan himself was a thoroughly schooled musician who played the viola and clarinet, and who organized America's first chamber music group, the Mendelssohn Quintet. This group toured the country for forty years after 1849, Ryan being a member the entire period.
"great" to laugh at. Yet, when a whole serious-minded community like that of Boston "took stock" in it, and the spirit of the idea was carried out happily, is it not perhaps rash to mock at it? Have not the results been far-reaching, doing their work in this world of evolution just as the chromo prepares the way for high art? Who can say that a large share of Boston's musical reputation was not earned by the Jubilees?

Great care had been exercised all through the preceding winter in preparing the choristers, who were scattered all over New England. They were supplied with the Jubilee music, and the leaders and directors of all these people had the tempi given them. During many months it was a busy time for Carl Zerrahn, as general music director, and his aides. They had to travel from town to town to drill the choristers or to see that the preparations were going on auspiciously.

When all the singers finally came together the result was pretty good. But a chorus of ten thousand persons would naturally occupy a wide space, and they would inevitably drag the tempo. Mr. Zerrahn often had to show good generalship by rushing up the aisle which separated the two divisions of the big choral army in order to get near enough to beat the laggards into time.

Mr. Gilmore was a modest and a wise man, and conducted but little of the music himself; but that little was great,—for did he not direct the "Anvil Chorus?" Will Boston, or at least its Jubilee participants, ever forget the sensation it had when the one hundred firemen — each in his belt, helmet, and red flannel shirt, carrying a long-handled blacksmith's hammer at "right shoulder shift" like a musket — marched into the hall and on to the stage.

The story was written in 1899, thirty years after the festival.
in two files of fifty, and then separated far enough to form a red frame for two sides of the orchestra, which meanwhile was playing the introduction to the "Anvil Chorus?" Reaching their special, real anvils, the firemen faced the audience, lifted their hammers to the proper position, and at the right musical moment of time began to pound the anvils, - right, left, right, left, - while the great orchestra and chorus played and sang the melody.

If ever "welkin rang" it did then!

In addition to the sounds from a hundred anvils there was the great organ, military band, drum corps, all the bells in the city a-chime, and a cannon accompaniment. This last came from two batteries of well served guns stationed at a short distance from the building, and a gun was fired off by electricity on the first beat of each measure. A small table was placed on the stage, close to the director, with a set of electric buttons, each having a wire leading to a gun. Mr. John Mullaly was the artist who pressed the button; the gun did the rest. These guns were similarly used for all national airs.

At the termination of the "Anvil Chorus" there was enormous applause. The whole mass of people rose to their feet, jumped up and down, and nearly dislocated their arms by waving handkerchiefs, fans, hats, parasols, even babies. I am sure that I was never in any great assembly where such wild, almost frantic cheering and applause was heard. Fifty thousand people in a wooden building can make some noise.

... People poured in from all parts of the country; distance was no hindrance, - they came from the far West and even from California.

The financial part of the Jubilee was satisfactory. There was a very large income, $290,000, and a correspondingly large outlay,
$283,000. All professional people, except the few who declined to receive pay, were paid. After every bill was paid, a respectable balance remained. This balance, together with the proceeds of a benefit concert, $32,000, making together $39,000, was very properly and very handsomely, handed to Mr. Gilmore. 67

The program of the first concert which will serve as a type for all, follows:

PROGRAMME OF FIRST DAY

Part I


2. Overture. "Tannhauser." Wagner. Performed by the select Orchestra increased to Six Hundred Instrumentalists

3. Gloria. "From the Twelfth Mass." Mozart. Sung by the Full Chorus, with Organ and Orchestral Accompaniment


5. National Air. "The Star-Spangled Banner." Key. To be sung as follows:-
   First Verse:-Basses in Unison first 16 measures, Tenors in Unison second 16 measures, ending with Full Chorus, accompanied by Organ and Orchestra.

Second Verse:—Sopranos and Altos in Duet, concluding with Full Chorus, accompanied by Organ, Orchestra, and Chiming of Bells.

Third Verse:—Tenors and Basses in Unison first 16 measures, and in Duet second 16 measures, ending with Full Chorus, accompanied by Organ, Orchestra, Military Band, Drum Corps, Chiming of Bells, and Booming of Cannon. (The Bells will be rung, and the Cannon fired by electricity.)

Intermission, Fifteen Minutes.

Part II

1. Hymn of Peace
   Written for the occasion, by Dr. O. W. Holmes, to the music of Keller's American Hymn. Full Chorus, Organ, Orchestra, and Military Band Accompaniment

   Select Orchestra, Six Hundred Performers.

3. Inflammatus. From the "Stabat Mater." Rossini.
   Madame Parepa-Rosa,
   With full Chorus, Organ, and Orchestral Accompaniment.

   Performed by the Full Band and Orchestra combined, One Thousand Instrumentalists.

   Sung by the Full Chorus,
   with Organ, Orchestra, Military Band, Drum Corps, One Hundred Anvils, all Bells of the City in chime, and Cannon Accompaniment.
   (The anvil part will be performed by 100 members of the Boston Fire Department.)

   To the Music of "God Save the Queen."
   Sung by the Full Chorus,
   with Organ, Orchestra, Military Band, Drum Corps, Bells and Cannon Accompaniment.
   (The audience is requested to join in singing the last stanza.)
Many musicians and writers lost no chance to ridicule the musical value of the Festival. John S. Dwight, bulwark of Boston musical respectability, never became reconciled to the huge proportions of the Jubilee, although later editorial comment in his musical Journal admitted that the Festival's music had exceeded his expectations. Mr. Dwight left Boston to spend "Festival week" at his Nahant summer home. It is said that he hoped thus to be beyond the sound of the cannon in what he felt to be no less than an act of musical desecration.

It is likely, however, that anything less dramatic and impressive would have failed in arousing such popular and universal enthusiasm. Gilmore was trying to reach the people, rather than the musically educated. His critics suggested he was guided by the principle that "if eighty musicians make good music, eight hundred must make music ten times as good." This is manifestly unfair to Gilmore, who was certainly under no delusions as to the comparative artistic value of a fine concert orchestra and the Festival's "thousand instrumentalists." But with his flair for the dramatic he felt that by means of this great musical festival he could center the attention of the entire country on the

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Howard, op. cit., p. 314.
celebration of peace and the reunion of the states. And in reaching this goal there were few who could deny him success. Elson declared that the Festival, notwithstanding its shortcomings, had "planted the seeds of good music in hundreds of villages where they had not existed before."  

This was the result of the wide distribution of the Festival Chorus music, chosen from the works of the masters.

Three years later, in 1872, a second Peace Jubilee was held, this time on an even grander scale. The theme was "World Peace," and Gilmore succeeded in bringing to Boston several European bands, such as the Grenadier Guards from London under Dan Godfrey; a German infantry band under Saro; the famed Garde Republicaine from Paris; and national bands from Italy, Russia, and Ireland. The chorus and orchestra were doubled, 20,000 in the former and 2,000 in the latter. Carl Zerrahn was again the chief conductor, although Johann Strauss, the "waltz king,"

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[70] Elson, op. cit., p. 311.


[72] Ryan speaks of Strauss' elaborate entourage. "... on all public parades he had his valet with him, in gorgeous livery, a cockade on his hat, a brown and golden belt round his waist, a heavy cloth coat on, and over his
was brought from Europe to lead one of his waltzes and some smaller works. Mr. Gilmore had made a personal visit to Europe in 1871 to make arrangements for these musical visitors, and had even interviewed the German Emperor to obtain permission for the famed coloratura soprano, Madame Peschka-Leutner, to leave Germany. But with all these attractions it was difficult to generate the same fresh enthusiasm in Boston and throughout the country as had characterized the first Festival. The result, as Ryan puts it, was a "coda" in the form of a deficit. However, the group of guarantors "faced the music" like men.

Europe having been interested in the Festival through the sending of her bands and artists to America, Gilmore soon took his own band to New York, and thence on a European tour. The risks were great, but Gilmore returned with colors flying. Other concert tours, under the management of Major Pond and later under David Blakely, took his famous band into many parts of the United States and Canada. Gilmore continued as director of this band.

(continued from preceding page) arm (with the mercury at 90) a heavy cloak to place round his master, the king of waltz-makers, in case of need. This warmly dressed, though picturesque valet, always stood just at the front edge of the stage with his eyes fastened on his master." Ryan, op. cit., pp. 201-02.

until his death during an engagement at the St. Louis Exposition, September 24, 1892.

Following his death, the conductorship of his band, the 22nd Regiment Band of the New York National Guard, was given to D. W. Reeves, and two years later to the famous composer of light opera, Victor Herbert.

Gilmore was a man loved by his players, and respected by everybody. He was much more concerned about the fame and reputation of his band than he was in making money. As a result he never developed as an especially capable business man. Though a composer and arranger, in a restricted sense, his energies went mainly in other directions. During his life he collected one of the finest band libraries in existence.

Aside from his work with the Festivals, his chief

Among other things, Gilmore wrote the familiar tune *Johnny Comes Marching Home*, under the nom-de-plume of "Louis Lambert." This was written during the Civil War, becoming a popular marching tune. Howard, op. cit., p. 583.

Gilmore's band library cost him over $300,000, according to Herbert L. Clarke. This library, writes Mr. Clarke in a letter to the author, dated June 9, 1942, was bought by Couturier from Mrs. Gilmore in 1898. Many numbers were revised and published by Carl Fischer, Inc.

contribution to instrumental music was the improvement of the instrumentation of the military band in America, and the taking of his band before the public, both at home and abroad. An English account of Gilmore's playing follows:

In 1876 Gilmore brought the band of the 22nd Regiment of New York to Europe, giving concerts at Liverpool, Dublin, the Crystal Palace, Paris, etc. Although the band had a great reputation, its performance surpassed the expectation of even the most fastidious critics.

Sousa himself, in discussing the work of Gilmore with W. S. B. Mathews, made the following statement:

"Whatever opinion may be held regarding the late Mr. Gilmore, whether you take him for a good musician or not, I cannot say. I was not near enough to Gilmore to understand his measure. But one thing is sure. It was he who made the concert band as we now have it. When he went to Europe he found one combination of instruments in France, another in Germany, another in Austria and still another in Italy. He came back and organized a band with all the instruments that any of them had. The consequence was, that we had more variety of tone, more delicacy of color, and were able to represent the effects of an orchestra better than ever had been done before. Then we must remember that Gilmore had some very

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77 Gilmore's instrumentation will be compared later with that of Sousa's Band.
remarkable players. His leading men were picked virtuosi from all the world. . . ."79

Major Pond makes the interesting comparison between the two great band-leaders, Gilmore and Sousa:

Gilmore had no successor. We have Sousa and his incomparable band, . . . but the two great leaders are not alike.

Gilmore, often seen plodding in the mud through the streets of Boston at the head of a score of musicians, conceived and carried to successful termination the greatest musical jubilees ever known, making Puritan Boston bow the knee to him, Irishman and Catholic though he was.

Sousa, an enlisted musician in the Marine Band at Washington, became its leader, then, through Mr. Gilmore’s former manager, starred with a band of his own, and rose year after year, through the popularity of his own compositions and charming personality as a conductor, to the highest place as a musician, bandmaster, and composer—not like Gilmore, but like what he is, and no one else can be—Sousa.80

The band careers of these two great American bandmasters overlapped for a period of twelve years, during which time Gilmore continued tours with his band and Sousa directed the United States Marine Band. The great pioneer work of Gilmore may indeed be said to have "paved

the way" for the later contribution of John Philip Sousa. And to this latter figure we now turn, first to examine in some detail the events of his life, then to evaluate his contribution to American music.
John Philip Sousa was born November 6, 1854, in a plain frame dwelling, still standing, in Washington, D.C. The family was typical of its time, the father and mother being immigrants. There have been so many stories regarding Sousa's birth and parentage that we should be clear in presenting the true facts, as given by him. Sousa has himself related the circumstances of his early life in Washington, and has emphatically but in good humor denied the many press agent fictions regarding his birth. He has stated specifically in magazine interviews and articles that he was neither Greek, nor German nor even Irish,

1 John Philip Sousa, "In Other Words, It Isn't 'So,'" New York Times, Nov. 1, 1915. This is a denial of the "John So" story, in which Sousa was said to be a Greek by that name who landed in this country as a penniless young musician. His baggage was marked "JOHN SO, U.S.A., which was mistaken by a baggage man for "JOHN SOUSA." Sousa attributed the origin of the story to Col. George F. Hinton, a former press agent for Sousa's Band, and declared this press agent's story gave him more advertising than anything else that ever happened to him!

2 "The Origin of Sousa's Name; Ridiculous and False Stories About the Ancestry of John Philip Sousa." The...
but a native born American. His father, Antonio Sousa, was born in Spain of Portuguese parents, and emigrated to America in his youth; his mother, Elizabeth Trinkaus, was born in Bavaria, from which country she visited in America, met and married his father, and never returned home.

Throughout the writings of Sousa, his devotion to his parents is clearly apparent. His mention of either of them is always made with loving consideration of the many qualities which he admired in them. He spoke good-humoredly of his father as "a votary of the daily siesta," while his mother "supplied the Nordic energy." A very close relationship evidently existed between the father and young Philip through his boyhood years. Many evidences,

(continued from preceding page) Etude, Sept., 1936, pp. 545, 589; cf. "Sousa's Birthday Made A National Event. . . ." Musical America, Nov. 13, 1915. The latter article mentions that German writers maintained Sousa's real name was Sigismund Ochs, and that his initials, together with U.S.A. formed the name SOUSA; likewise, Irish writers claimed him for their own, saying he was a Yorkershireman, Sam Ogden!

3 John Philip Sousa, Marching Along, p. 5. Again on p. 23, referring to these parental characteristics, he writes, "like all Portuguese, he liked to take a siesta after his luncheon hour. I can recall Mother, who was charged with ambition and energy, saying despairingly, '0, Tony, Tony, don't go to sleep this afternoon!' But he would continue slowly upstairs, saying: 'Elise, the night is for sleep, and the day is for rest.'" (Most of the available information concerning Sousa's early life is obtained from Marching Along.)
as will be observed later, indicate the thoughtfulness, the care and wisdom of the father in directing the activities of his talented son.

In Sousa's memoirs, characterized by Howard as "one of the most readable books of memoirs in American literature," a brief and worthwhile sketch of the background of his parents is given as follows:

"Father was very reticent about his boyhood days, and almost never talked of Spain, or his days on the sea, but I did know that his parents were driven out of Portugal during the Revolution of 1822, and went over into Spain where he was born in Seville, on September 14, 1824. As a youth, he left Spain and went to England, and from England came to America some time early in the forties. In Brooklyn he met Elizabeth Trinkhaus, a young woman who was visiting the United States with some school friends (she was a native of Franconia, Bavaria) and after a short courtship they were married. Mother used to recount with much pride in Father's ingenuity (for if ever a wife worshipped her husband it was she!) how Father got out her German Bible and his English one, and how thus she learned English, and he conveyed his tender sentiments to her by that highly respectable medium! Father never let us know - and if he told Mother, she kept her own counsel - just what his standing was in the Old World, but I have read so much about the Sousas since I have grown to manhood that I have every reason to believe that he was a man exceptional in education and family. He was a gentleman in the liberal and the accurate significance of that much abused word. He was always keenly interested in literature, language and current events,

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John Tasker Howard, Our American Music, p. 584.
and although his technical knowledge of music was limited, he possessed an unusually acute ear. 5

Sousa, elsewhere, speaks of his father as "an accomplished linguist and an inveterate reader." 6 The elder Sousa retained this interest in reading to the end of his life, usually keeping at hand a supply of books in several different languages.

The boy grew up in a home friendly to music. His father had been, since 1850, a trombonist in the United States Marine Band; and this connection with music and musicians in Washington deeply influenced the boyhood and indeed the whole life of Philip Sousa. The mother, on the contrary, was but little interested in music though she was extremely proud of her son and solicitous for his success. Sousa attributed none of his musical attainments to inheritance. In speaking of his parents' musical leanings he wrote, "Mother was unmusical and Father was not an

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6 Ibid., p. 22.
7 He was one of a family of ten children. He was the oldest boy to survive, but had an older sister whom he called "Tinnie." This sister, later Mrs. Alexander Varela, died in 1940, at the age of 89. None of his brothers or sisters gave evidence of having similar aptitude for music. This information is contained in a letter to the writer from Miss Jane Priscilla Sousa, dated June 13, 1942.
especially good technical musician." Regardless of their own musical capacities or abilities, their interest in directing their son's musical training in boyhood, and their pride in his later achievements was a great factor in his early and later successes.

Sousa recalled many times that his earliest remembered desire was to become a musician, both as a performer and a composer. Although as a boy he abandoned this intention for an eventful few days as a baker's helper, he thankfully returned to his musical studies. In moments of boyhood crisis the wise father watched carefully, allowing young Philip apparent freedom of choice, but skillfully arranging circumstances to bring about the desired course of action. The boy's wish was to become a musician, and with characteristic persistence and initiative he kept himself headed toward his goal.

An incident greatly affecting Sousa's childhood is related in his memoirs. Being refused what he considered his due share of crullers, he promised his mother "she would be sorry." Typical of a boy of five years, he took steps to bring about his revenge by deliberately

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8 Sousa, op. cit., p. 35.
9 Ibid., p. 6.
10 Ibid., pp. 5, 6.
exposing himself to a cold, driving rain. After fifteen minutes, during which he became thoroughly soaked and chilled, he was discovered and taken into the house, to bed. Pneumonia resulted within a short time, and his life was barely saved. Convalescence from this serious illness was extremely slow, and as a result, he was unable to leave his home for nearly two years. However slow it may have been, recovery must have been complete, for he later spent a vigorous boyhood, and as a man was the possessor of a strong and resilient constitution.

During the period of his confinement at home, from five to seven years of age, he was taught to read and write by his father and his older sister "Tinnie." This was so well done that his earliest formal education, first in a small private school near their house, then in the public school, was marked by "skipping" certain grades where the teachers thought he was ahead of the class. By the age of ten he was in "grammar school," having spent a "few hours" in the "primary department," the remainder of the term in the "secondary," and the following year in the "intermediate." No additional formal schooling is mentioned in his memoirs.

Sousa, op. cit., p. 6.
His early love for music seems to have been intensified by the peculiar conditions which existed at this time in the national capitol. The manifold activities of the Civil War kept Washington in a constant state of excitement. The city was veritably an armed camp, and one of his chief delights was to listen to the many bands which were often to be heard in parades and at other public affairs. As he recalls, speaking of these bands of his boyhood, "I loved all of them, good and bad alike." It is not unlikely that these very early boyhood impressions, gained in hearing the bands of his country's armed services, were of lasting influence in shaping his later career as a bandmaster and composer; for it is in the march, the form most important to the military marching band, that he found his creative ability supreme.

The boy's first music teacher was John Esputa, a Spaniard who conducted a music conservatory near the Sousa home. Philip became one of the sixty or more pupils in Esputa's class of 1861. During the first three years with this teacher (between the ages of seven and ten) he was the quietest boy in the class, because of a chance remark he had overheard Esputa make to his father that "even if he didn't learn anything, it would

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12 Sousa, op. cit., pp. 6, 7.
Examinations were held at the end of three years, at which time Philip won all the five medals offered. However, since Esputa didn't dare to award all of them to one boy, he gave Sousa only three, the other two being given to other pupils. The boy's pride in this achievement is shown by his saving the small gold lyres throughout his long and "much decorated" career.

Only once, toward the end of his study with Esputa, had Philip wavered in his desire to become a musician. On one occasion he and his teacher had had what he termed a "fight," and had almost come to blows. In the excitement Esputa accidentally broke an expensive violin bow. The intensity of his feelings had cooled Philip's desire to become a musician, so his father arranged with a nearby baker to keep him busy (very busy!) during the night shift. With calculated foresight Mr. Sousa also insisted that his son continue his school work during the day; for, as he told his son, even if he were to be a baker, he shouldn't be an ignorant baker. As a result of his double duties, school by day and the bake-shop by night, Philip was lucky to get an hour's sleep in each twenty-four. After two such days he was exhausted and told his father he'd "rather die than be a baker!" Thereupon lessons were resumed with

13 Sousa, op. cit., p. 9.
Esputa, the two again becoming good friends. In fact, Sousa tells us that he orchestrated a mass for the Professor several years later.

At the age of eleven came the boy's "debut" as a violinist. The occasion was Professor Esputa's annual concert at St. Elizabeth's Asylum for the Insane. Though but eleven, he was already doing some professional playing. On this particular day, due to a long afternoon game of baseball, he returned home barely in time to get dressed for the occasion. He was unable to find a clean shirt, and since his mother was ill, he took the problem to his teacher, Mrs. Esputa, with the aid of many pins, fastened one of the professor's shirts on him — a shirt much too large in every dimension! Later, while playing his violin solo, the pins came unfastened and the boy literally "lost his shirt," running from the stage in confusion. As a result, he received a lecture instead of ice cream, and learned a great lesson — "to either play or work, but never try to do both at the same time."\(^\text{15}\)

Another valuable lesson was learned when Sousa, as a very young professional player, "talked himself out of a job." He had organized a small group of players, including, besides himself as first violin, a second violin,

\(^{\text{14}}\) Sousa, op. cit., pp. 1 et seq.  
\(^{\text{15}}\) Ibid., p. 11.
vio[a], string bass, clarinet, cornet, trombone and drum. This group played for dances conducted by a "Professor" Sheldon. The young leader was persuaded by his players to ask the "Professor" for a raise in salary. This he did, and so insistently that he threatened to quit unless the raise of two dollars a man was forthcoming. As a result he found himself without the job, but at the next dance was surprised to see his old comrades still playing - at their old wages!

Sousa must have been one of the youngest boys ever to enlist in the Marine Corps; for, on June 9, 1868, his enlistment was recorded in Washington, and he became an apprentice member of the United States Marine Band. Though only thirteen, he was already somewhat of a veteran with this band. Since the age of ten, he had occasionally played the triangle, cymbals and $E_5$ alto horn in its ranks; and, due to his father's membership, was acquainted with many of the players. Philip's sudden enlistment was the result of the exposure of his secret plan to run away with a circus. One of the circus representatives, hearing Philip practice the violin, had stopped at his home and talked with him. Upon learning that he also played a baritone horn the agent suggested

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that Philip come with the circus as a player in the band. To a boy of Sousa's vivid imagination, this was a chance altogether too good to miss. The glamor of the circus, of travel, of colorful band uniforms, all together made a glittering prospect which he was unable to resist. His only mistake was made in confiding his good fortune to a boyhood friend. From here the news quickly traveled to his friend's mother, and thence to Philip's own parents. The following morning the father took care of the enlistment, to insure the adventuresome boy's remaining at home to continue his musical education. Here was an instance of fatherly care. Not content merely to forbid his restless son to follow the circus, he found another activity which would at least partially satisfy the boy's desire for adventure and more musical participation.

Although John Philip Sousa came from a family of very moderate circumstances, his father tried to provide the best musical instruction that was available in those early days of Washington. As a boy, his growth in music was no accident, and came about only with serious study and practice. As before mentioned, his home environment was, in some respects, not especially musical.

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Sousa, op. cit., pp. 25-27. The apprenticeship in the Marine Band lasted only eighteen months. This very circumstance tended to give him a feeling of inferiority among his fellow students in Espuña's conservatory. Ibid., pp. 35-36.
Nevertheless, his parents arranged for a continuance of his musical training with Professor Esputa, and later he studied with George Felix Benkert, for whom he had the greatest respect and the warmest affection. As a consequence of the training given by these two teachers, his musical growth was orderly, and built upon a well-laid foundation.

The two teachers, Esputa and Benkert, were evidently both well trained musicians, but, according to their most famous pupil, were diametrically opposed in their teaching method. The former, says Sousa, was a believer in the efficacy of the "treat 'em rough" theory. In contrast, Mr. Benkert was gentle, using praise and encouragement rather than scolding and sarcasm. Of him, Sousa writes in his memoirs:

Mr. Benkert took unusual interest in me and under his genial instruction I made rapid progress, especially in harmony, which would occupy most of the hour's lesson; although he would sometimes, when his engagements permitted, give me two- and three-hour lessons. . . After I had been with Mr. Benkert I grew to love him. He seemed to me the perfect man. Brown beard, deep sunken eyes, and aesthetic features, he appeared to me a modern embodiment of the Saviour. . . The nearest he ever showed his

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20 Sousa, op. cit., pp. 36-38.
displeasure at any of my exercises was slowly to raise his nose. He died in his forties, beloved by everyone who knew him, one of the finest musicians to whom America has given birth.

Under Euphui Sousa had studied violin and harmony, and, to a lesser extent, other instruments such as the 'cello, trombone and baritone. With Benkert he continued the study of violin, harmony, and piano. Harmony was evidently given the most attention, with less time for the violin, and very little for the piano. When the young pupil mentioned this to his father, he was told to inform his teacher that Mr. Sousa was anxious that his son should know something about the piano. Whereupon, Mr. Benkert went to the piano, and striking a key, asked his pupil to name the pitch. Philip named it, "C on the ledger line above the staff in the F clef." Mr. Benkert replied,

"I think that's as much piano as I want you to know. You seem to have a gift of knowing a composition by looking at it, and you may develop into a very original composer if you follow that line of procedure; whereas, if you become a good pianist you would probably want to compose on the instrument and, if you

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21 Gardner, loc. cit.
22 Loc. cit.
23 Ibid., p. 37.
are not careful, your fingers will fall into pleasant places where somebody else's have fallen before."\textsuperscript{24}

This affords an explanation for Sousa's being a pianist of but very ordinary ability. His training on the piano was limited, giving him but a practical skill with that instrument. His proficiency with the violin, however, was much more thorough, leading to a great deal of amateur and professional playing. He gained his first real orchestral experience as a first violinist in the Orchestral Union, conducted by his teacher, Mr. Benkert. His first opportunity to hear what he termed "real violin playing" was the performance of little Nahan Franko. This youngster, with his brother and his sisters attracted favorable attention wherever they appeared. \textsuperscript{25}

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\textsuperscript{24} Gardner, \textit{op. cit.}, p. 37. This is particularly interesting advice, coming as it did from a man whom Sousa said was one of the most able pianists of his day.
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\textsuperscript{25} When Sousa first met Edwin Franko Goldman, well-known American bandmaster, he said "I've always wanted to tell you that I am greatly indebted to your mother's family for much of my success. The first time that I heard really fine music was when the Franko family of five wonderfully talented children came to Washington for a concert... it inspired me with a zeal to do better." Edwin Franko Goldman, \textit{Band Betterment}, p. viii; cf. Sousa, \textit{op. cit.}, pp. 27, 28.
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\textsuperscript{26} Nahan Franko, b. New Orleans, 1861, toured as a boy-violinist with Patti in 1869. In 1875 he became a member of the Metropolitan Orchestra of New York; in 1883 he became its concertmaster, and in 1905 its conductor. \textit{Grove's Dictionary of Music and Musicians, American Supplement}, p. 46.
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During this time he had a number of pupils, not only on violin but on other instruments. In addition, he conducted the orchestra of Kernan's Theatre Comique (Washington) for one season. In those days it was common for a conductor of such an orchestra to serve also as first violinist.

Sousa's first composition, written as a boy, was called *An Album Leaf*, for violin and piano. His father and mother praised him for this effort, and the neighbors termed it "pretty"; but his teacher, the harsh Esputa, dashed cold water on his hopes by calling it nothing but "bread and cheese, and cheese and bread." Later, Mr. Benkert was kind enough to look over his work, even going over proofs of a set of waltzes, *Moonlight on the Potomac*. His next compositions, a march, *The Review*, and a galop, *The Cuckoo*, were published by the Philadelphia firm of Lee and Walker, in return for a hundred copies of each piece!

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27 Sousa tells an amusing story of a cornet pupil who wanted to learn nothing but the fingering of the song, *The Last Rose of Summer*. On this one song they labored three months, so the pupil could play it to guests on his yacht. Occasionally one of these would throw the cornet overboard, requiring the "artist" to retrieve it with a dive into the Potomac. *Sousa, op. cit.*, p. 31.


A friendly admirer of Sousa's, Dr. Swallow, introduced him to one of Washington's lovers of music, the Hon. William Hunter. It was this gentleman's practice to have Tuesday evening musicales in his home, and for this purpose he customarily employed a string quartet. The quartet played from eight to ten o'clock, after which a supper was served. Evidently young Sousa's violin playing was well liked by Mr. Hunter, for we are told that for the next two years he spent every Tuesday evening at the Hunter home. This experience alone did much to broaden the young musician, for there he played string music written by the masters, gaining knowledge of composers such as Haydn, Mozart, Tartini, Frescobaldi, etc. Mr. Hunter bought numerous rare works, which could not be obtained in America, in London, Berlin, Paris, and other European music centers. Before playing these new works, Mr. Hunter "would read the biography of the composer from a European encyclopedia, translating as he read," a practice which was very helpful to Sousa in this phase of his musical education. In addition to a profitable evening in the Hunter home, the young player was given an honorarium which, to one in his circumstances, seemed

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30 At this time William Hunter was Assistant Secretary of State. Ibid., p. 29.
31 Ibid., p. 29.
very handsome.

Though Mr. Hunter tried to arrange an opportunity for Sousa to study abroad, with the aid of the Washington philanthropist, W. W. Corcoran, the young man's pride and independence prevented the completion of any such arrangement. Thus, without the benefit of study in Europe, where undoubtedly the best of musical training was to be had, Sousa continued on his way to becoming one of America's favorite musical sons; a trail-blazer into all corners of the land of his birth as well as into many other countries; a figure regarded everywhere as typically American - by birth, by training, and by his own patriotic desire. His life story is one of our characteristic success stories, possible only in the setting of democratic America.

32 "... after the quartette playing, when we were packed up and about to leave he would come over to me and say, 'Young man, you did very finely tonight.' Of course I would utter a modest 'Thank you.' He would then say, 'What a splendid vest you have on tonight,' and would slip five dollars into my vest pocket. Five dollars was a lot of money in those days." Sousa, op. cit., p. 29.

33 Ibid., pp. 30, 31.
Sousa seemed never to lack opportunities, in his early twenties, for musical advancement. His first chance to conduct the orchestra of Washington's Opera House came as a result of the regular conductor's sudden illness. He writes of this experience, "I sat on the high chair of the conductor, and I think that no one ever took up the cues of that melodrama with greater alertness than I." The author and star of this play was Milton Nobles, also head of the company. He took his players to Chicago at the end of the week, and within a few days sent the young substitute conductor a telegram offering him the position as orchestra leader of his company. This was a step up the professional ladder, providing a variety of conducting experience as well as an opportunity for arranging and composition. For this reason, and a more personal one, Sousa resigned his position at the Opera House and sent his acceptance of Mr.  

The title of the play was Bohemians and Detectives. Sousa, Marching Along, p. 39.
Noble's offer.

Romance had entered Sousa's life shortly before this, when he had become infatuated by the talented daughter of a clergyman. Both were members of a literary group, the Vis-a-Vis Club, and had become secretly engaged. Since his fiancee wrote acceptable poetry, they collaborated on several songs, one of which, "Ah Me," made something of a hit. His romantic difficulties began when the father, discovering his daughter's secret engagement, flatly refused to allow her to marry a man in such a "low" professional rank as that of music. His argument rested on the claim that all musicians of the past had lived in poverty. Since his daughter was accustomed to all the luxuries of life it would never do for her to marry a musician. This ultimatum prompted the suitor to propose leaving Washington for two years to prove his ability to make a decent living. At the end of that time, if he had proven such ability, he proposed to marry the girl with or without the father's blessing. With this goal before him he

2 The year was evidently 1874 as Sousa mentions in his narrative that he was about twenty at the time. Ibid., p. 39.

3 The three stanzas of this somewhat melancholy love song are given in their entirety in Marching Along, p. 40.

4 Ibid., p. 42.
left for Chicago to join the company of Milton Nobles.

His first experience as a travelling conductor was in Streator, Illinois. It was customary to hire local players in each town or city visited, and call a rehearsal to prepare for the evening performance. His introductory experience with local talent would make any enterprising young conductor shudder. Sousa recalls in a humorous way his hiring the players. He found the local leader in a paint shop, liberally daubed with his stock in trade. The conversation was as follows:

"How much do you charge per man?" I asked.
"Two dollars a skull," was his reply.
"Well," I said, falling into his mode of expression, "I want ten skulls - one first skull, one second skull, viola, 'cello, and bass skulls for the strings, and flute, clarinet, cornet and trombone skulls for the wind, and a drum skull besides."
"Anything else you want?" he asked.
"Yes, I would like them at the theatre for rehearsal at two o'clock sharp," I said.
He looked at me with a pitying expression and said, "Stranger, there are just two things that you don't want here. One is that you don't want any first fid, and you don't want any viola or 'celly and you don't want no flute, 'cause we aint got 'em. The second thing you don't want is a rehearsal at two o'clock or any other time."5

In the evening the orchestra insisted on replacing the overture with one of their own. In the final Allegro

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5 Sousa, op. cit., pp. 43, 44.
the players became separated but we are told "each man felt that it was his duty to play the notes to the end regardless of what the rest did, and they finished one after the other, stretched out like a bunch of horses in a race." 6 After the first song, which was played in as many different keys as there were players, Sousa discharged the entire orchestra, refusing them any pay. Later the local manager told him that the orchestra never consented to a rehearsal because "they would be discharged before the performance!" 7

The company usually played in small towns, and Sousa writes that he "soon got used to the depth of musical degradation a country orchestra could reach." 8 So while he toured as a conductor, his players were far from the kind he would have preferred to have under his direction.

While on tour Sousa suggested to Mr. Nobles that the title of the play Bohemians and Detectives be changed to The Phoenix, on account of a line in the play in which the hero says "'From the ashes of Carroll Graves will arise Jim Bludso.'" The title was changed, and the play has

6 Sousa, op. cit., p. 46.
7 Ibid., p. 47.
8 Ibid., p. 50.
been known ever since as The Phoenix.

At the end of the season Sousa returned to Washington, immediately securing a place in the orchestra of the Opera House. Shortly thereafter Matt Morgan's Living Pictures, a series of tableaux, arrived at the theatre, and before the week was out had discharged their conductor and hired Sousa in his place. Sousa therefore went on with them, continuing through the season until the spring of 1876. At St. Louis he parted with the company when they accepted a long engagement in San Francisco. He had looked forward to visiting the Centennial in Philadelphia, so lost no time in traveling to that city. It was in Philadelphia that he first heard the famous Gilmore band. Here also, he was offered a position as first violinist in the symphony orchestra conducted by the famous French composer, Jacques Offenbach. This orchestra later toured the country, and Sousa stayed with it until its season ended in July, 1876. This proved to be an enjoyable engagement as well as a profitable one. During

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9 A famous line, still quoted, "The villain still pursued her," is taken from this same play. Ibid., p. 50.
10 Ibid., p. 52.
11 Ibid., p. 53.
12

Offenbach, he described as a "small man with mutton-chop whiskers or 'sideburns.'" He featured his own works principally in his concerts, and had the advantage of a
this engagement Sousa wrote one piece for the orchestra, "The International Congress," a medley of the best known songs of different nations, beginning with a fugue on "Yankee Doodle," and ending with a "Tannhauser Overture" treatment of "The Star Spangled Banner."

While debating whether to return home to Washington or seek his fortune in the city of glamour, New York, he was offered a position in the orchestra of the Chestnut Street Theatre (Philadelphia). This was one of the best theatre orchestras in the country, both in personnel and equipment. The conductor was competent, so Sousa enjoyed the time spent there. It is probable that the dramatic experience he gained in this theatre may have influenced

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The composer was unable to speak English, so gave all directions in his native French. Sousa, op. cit., pp. 54-55; cf. Jacques Offenbach, Offenbach In America, p. 57 et seq. The composer mentions that his orchestra, in the Gilmore Gardens, New York, numbered one hundred and ten of the best musicians in New York. Of his acquaintance with them we read, "I had the rare good fortune of gaining the sympathy of my orchestra from the start... from this moment we were all members of the same family, and the most perfect harmony never ceased to prevail among us. It is fair to add that the orchestra was composed in a superior manner; for each of my pieces two rehearsals were always sufficient to insure a most brilliant rendering."

13 Sousa, op. cit., p. 55.

14 The conductor was referred to by Sousa as "dear old Simon Hassler." Ibid., p. 56.
him in his later composition of dramatic music. One play, Our Boys, by Byron, ran nearly two hundred nights during the 1876 season.

Sousa remained with the Chestnut Street Theatre the following season doing more composing and arranging, besides additional work in spare hours. He also played violin with the Permanent Exhibition Orchestra at the Finance Building of the Centennial. Extra funds were earned in teaching and in correcting proofs for Thomas a Becket. His compositions, besides miscellaneous dramatic music for the Theatre, included a Te Deum, and he was also casting about for a suitable opera libretto. Efforts in this direction were fruitless, each prospect

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15 Members of the stock company included such stars as Winnie Conway, McKee Rankin, W. J. Ferguson, Lizzie Harold, and others. Sousa, Ibid., p. 56.

16 Henry James Byron (1834-1884) was an English dramatist and actor who wrote many stage pieces including farces, extravaganzas, comedies, etc. Our Boys, a play written in 1878, had a run of four years and three months, a record at that time. The Encyclopedia Americana, 1940 Ed., Vol. V, p. 101.

17 Mr. Becket was at that time Editor for the W. F. Shaw Co., the same post he had occupied with Lee and Walker when they published Sousa's The Review and The Cuckoo. The Shaw Co. paid Sousa 12½ per page for reading proof. Sousa, op. cit., p. 58. It is an odd coincidence that Mr. Becket's full name was exactly the same as that of the famous Archbishop of Canterbury in the 12th century. The writer has not been able to discover whether this was the actual name of the musical editor. Sousa uses the name without any explanation.
failing to materialize.

About two years after he left Washington to test his powers for making money as a musician he unexpectedly met the girl of his dreams. In company with her father, she was walking down Chestnut street in Philadelphia. After dining with them in the evening Sousa told them of his various activities; membership in two orchestras, teaching, proof reading, and added success in composition. Two days later he received a letter from his fiancée informing him that her father was pleased with the progress he was making and would like to talk with him. Consequently he left for Washington on Saturday night. His interview with the girl's father was satisfactory, which must have seemed to the young man a vindication of his position in the interview two years previously. However, the girl's mother soon revealed to him that the daughter had been keeping company with another man, much older, who had been a Confederate Army officer. She was worried lest her daughter's marriage with the young Sousa might turn out unhappily on account of giving up the other gentleman. Sousa abruptly decided against continuing his suit and began his return to Philadelphia within an hour or two. "Thus," writes Sousa, "ended my first romance!"

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Sousa, op. cit., pp. 59-60.
During 1877 Sousa was kept very busy. He wrote, for J. M. Stoddart, a series of fantasies from popular operas such as Carmen, The Sea Cadets, and others. And, as times grew harder for the Chestnut Street Theatre, he transferred from that orchestra to Mrs. John Drew's Theatre where he cooperated with the musical director in orchestrating the music for The Sorcerer.

Sousa's good friend, Tom à Becket, recommended him to a group of Philadelphia "society amateurs" for the directing of rehearsals for the new Gilbert and Sullivan opera Pinafore. The company must have been an exceptional one, for he writes of it:

Accordingly, I went there the next night and found the finest assembly of voices and beauties I had ever met! Being young, I was

It should be noted that few exact dates are available for the early part of Sousa's life. Some are given, the others being approximate, derived from a comparison of events.

Charles Zimmerman was the musical director at Mrs. Drew's Theatre. Sousa gives several reasons for the failure of The Sorcerer: "inadequate rehearsal, over-exploitation, and actors unused to musical pieces." Ibid., p. 60.

In this same year Pinafore was given its première in London, at the Théâtre Comique. The date was May 23, 1878. The first performance was followed by a run of over 700 nights. Sousa, op. cit., p. 62; cf. Grove's Dictionary, Vol. V, p. 182, in which the première date is given as May 25, 1878.
extremely stern at rehearsals. It is wonderful the amount of drilling competent people will take. Only the stupid, vain ones, who are ill-equipped for the work anyway, get "hot under the collar" at correction or reproof. When we finally gave our first performance it created a sensation. I believe ours was the best singing cast of Pinafore among the innumerable companies then interpreting the piece.22

Most cities had at least two companies producing Pinafore, besides the traveling companies. Critics were oftentimes unkind regarding this opera, but its clever satire and tuneful music made it very popular in America. The company directed by Sousa took the name of the Philadelphia Church Choir Company. Besides performances at home, the company traveled to neighboring towns. Later the opera company was turned over to professional managers. The amateurs were gradually replaced

22 Sousa, op. cit., p. 61.
23 Ibid., p. 62.
24 Ibid., pp. 61, 62.

One critic described Pinafore as a "frothy production destined soon to subside into nothingness." The editor of the Philadelphia Public Ledger (sometimes called the "Philadelphia Bible") praised "the innocence, the cleanliness and purity of Pinafore," in contrast to many prevailing theatrical offerings. Sousa says of this editorial, "The effect was electrical! People who had never been in a theatre in their lives came to see Pinafore... all the myriads of Puritanical parents suddenly discovered that the theatre really gave innocent enjoyment, and was not such a den of the devil as they had been taught to believe." Ibid., pp. 61, 62.
by professionals, the company finally opening in New York at the Broadway Theatre, with Sousa conducting. Their success resulted in the continuation of the run during the entire season.

It was during this New York engagement that the second and last romance came to John Philip Sousa. He was introduced to Miss Jennie Bellis, understudy of the company's Hebe, on her sixteenth birthday, February 22, 1879. Sousa found her exactly to his liking in every respect. His own words give a pleasing picture of his first impressions:

... [She] proved to be quite the loveliest little girl I had ever seen... She had a cloud of chestnut hair, and a perfect complexion. She was wearing a little gray poke bonnet and was charmingly dressed. I liked everything about her, her manner, her speech, her face, her voice... We were married before a seventeenth birthday rolled around, I can assure you! It is no wonder that Pinafore has a special place in my heart, since it brought me Mrs. John Philip Sousa and our three splendid children, Philip, Priscilla, and Helen. Like all good love stories, the last sentence of ours is, "And so they lived happily ever after."  

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25 Sousa, op. cit., p. 63.
26 Ibid., p. 63. The circumstances of this romance are reminiscent of the marriage of the late Dr. Hollis Dann, eminent music educator, for many years head of the music education departments of Cornell and New York Universities. His engagement to Lois Hanford was announced just before the curtain went up in an 1889 performance of Gilbert and Sullivan's opera, Pirates of Penzance. Dann and Miss
During the month of November, 1879, the Philadelphia Church Choir Company had as honored guests three persons endeavoring to travel incognito. These were W. S. Gilbert, Sir Arthur Sullivan, and Blanche Roosevelt, in America to give Pinafore and The Pirates of Penzance. Although unannounced, their presence was discovered and a member of the company was sent out to sit near them in order to hear their comments and criticisms. It was reported that they liked the singing, thought the acting "below par," and Sullivan "thought the orchestration excellent." This latter judgment is of interest, since Sousa had contributed that part of the performance.

Within a few weeks a tour of New England was undertaken and Pinafore was replaced with a revision of Sullivan and Burmand's opera The Contrabandista. A new

(continued from preceding page) Hanford were both members of the cast. Reven S. DeJarnette, Hollis Dann, pp. 10, 11.

27 "At one time it was stated 'the spectacle /Pinafore/ was presented at every theatre and every Concert Company of importance in the big Cities /in the United States/, producing the same piece without the author and composer receiving a farthing for their work.' To attempt to protect their interests Gilbert and Sullivan visited New York in 1879 to produce the authorized version at the Fifth Avenue Theatre." Grove, op. cit., Vol. V, p. 188.

28 Sousa, op. cit., p. 64.

29 This was the second light opera written by Sullivan, to a libretto by F. C. Burmand (sometime editor of Punch). It, however, did not enjoy the same success as its predecessor. Grove, op. cit., Vol. V, p. 187.
libretto was written, and the music was rearranged (by Sousa) to provide more choral numbers. The new opera was only moderately successful, and closed soon after in Holyoke, Massachusetts. Thereupon, the conductor traveled at once to Philadelphia where he and the lovely Jennie Bellis were married.

After a short period in which he played violin in various theatre orchestras Sousa contracted with F. F. Mackey to write the music for a musical comedy, using a libretto by James Bird Wilson. The work was done without delay at Cape May, went into rehearsal in July (1879) and was first produced in Philadelphia. The opera (named Our Flirtation), met with some success, and was taken on tour.

While the company was in St. Louis, Missouri, Sousa received a letter from his father informing him that the Colonel Commandant of the Marine Corps had offered him the post of Conductor of the Marine Band. This was the same band with which he had served an eighteen months apprenticeship while a boy. Complications arose because

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30 Sousa, op. cit., p. 65.
32 Ibid., p. 65.
of Mr. Mackey's reluctance to lose the services of his valued composer-conductor, but after a considerable exchange of telegrams between St. Louis and Washington arrangements were made for Sousa's acceptance of the invitation.

The United States Marine Band welcomed its 14th Conductor to Washington on September 30, 1880. This young man, not yet twenty-six years of age, was about to begin an amazing and varied career as bandmaster. His professional experience had lain entirely in the realm of orchestral and vocal music, a fact which provided him with a broad musical background for the study of the band and its needs. His immediate problem, the improvement of the Marine Band, was undertaken with characteristic vigor and energy, with what results the next chapter will attempt to show.

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33 Sousa was able to secure Charles Zimmerman (see f.n. 20, p. 79) to take his place, thus satisfying Mr. Mackey's need for a conductor. Sousa, op. cit., p. 67.

34 The United States Marine Band, 1941, p. 9.
CHAPTER IV

SOUZA AND THE UNITED STATES MARINE BAND

1880 - 1892

The jump from a theatre orchestra pit to the directorship of the United States Marine Band was indeed a hazardous one for Sousa. As his train neared Washington that fall day in 1880, he must have felt grave concern for the wisdom of his decision. He had been making excellent progress during the few years of his travels. His compositions were gaining more attention and his income was increasing. On the other hand, in returning to Washington and the Marine Band, he must have felt that he was going back among old friends. A few of his former acquaintances were still members, and his father, though on the band's retired list, had a wide acquaintance among the players. Perhaps, in returning, he felt a little of the exhilaration of the "small town boy who had made good." At any rate, the young conductor had definite ideas of the elements of good musical performance; he had originality, creative ability, and a talent for getting along with people. These qualities, plus administrative ability and a liberal amount of persistence and diplomacy, were to stand him in good stead in bringing his organization to top rank among the country's
military bands.

The Marine Band of 1880 was a very different band from the Marine Band of today. When Sousa arrived to take charge, the Commandant suggested to him that there was need for "a complete reorganization of the band." The status of the players and the conditions of their enlistments were causes for dissatisfaction among them; in fact, Sousa was told by the Commandant that "the band gives me more trouble than all the rest of the corps put together."

In addition to these difficulties, there was the matter of poor pay for the musicians, and the run down condition of the band library. Pay for the musicians was so small they were forced to seek "outside work"—musical or otherwise—to make a living. These extra duties often resulted in conflicts, one of the chief causes for disturbed relations between the marine officers and players. The members of the band were chiefly Italian and German, and we are told there was much dissension among the players themselves. Regarding the

1 Sousa, Marching Along, p. 68.
2 Ibid., p. 68.
3 Monthly rates of pay were as follows: first-class musician, $38; second-class, $24; third-class, $21; fourth-class (private class), $13. Players received, in addition, 13¢ a day for rations and a small allowance for fuel and clothing. Sousa, op. cit., p. 70.
4 Ibid., p. 70.
musical resources of the band, Sousa's own report of conditions is revealing:

I found its music-library limited, antiquated, and a good deal of it poorly arranged and badly copied. There was not a sheet of Wagner, Berlioz, Grieg, Tchaikowsky, or any other of the modern composers who were attracting attention throughout the musical world. I immediately selected some first-class compositions from the leading catalogues of Europe and proceeded with the most rigid rehearsals, in order to bring that band up to modern requirements.  

The library, such as it was, contained "some selections of old Italian operas, a few of the standard overtures, and a great number of ordinary marches, polkas, etc."  

In a further effort to improve the morale of the band, Sousa arranged for dissatisfied members to secure a discharge. Although the Commandant was reluctant to grant this concession, he finally consented at the urging of his new director. These various measures were taken to counter the reasons for discontent which Sousa was able to single out in his careful analysis of the situation. He was beginning a long range plan which he hoped would develop a high "esprit de corps" among the members.

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5 Sousa, op. cit., p. 68.
6 Ibid., p. 70.
of the band and give them the ability of self-government. If these goals were reached, the Commandant would be relieved of problems which had become chronic in connection with the band's management.

As a result of these new policies, changes were effected in the band, interestingly described by Sousa:

By the end of the first year the band was reduced to thirty-three men and even the Commandant was a little alarmed; but I gradually gathered about me an ambitious and healthy lot of young players, and the public performances of the band were such that it began to attract very favorable attention from Washingtonians and visitors to the National Capitol.

From a motley mob of nurses and baby carriages and some hangers-on, the audiences at the White House Grounds concerts grew into thousands, and the Saturday afternoon concerts at the White House became a social event. Thursday concerts at the Barracks were splendidly attended and Wednesday concerts at the Capitol drew large audiences. . . .

The many and various parades we had took on the character of events and we would be followed from assembly point to the end of the march, not only by small boys but by many of the business men of Washington — and, perhaps, some unsophisticated Congressmen. I believe there was no better marching band in existence during the last ten years.

As a result of the policies adopted by Sousa, he was able to report as follows: "The harmony and good behaviour of the men became proverbial; for be it said to their everlasting credit that, during the last eight years I was in the band, not a man was reported for dereliction of duty or unsoldierly conduct." Sousa, op. cit., p. 69.
years of my leadership.

Sousa's own account of his experiences in the Marine Corps, associated as it was with numberless official occasions of importance, is extremely interesting, and provides a clear understanding of conditions under which he worked. In addition, his reminiscences provide intimate glimpses of the presidential families of this period. The twelve years during which Sousa served as conductor of the Marine Band saw five men occupy the Presidency. Six months after he arrived in Washington President Hayes was succeeded by Garfield, who, four months later, was the victim of an assassin. Chester A. Arthur completed the term, to be followed in turn by Cleveland and Harrison. Sousa, according to a recently printed account of the Marine Band's history, was not only the conductor of the official band of these five presidents, but was their "warm personal friend" as well. Concerning these several presidents he wrote at some length. The following quotation from his account is of considerable interest, both for the information given and for the resulting insight we gain of the writer:

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8 Ibid., pp. 69-70.
9 The United States Marine Band: Its History and Achievements, p. 17.
General Hayes was an American of Americans, distinguished by a rare devotion to his duties. He was a gallant soldier and a gifted statesman... everybody who knew him loved and respected him. Hayes calmed the afterwar hysteria, and won over the country to tranquility. ... He diligently served his country, many times in direct opposition to the dictates of his party. Mrs. Hayes was a beautiful woman and looked a very queen in the White House; in my opinion, she was the most charming First Lady of the Land we ever had... no more gracious hostess could be found in Washington...

The next President was General Garfield, whose tenure of office was so short that I had little opportunity to form any estimate of him as president or man...

The coming of Chester A. Arthur had placed the office of President poles away from the American atmosphere of the Hayes era... Mr. Arthur would have done admirably in an absolute monarchy, but that he carried out the American tradition of cordiality, I do not believe. The austerity of President Arthur was reminiscent of the effete aristocracy of the Old World; the genial activity of Hayes, Cleveland and Harrison suggested the pioneer stock of America...

With the coming of Grover Cleveland, his sister, Miss Rose Elizabeth Cleveland, assumed the duties of White House hostess. If there ever lived a kindlier or more charming woman than Miss Cleveland, it has not been my lot to meet her... Cleveland was a very great man, despite the fact that his enemies have accused him of being 'successful in his failures.'... At the very beginning of his succession to office it was plain to be seen that there would be a return to American ideals. He was always most democratic in his manner toward me...

General Harrison's inauguration certainly stressed the return to the simplicity of American family life as I had known it. American traditions and customs were steadily coming into their own at the White House. Few intellectual
giants have graced the presidency, but General Harrison was one of them. .. Mrs. Harrison impressed me with her kind-hearted, considerate attitude toward those about her. ..

Of his memories of these men, as he left the service of the Marine Band in 1892, he writes:

I was not soon to forget the sane, impartial Hayes, with his clear vision and his valor, the integrity of Arthur, the democracy of Cleveland, the brilliancy and idealism of Harrison. The office of President is a great one; to every true American it seems the greatest on earth. And to me, as I was engaged in weaving a background of music for the pageantry of it, there came a deeper realization of the effect of that office on the man. .. I never knew a President who did not regard with reverence his duty of controlling the destinies of the nation.

Sousa's first White House appearance with the band was at the New Year's reception of 1881. The order of the guests' entry was ambassadors, cabinet, supreme court, officers of the army, navy and marine corps, bureau chiefs of departments, followed by the general public. Customarily the band had played music which Sousa describes as "too robust for the limits of the White House." So he had the band music much subdued, especially during the entry of the

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10 Sousa, op. cit., p. 71 et passim.
11 Ibid., pp. 124-125.
first guests. As they came in greater numbers, the band played light opera excerpts, and for the latter guests, music of very lively character such as marches and polkas. Afterwards he was told by President Hayes' secretary that the President was less fatigued than by previous receptions, and had met many more people.

An incident with an impolite member of the White House commissary serves to illustrate Sousa's concern for the welfare of his players. It was the custom to provide refreshments to the band members at the White House, after their evening's playing. The players complained that usually when they reached the basement dining-room most of the food would have disappeared before a hungry crew of waiters and other servants. The waiter who extended the invitation to the band did so in a very rude, dictatorial fashion. Sousa repeated the message to his men: "This dusky factotum reports that there is 'grub' downstairs for you. Whoever wants it may be excused." Not a man stirred. The following morning Sousa was called to the White House, and was asked by Mrs. Hayes to inform Col. McCook of the reason for the band's not accepting the President's invitation for refreshments. Sousa made a full explanation

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12 This improvement was attributed by the secretary to the change in type of music. Ibid., p. 71.
13 Referred to by Sousa as a "burly, dictatorial.. man of African descent." Ibid., pp. 72-73.
to the Colonel. The next time the band played at the White House, a polite young man brought a message from the President, inviting them to luncheon in the State Dining Room. The door was kept locked until the band arrived, a procedure which was customary thereafter. This may seem a small matter, but the morale and good spirit of a band is kept high by the cumulative effect of careful attention to many such "small matters."

During President Garfield's short administration the band was called but once to play at the White House, and this with such an odd result that the incident is worth relating. The band had been on duty all day, from 8:00 a.m. to 6:30 p.m., participating in the dedication of the Farragut statue. The tired players were dismissed, those not living in barracks (including Sousa) going to their homes. He had hardly changed into "civies" and sat down to supper when a message came requesting him to report at Barracks. There he was ordered to have the band at the White House that evening at 8:00 -- less than an hour later! He told the Commanding Officer of the impossibility of finding enough players at that late hour, but was told, "Those were my instructions and those are your orders." The remainder of the story is better told in Sousa's own words:
We sent our messengers and they found just one man, the bass-drummer. So at eight o'clock, I, in my gorgeous red uniform, sat at one end of the platform, and the bass-drummer at the other. There was a dazzling array of music stands and empty chairs, but no men. The President, evidently, saw the humorous side of it, for when I explained it to him, he said it couldn't be helped. All evening long we sat there, the drummer and I. When the reception was over, I dismissed the drummer with proper military ceremony and we filed out. We had reported for duty, were present and accounted for, though the President and his guests heard never a note.  

During the period the President was in the hospital, from the effect of the assassin's bullets, Sousa and Mr. Wilson J. Vance of the Treasury Department planned a hymn of thanksgiving for his recovery. The news of his death came one evening, after Sousa had retired. Getting up and dressing, he left the house and walked all night, until mid-forenoon the following day. As a result of his long meditation, he went home, sat down at his desk and wrote In Memoriam, a dirge which the Marine Band played when President Garfield's body arrived in Washington, and again at the cemetery services in Cleveland.  

For several months after Garfield's death, the band was inactive due to the observance of a period of mourning.

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14 Sousa, op. cit., pp. 75-76.
15 Ibid., p. 76.
At last when President Arthur wanted the band at a White House reception, the request was given verbally to Sousa by the President's secretary. When the day arrived and no written order had come to the Commandant, the latter telephoned the office of the Secretary of the Navy for confirmation of the request. The reply came that the band was not required, so naturally it did not report. The following day, upon learning that the President had expected the band, Sousa had to begin a round of attempted explanations—first to the Secretary of the Navy, then to the President's secretary. The latter was very angry, saying, "We don't want to hear any explanation. The President will get a leader who will obey orders." His refusal to listen to the reasons for the band's absence left Sousa worried. He went to his friend, Senator John F. Miller, of California, who was a close friend of Arthur's. Upon hearing the story, Senator Miller said, "That's a great joke on Arthur. Don't you worry; he'll appreciate it. He was in the sutler's department during the war and probably didn't understand military etiquette or he wouldn't have allowed you to be ordered out at the command of a private secretary." Nothing more was said about the incident, and no other difficulties were encountered during the Arthur

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16 Sousa, op. cit., pp. 78-79.
administration.

It was also during the office of Arthur that Sousa, at the request of the President, wrote the Presidential Polonaise to take the place of the traditional Hail to the Chief. The latter was used to herald the approach of the President, and was the music of an old Scotch boating song. The executive had asked Sousa, one evening at the White House, if he thought the song suitable. Upon hearing Sousa's opinion that he did not think it had the proper military character either for reception or parade, he said, "Then change it!" Concerning his action in the matter of replacing Hail to the Chief, Sousa writes:

I wrote the Presidential Polonaise for White House indoor affairs, and the Semper Fidelis March for review purposes outdoors. The latter became one of my most popular marches, and is played, I think, more often than any other march ever written, by bands possessing a trumpet and drum corps. It is the official march adopted by the Marine Corps, by order of the general commanding, and I am very proud of the fact that it is the only composition which can claim official recognition by our government.

The "polonaise" is a stately dance form of Polish origin. It is used at times for processional purposes, though it is usually written in triple measure. The tempo is that of a majestic march. Grove, Dictionary, 3rd Ed., Vol. IV, pp. 218-20.

Sousa, op. cit., p. 85.
Regarding the change of administration, from President Arthur to President Cleveland, we read in the memoirs:

If I had seemed to lose the beat at the beginning of the Arthur administration, I was in perfect tempo with the Cleveland regime.19

Sousa greatly admired several prominent persons in this group, and he especially mentions Miss Cleveland, Colonel and Mrs. Dan Lamont, and the Secretary of the Navy, W. C. Whitney. Mr. Whitney was especially considerate of the band members, whom he called his "boys." After the first New Year's reception held by President Cleveland, Mr. Whitney invited the "boys" to his house to have lunch. When they arrived, the butler was instructed to find a place for the instruments, as the players were not to play, but simply to refresh themselves with an hour of good food, good wine, and good cheer. Sousa writes of this enjoyable "get-together":

One of the newspaper correspondents, who was present, made a special story out of the occasion, and, among other things, said that when the Italians in the band were asked what they wanted, with one voice they answered

19 Sousa, op. cit., p. 86.
20 Col. Lamont was Arthur's private secretary. Of him, Sousa says, "if there ever lived a finer man than Col. Dan Lamont, I have never met him." Ibid., p. 85.
"spaghetti and Chianti"; that the Germans shouted for sauerkraut, speck and Munich beer; while the Americans demanded hog, hominy, and hard cider. Of course, it was pure hokum, but it was copied widely.  

It was Mr. Whitney, also, who issued the order for the band to wear "undress uniform" at all White House and Capitol concerts during the hot weather of the summer. The order also indicated that no brasses were to be worn on the helmets.  

As the "President's Band," the Marine Band played for the White House wedding of President Cleveland. His bride presented each player with a bouquet of flowers. The only direct request she ever made of the band was on an occasion when she asked them to play the Tannhauser overture; a request which impressed Sousa as evidence of her excellent musical taste. He speaks of her as "a very beautiful young woman... able in every way to assume, with distinction, the position of First Lady of the Land.  

A notable project undertaken by Sousa was carried out with the cooperation of Secretary of the Navy, Benjamin Franklin Tracy. This was the compilation and publication

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22 This change of uniform was much more comfortable for the players since the "undress uniform" was light and cool. Ibid., p. 87.
23 Ibid., p. 88.
of the National, Patriotic, and Typical Airs of All Lands.
The Marine Band often had occasion to play national songs of various countries on state occasions, in recognition of diplomatic representatives or other guests of honor. Consequently Sousa began collecting these songs, and made it a practice to carry a folder of them along on any band engagement where they might be needed. On one occasion the band was ordered aboard the Despatch, known as "the President's boat." A large number of foreign representatives were on board for a visit to the home of Washington at Mount Vernon. The guests included "the ambassadors of nearly every embassy in Washington." Mr. Tracy sent for Sousa, and asked if it would be possible for the band to play the national song of the various countries represented on the boat. Sousa's folio of national airs was produced, parts were distributed, and the band was able to give the guests a pleasant surprise by playing the songs of England, France, Germany, Spain, Italy, Russia, and others, beginning with England's national air, God Save the Queen, and using The Star-Spangled Banner as the national air of the United States, which was played last.

24 Published in Philadelphia, 1890, by H. Coleman, although an E♭ Cornet part was published a year earlier by the same firm. See Appendix.
25 Sousa, op. cit., p. 106.
26 Ibid., p. 107. The Star-Spangled Banner and Hail
A few days later, Secretary Tracy congratulated Sousa on his work in making this fine collection of patriotic songs, and suggested that they might be arranged under official direction into a single volume. Since Sousa had wished to have them published in this form, he at once undertook the work of compilation, making it as complete as possible. In cases where only the melody was available (as with the songs of various tribes of American Indians) he supplied harmonic treatment without making any melodic changes. Shortly after his talk with Mr. Tracy he received the following order:

(continued from preceding page) Columbia shared honors as the national songs of the United States, until 1898, when Admiral Dewey designated the former as the national anthem. On March 3, 1931, it was adopted by the Congress of the United States as the national anthem. John Tasker Howard, Our American Music, p. 128.

Ethnologists and persons who had lived among the Indians sang many of these Indian songs to Sousa, while he transcribed them. The tribes whose melodies were thus recorded included the Apache, Cherokee, Chippewa, Dakota, Eskimo, Iowa, Iroquois, Panca and Vancouver Indians. Sousa, op. cit., p. 108.
Navy Department

Washington, Oct. 18, 1889

Special Order:

John Philip Sousa, the Bandmaster of the band of the United States Marine Corps, is hereby directed to compile, for the use of the Department, the National and Patriotic Airs of all Nations.28

B. F. Tracy, Secretary of the Navy

This large volume of national songs has since remained the standard source for such material all over the world, being, it is said, the most exhaustive collection of its kind ever issued.

The long list of Sousa's compositions was well started during the period of his Washington tenure. He made several more attempts at comic opera, none of which achieved any notable success. Katherine, an earlier opera in three acts, was never produced; The Smugglers, a two-act piece, was a failure with Henry Mansfield as the leading baritone. The next opera, Desiree, had a run of

29 Ibid.
30 See Appendix.
31 Rupert Hughes, Contemporary American Composers, p. 126.
32 Sousa, Ibid., pp. 81-82.
several weeks in the autumn of 1884 at the Broad Street Theatre, Philadelphia. A notable feature of this production was the debut of DeWolf Hopper as an operatic comedian. The Queen of Hearts, in one act, was brought out in 1886 for only a short time. None of these enjoyed the popularity of his comic operas produced during the "nineties" and later.

The early marches enjoyed more success than the operas. The Wolverine and Yorktown Centennial marches were played by many bands, as were others written in the decade after 1880. Semper Fidelis, The Thunderer, The High School Cadets, and The Washington Post were marches of lasting fame. The latter, especially, made an instant hit, and was chosen at once by a national convention of dancing masters to introduce their new dance, "the two-step." The march was written for the ceremony at which the publishers of The Washington Post presented prizes to school children for an essay contest which it had sponsored. The march was given its first performance on this occasion, and was received with the greatest acclaim. It was played around the world. A

33 Sousa, op. cit., pp. 82-83.
34 Hughes, op. cit., p. 126.
35 Sousa tells of several incidents in which this march was found in surprising places. In Borneo, a little Filipino boy was found practicing the violin, with his music
To the Editor:

The music of the Washington Post brings back memories of my first years as a composer. . . My object was not to make money in those days but to build an enduring name. When Col. Hatton and Mr. Beriah Wilkins requested me to write a march for them, I acquiesced and the Washington Post was the answer to that request. . . While hundreds of marches have been written since, it still retains its parentage as the male head of the march family. 36

This march, which made a fortune for its publisher, was sold by its composer for thirty-five dollars! 37

An English band journal of this period declared that American composers were producing the best military marches, and named Graffula, Downing, Reeves, Messud, Brooks, and

(continued from preceding page) (The Washington Post) pinned against a tree. In staid New England, an orchestra leader declared he played the piece twenty-two times at a ball. A little French girl was asked by her father, during World War I, to play some American music for one of our soldiers who had stopped for a drink of water. The child's choice was The Washington Post! Traveling in Europe, the composer discovered that the two-step itself was called a "Washington Post" in both England and Germany. Sousa, op. cit., pp. 117-118.


Sousa as leaders in the field. Regarding Sousa, the author wrote: "The last named, who, we understand, is conductor of the Government band at Washington, is entitled to the name of 'March King' quite as much as Strauss is to that of 'Waltz King.'" Since that time Sousa has always been regarded as the rightful possessor of the title.

In addition to the compositions named above, Sousa wrote quite a number of songs and miscellaneous works. During the Cleveland administration he wrote two sets of waltzes called Sandalphon, and La Reine de la Mer. These were dedicated to Miss Rose Cleveland and Mrs. W. C. Whitney respectively. A Book of Instruction for the Field Trumpet and Drum was published in 1886 to provide an instruction book for the field music of the Service.

In 1890 there was a great deal of discussion among musicians as to what should be done about music in the coming World's Fair. A newspaper story of that period quoted "Letters from Theodore Thomas, Walter Damrosch, John Philip Sousa, and Others" outlining their proposals for music activities at the Fair. It is interesting to note that by this date Sousa's reputation was such that his name was linked with such great American conductors

38 Sousa, op. cit., p. 111.
39 Ibid., p. 86.
40 Published by Carl Fischer, New York. See Appendix.
Thomas and Damrosch. Thomas suggested that American composers be commissioned to write choral and orchestral works for the World's Fair; Damrosch suggested a prize competition limited to American composers, for, as he said, "an American composer would stand but poor chance of winning the prize if brought into competition with such men as Brahms, Tchaikowsky, Saint-Saens, and other great composers now living in Europe." Sousa's viewpoint was considered to carry great weight since he was "a Government official and the director of the most noted military band in America." From his rather lengthy letter, we extract the following:

The subject of music at the World's Columbian Fair is one of more than ordinary importance, and should command every possible attention. For some reason both instrumental and vocal music in its instructive sphere received very little recognition at the Centennial Exposition, but as the art has made such wonderful progress in our land during the last decade, and is now firmly established in the affections of the people, any attempts to curtail its possibilities or limit its resources at the coming Fair will call down the condemnation of the whole country. The educational as well as the entertaining side of the subject should be thoroughly considered.

The tastes of three classes must be consulted: The music student, the music lover, and the common auditor. The first should be furnished with food for reflection and material for enlightenment; for the second the program should embrace every variety of pure musical literature, while the third should be served with dainty bits of sentiment and brightness.
Among the latter class will be many who have not risen above the smock-frock days of the country brass band or the nurse-bottle epoch of the cotillion orchestra. They should be amused -- educated if possible -- but amused by all means. How can this be done? By organizing three distinct musical bodies. An orchestra, a chorus, and a military band, each full and complete in every detail. These bodies should give daily concerts and on certain occasions be massed for the performance of special works. In addition to these permanent bodies, famous organizations should be engaged from time to time to add to the musical luster of the Fair, as well as to awaken sectional interest.

American compositions, everything else being equal, should be given the preference on all official days, but no composition should be performed simply because it is American.

If compositions are to be entered for competition the judges should be selected from five musical nations, the one from America being a native-born and not a naturalized citizen. A naturalized citizen might unwittingly favor a composition embracing the characteristics of the music of his fatherland without considering the intrinsic value of the work, and thereby creating a balance of power and a biased judgment. The acceptance of the work, together with the cost of publication and the control of the copyright, is sufficient reward to bestow upon the successful competitors. All works meeting the approbation of the judges, besides the successful compositions, should be placed in the library of the Fair and performed at suitable times.

Much has been said about excluding foreign compositions. I contend that if we are to admit foreign machinery, why not foreign music? If German sausages are welcomed why not German symphonies? If French fashions, why not French fantasies? If Italian oils, why not Italian odes? If British merchandise,
why not British madrigals? No, Mr. Editor, we cannot conscientiously extend an invitation to our friends across the way to visit us and then restrict them to the hog pen and the kitchen. We are too proud to say we can surpass your hardware, but not your harmony; your cutlery, but not your counterpoint; your mutton, but not your melody. No doubt an ode will be written for the opening of the Fair. Let the competition be open to the world, and let the laurel-wreath bedeck the brow of him who rises to the sublimity of the occasion, whether he calls his home Senegambia or Sioux City, Pumpkintown or Patagonia. 

After the Marine Band had reached a high standard of performance, and had achieved a reputation as the country's finest military band, Sousa desired very much to take it on tour to give American citizens the opportunity of hearing their government's leading musical organization. Despite all his attempts to secure permission from the Marine Corps Commandant, the necessary approval was refused. The band was allowed a maximum leave of twenty-four hours, only enough for single engagements in nearby cities such as Baltimore, Richmond, or Pittsburg. On an occasion when the Commandant went away suddenly on sick leave, Sousa saw

a possible opportunity to make arrangements for a band tour. Gaining permission from the Acting Commandant, he was sent on to the Secretary of the Navy. The secretary, Gen. Tracy, readily gave his approval, but suggested that the President also should pass on the matter.

Sousa was anxious to secure President Harrison's consent for the trip, and thought the best approach to the matter would be through the interest of Mrs. Harrison. She at once favored such a tour, and promised to speak to her husband about it. The next day the President sent for Sousa to give his permission and encouragement for the projected trip.

The Marine Band's first tour was thereupon arranged for a period of five weeks, the managerial duties being placed in the capable hands of David Blakely.

Representative of the concerts given on this tour were three programs presented at Chicago's Auditorium Theatre. A musical journal of that city spoke of the band's appearance as follows:

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42 Blakely was an experienced manager of concert tours, having served several years as manager for both Theodore Thomas' orchestra and Gilmore's Band. Sousa, op. cit., p.126.

43 "Band and Orchestra," a column of notices, Presto, April 16, 1891, p. 304.
Three notable events in Chicago's musical circles this week will be the concerts in the Auditorium tomorrow and Saturday, by the Marine Band of Washington. This band has had a long history... John Philip Sousa has been the leader since 1881 [sic], during which time the band has become one of the best in the world.

The instrumentation of the band consists of fourteen B clarinets, two alto clarinets, two flutes, two oboes, two bassoons, four saxophones, four French horns, four cornets, two trumpets, two fluegel horns, three trombones, two euphoniums, three bases, besides tympani, drums, triangles, etc.

After the first of these concerts, one of the Chicago newspapers mentioned the instrumentation as outlined above, remarking that the band contained a rather larger proportion of wood to brass than the strictly military band calls for, made necessary, however, by the greater variety of music which Director Sousa essays.

The same review had this to say about the band as it appeared on the stage:

"When the curtain rose a half hundred men were seen on stage in dress uniform of dark blue trousers, scarlet coats, liberal embellishment of silk cord, epaulets and gilt buckles. When Conductor Sousa - a

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44 This instrumentation is somewhat similar, though less elaborate, to that of Gilmore's 22nd Regiment Band of 1878, with which he toured Europe. Grove, Dictionary, 3rd Ed., Vol. V, p. 736.
A typical program of this tour follows:

**PROGRAMME**

1. Overture, "Son and Stranger" . . . . . . Mendelssohn

2. Symphony, "The Unfinished," . . . . . . . . Schubert
   First Movement Only

3. Flute Solo, "La Sonnambula," . . . . . . Tereschak
   Mr. Henry Jaeger

4. Excerpts from "The Damnation of Faust," . . Berlioz
   The Reveille, Easter Hymn,
   Ballet of the Sylphs and Hungarian March

5. Bolero, "Sicilian Vespers," . . . . . . . . Verdi
   Mlle. Marie Decca

   a. Sequedella
   b. Habanera
   c. Iota
   d. Zapateado


9. Echo Song for Soprano . . . . . . . . . Eckert
   Mlle. Marie Decca


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Other programs of this 1891 tour will be seen to resemble this one in the type of music used. Though financially and artistically successful, the trip was very wearing in its demands on Sousa's energy. With two concerts a day, almost continuous travel, local demonstrations and banquets in many cities, and the many other details attendant in the management of over fifty musicians and their equipment, Sousa was worn out on his return to Washington. Due to this breakdown, the Marine Post surgeon recommended a vacation trip to Europe.

Mr. and Mrs. Sousa embarked in 1891 on the City of Richmond for their first crossing of the Atlantic; a voyage which turned out to be the most exciting of many similar trips they were to enjoy in the future. Of the beginning of this eventful crossing, Sousa writes as follows:

Every phase of my life seems to have been packed full of adventures. Amazing experiences began immediately, on the European trip. The first day out, those passengers who craved excitement complained that the Atlantic was about as rough as a duck-pond. By Tuesday, however, a terrible storm had arisen, and I have never seen such stupendous waves as washed the decks in that storm, although I have crossed the ocean many times.50

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47 See Appendix.
48 Sousa, op. cit., p. 98.
49 Ibid., p. 99.
50 Ibid., p. 100.
Soon after midnight of the third night, the ship's passengers were called on deck by the alarm of fire. Although sailors stood by to lower life boats into the stormy sea, dawn found the crew and passengers still aboard, waiting to discover the exact condition of the fire. The ship carried a cargo of baled cotton in the hold, and it was learned that putting out the fire in this cargo would be impossible. All openings which gave ventilation to the fire were closed and covered with canvas. The captain of the first ship they sighted, the Chancellor, dropped dead from excitement when their message of the fire was delivered! The two ships proceeded, flags at half-mast, until sighting the Servia. The latter ship stood by until Queenstown was reached, the crew meanwhile fighting the spreading fire continuously. The cabin of the Sousas had burned out the first day after the fire was discovered. They disembarked at Liverpool, leaving the ship on a lighter. The ship was then opened up and allowed to burn itself out after all the cargo that it was possible to unload had been salvaged.

The Sousas visited in London, Berlin, Bayreuth,

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51 Sousa, op. cit., pp. 100 et seq.
52 At Bayreuth, Sousa visited the famous Bayreuth Festival where he attended a performance of Tannhauser. He also visited the grave of the master, on the grounds of the Wagner villa. Ibid., pp. 105-106.
Paris, and other European centers of interest. In Paris the composer wished to see the annual review held at Longchamps on Bastille Day, July 14th. Though he had been given a letter of introduction by James G. Blaine, Secretary of State, to the various ambassadors and consuls who might be of assistance to him, it was of no help in securing tickets. However, when he called on the French Minister of Beaux Arts, that gentleman produced a copy of The National, Patriotic and Typical Airs of All Lands (by Sousa), complimented its author for the completeness of its contents, and gladly provided him with an order for a box from which to observe the review.

After returning from Europe, some of Sousa's impressions of European bands were published in a Boston newspaper. His opinions are illuminating for they offer comparison with prevailing standards of American bands. Excerpts from this interview follow:

"I think everything musical in Europe is, as a rule, over-rated," said Mr. Sousa. "America has good bands and orchestras, and we do not have to go to England and Germany for our modern models.

53 Ambassador Reid was out of the city, and other members of the American embassy and consulate took no pains to be of service. Ibid., pp. 103-04.
54 Sousa, op. cit., pp. 104-05.
'I observed as a whole, that the French bands are the best. I think the Garde Républicaine band of Paris is head and shoulders above any other band in Europe. The lightness and delicacy of its playing shows to very excellent advantage, but if it has a fault, it is lack of virility and power. . . From former reports, I had supposed this band owed its excellence more than anything else, to its conductor and constant exacting rehearsal. But I find that the members are remarkably fine musicians. . . Their leader did not impress me as favorably as anticipated. He does not seem to have the magnetism of some of the other leaders, and has none of Gilmore's brilliancy. He stands in the middle of his band, those nearest him being seated, and the outside row standing, all facing him. He conducts with a lead pencil, turning 'round and 'round, and looking fiercely at some of the players at times. He spoke of his coming visit to America, under Mr. Blakely's management, and I assured him that he would make a great success here. Such a band cannot help making a great success in America, as much of its playing will be finer than we have yet heard.

"The German bands did not please me as well, because they are entirely too brassy and play more of the garden style of music. I was really disappointed in the German bands. . .

"The English bands are more of a nondescript character. . . I think the reason of inferiority of the German and English bands to those of the French is that there is more attention paid to the soldier musician than the artist musician. In France it seems to be different - the artistic side is first considered and the soldier next.

". . . I do not mean to say the English and German bands are bad by any means - they are, as a rule, good, first-class bands, and play very well; about on a par with most of the New York regimental bands."55

55"Bandmaster Sousa Talks About His European Trip; English, German and French Bands as Compared with American
After Sousa's return from Europe, the band was sent to Fayetteville, North Carolina, to assist in the commemoration of the Mecklenburg Declaration of Independence. President Harrison was invited to attend the ceremonies and give an address, but, being unable to accept, sent his band instead. The players spent a very happy week in Fayetteville, experiencing the warm hospitality of their southern hosts. The band was taken into the hearts of the people at the first of the celebration. Sousa gives a most interesting account of the opening performance:

Governor Fowle made the first speech. As he finished his address, I summoned my men to their feet and we played the national anthem, which was very quietly received. The next speaker was the Chairman, who made a short speech introducing Senator Vance, the idol of the State. As the Chairman sat down, just before Senator Vance rose to deliver his speech, I signalled to the band, and we launched into Dixie.

It was like an electric shock! A rebel yell, starting on the grandstand, went booming down the street, through the surging crowds. Never was there so tremendous and thrilling a shout! The very air seemed to quiver with excitement. A myriad hats went rocketing upwards. Grim old warriors cried aloud, the women turned and hugged each other, and for fifteen minutes pandemonium reigned. After that, in fact during the entire time we were in Fayetteville, our programmes ran

(continued from preceding page) Organizations; Plain Talk by a Competent Critic," Boston Herald, Sept. 4, 1891. 56
Sousa, op. cit., pp. 111 et seq.
something like this:

Overture, *William Tell*
Song, *Dixie*
Waltz, *Blue Danube*
Song, *Dixie*
Airs from *Faust*
Song, *Dixie*
Medley, *Favorite Tunes*
Song, *Dixie*

And the encore to every one of those numbers was - *Dixie*.57

On his return from Fayetteville, Sousa found a letter from David Blakely, inquiring about the possibility of the band getting leave from Washington long enough to tour to the Pacific Coast. The former tour having been successful, it was not difficult to secure the necessary permission from the Commandant, the Secretary of the Navy, and the President. The tour, beginning in March, 1892, continued for seven weeks, reaching San Francisco April 9. After the departure from that city, a music critic wrote an interesting review for the *San Francisco Argonaut*. Extracts from this account follow:

The United States Marine Band closed, on last Saturday, a season in this city which must have been profitable . . . The management was distinctly bad; but the music was so good that people overlooked inconveniences arising from carelessness or inexperience, for the sake of artistic merit. . .

Jullien, who came to New York in 1853, may be said to have created the taste for orchestral music in the United States. He was a Frenchman, and like many Frenchmen, was nothing if not theatrical. . . As he stood before the footlights, a valet in full dress brought him a pair of white gloves on a silver salver. Having donned these and seized his jewelled baton, he gave the signal, and very capital music, indeed, ensued.

Gilmore, Cappa, Godfrey, and Sousa— who has just left us—conducted their bands less turbulently; Mr. Sousa's legs were as motionless as if he were a sentinel on duty; Jullien writhed and flung himself from side to side as if the violence of his emotions electrified his muscles . . .

It is, of course, unfair to institute comparisons between a military band, consisting of wind and reed instruments, with a complete orchestra with the usual proportion of stringed instruments. Much can be done with trumpets and cornets, trombones, flutes, oboes, and clarinets, and their various modifications; still, the highest form of orchestration cannot be attained without violins, viola, violoncelli, and contra-bassi. At any rate, that is the opinion of musicians whose opinion is law. To the common man, whose musical education has been neglected, a military band, well-drilled, is a monstrous good thing to hear.

When Godfrey, of the English Grenadier Guards—one of that famous trinity of brothers, who are the great bandmasters of England—came to this country a few years ago, his concerts were very popular indeed, and he must have made quite a sum of money . . . His band, take it all in all, was no better than our Marine Band. Mr. Sousa's troupe is one of which any conductor might be proud. It might be called a band of soloists. He is himself a musician of no mean merit. His Sheridan's Ride and his Race from Ben Hur are stirring compositions, and he has drilled his men till they have sunk their individuality in the work
of playing parts of one great machine...  

Examination of a typical program of this tour will show it to be very similar to the programs of the Marine Band's first tour. There is a liberal amount of music by master composers, good solid fare. However, this is balanced for the average concert-goer by music of a lighter nature, music of obvious melodic and rhythmic interest, together with a novelty number. As was Sousa's custom throughout his concert career, encores (usually his own marches) were introduced liberally throughout the program. The result was a concert of great variety, including music which would appeal to every taste. Such, at least, was Sousa's intention, in order to attract America's general public. He was not aiming at the small percentage of people who possessed an exceptional amount of musical training, but the average citizen who knew little about the art of music, yet enjoyed hearing music of easy appeal - familiar music, tuneful music, or music of rhythmic interest; such as march or dance music. That he learned the secret of attracting people of all walks of life, no one can deny, as evidenced by the throngs who attended his concerts throughout the years; and that he brought much great music to those with

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58 Quoted in Sousa, op. cit., pp. 119 et seq.
59 See Appendix.
little musical background is an obvious fact. That he thus raised the average level of musical taste in America is a contention which later argument will endeavor to prove.

When in Chicago, on the band's return trip from San Francisco, Mr. Blakely approached Sousa with a suggestion that he leave the Marine Corps and organize a concert band. He said there was a group of business men there who would organize a syndicate for the purpose, paying Sousa six thousand dollars a year plus twenty per cent of the profits. This was a handsome offer, one which compelled Sousa's very thoughtful consideration.

He realized that the decision he would make was one of the most important of his life, so his answer was not given for at least three weeks. The story soon appeared however in newspapers throughout the country, the first notice being carried by the Associated Press the first morning after Blakely broached the matter. Letters and telegrams came to Sousa in large numbers, either urging him to stay with the Marine Band, or congratulating him on his new opportunity. Citizens of Washington, D. C. were indignant at the thought of losing their popular bandmaster, as evidenced by the following quotation from the Washington Post of April 19, 1892:

Washingtonians Amazed at the Presumption of Chicago

Fear He Will Accept the Bid

Washington, April 18: 'Chicago will want the White House next.' The remark was made this noon in the Senate restaurant by one of a group of senators and newspaper correspondents who were discussing pie, milk, and Chicago's attempt to capture Sousa, the leader of the Marine Band. The news that Chicago was negotiating with the leader caused not so much surprise as regret. The people of Washington would receive with equanimity the news that Chicago had determined to introduce a bill to remove the Capitol of the nation to her capacious limits or to annex the present capital. But they are not prepared to witness the attempt to deprive them of the able and popular leader of the Marine Band and are very much exercised over the prospect of losing him. They don't blame Chicago, nor in fact, do they blame Sousa for considering the offer, and they would not blame him if he accepted it. But they do blame the Government, and, moreover, they are bringing to bear upon the devoted heads of the congressmen a great deal of pressure to induce them to vote for a bill that shall give to the leader of the Marine Band a salary commensurate with his worth.

Even Frank Hatton, who is used, from long practice, to view with unperturbed soul, the march of Empire toward the West, has devoted considerable time and space in his newspaper this week to sounding the alarm by declaring that the loss of Sousa means the loss of the Marine Band, it being naturally expected that if Sousa leaves, he will take with him such of the players whose terms of enlistment have expired, and others will follow in due course.61

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By the time Sousa reached Washington (May 6) he had made his decision. Believing the new opportunity offered him a chance for professional advancement too great to overlook, he decided to accept, and therefore requested his release from the Government. In late July the release was granted. A number of letters, graciously expressing appreciation for his twelve years of valuable service to his Government, were received by Sousa before he left for New York the first of August to organize his own band. The task of building the new concert organization, destined to carry Sousa's name before the public for the next forty years, was completed in the surprisingly short time of two months. The personnel was selected and rehearsals conducted, all in time for the first concert two months later. On the evening of September 26, 1892, in Plainfield, New Jersey, the new band opened its first tour of eight weeks. The early fortunes of the new band will engage our attention in the following chapter.

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62 Ibid., pp. 124 et seq.
63 The band first appeared under the title, "Sousa's New Marine Band." See Appendix, Program of November 20, Music Hall, Boston, November 20, 1892.
"Sousa's Band" was without doubt one of the truly great names of the concert world during the last half-century. Soon after its organization it became firmly established as a concert band of the highest caliber. Even during the first year it developed tremendous drawing power at its programs; though, as will be related, its first tour was not an unqualified success.

The initial enterprise in organizing the band must be credited to the experienced manager, David Blakely, although Sousa was most receptive to the plan and was the one who carried it to success. Blakely it was who approached the conductor on the second tour of the Marine Band in 1892, with the offer of forming a new concert band. He proposed that the new band should be made up of the finest players obtainable, and, in instrumentation, was to be patterned after Sousa's own conception of the ideal concert band.

A short time before Sousa left Washington a musical journal of Chicago said, in part, regarding his future endeavor:
Chicago's new military band will honor the name of the director and will be known as the "Sousa Band." Mr. Sousa is confident that the new organization will have an unprecedented success, and especially is he pleased at the liberal way the syndicate that has the matter in hand is disposed to act. They have given him carte-blanche to employ the best talent possible, regardless of salaries. The band will be equipped with the most attractive uniforms and the latest instruments. He is busy composing for the initial tour, and already has something new to the musical world. . . .

The organization of the band, with the great expense entailed, was undertaken with the financial backing of a syndicate of business men who had been interested by Blakely. Sousa showed his full confidence in the band's future by investing a thousand dollars in stock. The organization of the band was completed, music was quickly prepared for public presentation, and the first concert of the band was given in Plainfield, New Jersey, September 26, 1892. By a strange coincidence, Patrick Sarsfield Gilmore had died in St. Louis only two days before. Sousa quickly arranged one of Gilmore's compositions, The Voice of a Departed Soul, and presented it as the first number of the band's initial program.


2 Sousa, Marching Along, p. 127. This is but one instance showing Sousa's alertness to the opportunity of reflecting occurrences of timely interest in his programs. Being a very fast arranger he was able to use this number in concert only two days after Gilmore's death.
After opening at Plainfield, the band started on a tour of eight weeks. The public's response was varied, from very poor to excellent. Business was good at cities where Sousa had previously played with the Marine Band; in some other places it was "wretched." After six weeks the band reached Boston, where Blakely, in a conversation with Sousa, indicated his intention of closing the tour that very night. Sousa was naturally distraught at the possibility of such dismal failure after a beginning of such brilliant prospects. He attributed their "spotty" success to having been booked in poor territory. Therefore, he protested the closing with great vehemence, and insisted that the tour be completed according to the contract. At the end of this very tense conference Blakely agreed to finish the tour. The band was well received as it went on to Portland, Maine, and to cities in New Hampshire and Vermont.

One of the early programs of the band was played in the Broadway Theatre, New York City, October 30, 1892. The *Musical Courier*, then, as now, one of the leading music journals, printed a very complimentary review of the concert from which the following is taken:

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The unquestioned and instant success achieved by John Philip Sousa on Sunday evening, October 30, at the Broadway Theatre, when he introduced his magnificent new band to the New York public for the first time, and which caused the New York "Herald" and other papers to declare with enthusiasm that "it is no exaggeration to say that the audience heard the best concert of the kind that New York remembers," makes it proper that we should give more than a passing notice to what may be properly termed a new departure in the military music of this country. For that the realization of the object of Messrs. Blakely and Sousa in the formation of this new band constitutes a new departure the concurrent testimony of the press and the public wherever it has thus far appeared makes plain.

In every city thus far visited, including Chicago, Detroit, Washington, Philadelphia and New York, the press and people have been delighted with the accomplishments of the band, and have quickly and with one accord pronounced it the finest organization ever listened to in this country. Its first introduction to New York was a continuous ovation by the audience both to the leader and the band. The program was more than doubled by encores, and the applause frequently took the place of cheers and bravos, and the musicians and critics present were the first to add their testimony to that of the audience.

... this country now has a military band worthy of its great string orchestras. It is acknowledged that the latter have no superior in Europe, and with the advent of Sousa's Band it is claimed to be equally true as regards our new and grand military organization. ... The New York "Herald," of last Monday a week ago, said, "It is no exaggeration to say that the audience heard the best concert of the kind New York remembers." The Philadelphia "Press" says: "The band is superior to any other before the American public." ... The remarkable balance
of the band, the velvety smoothness of its ensemble work, the organ-like purity of its tone, the alternate refinement and sonority and the contrasting delicacy and brilliance elicited from the accomplished musicians of which it is composed, are the themes of abundant praise. And the playing of the band, as a rule, is pronounced a revelation in military music.

That such an organization should actually jump into popular favor as Sousa's new band has done is not to be wondered at. It is a well-known fact that the American people are extremely fond of military music. They followed the lamented Gilmore through his entire career with plaudits and huzzas, and he died as he lived, a veritable hero. His mantle has fallen upon a worthy young leader, who will do for the military bands of the present day what Gilmore did for them when in his prime. He created a "new departure," which the people welcomed with acclaim. Sousa, availing himself of every resource of the New World, has crossed the ocean and added to these the highest and best accomplishments of the Old. He, too, then, is to be credited with a new departure, and this the people will gladly recognize and crown with abundant success. . . . It goes without saying, therefore, that when the Band of the Garde Republicaine arrives . . . in Chicago to play during the Columbian Exposition it will find in Sousa's new band "a foeman worthy of its steel" and thus will have been accomplished the sole object of its organization, to wit, the production of a military band which shall be to America what the Band of the Garde Republicaine is to France, and has hitherto been to the world.

Upon the accomplishments of the band in this direction [Tone, refinement, shading] the critics are united and most enthusiastic. With hearty accord they pronounce the pianissimos, the swells, the shading, the refinement and perfection of the band as beyond all criticism and unequaled in the history of military
bands in this country.

In spite of the troubles of the first tour, Mr. Blakely continued as manager of the band until his sudden death four years later. Sousa states that after their heated argument over closing the tour in Boston, he found it impossible to place the full confidence in Blakely that he had formerly felt. Blakely had been an official of the State of Wisconsin, and the Editor of the Chicago Post before beginning his managerial career in Minneapolis with the organization of a large musical festival. His later efforts included the promotion of Gilmore's Band and the orchestra of Theodore Thomas. During his connection with Sousa's Band the management was apparently carried on in an acceptable manner, with the band enjoying success after success. For this excellent beginning David Blakely must receive his share of the credit. In an interview with a representative of Musical Courier, he made an extended statement, which seems worth quoting, at least in part:

As you are aware I have been for many years the manager of Gilmore's Band and of the tours of the United States Band, &c.

This fact, together with knowledge gained by my experience that the people of America are particularly fond of military music, had naturally interested me in the better bands both of Europe and America. Hence during my annual visits abroad I have frequently listened to the better bands of the older countries, and have always found myself admiring in particular the wonderful work of the band of the Garde Republicaine, of Paris, which is to the military music of Europe what the Thomas orchestra was to America, when, like a meteor it first flashed athwart the musical sky. I often asked myself while listening to the marvelous playing of this remarkable band why such an organization could not be produced in America. The requisites, of course, are the same as in the case of the Garde Republicaine Band — musicians who are genuine artists trained to the finest effects, and a leader capable of using his material in such a way as to make the most and best of his skill.

On my last visit to Paris, after having twice taken the United States Marine Band through the country, and having become thoroughly familiar with the ability and resources of its leader, Mr. John Philip Sousa, who had exhibited his high qualifications by the perfection to which he had brought an organization of enlisted men, I determined to organize a band which could be to America what that of the Garde Republicaine is to Europe, provided I could secure the cooperation of Mr. Sousa and his resignation from the Government band to take the lead of the projected enterprise. I found, as I anticipated, that Mr. Sousa was ripe for the project. He had himself, at my suggestion, taken pains upon a recent visit to Paris to listen many times to the playing of the band of the Garde Republicaine, and it had ever since been a strong desire upon his part to be put in possession of the material out of which the same marvelous results could be wrought. He immediately consulted the President, the Secretary of the Navy, the
Commandant of the Marine Corps, all of whom, while deeply regretting his wish to leave the Government service, yet felt that so rare an opportunity ought not to be denied him, and his resignation was therefore reluctantly accepted in letters of warm eulogy and good wishes.

Mr. Sousa immediately began organizing the new band. He was restricted in his selection neither in expense nor to locality. Competence for the work to be done was the only requirement exacted. The musicians of Sousa's new band were drawn from nearly every quarter of this country and Europe. The first cornet was brought from London, where he was long the admired soloist of the famous Covent Garden concerts. The entire cornet and trumpet section is worthy of its head. One of the first clarinets was soloist of the band of the Jardin d'Acclimation of Paris, and a graduate of the Paris Conservatory. Two are graduates of the Leipzig Conservatory, and another was for years the first clarinet soloist of Gilmore's Band. It is the testimony of musicians that no clarinet department has ever been in this country whose playing could compare in refinement and velvety smoothness of tone with that of Sousa's new band. The French horns and trumpets are equally fine, and in fact the whole band is of a piece with the instruments I have here mentioned. Raffayolo, the distinguished euphonium soloist; Stengler, Petit, Cox, Shannon and several others have been contributed by the band of the late honored and lamented Gilmore. Others are from the Thomas, Seidl, and other orchestras in this country, and in fact the band is made up of the most skilled musicians that could anywhere be found.

The result is before you. The tour recently made to Chicago and return has been the most successful ever undertaken by a new organization. Press and public have been surprised and delighted at the marvelous achievements of the new band.
At the concluding concert of this preliminary tour, given at the Broadway Theatre, in New York, on October 30, you will bear me out in saying that a more surprised or delighted audience has never assembled at a concert in New York. So ravenous were the people for the music of the new band that the program was extended by encores and cheers to twenty-five numbers, and it was 11 o'clock before the concert was finally closed. This result is to be ascribed not less to the delightful work of the band than to the many sided qualifications of the leader, Mr. Sousa, for entertaining a promiscuous audience. Like a great and entertaining public lecturer, he not only revels in the more serious work of his programs... but he uses his opportunities in encores to pass from "grave to gay, from lively to serene." And while his audience is at one time absorbed in admiration of the depth, fervor and brilliancy of his playing of a classical number, in a moment they are convulsed with merriment over his treatment of a "humoresque," and again emotionally affected by the rendition of a sentimental song. Born of a Spanish father and a German mother, his temperament combines the fire, dash and liveliness of the former nationality with the soberness and depth peculiar to the German character. This is a peculiarly happy combination in the director of a military band, who is by common acceptance allowed a wider latitude in the composition of his programs than is accorded to the high-class string organizations.

Leaders like poets, are born, not made. Mr. Sousa is one of the best examplars of this fact. Successful conductors — like great generals — are rare, and the public never fails to find them out. Added to his native ability Mr. Sousa has a thorough scientific musical education and a capacity for arrangement and composition possessed by few. This is of infinite service in the organization of a new band, and I have every reason, therefore, to congratulate myself upon the engagement of this accomplished musician to head the new organization, which has made so instant an
impress upon the musical public of the country. My own confidence happily is seconded by that of Mr. Sousa's musicians, who recognized his unquestioned capacity at the first rehearsal over which he presided, and they yielded themselves at once to his leadership, and are controlled by him as perfectly as an organ under the hands of a master. 5

Sousa was always an admirer of Theodore Thomas. At the dedication of the World's Fair Buildings in Chicago, October, 1892, Thomas invited Sousa's band to participate in a joint musical program with his own orchestra. After the rehearsal, in which Thomas complimented Sousa for his care in training his players, the two conductors went to lunch, afterward chatting until evening. "It was one of the happiest afternoons of my life" says Sousa in his 6 memoirs. Indeed, the two men had had a number of similar experiences in their lives. Both had played in a United States Service Band at the age of thirteen; Thomas, second horn in a Navy Band, Sousa, second trombone in the Marine Band. Both had played violin for dancing, and later in professional orchestras. Both were of foreign parentage though Sousa was born in this country. Both had conducted an opera at sight. Both were tenacious, 7

6 Sousa, op. cit., p. 130.  
7 Ibid., pp. 129 et seq.
but whereas Thomas was sometimes hasty and dictatorial, Sousa was inclined to be carefully diplomatic. Of their musical efforts Sousa writes:

Thomas had a highly organized symphony orchestra with a traditional instrumentation; I, a highly organized wind band with an instrumentation without precedent. Each of us was reaching an end, but through different methods. He gave Wagner, Liszt, and Tchaikowsky, in the belief that he was educating his public; I gave Wagner, Liszt and Tchaikowsky with the hope that I was entertaining my public.  

Again he spoke of Thomas as the greatest interpreter of Beethoven and the only orchestra conductor who idealized Wagner. This is of interest because Sousa seldom programmed works by Beethoven, while he featured the work of Wagner above all other master composers. The reason, of course, as he many times said, was that the music of Haydn, Mozart and Beethoven was not suited to the band's instrumentation, while the music of Wagner was ideal for such transcription.

The band was kept very busy during most of 1893. Throughout the spring and early summer Thomas engaged

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8 Sousa, op. cit., p. 132. It is apparent, however, that though the two conductors had different aims in mind they were playing much of the same music. Thus both were advancing the cause of music and raising the standard of musical taste wherever they appeared.
them to appear at the Chicago World's Fair. Several times during that engagement Mr. Tomlins led the audience in singing while the band played familiar "heart songs." The Chicago Herald complained of the fact that Sousa's Band left the Fair after such a short stay. Since the writer of the article was unfair in some statements to Mr. Thomas, the Fair's musical director, Mr. Blakely addressed the following letter to the editor of the above newspaper:

Chicago, August 4, 1893

To the Editor of the Chicago "Herald."

Dear Sir:

In an article regarding the World's Fair music the "Herald" of this morning says:

"The one musical success of the World's Fair was made by this (Sousa's) band. That Thomas should have engaged it for the entire period of the fair everyone knows. One blast from Sousa's band would be worth more to the exposition than all the music the Thomas-Liesegang Band trust could furnish in a year."

In this you do Mr. Thomas a great injustice. Even supposing that the value to the

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Ibid., p. 133. William Lawrence Tomlins was one of the great choral directors of America. Born 1844, in London, he was educated in music and came to America in 1870. He was director of the Apollo Club from about 1875 to 1898. After 1883 he did much choral work with school children; also turning his efforts to the training of music teachers. Grove, Dictionary, American Supplement (rev. ed.) p. 382.
Exposition of Sousa's Band were not so obviously exaggerated, to Mr. Thomas is due the first and continuous public acknowledgment of the merit of Sousa's Band. He selected it as the only outside band to participate with, and to be incorporated into, his orchestra in the dedication ceremonies of the World's Fair in October last, and as soon as the Exposition put it in his power to do so he tendered Mr. Sousa an engagement for the entire World's Fair season of six months. This tender would gladly have been accepted but for the fact that the band had already contracted to play at Manhattan Beach, at the St. Louis Exposition, and upon a concert tour, covering four months of the Exposition season, and it was compelled to leave the World's Fair grounds for the fulfillment of these engagements the latter part of June.

The only further time the band could possibly have given the World's Fair includes the dates between October 21 and the close of the Fair. If the band is not engaged for this - the only time at its disposal - I have reason to believe that the financial exigencies of the Exposition constitute the only stumbling block. Mr. Thomas has in many ways shown himself the generous friend of Mr. Sousa, both as a man and as a musician; and Mr. Thomas has no greater friend and more ardent admirer than John Philip Sousa.

I am sure you will do Mr. Thomas and Mr. Sousa both the justice of inserting this prompt correction of your error.

Very sincerely yours,

D. Blakely, Manager Sousa's Band

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The above letter indicates something of the demand for the band in its first full year. Invitations were so numerous many had to be refused.

On April 16, 1893, Sousa's Band gave a joint concert in New York with Walter Damrosch's New York Symphony Orchestra. The two organizations played separately as well as in concerted numbers. A writer for the New York Press writes a glowing account of the concert. In his opinion the concerted playing was not so successful because the "gossamer-like delicacy of the Damrosch strings was quite lost in the richness and fullness of tone from the Sousa brass and percussion." Of the separate renderings of the two, he wrote:

The rival organizations were best heard apart. It was a contest of skill between the two leaders and their superlatively trained musicians. The audience bestowed especially enthusiastic approval on both conductors. In his charming delivery of Grieg's Solveig's Song from the Peer Gynt suite and Czebulska's dainty Love's Dream after the Ball, Walter Damrosch won as much applause as was given Mr. Sousa for his spirited rendering of Titl's Military Overture, Barnard's Serenade Enfantine, and three numbers from The Damnation of Faust. The competition between these talented conductors for the favor of the audience induced an unusually animated spirit in the musicians, and the concert was, in all matters, one of the most intensely interesting and enjoyable of the Music Hall series.\footnote{Quoted in Sousa, \textit{op. cit.}, p. 134.}
Engagements for the remainder of 1893 included concerts in Boston, Buffalo, Detroit, and other cities, as well as seasons at Manhattan Beach, the St. Louis Exposition and the Trocadero in Chicago. Since the band had so many extended contracts of the latter type their financial return was virtually guaranteed for most of the year. Sousa was able to recall with great satisfaction that it was only through his insistence that the very first tour was not summarily closed.

It was during this year that The Liberty Bell, one of Sousa's highly successful marches, was introduced at the Trocadero. Circumstances of the moment often influenced the composer in naming his marches; such was the case with The Liberty Bell. Viewing a spectacle called America at Chicago's Auditorium, he was impressed with a stage setting depicting the Liberty Bell. Returning to his hotel he found a letter from Mrs. Sousa in Philadelphia which told of a parade in honor of the Liberty Bell in which his little son Philip had participated. The coincidence named the march.

The band secured three extended engagements in 1894, besides playing on tour. These were at the mid-winter

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12 Florenz Ziegfeld, Sr. was President of the Trocadero Co. Ibid., p. 138.
13 Ibid., p. 139.
fair in San Francisco (the band beginning in February); and return engagements at Manhattan Beach and the St. Louis Exposition.

A joint concert was arranged in San Francisco, to be given by Sousa's Band and an orchestra conducted by Fritz Scheel. In concluding final details for the program Scheel was very careful to see that no advantage should go to Sousa in choice of music, in soloists, or in any other particular. As finally chosen, the program consisted of the following music: The *Mignon* overture by the orchestra; the *William Tell* overture by the band; solos by Fritz Hell and Arthur Pryor; the *Feermors* music by the band; the Liszt 2nd *Rhapsody* by the orchestra; and finally the two concerted numbers, *Tannhauser* conducted by Scheel.

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14 Fritz Scheel was the conductor who, in 1900, established and brought to prominence the Philadelphia Orchestra. In 1895 he had organized the San Francisco Symphony. Grove, Dictionary, American Supplement, p. 352.

15 Fritz Hell later became a member of Sousa's Band. See Appendix for 1897 program in which Hell appears as a flugel horn soloist.

16 The late Arthur Pryor has been referred to as the world's greatest trombone soloist. He was in Sousa's Band in 1892, and continued with him until he left to form his own band in 1903. "Sousa Returns from Europe; Arthur Pryor Leaves Band; Letter to Head Organization of His Own . . .," newspaper clipping, no name, Aug. 9, 1903. Sousa Clipping File, New York Public Library.

and Rienzi conducted by Sousa. During the morning rehearsal the orchestra players acted very condescendingly toward those in the band, causing a certain strain in the relations between the two organizations. The final affront, however, was the appearance of a cartoon in a local paper, showing a large figure labelled "Scheel" leading by the hand a small figure labelled "Sousa." The artist's idea was painfully clear to the bandsmen who were thus informed that they should consider themselves fortunate for the privilege of playing on the same platform with the Imperial Orchestra.

The opening number by the orchestra was politely applauded. The band, resolved to play as they had never played before, gave what Sousa termed "the most impeccable performance I have heard in my entire career!" He recalls the event, with evident satisfaction, as follows:

It swept the audience completely off its feet, and at the end of the number there came a thunder of spontaneous applause. I was forced to bow again and again; still the clapping roared on.

I then did the meanest thing in my life. I whispered to my band, "The American Patrol, boys!" and mounted the platform. We began almost inaudibly, working up to a great crescendo, and suddenly forsaking the Patrol, launched into Columbia, the Gem of the Ocean. The audience began to applaud, and as we swung into Dixie, they yelled as if every one of them had been born south of the Mason-Dixon line. With Yankee Doodle we finished the number. But Scheel, like Bret Harte's Chinaman, was no longer interested in the subsequent proceedings!
It was a mean trick, but Scheel forgave me, and years afterward we laughed over it together. . . .

The stream of compositions continued from Sousa's pen as he introduced other marches. The High School Cadets, written in 1890 for a group of Washington high school students, had become very popular by this time. Until 1892, he had little idea of the value of his compositions. While he was selling his marches to Harry Coleman, most of them outright for thirty-five dollars, the publisher was making a fortune from them. The contract price of thirty-five dollars included not only the piano arrangement, but one each for band and orchestra! Profits from Sousa's marches enabled Coleman to purchase two instrument factories. Marches issued by this publisher included The Gladiator (the hit which Sousa says put him "on the musical map"), Semper Fidelis, The Crusader, The Picador, The Thunderer, The Washington Post, The High School Cadets, Our Flirtation, and The Belle of Chicago, besides numerous other marches of lesser importance.

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18 Sousa, op. cit., p. 143.
19 Ibid., p. 144.
20 Ibid., p. 144.
21 See Appendix.
to understand the value of these compositions to the circumstances of his boyhood. In his youth a salary of $1800 seemed entirely adequate to him, and as much as anyone should wish to make. That was the general idea of a "good salary" in his neighborhood, and this early impression had much to do, as he himself writes, "with making [him] a poor business man."  

Mr. Blakely had a large printing business in Chicago, and Sousa had understood that he would look after the publication of future compositions. Blakely was unwilling to do this, however, as he rejected the first march submitted to him. His reasons were given in a letter as follows:

My dear Sousa, a man usually makes one hit in his life. You have made two, The Washington Post, and The High School Cadets. It is not reasonable to expect you to make another so I am willing to let Coleman publish The Belle of Chicago.  

In 1894 the well known Chicago editor, W. S. B. Mathews, wrote an account of the accomplishments of Sousa's Band up to that date. As one of America's leading musical writers of the time, his views have importance and authority. The following quotations from this article aid in forming a clear picture of the band at this time:

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22 Sousa, op. cit., p. 145.
23 Ibid., p. 145.
... Sousa had carte blanche to engage the very best, in order to make a band better than the celebrated Garde Republicaine band of the French. He was to get the men and to train them. He secured about twelve of the best solo artists of the Gilmore band, and one or two of his own old men; to these he added enough to make up forty-seven, selected out of the best orchestras. Hence he has as picked a body of men as ever a bandmaster held a stick over. His instructions were to get the best and to do the best. Work is not to be spared. While it is now only about a year and a half since this body of musicians was brought together, the Sousa band already plays in a manner to challenge comparison with the most celebrated in the world. When I was hearing this band at the Trocadero lately, I tried to remember whether it was better or as good as the famous French band which played at the Peace Jubilee, in 1872. This was twenty years ago, and I have heard a great deal of music since that time. But to me, as to many others, it seemed as if Sousa had attained a standard of finished and sympathetic intelligence such as I had never before recognized in a military band. Be that as it may, there is no musician but will enjoy the playing of this fine body of artists, no matter what they play.

And this is one of the curious things of Sousa. He will play the overture to "Tannhauser" with splendid effect, the selections from "Lohengrin," and fifty other selections which you generally hear from orchestras, yet at the very next minute the men are playing "After the Ball" or whatever the popular craze may be, as if they had just as much fun in it. Here is where Sousa's popularity comes in. ... when one of these ephemera comes out and all the young men about town begin to whistle it like "After the Ball" or "Ta-ra-boom-de-ay," Sousa, who is a very quick arranger, is on hand with it while it is still fresh. And the first thing you know, when he has played one of his serious illustrations of what a band might do, there is hearty applause, and behold the new comer appears all serene,
without introduction, announcement or any kind of fuss. The band keeps step with the public — this is all.

And a charming conductor is Sousa. Here also it is personality. He is modest, simple, and quiet. But you notice how easily he conducts. The body is in repose — exactly like Thomas. The beat is graceful, but not large, and there are none of those assertive angularities, from which no German bandmaster is free. . . .

The Sousa band stands alone. It is at the head as much as the Boston orchestra under Gericke was alone, or the Chicago Exposition orchestra under Thomas was alone. Nothing has been heard better. Hence the transcontinental tour upon which the band is about to enter, will be of great musical importance to the entire country — and great pleasure and fun as well. That is the beauty of Sousa. You can take culture from him without fatigue. Play and work intermingle. The light, the grave, the playful, the severe, the original and the new, all follow one another without delay or waiting. . . .

The year 1895 was another year of traveling, with return engagements at Manhattan Beach and the St. Louis Exposition. A season was also booked at the Cotton States Exposition in Atlanta. Before reaching Atlanta, Sousa wrote another march which became the official march of the Exposition. This march, named King Cotton, was another "hit" success. Only a week before the Exposition the Atlanta management wired Sousa canceling the arrange-

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ments because of lack of funds. Sousa, however, insisted on going ahead according to contract, and made the trip to Atlanta. It was finally agreed that the band would give concerts in Festival Hall at an extra admission of fifty cents, all to be retained by the band, and that the management of the fair would be released from the contract. The band drew full houses, although there was some grumbling from the public because they had to pay to hear the band after paying to get into the fair grounds. By the end of three weeks, a tour had been booked so it was possible for the band to leave. In so doing they disappointed the fair management as the band was drawing large crowds to the fair without cost to it.

It was during this year (1895) that Sousa returned to the writing of light opera. He had been commissioned by Mr. B. D. Stevens, manager of the DeWolf Hopper Opera Company, to write the music for a libretto called El Capitan, by Charles Klein. After studying the libretto, Sousa and Tom Frost wrote the lyrics. Although the opera was produced with Klein's name as the writer of the "book," Sousa himself wrote the words for the El Capitan song, The Typical Tune of Zanzibar, Sweetheart I'm Waiting, and other lyrics of the opera.²⁶ The opera was given its premier

²⁵Sousa, op. cit., pp. 146 et seq.
²⁶Ibid., p. 149.
performance in Boston, early in 1896, marking Sousa's return to opera after an absence of ten years. As was always the case with his operas, the critics differed in evaluating the work. The next issue of *Music* reviewed the premier, and referred in an illuminating way to various criticisms which had been made of it:

... From the first number, which received three encores, to the finale of the third act, "El Capitan" made a magnificent hit... It sets the composer in what is to most of us an entirely new light, as writer of orchestral music and vocal scores, - a light as favorable to him as any that we have seen him in.

With the people the opera was popular from the first. The critics, however, differed concerning it. Some lauded it to the skies, while others (e.g. Mr. Krehbiel) strongly condemned it. In the first place it was asserted that the strings were not well handled, and that Mr. Sousa evidently knew very little about violins. The next point that troubled some was that he could not write for the voice. The former gentlemen, it is probable, would have omitted many of their remarks had they remembered that for years Mr. Sousa was a concert violinist. ... As for the latter, his songs give ample evidence of his ability in that direction. The claim was made, too, that the opera was merely a combination of a lot of marches thrown into this form, and that Mr. Sousa could not write anything else. In fact there are but four marches in the whole opera, that can be in any way so called. But these are so decidedely good that it is no wonder they linger longest in the minds of the critics. I admit that before hearing the opera I had expected to find the brass predominant, with the wood-wind in second place and the strings relegated to the back
row. But to my pleasant surprise I found the strings handled in fully as able a manner as the brass. There are many long passages depending entirely on the strings for their effect. . . . The fact is that Mr. Sousa is a thoroughly scholarly musician, and has let nothing go by him in a slipshod way. The result has been an opera well orchestrated both for strings and wind, which supports but does not drown the voice. . . .

. . . the words of all the best lyrics are his (Sousa's), the situations and dialogue being Mr. Klein's chief contributions.

. . . The public in Boston and New York is very much the same as the public in any other American city. And it is right to expect that the new opera will continue to be as popular as it has been at the outset, and that Mr. Sousa will become even more than before the idol of the people.27

The march El Capitan, which Hughes tells us "was used with Meyerbeerian effectiveness to bring down the curtain," was another great march success outside the opera. To this day El Capitan remains one of the greatest of all Sousa marches.

Meanwhile, arrangements had been made with the John Church Company of Cincinnati to publish some of Sousa's compositions, and it seems that by 1898 his works were

28 Rupert Hughes, Contemporary American Composers, p. 126.
being published exclusively by this firm. It continued to issue practically all of his composition from that year until 1914. That this firm's success with his works was greater than that to which he had been accustomed is evidenced by the following letter.

Planter's Hotel,
St. Louis, Mo.
Oct. 17th, 1895

John Church Company,
Cincinnati, Ohio

Gentlemen:

I am in receipt of your statement of sales of marches published by you, for three months ending Sept. 30th, '95, together with check in settlement of amount due.

I cannot refrain from a feeling of pardonable pride at the royalties amounting to the sum of seven thousand seven hundred and fifty-nine dollars for the past quarter alone and must express to you my sincere appreciation of the promptness with which you have remitted in full for the above amount, a separate receipt for which I send you herewith. This is the largest amount of royalty ever paid to me by any one publisher in sales for a single quarter and hope for your sake as well as my own that future results may be equally gratifying.

Sincerely,

(Signed) John Philip Sousa

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29 See Appendix
By this time an enormous market had been created for Sousa's marches. It was estimated that in America alone at least twenty thousand bands used his music, each a potential buyer of every new march as it went on the market. So it is small wonder that the John Church Company took pains to advertise that it had made arrangements for the exclusive publishing rights to the Sousa marches.

In 1896, following the successful season at Manhattan Beach, Mr. and Mrs. Sousa embarked for another European trip. A rest was needed after several years of extremely strenuous work. Two concerts a day, much of the time on tour, with a large concert organization and its attendant responsibilities would have tired most men more quickly than Sousa. Aside from the concerts, his time was largely spent in composing and arranging. In no other way could he have produced such a quantity of compositions, ranging from marches to light operas.

Wherever they traveled, Mr. and Mrs. Sousa heard the best orchestras and bands, combining pleasure with the opportunity of gaining new ideas. In London they heard Hans Richter's Orchestra in a Wagner-Haydn

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They sailed on the Furst Bismarck. Sousa, op. cit., pp. 152 et. seq.

Hans Richter (1843-1916) was one of the leading conductors of Europe during his lifetime. He spent many years
program, the latter being represented by a symphony. Sousa makes an interesting comment concerning this program; interesting because of its relationship to his own ideas of concert planning. At the end of the Wagner half of the program the orchestra left the stage; returning, at the end of the intermission, in a much abbreviated form. There were just enough players to make up an orchestra of the kind for which Haydn had written the symphony. Following is Sousa's own description:

I counted six first violins, four second, four violas, three 'cellos, four double basses, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets and tympani. This contrast between the heavier fare of Wagner, in the first part, and the delicacy of a delightful miniature orchestra in the second, pleased me exceedingly. It was rare showmanship on Richter's part. After all, that is effective in every walk of life. Men may object to being called showmen, but the history of mankind is a record of continual showmanship from the very beginning.

After traveling in France and Switzerland the Sousas enjoyed the beauties of Italy—Florence, Venice, Naples (continued from preceding page) as a Wagnerian conductor at Bayreuth, and was considered also an authority on Beethoven's orchestral works. The "Richter Concerts" were held in London for many years between 1879 and 1897. Grove, *Dictionary*, Vol. IV, pp. 389-90.

33 Italics are the writer's. It is worth noting that Sousa here thinks in terms of "showmanship."

and Rome. In Florence they attended a performance of Suppe's opera, *Boccaccio*, which Sousa pronounced "horrible in every way." In Naples they heard at least one of the concerts played by Castiglioni's band in the Piazza of St. Mark. They were delighted to hear the band play *The Washington Post*. At the march's conclusion they inquired at a near-by music store for "the piece the band had just played." The clerk handed them an Italian edition by Giovanni Filipo Sousa, and volunteered that the composer was one of the great Italian composers - perhaps not as great as Verdi, but still one of the most famous. In order to make himself known, Sousa introduced his wife to the clerk as Signora Sousa, she in turn introducing her husband as Signor Giovanni Filipo Sousa! The surprised clerk then offered the march to him at wholesale -- a pirated copy of his own march!

While in Naples Sousa happened to see an item in the *Paris Herald* with the news that the musical manager, David Blakely, had died suddenly in his New York office. Communication with one of Blakely's assistants, Frank Christianer, confirmed the truth of the news, so the Sousas cancelled the balance of their trip at once, sailing for New York on the *Teutonic*. This voyage must be considered

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36 Ibid., p. 156.
an historic one, in any account of the origin of Sousa's marches, for during the passage his most popular march was conceived. A dramatic account of the origin of The Stars and Stripes Forever, in Sousa's own words, follows:

Here came one of the most vivid incidents of my career. As the vessel steamed out of the harbor I was pacing the deck, absorbed in thoughts of my manager's death and the many duties and decisions which awaited me in New York. Suddenly, I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed. The composition is known the world over as The Stars and Stripes Forever and is probably my most popular march.37

Sousa seemed always careful in referring to this march, that he not label it his "greatest." Rather, he termed it his "most popular" march. Dr. M. Emett Wilson, who was a member of the Great Lakes Naval Training Band throughout the period of Sousa's direction during the World War, had countless opportunities to observe the conductor's use of his marches. Of these experiences, Dr. Wilson told the writer, "On all great occasions Sousa used Semper Fidelis. In the great 'Liberty Loan Parade' in New York, in which President Wilson marched, Sousa called for Stars and Stripes Forever twelve times - Semper Fidelis fourteen - but the latter were at the climatic points. Moreover, though Stars and Stripes Forever may be more appealing in melody, the structure, harmony and counterpoint of Semper Fidelis is unrivalled among marches."

Few there are who fail to experience a thrill upon hearing a fine band give a spirited performance of this great march. It has been played around the world, not only by Sousa's Band, but by bands wherever they exist. The Conn Company, manufacturers of band instruments, made arrangements to reproduce and distribute copies of the original manuscript (for piano) of this march, just as the composer set it down on his return from Europe. The holograph manuscript has been given by Mrs. Sousa to the Library of Congress, in whose possession it now remains. Soon after Sousa's death a movement got under way to make The Stars and Stripes Forever our national march. The chief difficulty to the carrying out of the proposal was the fact that a private company controlled the copyright, and several members of the committee felt that any musical work having recognition as a national march should be public property. Therefore the plan was temporarily abandoned, at least until the copyright should run out. There are many musical leaders who expect the idea to be revived.


41 Information from Albert Austin Harding, Director of the University of Illinois Bands. Dr. Harding was a long-time friend of Sousa.
at the proper time and the march recognized by an act of Congress as the nation's march.

After the composition of this great march, Sousa set words to it; two verses with refrain. This musical setting was very popular for use in school patriotic exercises, although it is no longer used as much for that purpose as formerly. The first verse and refrain follow:

**The Stars and Stripes Forever**

Let martial note in triumph float
And liberty extend its mighty hand;
A flag appears 'mid thunderous cheers,
The banner of the Western land
The emblem of the brave and true.
Its folds protect no tyrant crew;
The red and white and starry blue
Is freedom's shield and hope.
Other nations may deem their flags the best
And cheer them with fervid elation
But the flag of the North and South and West
Is the flag of flags, the flag of Freedom's nation.

Hurrah for the flag of the free!
May it wave as our standard forever,
The gem of the land and the sea,
The banner of the right.
Let despots remember the day
When our fathers with mighty endeavor
Proclaimed as they marched to the fray
That by their might and by their right
It waves forever.

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42 The words were published by the John Church Company in 1888. See Appendix.
Upon reaching New York one of Sousa's first acts was to call on his late manager's widow, Mrs. Blakely. Feeling morally bound to complete the dates booked by Mr. Blakely, an arrangement was made for Mrs. Blakely to become the manager in name, with Frank Christianer assuming the active duties of the band's management. Christianer had been with the management since the formation of the band, and evidently held the confidence of Mr. Sousa. The outcome of this unfortunate arrangement brought about the most unpleasant and costly experience in Sousa's career. A relative of Mrs. Blakely evidently dictated policies which she attempted to have carried out. An order was given for a reduction of Sousa's salary by the amount of one hundred dollars per week. This the conductor refused to accept, and the management's next step was to ask the John Church Company to withhold his royalties. Sousa decided, as a result of this treatment, to discharge the management and to personally assume responsibility for the band's future. During the dispute, Christianer was discharged by Mrs. Blakely because, contrary to her directions, he turned over to Sousa several thousand dollars of concert receipts. The band then

44 Ibid., p. 159.
continued its tour, although a notice was received from Mrs. Blakely's representative that local managers would be instructed to withhold concert receipts from Sousa. Under the unusual circumstances of such a threat, Sousa felt justified in taking special measures during this tour. He gave directions to his treasurer to secure the band's share of receipts from the local manager before the end of the second number of each concert. If the money was not forthcoming by that time Sousa would close the concert and dismiss the audience. At only one concert, in Waterbury, Connecticut, did any trouble develop from this practice. The local manager was a beautiful young woman who, during the concert, entranced the treasurer with fulsome praise of Sousa. At the end of the concert she refused to hand over any share of the proceeds because of instructions from the Blakely attorney. With the aid of a lawyer, however, Sousa persuaded her to turn

(continued from preceding page) Mr. Chas. W. Shrine, who was engaged by Mrs. Blakely after Christianer had been discharged. His statement of facts bears out much of the story as told by Sousa. The essential difference is in whether or not the band director was justified by the circumstances in breaking away from the management as then constituted. One is inclined to think that he was, from the fact that he had had satisfactory relations with his first manager Mr. Blakely, and that his future relations with his managers all seem to be of the best. In all of Sousa's business dealings the impression is left that he was fair and just, but at the same time (perhaps as a result of being "fleeced" by publishers at an early date in his career) he very properly insisted on fair treatment in return.
over the money due him. The following morning the young lady called upon Sousa, applying for the position of manager of his band, since she "knew he was dissatisfied with his management." Thoroughly disillusioned on the point of unscrupulous managers, especially the feminine variety, he replied, "My dear young lady, you would be far too sharp for an innocent little bandmaster like me. Good day!"

The final outcome of the altercation with Mrs. Blakely was brought about through court action and a settlement, Sousa terming it a "very unpleasant affair both for our peace of mind and our several pocketbooks." Furthermore, said he:

"It taught me a salutary lesson - that absolute cooperation and confidence between artists and their management is indispensable to the success of the enterprise."47

The 1897 season of Sousa's Band was under the management of Everett R. Reynolds. He was a former acquaintance of Sousa's, having been manager of the Manhattan Beach Hotel throughout the several years when the band had played at the Beach. Plans were tentatively begun for a European tour for 1898, even progressing to the point that Col. George Frederick Hinton was sent to Europe to make the

arrangements. Col. Mapleson, an established concert manager, also became interested, but because of the outbreak of hostilities with Spain his advice was to remain at home rather than try to overcome the feeling against America which seemed to be prevailing at the time in Europe. Consequently the band remained in the States for a long tour from January through April.

Having been so successful with El Capitan in 1896, Sousa wrote another opera the next year, called The Bride Elect, which was produced by Klaw and Erlanger. This time he wrote not only the music but the libretto. The premier of this three-act light opera was given in New Haven, December 28th, 1897, before a large and enthusiastic audience which included representative New York critics. At the end of the second act, as the audience was applauding the finale, Mr. Bunnell, the owner of the Hyperion theater, came to the composer's box and offered him a hundred thousand dollars for his new opera. Sousa replied, with pardonable satisfaction, that it was not for sale.

49 Ibid., p. 163.
50 Ibid., p. 163.
A reporter for *Music* magazine interviewed Mr. Sousa when the band arrived in Chicago April 25, 1898. An interesting portion of the interview related to the continued popularity of the new opera and was reported as follows:

"How about the 'Bride Elect,' Mr. Sousa? Is she still wearing her gilt-edged trousseau?"

"The 'Bride Elect,'" answered Sousa, "is all right. It has now been playing about eighteen weeks and has taken in something over $160,000 and the public seems to like it first-rate. They have just extended their time ten weeks in New York."

"How is this opera, Mr. Sousa? Is the music entirely of the sprightly and animated sort like 'El Capitan,' or is there a suggestion of pathos here and there?"

"The sprightly and dashing music with good rhythm naturally occurs in most parts of the opera, but the first act is rather quiet and leans to the picturesque. Later on we contrive to get a little more fun out of it."

"And how is 'El Capitan'?" the composer was asked.

"'El Capitan,'" Mr. Sousa answered, "is still in good health. He is a little grey-headed, having been on the road now two years successively, but he seems to be doing as well as could be expected, and on the table there are two acts of a new opera which we shall put on in September, called 'The Charlatan,' which will give 'El Capitan' a rest."

"So," the representative said, "De Wolf Hopper will have a new opera, will he?"
"Yes, it is written especially for De Wolf Hopper."51

The success of The Bride Elect brought out a story of the march, Liberty Bell. An article in Presto related that Sousa had begun work five years before on an opera for the comedian Francis Wilson. The book was by John Cheever Goodwin, and the composer started work with such a will that he was far into the second act before a disagreement with Wilson stopped the work entirely. The latter never paid royalties, preferring to buy outright, in this case $1,000 being his maximum offer. Sousa insisted on $1,500 for a three-act opera, so the negotiations fell through. A little later Sousa arranged contract terms with new publishers who wanted a new march from him immediately. Recalling the march he had written for the Goodwin libretto, he rescued it from its original setting and offered it to them. Within six weeks his royalties on this march - The Liberty Bell - totaled more than the $1,500 he had asked for the opera, and at the date of the story's publication had already brought him over $35,000.53

52 The John Church Company of Cincinnati. The Liberty Bell was the first of Sousa's compositions to be published by this firm.
Sousa's financial rewards for his music led him to observe:

America is willing to pay for good music. Europe may call us an infant in musical art, but America to-day is the Mecca of every European musician who has anything to offer.54

His experience with Klaw and Erlanger was always most satisfactory. They later produced The Free Lance and Chris and the Wonderful Lamp. In writing of his business relations with them, Sousa expressed his complete confidence that every penny due him from their productions had been strictly accounted for and paid. 55

Sousa finished his opera, The Charlatan, on a farm he had rented in Suffern, New York, during the summer of 1898. The company of DeWolf Hopper, for whom the opera was written, gave the first performance in Montreal, August 29th, soon after its completion. The band had not played at Manhattan Beach that season because the projected European trip had been abandoned too late to make such an engagement. Although Sousa writes that the new opera was considered musically superior to El Capitan,

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54 Sousa, op. cit., p. 164.
56 Ibid., p. 168.
it did not register the instant success of the earlier opera.

The New York premier was given at the Knickerbocker Theater on a boiling hot night, September 5th. Possibly due to the extreme heat the performance was not so well received in New York as in Montreal, although the critics were more generally kind than previously. Charles Klein was programmed as the author of the "book," but Sousa himself wrote all the lyrics except the Ammonia song. A quotation, from the criticism of Alan Dale, referring to the opera's music, follows:

The Charlatan is chiefly interesting for its music, which is full of ginger and entrain. The music began rather simply with melodies which resemble a Child's Guide to the Piano. But it woke up and v'lal before we knew it we were revelling in Sousaism, affable waltzes, two-step affairs that made you yearn to get up and try it lightly - a jolly, rollicking ensemble. Sousa is always interesting. To commonplace people he is "catchy." To those who are not commonplace he has a twist that stamps him with the luminous brand of originality. . .

The delightful finale to the second act and The Seventh Son of a Seventh Son song and one or two other musical instances hold you in complete admiration of this peculiar person and you feel that The Charlatan had a great many of the charms of El Capitan and The Bride Elect. I am one of Sousa's wildest admirers. His name alone is sufficient to capture my attention. 57

In speaking of the lyrics, Mr. Dale, a prominent New York critic, mistakenly attributed them to Klein,
After a tour of the states with *The Charlatan*, DeWolf Hopper took his company to England where his entire repertory consisted of that opera and *El Capitan*.

Active service in the armed forces of his country was denied Sousa during the Spanish American War due to a long illness with typhoid fever - an attack which kept him bedfast for sixteen weeks. Sousa must have regretted this keenly, as he applied to join the Sixth Army corps soon after war was declared. Before he could report for duty he became ill. General James H. Wilson later wrote him expressing regret that he had been unable to report for active service, and presenting him with the Headquarters Badge, inasmuch as Sousa had accepted the appointment as Musical Director before becoming ill.

The fourth parade appearance of Sousa's Band was on the occasion of Admiral Dewey's return to New York City.

(continued from preceding page) writing, "Mr. Klein has written some lyrics which are extremely clever." *Ibid.*, pp. 169-70.


The letter, dated May 29, 1900, is printed in full in *Marching Along*, pp. 174-75.

The three previous marching appearances of the band were at the dedication of the World's Fair; the departure of Cleveland troops during the Spanish American War; and the home-coming of Pittsburgh volunteers from the same war. *Ibid.*, p. 176.
at the close of the Spanish-American War. The returning hero was to be greeted with a huge parade, which the committee wished to have headed by Sousa's Band. Sousa's manager had quoted a rather high figure for the band's services, which led to some unfavorable newspaper publicity. When Sousa read reports of the price his manager had asked, he immediately wired the latter:

"Tender my services and band free of charge to the committee. Admiral Dewey is an old friend of mine, and I desire to appear in the parade given in his honor." 61

Not only did Sousa's Band take part in the celebration, but it was augmented in size to 150 men, the expense of which was borne by Sousa himself. The Band was followed at the Parade's head by the crew of Dewey's flagship, the Olympia. After the parade, the band marched with the crew members back to the dock where the latter returned to their ship. Curiously, the Olympia band had played El Capitan when the naval squadron had made the attack on Manila; the band of the British flagship congratulated Dewey with El Capitan at the surrender of Manila; and Sousa's Band played El Capitan while pass-

Sousa's marches figured prominently in the music of the War with Spain. The Bangor Commercial remarks that "The Stars and Stripes Forever was the musical doxology of the ceremonies at the fall of Santiago." Each successive victory was made complete with the playing of this inspiring march.

According to the memoirs, Sousa followed the Dewey parade with a number of previously booked concert appearances, then went to Boston to appear at the "Food Fair." He states that his march, The Fairest of the Fair, written especially for the occasion, was first performed at this time, the sequence of dates leading one to think the year was 1898 or 1899. This date must be erroneous as the march was copyrighted in 1908, nearly ten years later. The latter date is corroborated by an article in the Boston Herald, which sets 1908 as the year of the "Food Fair."

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63 Sousa, op. cit., p. 177.
65 Sousa, op. cit., p. 177.
66 See Appendix.
67 "Sousa Writes New March (The Fairest of the Fair) for Boston; Dedicated to City Retail Grocers and To Be Played for First Time at Their Fair," Boston Herald, June 7, 1908.
Sousa tells an amusing story of Lieutenant Dan Godfrey which occurred at the Food Fair, and which illustrates what may happen when another man than Sousa attempts to use his "encore technique." Godfrey's advance man had studied Sousa's procedure of responding instantly to applause with an encore, and recommended that the English conductor do the same while playing in America. A Sousa march was decided upon as the encore. Godfrey cautioned his men just before they played,

"Remember; immediately, immediately—now don't forget, immediately after the overture we will perform Mr. Sousa's march, The Stars and Stripes Forever; see that you are ready immediately to go into it."

At the end of the overture there was a round of applause. Godfrey bowed and sat down. Then rose and bowed again. The agent whispered to him, "Play the Sousa march." Lieutenant Dan got up slowly, asked each man if he had his part handy, and after rapping for attention twice, played the march. The audience had ceased applauding some time before, and "immediately" was fifteen minutes after the close of the overture.

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68 This famous English bandmaster is of the third generation of the well-known Godfrey family, nine of whom have filled prominent posts as bandmasters in England. At the time of this visit to the United States he was director of the British Grenadiers Band. After being knighted, he was usually known as "Sir Dan Godfrey." Grove, Dictionary, Vol. II, p. 405.

69 Sousa, op. cit., pp. 177-78.
Just before the end of the century Sousa was asked to write an article on "Musicians of the Nineteenth Century" for the *New York World*. It was one of a series of articles by such writers as Cardinal Gibbons, Edward Everett Hale, Julia Ward Howe, and others. The article is reprinted in the memoirs, and an extract from it follows:

To one standing on the threshold of the century now drawing to a close a cursory glance over the political field of the world must have clearly shown that old ideas and institutions were being swept away and the world was starting in with a grand sweep for newer and better conditions. As music is the most potent of all the arts to move and excite the emotions, it was natural that the revolution in the body politic should have been accentuated in the sphere of musical art. Nations just emerging from revolutions, from tyranny, from oppression and national degradation, looking into the sunlight of liberty and freedom, could find no better means of expressing their thoughts than in the heroic measures and loud acclaim of musical sounds.

... ... ... ... ... ... ... ... ... ... ... ... ...

Of the great figures of the century in opera, I should name Wagner first, Verdi second, Meyerbeer third, Weber fourth, Rossini fifth, and then in places of honor among composers, Auber, Donizetti, Bellini, Herold and Flotow. ... The century had developed a Schubert, a Schumann, a Mendelssohn, a Wagner, a Verdi, a Liszt, a Tchaikowsky, a Rubinstein, a Berlioz, a Chopin, a Brahms, a Gounod, a Massenet, a Saint-Saens, and a countless array of wonderful instrumental performers.70

70 Sousa, *op. cit.*, pp. 179-80. Most critics would today place Meyerbeer after both Weber and Rossini in
As the decade was closing Sousa had four operas in production: El Capitan, The Bride Elect, The Charlatan, and Chris and the Wonderful Lamp. The latter opera, produced in the fall of 1899, is the story of a Connecticut boy who got hold of an Aladdin's lamp and found himself in continual trouble on account of it.

Sousa's Band, in the eight years of its existence had become firmly entrenched as a national institution. The position occupied by Sousa himself is well summed up in an article in Musical Courier, from which the following is taken:

Quite seldom does it fall to the lot of any musician, no matter how gifted, to impress his individuality upon his time and to command success and popularity during his lifetime through the sheer force of his genius.

Sousa has his place in this history-making epoch, a place as unique as his musical genius is original and daring. In the military camp, in the crowded streets of the city when the troops march to the front, in the ballroom, in the concert hall, at the seaside and in the mountains, go where you may, you hear Sousa, always Sousa. It is Sousa in the band, Sousa in the orchestra, Sousa in the phonograph, Sousa in the hand organ, Sousa in the music box, Sousa everywhere.

(continued from preceding page) ranking. It seems probable that Verdi would still be entitled to first rank among the Italian composers of opera. Sousa probably made no attempt to rank the composers he lists beginning with Schubert.

He never degrades his art to reach the unthinking, but always strives for the highest ideals, believing that the simplest forms of musical expression possess the same responsiveness to artistic treatment as the symphony.

As a conductor Sousa is of the people and for the people... The influence of his concert work among the masses is incalculable and the Sousa Band is ever the pioneer in the cause of good music.

The turn of the century marked a new era in the services of Sousa and his band. With the first European tour of 1900, the audience for his Band became international. The next period to be examined is that covering the European and World Tours, a series of concert tours without parallel among large musical organizations.

The opening of the new century was to see the fulfillment of one of Sousa's most cherished concert ambitions. While his band had toured the length and breadth of the United States, extending its influence into all corners of the country, it had not yet ventured abroad. A tour of European concert centers had been tentatively arranged in 1898, only to be given up because of conditions brought about by the Spanish-American War. By 1900, when European public opinion toward America seemed to have settled favorably, the time was deemed propitious for such a trip. Following a tour in this country, which ended with a farewell concert in New York, April 22, the band management completed preparations to leave for Europe.

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1 This concert was given at the Metropolitan Opera House on a Sunday evening, according to the official folder, Grand Triumphant Tours of Two Continents. For a detailed itinerary of the British Tour of 1901, see Appendix V. This was secured through the courtesy of Herbert L. Clarke, long a cornet soloist with Sousa's Band and now Conductor of the Long Beach (Calif.) Municipal Band.
Three days later all arrangements were completed, the Band's instruments, music, and luggage were aboard the St. Louis, and Sousa's Band was ready for its great adventure. Mr. Sousa had been greatly disappointed at having Mr. Reynolds resign as manager of the Band and withdraw his financial support, only three days before sailing. Mr. Reynolds, although under contract for another full year, had insisted upon an extension of his contract beyond that time. Sousa was unwilling to make this extension, feeling that the contract renewal could easily be taken care of at the date of expiration. Reynolds, evidently doubtful of the financial returns of the coming tour, was insistent to the extent of the relinquishment of his position. This was a severe setback, but with characteristic resolve the determined director assumed all financial responsibility and gave the "go-ahead" signal for the trip.

1. First European Tour

The voyage was begun on April 25th, and was made without incident, the band disembarking at Southampton May 2nd. Another day was occupied in reaching Paris, where, after a short rest, the band played its first

concert at the Paris Exposition on May 6th. The United States Commissioner-General, Ferdinand Peck, had appointed Sousa's Band as the official American Band at the Paris Exposition, so it gave daily concerts in the Esplanade des Invalides for ten days before going to Brussels. Upon reaching Southampton, Sousa had appointed his publicity agent, Col. George Frederick Hinton as manager of the tour, relieving himself of that burden.

As was usual throughout the tour, the press gave the Band a warm welcome. One press account, evidently written by an American, told of the Band's reception by the audience at its first concert:

The distance between Washington and Paris seemed very short yesterday as I sat in the beautiful Esplanade des Invalides, and saw the familiar figure of John Philip Sousa leading his superb band with his own peculiar force and swing, while the stirring strains of The Washington Post, King Cotton, and The Stars and Stripes Forever filled the air. Around the kiosk in which the musicians sat, clustered thousands of people. Every number played by the band evoked great applause, nor were the listeners satisfied with less than a double encore for each. The climax of enthusiasm was reached when the heart-lifting melody of The Stars and Stripes Forever was given

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3 Ibid., p. 182.

4 Col. Hinton, it will be remembered, was credited by Sousa with originating the story about his name being "John So."
with the dash and precision of which the famous organization is capable.

The last note was the signal for a tremendous outburst of cheering, in which I saw persons of many nationalities join.

... "Paris has given us a royal welcome," Sousa said. "... A very delightful compliment was paid me by a famous musician from Vienna: 'You have not a band, but a living organ under your direction.'"

In Paris, Sousa enjoyed making the acquaintance of the famous French conductor, M. Gabriel Pares, at that time leader of the Garde Republicaine Band. The friendship was, unfortunately, somewhat marred by a reporter's false story that Sousa had claimed his own band to be far superior to the one led by M. Pares.

Besides playing its regular concerts at the Exposition, the Band performed on several special occasions. Among these was the dedication of the American Pavilion; the dedication of the American Machinery Building in the Vincennes Annex of the Exposition; the dedication of the German Building; and an unusual private engagement at a

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5 The press account was quoted, without citing the source, in the memoirs. Sousa, op. cit., pp. 182-83.

6 M. Pares was the author of a technical instruction book for wind instrument players, Pares Scale Studies. This book, still used in this country, has been newly edited and revised (1942) by Harvey S. Whistler.

7 At the German Building, the band played Die Wacht Am Rhein, for the first time it had been heard in Paris.
party given by Harry Thaw of Pittsburgh.

When the Band returned to Paris after a month's tour of German cities, it again played at the Exposition, this time for sixteen days. The Fourth of July occurred during the period, giving the players a typical "holiday workout." On this day they helped dedicate the Washington and Lafayette statues; paraded through the Rue de Rivoli with the American Guards; played their regular afternoon Exposition concert; and in the evening, presented a three-hour concert in the Place de l'Opera. Of this latter concert, arranged by the California Commission, Sousa tells us the crowd "was so great that it was almost impossible to move."

While in Paris, Sousa's evenings were free from band duties, so he took the opportunity to attend concerts by leading symphony orchestras and French bands. Of the former he heard nine programs, in which there was but one (continued from preceding page) since the Franco-Prussian war. Although the German officials were made extremely nervous, the French didn't seem to take offense. Ibid., pp. 184-85.

8 Thaw, the man who shot Stanford White, the architect, was later declared of unsound mind. Sousa could not know this in 1898 but he would hardly have played for Thaw's party if he had known the man. Of the $9500 spent by Thaw for this party, $1500 was paid to Sousa for his Band. And the total number of guests was only twenty-five! Ibid., p. 186.

9 Ibid., p. 197.
number not written by a French composer. He concluded that the reason for this must be the control exerted by publishing houses or the government, since otherwise any first class conductor would not be so narrow in his selection of music. Thinking along this line brought him to the conclusion that subsidization is detrimental to art; which, in the field of music, he applied both to the creative and performance fields. With these convictions freshly reenforced by the concerts of French music which he had heard, he wrote for publication an article on the subject. The headlines, below, indicate the trend of the argument:

NO STATE AID FOR ART
SAYS MR. JOHN PHILIP SOUSA
OPPOSED TO THE IDEA OF NATIONAL THEATRES,
NATIONAL BANDS, AND SIMILAR SUBSIDIZED ORGANIZATIONS

Discourages Original Work
Impressions of Military Bands in France and Germany
Through American Spectacles
Play Few Foreign Works
Does Not Approve of the Use of Stringed Instruments
In a Military Band, Excepting the Harp

The article, quoted in full by Sousa, must have been printed in a French newspaper, judging from the contents. References are made which seem to make this definite, though the only citation given is the Herald. Ibid., pp. 187-96.

Sousa, op. cit., pp. 187 et seq.
A reader of the newspaper in which the article appeared immediately took exception to the opinions expressed, and, in a letter to the paper, strongly attacked, not only Sousa's views, but the conductor and his band as well. Sousa replied with a letter to the "Editor of the Herald," in which he answered the attack in a very telling manner. The question of Sousa's views on the subsidization of musical organizations will be taken up in more detail in the final section of this study.

After leaving Paris in May, the band gave concerts in Brussels and Liége, then two concerts daily for a week at the New Royal Opera House in Berlin. Other concert engagements occupied their time in principal German cities during the entire month of June, and included a week in Hamburg as well as several days each in Leipzig, Dresden, and Munich. In Berlin, arrangements were begun for a command performance for the Kaiser at the Schloss, only to be cancelled when the news was given out prematurely.

During the Band's travels in Germany, their most popular piece of music was *The Washington Post*. In response to the continual requests for this march, Sousa

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The Kaiser probably did not wish it known in advance that he would attend the concert, this being the reason for the cancellation of arrangements. *Ibid.*, pp. 199-200.
usually played it as an encore of the third number on the program. If it was omitted, someone in the audience was sure to call aloud for it. On some programs, it was necessary to play it several times before the enthusiastic audience was satisfied.

While on this trip through Germany, Sousa received a message granting him one of the decorations of which he was rightfully proud. The message read:

"In recognition of the success of the concerts given in Belgium, the Academy of Arts, Science and Literature of Hainault has conferred on you the grand diploma of honor and decorates you with the Cross of Artistic Merit of the first class."\textsuperscript{13}

Usually the Band with its luggage was moved without incident from place to place, but an unfortunate occurrence took place upon leaving Paris the second time, for a concert in Mannheim. At the French border, during the night, the three cars of the Band were switched to three different trains, headed in different directions. One car of sleeping players went to Mannheim, but the other car of players and the baggage car went to two different French towns. As a result, the Mannheim concert was cancelled, the money was returned to the waiting audience,

\textsuperscript{13} Sousa, \textit{op. cit.}, p. 203.
and Sousa was required by local authorities to pay twelve hundred dollars "damages" to the theatrical manager. This must have been a bitter pill to Sousa, who was always so meticulous in meeting concert engagements. The Band with its equipment was reunited for its evening program in Heidelberg the following day.

Another unpleasant financial experience had awaited Sousa in Munich. The Band, playing two concerts daily, was served a notice on the fourth day that it would have to pay a local tax of 10 per cent of the receipts. This law, passed so Sousa wrote, in the Pleistocene period, required any stranger giving a concert in Munich to pay the tax. Although the local management had guaranteed Sousa a flat sum and expenses, the wording of the ordinance put the responsibility for payment on Sousa's shoulders.

Such experiences were rare, however, for usually the Band was given an enthusiastic reception. Musical journals in this country recorded the week-by-week successes of the Band in its travels, their foreign correspondents being alert to the news value of such an unusual tour. One reporter in Germany highly praised the Band's

14 Sousa, op. cit., pp. 207-09.
impeccable performance, intonation, absence of "brassy" 16 quality, and its choice of music. Col. Hinton, upon reaching New York at the end of the tour, spoke in the glowing words of the true publicity man:

"Our soloists made wonderful hits, Arthur Pryor was proclaimed by many critics as the 'Paganini of the slide trombone,' 'the Ysaye of the trombone,' etc. Herbert Clarke and Walter Rogers also won many compliments."17

From Paris came reports of what French musicians had said about the band after hearing its concerts. These are especially interesting because they refer to the eclectic type of program always typical of Sousa:

A professor of the Paris Conservatory, who is celebrated both as an organist and as a composer, when asked if he did not think such descriptive music rather too trivial and not sufficiently elevated, replied most emphatically:

"Not at all. We musicians, living in our music day by day, all become too abstract, and forget that if there is mind there is also a heart. We French composers give food to the former, but fail to touch the latter."

17 "Sousa and His Band; Return of the 'March King' from a Triumphant Tour Through Europe," Musical Courier. Sept. 12, 1900, p. 27.
One of the members of the band of the Garde Republicaine said:

"This is exactly the sort of music our countrymen want. . . We are likely to perform music far too abstract, away above the heads of ninety-nine out of a hundred listeners. We get succès d'estime, but we fail to stir the masses of the people to enthusiasm as the American band does." 18

Leaving Germany in the middle of August, the Band toured the larger cities of Holland for two weeks, gave concerts in London for four days, and embarked again on the St. Louis September 1st. Throughout the Band's travels Sousa had demonstrated that audience response was much the same in any country; the people, whether French, German, Dutch, Belgian, or English, enjoyed the same type of programs he customarily played in America. In leaving Europe behind them, Sousa and his players were happy to know that their first venture abroad, a four-month tour of the cities of France, Belgium, Germany and Holland, had been successful beyond their brightest expectations.

After returning to America the Band was kept occupied for a year at home, with only a month or two free for rest at the end of 1900. The latter part of

September and all of October were occupied in playing at eastern Expositions, with a return to New York each Sunday for a Grand Evening Concert. The Metropolitan Opera House was the usual site for the New York concerts. The Expositions visited were in Pittsburgh and Boston, with two alternating weeks at each.

In the first week of January, 1901, a country-wide tour was begun from New York. Traveling through the eastern and southern states, the Band was soon in the Middle West. A series of California concerts was given in mid-February, after which the band returned to the Mid-West in March, and the East in April. Further eastern concerts and another swing through the Mid-West and West brought the Band up to its four-week engagement (June 10 - July 6) at the Buffalo Pan-American Exposition. It was during this year that Sousa wrote his march *The Invincible Eagle* commemorating the Exposition held in Buffalo. Following the Buffalo "stand," the Band played a two months' season at Manhattan Beach, then ten days at the Western Pennsylvania Exposition. These engagements brought the Band to the middle of September when Farewell Concerts were played in New York, Boston, Philadelphia, Baltimore and Washington.

During 1901, a number of interesting occurrences had taken place. Sousa was decorated by the French Government in recognition of his Band's service in Paris at the dedication ceremonies of the Washington and Lafayette statues. A notification cable of this award (the ribbon of an officer of the Academy) was received by Sousa on April 26th, 1901. Soon after, he received a letter from the French ambassador in Washington as follows:

Washington le 17 Mai, 1901

Ambassade de la Republique Francaise aux Etats Unis

Monsieur, J'ai l'honneur de vous faire savoir que M. le Ministre de l'instruction Publique vient de vous décerner les palmes d'Officier d'Academie pour votre concours gracieux aux cérémonies officielles d'inauguration à Paris au mois de Juillet 1900 des statues de Washington et de Lafayette.

Je suis heureux de vous informer de la bienveillante décision dont vous avez été l'objet et je m'empressé de vous faire parvenir ci-joint le brevet et les insignes de cette décoration.

Receivez, Monsieur, les assurances de ma considération très distinguée.

L'Ambassadeur de France

Jules Cambon

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Sousa's career as a novelist was begun in 1901 in the midst of the Band tour. Edward Bok of the Ladies' Home Journal suggested to Sousa that he write a new musical setting for the words to our song, *My Country 'tis of Thee*. Mr. Bok offered five hundred dollars and the copyright to the composer and, upon Sousa's refusal, even made a special trip to Manhattan Beach to urge the matter. The band leader, however, still insisted that the words had become inseparable from their traditional music and that no other tune would be accepted by Americans. Sousa then mentioned a project which had been turning in his mind for years -- the plot for a novel. After hearing a sketch of the plot, Mr. Bok suggested that Sousa write the story, then send it to him for examination. The inexperienced author had more difficulty in setting down the words of the novel than he would have had with a story in music! After attempting dictation, he wrote longhand, then dictated again from what he had written. After suggestions from two critics to whom he read the manuscript, the final copy was then typed. Though Mr. Bok had invited Sousa to send the story to him, another circumstance put the publication into the hands of the Bobbs-Merrill Company of Indianapolis. Ten days after his story was finished the Band reached Indianapolis for a concert. Mr. Hewitt Howland,
editor for the publishers, called on Sousa at his hotel, having heard indirectly that "he had a good story in his trunk." Sousa read it to him, with the result that at dinner that evening he and Mr. Bobbs agreed on terms of publication. This first novel, called The Fifth String, was illustrated with a number of drawings by Howard Chandler Christy and became a "best seller" upon publication (1902).

2. Second European Tour

The second tour abroad was of shorter duration than the first, and was confined to the British Isles. London had had but a "taste" of Sousa's Band on its first trip, but that was enough to make the 1901 tour a possibility. A writer in Presto told of a conversation he had had in London with Mr. Grice, managing Director of the Besson Co. Ltd., in which the Director was lamenting the fact that the Sousa Band could not arrange to give the British public more opportunity to hear it. Mr. Grice had heard the Band and said that to hear a Sousa March conducted by Sousa was a revelation; adding that the crispness and the brilliancy were such as to "enthuse" you.

Anticipating Sousa's visit to England, Herman Klein, lapsing into the American vernacular, wrote in the London Sunday Times:

One of the most interesting events of the autumn season will be the visit, for the first time to this country, of Sousa's Band. I regard this as a "musical event," in the fullest sense of the term; for if ever there was an organization that embodied unique features of artistic eclecticism, having for their basis supreme excellence of material and perfection of ensemble, that organization is the far-famed band trained and conducted by John Philip Sousa. . . In his own land, where his countrymen worship and adore him, they will tell you that they don't know whether it delights them most to hear his music or his band . . In point of fact, Sousa playing "Sousa" can "lick creation."

The Band sailed from New York September 25, 1901, arriving in London in time to give concerts in Royal Albert Hall on October 4th and 5th. An editorial in a London music journal was most complimentary:

Sousa and his band may be said to have conquered London. . . The constitution of the Sousa band is unique. It is in no sense a military or a brass band; in fact it is an ideal open-air orchestra, a large body of wood-wind taking the place

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of the strings. In certain music it is incomparable, and well deserves the high estimation in which it is held in America.\(^\text{25}\)

The music critic of a London newspaper, writing under the name "Sforzando," reviewed two of the concerts for his paper. Although written in an informal breezy style, and with a bit of smug English superiority, they are nevertheless representative of a section of London opinion. As such, their content seems worth quoting at some length:

To be ushered solemnly into one's seat at the Albert Hall by stewards whom one connects with solemn performances of "The Messiah," and then to sit silently and staidly through much Sousa is to be overthrown as critic. Something last night was lacking - I think it was a cigarette and a long drink with ice and straws in it.

In print we were to hear only a suite and one march by Sousa; in practice we had a deal of Sousa owing to the military promptitude with which he interpreted the audience's desire for more. After the "Three Quotations" suite, for instance, we had no less than three encores, one of which was "The Washington Post;" after the Goldmark's "Sakuntala" overture we heard Sousa's new "Patrol of the United Kingdom;" and after Liszt's Fourteenth Rhapsody, Sousa gave us "Hands Across the Sea." And I confess that if I had had that long drink and that cigarette I could have listened to a deal

more Sousa, and compositions of the same character. His band plays them with an amazing verve - with a swing of rhythm which sets your feet dancing.

The first impression one receives of the band as a whole is its richness of tone. There are forty-nine performers, not counting the percussion instrumentalists, and of these no less than twenty-five are woodwind players. The bandsmen have been trained to play with the utmost delicacy, and the effect in soft passages is rich and organ-like.

As to Sousa's method of conducting, I confess I expected something more extraordinary from the many preparatory articles which have been written. His beat is clear, and for the most part his gestures are restrained. Sometimes, as in Meyer-Helmund's "Serenade" he does not beat time at all. But his gestures have nothing of the eccentric. There is much subtlety of posing - a gentle sway of the body here, an eloquent movement of the white-gloved hand there, all of which, at least, tells the audience how much Sousa himself appreciates the playing of the band. There is certainly nothing crudely sensational in his platform manner. And there is no necessity, for the playing of the band is so extraordinary in finish, expression, spirit, and precision that it needs no bush of eccentricity on the part of the conductor. 26

From the review of the second concert heard by "Sforzando," the following quotations are pertinent:

As I sat in the Albert Hall on Saturday afternoon and watched John Philip Sousa conduct I felt that the musical critics have scarcely appreciated him. You may compare his band to the best of our military bands, and hold, perhaps justly, that in quality and balance of tone the Sousa combination is not first; you may deplore the realistic trickery of much of his music — in "Sheridan's Ride," for instance, we had bugle calls outside the auditorium and a real pistol shot, as well as some clinking instrument to illustrate the jangling of Sheridan's accoutrements as he rode up from the South; you may sit silent in astonishment that the march of the knights in the Grail scene of "Parsifal" should be followed by a blaring and glaring encore; you may in general resent the methods of Sousa's advertisement agents; and yet, when all these big guns of criticism have barked their say and the smoke has passed, there remains the memory of Sousa, still smiling, imperturbable and bland. In fact, he and his band are incomparable. In nervous aliveness they are thoroughly American — cosmopolitan American; and Sousa himself could be the product of no other country. He has even a quaint, dry musical humour that is akin to American literary humour.

The man himself is alive to his fingertips. He bustles his band along without ever seeming to be hurried or flurried. I suppose no other band gets through so much music in so little time. At the end of a composition Sousa bows curtly to the audience, and smiles with self-satisfaction that he and his men have "got right there;" he springs lightly and trippingly from his conducting platform, and with a word to the nearest players, who pass it on quickly from rank to rank, he springs back again, and before the applause has quite died away the band has put about and is sailing away on a new tack — the first encore. . . . The business is repeated again and again, with the result that instead of the one piece on the programme the audience is given four.
And there is no false modesty about Sousa. Most of the encores are his own compositions.

Sousa understands the value of individuality. He has trained his band until it is himself. I have not the slightest doubt that it would play just as well if he merely beat time and indicated entries. . . . In serious music such as Knight's March from "Parsifal" and Liszt's "Les Preludes," Sousa is very subdued and serious, quite the cultured musician. . . Sometimes [his hands] move imperceptibly, and the audience thinks he obtains his effects by magic. . . And then there is his left hand, most eloquent in imploring restraint and delicacy of phrasing. A bandsman must have a heart of stone to withstand the appeal of that small white-gloved hand. . . You would not call him elegant of figure, but he is dapper and neatly hung. Throughout his concerts he acts to the music. A suave, broad melody is interpreted by him in a graceful pose which suggests that he might have made an exceptionally good ballet-master. A piquant passage in a dance composition gives us an attitude from which a ballet-dancer himself might learn something. All this impresses the public and does not hurt the band. . .

Sousa the composer is quite as remarkable as Sousa the conductor. The worst of his marches are ingenious and spirited; his descriptive suites, full of instrumental balderdash as they are, are picturesque; and at his best he is a maker of themes. His music is always Sousa; it has individuality. Indeed, many "superior" musicians, who may sneer at the Sousa music, would be hard put to write anything half as spirited and clever. The new "Invincible Eagle" march is comparatively poor Sousa, but it is infinitely more ingenious than the usual run of band music. . . The one thing, indeed, I cannot understand in Sousa is that so neat and dapper a personality should have the power of writing such breezy, energetic, healthily vulgar music. . . Sousa is more than a mere band composer; he represents
the energy and blatant assertiveness of America. His music is idiomatic of his race. To a great extent he is the Rudyard Kipling of music — the Kipling of slang and daring idiom.27

The three concerts at Albert Hall were played to 27,000 people, an indication that Sousa was most acceptable to Londoners. After this auspicious beginning, the Band travelled to Scotland for an engagement of four weeks at the Glasgow International Exposition. There they enjoyed a friendly rivalry with the Band of His Majesty's Grenadier Guards; the same band which had represented England in Gilmore's great Jubilee for World Peace nearly thirty years before. Although the players of each of the two bands felt a keen rivalry and were anxious to maintain the superiority of their own band, it wasn't long before friendships were made and most pleasant relationships were maintained during the stay of the Sousa Band. The latter organization gave a dinner for the Grenadiers, a courtesy which was soon reciprocated. Sousa's farewell performance at the Exhibition occurred on November 4th, with an audience of over 150,000!28

27 "Sousa and His Band," loc. cit.
A tour of the provinces occupied another three weeks or more, with two concerts daily most of the time. Very often the Band played a matinee in one town and an evening program in another. During this period the band visited some twenty cities, including Newcastle, Leeds, Liverpool, Sheffield, Manchester, Birmingham and Bristol.

Back in London Mr. and Mrs. Sousa were given a reception by Mr. Albert de Rothschild attended by many notable guests. Madame Melba, soprano, and Eugene Ysaye, violinist, were engaged to perform for the party.

During the second stay in London (for about fifteen days) the Band played at the Empire Theatre, Covent Garden, and the Crystal Palace. While in the midst of these concerts Sousa was visited by Mr. George Ashton, director of entertainments for the royal family, who informed him of the King's desire to have the American Band play a special concert at Sandringham. The occasion was the Queen's birthday, and the concert was to be a surprise in her honor. Secrecy was observed in every detail of the arrangements, so when the Band took the train they thought they were on the way to Baron Rothschild's for a Sunday evening concert. Dinner was served the

29 "Twentieth Semi-Annual and First British Tour; Sousa and His Band," Mr. John Philip Sousa, Conductor. 1901. This is the printed itinerary for the Tour. See Appendix V.
bandsmen on the train and they reached their destination about 8:45, still with only Sousa, Ashton, and the band's manager knowing the honor that awaited them.

The concert was scheduled for ten o'clock. At this time the King and Queen, with their guests, entered the large ballroom, which was to serve as a concert hall. Guests included the Prince and Princess of Wales (the Prince was the late King George), Princess Victoria, and others. The program was arranged as follows:

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<td>1.</td>
<td>Suite, Three Quotations ..... Sousa</td>
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<td>2.</td>
<td>March, El Capitan .......... Sousa</td>
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<td>3.</td>
<td>Trombone Solo, Love's Thoughts ..... Pryor Mr. Arthur Pryor</td>
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<td>5.</td>
<td>Soprano Solo - Will You Love when Lilies are Dead ... Sousa</td>
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<td>6.</td>
<td>Caprice, Water Sprites ..... Kunkel</td>
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<td>7.</td>
<td>March, Stars and Stripes Forever ... Sousa Coon Song, The Honeysuckle and the Bee Penn</td>
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<td>8.</td>
<td>Violin Solo, Reverie &quot;Nymphalin&quot; ... Sousa Miss Dorothy Hoyle</td>
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<td>9.</td>
<td>Plantation Songs and Dances ..... Clark</td>
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_Sousa, op. cit., p. 222._
At least seven encores were demanded by the King during the concert, so it will be seen that the party was given the enjoyment of a full concert. As would be expected at a command performance of this kind, the music used was chiefly by Sousa. The program must have been arranged with the King's preferences in mind as Mr. Ashton aided in the selection of music. At the end of the program Sousa was presented with the medal of the Victorian Order, the Prince of Wales pinning it on his uniform. After accepting King Edward's congratulations, Sousa asked if he might compose a march dedicated to him. With his Majesty's permission, Sousa later wrote the march Imperial Edward and dedicated it in King Edward's honor.

Within a few days after the concert Sousa was the recipient of four pheasants, sent by the King, with a card, "To John Philip Sousa, from his Majesty, at Sandringham." Sousa, highly prizing the beautifully marked birds, had them mounted and displayed in his dining room.

As the British tour drew to a close Sousa concluded that English audiences were composed of "the best listeners in the world." They seemed to be fair in their judgment,

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32 Ibid., pp. 222-23.
33 Ibid., p. 233.
and quick to applaud if the music pleased them. Sousa attributed this to their acquaintance with oratorio and organ music, but also observed that they were fond of orchestral and light music. He observed that the Englishman appraises the music he hears by its intrinsic worth, whether it be a march, a waltz, or a symphony.

The final concert of the First British Tour was played the evening of December 13, 1901, at Southampton, and the return to America was begun the next day on the ship, Philadelphia.

3. Third European Tour

The next trip abroad was begun December 24, 1902, on the St. Louis. The tour again took the band through the British Isles, beginning with a London engagement January 8, 1903. On the 18th occurred one of those experiences which are long remembered. Sousa had agreed to play a midnight concert for a party of the Countess of Warwick, after the Band's evening concert at Leamington. The night was stormy, and in transporting the Band from the concert hall to the castle, the car carrying the music was wrecked. Consequently, the music did not arrive

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34 Sousa, op. cit., p. 225.
at its destination until the concert was finished --
completely from memory!

The second command performance for the Royal Family
was played on January 30, 1903, before not only the King
and a party of about forty, but the band of the Scottish
Guard which the King had invited to sit in the gallery.
The King explained to Sousa that he had asked them to be
present so they might "hear American music as it should
be played." Before the concert one of the party told Mr.
Sousa that there were two Sousa concerts at Windsor that
night -- the one by his own band, and another by means of
a gramophone and records in the nursery. Probably the
present Duke of York presided at the latter concert of
Sousa marches!

This concert was closed very dramatically by the
Band playing The Star Spangled Banner, following it with
God Save the King, begun very softly and carried with a
great crescendo to a stirring climax. Of course these
two numbers were played with the audience standing, a
most thrilling musical experience.

Sousa's march Imperial Edward had been written be-
before the tour was begun, and his manager had delivered

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37 Ibid., pp. 235-37.
a copy of it to General D. M. Probyn, Keeper of His Majesty's Privy Purse. The manager received, in due time, the following letter of acknowledgment:

Buckingham Palace  
23rd June, 1902.

Dear Sir:

In reply to your letter of the 21st instant, I write to inform you that I have had the honour of submitting to the King the copy which you have brought from America of Mr. Sousa's march, Imperial Edward.

His Majesty has commanded me to ask you to convey his thanks to Mr. Sousa for the march and to acquaint you with the fact that his Majesty has given directions for the music of the march to be transposed so that it may be played by several of the principal Military Bands of England.38

Yours faithfully,

D. M. Probyn

Mr. Sousa had the misfortune to become ill at St. Leonard's-on-the-Sea, but was nursed back to health by an English nurse who devoted her whole attention to his care. As a partial reward, he gratified what had been the desire of her life -- to have dinner at the famous Pagani Restaurant in London. After his recovery he took her to dinner in the artists' room of that renowned

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38 Sousa, op. cit., pp. 233-34.
restaurant; the meeting place of successful artists and musicians. This thoughtful act, characteristic of Sousa, provided "the happiest day of her life" as she afterward told him.

When the Band played again in Glasgow Mr. Sousa took the opportunity to repay with a banquet the friends who had been so kind to him the previous year. About sixty people were invited to this large affair, given in the Windsor Hotel, with the Hon. John Chisholm, Lord Provost of Glasgow, as guest of honor. Also present was Mr. Hedley, who had served the Exposition as General Manager.

Reporters were anxious, as usual, to interview Sousa upon his return to America. In the report of one of these we learn of the poor reception given the Band in one English town:

"I have bucked against every sort of entertainment, but never before a Welsh religious revival. In the vernacular, 'Sousa got it in the jugular.' Evan Roberts, a hardy Welsh miner, was my opponent. He is a remarkable man, something on the Moody order, rather rougher, who has worked up Wales as it was never stirred before. Roberts has made a tremendous impression among his people. They were deep in the throes of his wonderful influence as we passed through, and music had no charms for their ears.

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40 Ibid., pp. 238-39.
"Two of my musicians robbed England of rare treasures - they married English wives and have brought them home with them. E. A. Williams, a trombone player, was one, and H. Oconnamacus, a clarinet player (we long ago gave him the baseball name of 'Conny Mack') was the other. Both return very proud and very happy."

Speaking of his new book, soon to be published, he said:

"... my publishers have forbidden my telling the title of the book which is coming from the press. It is not like my book, 'The Fifth String,' simply a story of my boyhood days in the eastern section of Washington, D. C. The story covers a period of one year."

At the close of this successful tour the band members went their separate ways while their director took a well earned rest in the South. Here he enjoyed one of his favorite sports, clay-bird shooting. Following this period of relaxation, the Band's first engagement was at Willow Beach, a well-known park near Philadelphia where Sousa had often played. Members of the Band organized a ball club and arranged matches with various other

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41 "Sousa Caught in Welsh Revival and Sully Corner; Bandmaster's British Tour Otherwise a March of Triumph and Large Receipts; Gathers in Total of $200,000; 'The March King's' Band Back Home With Two English Brides," Newspaper Clipping, no name, Sousa Clipping File, New York Public Library. The book mentioned in the interview was to be named Pipetown Sandy.
groups. In a game with a team of the Marine Corps stationed at League Island Navy Yard, Sousa himself started the game as pitcher. To his great surprise he pitched a no-hit first inning! Evidently his pitching skill soon vanished or some better batters appeared, for a newspaper headline of the time reads as follows:

Sousa's Pitching
A Baseball Discord

Bandmaster, More Successful Handling
Tones than Spheres, Batted
Severely in the Box

Wins as Leader, Nevertheless

It was at the Indianapolis Fair, a little later, that Sousa must have established a non-stop endurance record for autographing. At the first matinee a large chorus of children was in attendance, from one to two thousand of them. At the close of the concert, one of the children, clothed in white, came up to Mr. Sousa and requested him to sign his name on the peak of her white jockey cap. After the first had been signed, hundreds of other children clamored for a souvenir autograph on their white caps. Accustomed to complying with such

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42 Sousa, op. cit., p. 240.
requests, the busy musician sat down and spent the next two hours with the children. Beginning with his full name, "John Philip Sousa," he soon shortened it to "John P. Sousa," then to "J. P. Sousa," and finally just to "Sousa!"

While in Indianapolis Mr. Sousa's publishers, the Bobbs-Merrill Company, invited him to a dinner in recognition of the great public demand for his novel, The Fifth String. The occasion was his first opportunity of meeting the Hoosier poet, James Whitcomb Riley, whose works were published by the same firm. Sometime later Sousa sent Riley a box of medicine and also a box of his special imported Havana cigars. In response Riley sent two of his books and a photograph, also writing him a most cordial letter, addressed to "John Philip Sousa, Master of Melody."

Some statistics of the travels of Sousa's Band were published in a newspaper story regarding a vacation taken by the leader in 1904. It is probable that the figures given were released by his publicity director:

When one of the busiest men in the world takes a vacation, every one else

\[44\] Sousa, op. cit., p. 240.
\[45\] Ibid., p. 241.
seems to consider it a duty to ask, "Why?"

... When I was told that Sousa had given 1,500 concerts in the last three years and had travelled 100,000 miles in the effort, I came to the conclusion that he had fairly earned a vacation— the first in eight years.

He does more work in one season than any other star does in ten, but the rewards of his labors are great. It will be twelve years in September since he organized his band, but in that period he has played no less than 2,034 separate and distinct engagements, with a total of 6,049 concerts in 743 cities and towns in Europe and America... This has necessitated travel aggregating 400,000 miles. Ever since its first European tour the Sousa Band has earned for its conductor yearly net profits of $100,000. His royalties have been enormous and his "The Fifth String" was one of the six best sellers of 1902.46

During the Band's stay at the St. Louis World's Fair in May of 1904, Sousa was presented with the rosette of Officier de L'Instructeur Publique of France, by the French ambassador, M. Jules Jusserand. This was a decoration previously authorized by the French Government. At a reception and dinner for Miss Alice Roosevelt, at which Sousa had tendered the services of his Band, the director was presented with a beautiful bouquet of flowers

Engagements later in 1904 included the Corn Palace Exposition at Mitchell, South Dakota; a westward tour; a series of concerts at the Pittsburgh Exposition, and a final concert at Carnegie Hall in New York on October Fourth.

4. Fourth European Tour

The fourth European Tour was longer than any of its predecessors, occupying nearly seven months of 1905. For this tour, Sousa had written a new march, named The Diplomat. The company left the United States late in December, 1904, giving its first concert in Liverpool, England, on January 6, 1905. A London review a week later has this to say of the Band's performance in Queen's Hall:

No other band we are acquainted with, plays as well in the matter of expression and tonal refinement. Its power seems almost limitless. . . Despite his curious gestures, Sousa is really far more than a mere bandmaster. Smartness was not the only thing he aimed at. Attention to expression and observance of the markings of the music in hand were, in fact, worthy of an orchestral conductor; and he introduced tempo rubato in

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48 Ibid., p. 242.
a way that was entirely musical. Our own bands could learn something from Sousa, though, of course, his musical temperament cannot be acquired...

From England the Band went to France, playing in Paris, Lille, and other cities of that country; then to Belgium, visiting such centers as Brussels, Ghent, Antwerp, and Liège; in Germany, to Berlin, Königsberg and other cities; finally reaching Russia—a country in which the band had never before appeared. Sousa gave nine concerts in St. Petersburg, at the Cirque Cisniocelli, to audiences composed mostly of Russian officers, civilian officials, and their wives. As the royal box was draped so that the occupants could not be seen, Sousa never knew whether the Czar was present at any of his concerts. Since so many high officials and officers attended, it is probable that the Czar attended part of the programs. Sousa discovered the Russian audiences were stirred to the most enthusiastic acclaim over the playing of patriotic songs. When he played their national anthem at the opening of the Band's concert on the Czar's birthday, it had to be

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50 This concert hall corresponds somewhat to the New York Hippodrome. Sousa, op. cit., p. 252.
repeated four times to satisfy the cheering listeners. Later in the program, The Star Spangled Banner was likewise repeated a number of times at the insistence of the audience.

The Band played in Warsaw on May 22, 1905, an engagement which disappointed the management from a financial standpoint. From the receipts were deducted a percentage for the police tax, another sum for the school tax, a tax for the orphans, etc., etc! When he complained about these taxes to Jean de Reszke, the famed Polish tenor, de Reszke smiled and said, "Forget it, Sousa. You're not in America now."

After Warsaw, the next city to be visited was Vienna, where eight concerts were scheduled. Here the Band played The Blue Danube to enthusiastic audiences. One paper in Vienna went so far as to say that Sousa's interpretation of this waltz provided its first real performance in Vienna since the death of its composer, Johann Strauss.

In Prague, Sousa directed his concerts in the conservatory hall where Dvorak had once taught and conducted. The Band's playing of the Largo from Dvorak's symphony was

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52 Ibid., p. 253.
53 Ibid., pp. 253-54. Strauss died at Vienna, in 1849.
praised by conservatory professors for its fine interpretation.

The Band's itinerary took it next to Dresden, Leipzig, Hamburg, and on to the principal cities in Holland and Denmark. The last series of concerts was given in Great Britain. Shortly before ending the tour Mr. Sousa was given a luncheon at Liverpool's City Hall, at which Lord Mayor Rutherford served as master of ceremonies. During the luncheon Sousa was surprised with the presentation of a book printed in 1604, and written by one of his Portuguese ancestors, Louis de Sousa.

On July 31, 1905, Sousa's large company was happy to end its long stay in Europe and sail on the Cedric for the United States. After a short tour through Virginia and Ohio, Sousa left the Band for a long rest in the South where he had arranged to enjoy some hunting. The European trip of 1905 ended the foreign tours for a time, but a few years later the Band was to take its most ambitious tour of all -- around the world! Its story will be recounted in the next chapter of the study, together with significant experiences of Sousa preceding the World Tour.

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54 Sousa, op. cit., p. 254.

55 This must have been a delight for Sousa, as he was a lover of fine books. At his death, his library numbered over 3,000 volumes including many rarities. Ibid., p. 255. At this writing the library still remains in the Sousa home at Port Washington, Long Island.
CHAPTER VII
THE MIDDLE YEARS
1906 - 1911

The purpose of the present chapter is to recount the manifold activities of Sousa in the years preceding his World Tour, as well as to give details of the great Tour itself. Between 1906 and the Tour's beginning, in 1910, these activities were of a miscellaneous nature, including composition, opera production, authorship of another book, occasional vacations, and the Band's regular transcontinental tours.

After the five-year period of the European tours Sousa spent several years uninterruptedly in America. Regular concert tours were made in the United States, and an increasing amount of his time was devoted to composition. Upon returning from England the Band made a short trip through Virginia and Ohio before Sousa went South for a long vacation. In North Carolina he was the guest of both Governor Glenn and Mayor Richard Southerland of Henderson. With them he enjoyed his favorite sports, hunting and horseback riding, spending several weeks before returning home to his musical duties.

It was not long after the bandmaster's return from abroad that Leonard Liebling wrote an article on his
career in which appears the following:

John Philip Sousa's career is a living refutation of the advice given by an old philosopher to a young author: "My son, if thou wouldst become a genius in the eyes of the world, thou must first become dead." . . . Sousa is thoroughly alive, and in the heyday of his manhood he stands also in the zenith of his fame and power. No prouder chapter has ever been added to the history of music than the pages that do tribute to Sousa's genius and tell of his triumphant deeds.

Sousa seems to be one of those men whom fortune singles out for unvarying success, and his lexicon, like that of youth, knows no such word as fail.

Sousa's second book, a novel for young readers, came from the press in 1905. Its setting was the Washington of Sousa's own boyhood. Sousa, adept at the selection of catchy titles, chose the name Pipetown Sandy for this story of his boyhood. "Pipetown" was the name by which his neighborhood was then known.

In the early part of 1906 Sousa made his twenty-eighth tour. The Chicago press gave much space to his concerts in that city. Among such comments are the following:

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2 Sousa, Marching Along, p. 259.
Sousa's Band, with its incomparable bandmaster, gave its first concert this season in Orchestra Hall... The "March King" is so well known here and the character of the work the band does is so appreciated that Chicagoans always flock to the concerts.

... The crowds were large and the enthusiasm quite as great as usual, proving the lasting quality of the bandmaster's popularity. The new march this year is called "Semper Fidelis." It is written along well indicated Sousa lines, with a preponderance of brass and a spectacular use of drums and horns, and was liberally applauded. The encore, fiends reveled in Sousa's graciousness.

A concert of vast proportions was given in New York this same year (1906), at which John Philip Sousa, Walter Damrosch and Victor Herbert were joint conductors. The concert was a memorial to the great Gilmore, and in the best Gilmore tradition it was to present a band of one thousand players with a chorus of the same size. As to the makeup of the band, we read:

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4 The critic was a bit behind time in his placement of Semper Fidelis, since that march had been in the Band's repertoire since 1888. "Sousa Concert Review," The Inter Ocean. Mar. 12, 1906. Other papers mentioned the soloists, Jeanette Powers, soprano; and Herbert Clarke, cornetist. The reporter for the Chicago Evening Post (Mar. 3, 1906) referred to Mr. Clarke as a "cornetist," while that of the Chicago American (Mar. 4, 1906) speaks of him as a "cornist!"
The conductors are embarrassed by the wealth of solo talent that has been volunteered, many offers coming from eminent artists in the musical world.\(^5\)

The program was made up entirely of selections which Gilmore had programmed on his own concerts. The Sousa marches were directed by the composer. Whiting Allen gives an account of Sousa's part in planning this huge concert:

"Gentlemen," said he, "I am in hearty sympathy with this concert. I would suggest that Mr. Damrosch, as the exponent of symphonic music, should begin the program; let Mr. Herbert follow, and, as for me, I will fit in anywhere you may want to place me. My band will play along with the musicians volunteered by the union or play by itself, as you choose. Don't wonder what I am willing to do. Only let me know what I can do and what you want me to do, and it will be done if it is in my power."\(^6\)

A new Sousa opera was produced by Klaw and Erlanger in April, 1906. This opera, The Free Lance, though popular for a time, evidently did not score the lasting success of some of its predecessors. Sousa gives it but passing mention in his memoirs.

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\(^5\) "Sousa to Lead 1,000 at Gilmore Concert; Protective Union Offers 1,000 Instrumentalists and Institute of Musical Art Chorus of 1,000," New York Telegraph, April 13, 1906.

The libretto of The Free Lance was written by Harry B. Smith, a prominent New York writer. In his book of memoirs, a most readable volume, he writes as follows about his work with Sousa:

One of my most agreeable experiences in collaboration was with John Philip Sousa, when we wrote "The Free Lance." I hope the composer won't mind my saying that, not satisfied with being the March King, he is something of a librettist himself and he writes clever lyrics. Sousa plays most of the instruments of an orchestra, but he is not a pianist.

When Sousa played on the piano his march finale for the second act of our opera, it did not seem like a Sousa march. It sounded more like "The Maiden's Prayer" played by the little girl next door. The composer assured me that he thought it one of his best. "Play 'The Stars and Stripes Forever,'" I suggested. He did so, and on the piano it did not sound any better than the new march, so I concluded that the latter might be good. And so it was, though it was not really heard at its best in the opera until one night when the composer was observed in the audience and called upon to conduct. The effect of the march with Sousa wielding the baton was electrifying and the audience cheered.\footnote{Harry B. Smith, \textit{First Nights and First Editions}. Pp. 222-23.}

After the opening performance of The Free Lance, the critics were, as usual, in disagreement; but a leading New York music journal reported the opening with these words of praise:
John Philip Sousa's latest opera, "The Free Lance," ... proves conclusively that the melodic fountain of "The March King" has not been exhausted.

... The premiere of a Sousa opera is always a musical event of importance and never is wanting in the elements of brilliancy and success.

About the time The Free Lance was in production Sousa was greatly concerned with an amendment proposed by Representative Bennett to the copyright laws then in force. His opposition to the provisions of the amendment resulted from convictions of long standing, and was but one manifestation of the composer's constant endeavor to protect the rights he considered his due. The amendment in question follows:

"Nothing in this Act shall be so construed as to prevent the renting of religious or secular works, such as oratorios, cantatas, masses, or octavo choruses from any person, musical library, or society, nor to prevent any person or society from obtaining copies of any such work from any other person, society, or musical library owning the same."9

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8 "Bandmaster Sousa's 'The Free Lance' A Great Success; Another Marked Triumph for the American 'March King' Is His Latest Original Comic Opera At the New Amsterdam Theatre - Beautiful Costumes and Scenery are Valuable Complements to the Sumptuous Production Made by Messrs. Klaw & Erlanger," American Musician and Art Journal. April 24, 1906, p. 3.

9 "Sousa Against Bennett's Law; March King Shows How It Would Rob Him of His Rightful Usufruct; Unfair to All
Sousa's opinions on the matter are specific, as stated in a newspaper interview of the time:

"A composer has the same right to have protection for the output on his brain that a butcher has for his output of mutton chops." So said John Philip Sousa yesterday morning at the Waldorf. "And I shall do all in my power to see that Congress guards the composer in his rights."

"Look," continued Sousa, "at the preposterously ambiguous amendment to the present copyright law that is now before Congress, so destructive to the rights of authors in their works, that it would seem rather the result of design than of mere carelessness."

"According to this amendment, ... any one who wants my latest march for himself and friends to play can go to a library and manifold a few hundred copies of the exclusive product of my brain, and hand them around among his friends. Oratorio parts, orchestral parts, songs—anything—would be subject to this delightful method of free distribution. Now, we composers have cause to complain of the law, even as it is, for any phonograph company or any music roll manufacturer can use our successes on their machines and never pay us a cent."

A few months later Sousa wrote an article for *Appleton's Magazine* in which he made an attack on the mechanism of "canned music," a term which is said to have been coined by Sousa at this time. "Sousa's Protest Against 'Canned Music,'" *Current Literature*, Oct., 1906; a review of an article in *Appleton's Magazine*, Sept. 1906, pp. 426-28.
ical reproduction of music. The article was of some length and was written in a style both humorous and satirical. He deplored the growing use of music thus reproduced, stating his belief that it would lead to the neglect of personal performance, and even the ultimate disappearance of the amateur musician.

It was in 1908 (April 27) that Sousa's mother died, during the annual season of the Band in Willow Grove Park. He had promised her many times that in such an event he would fulfill his obligation to the public; so, true to his pledge, he gave a scheduled concert immediately after receiving the news. Although a hurried trip was made to Washington the day of the funeral, Mr. Sousa rushed back to Willow Grove in time to direct a concert the afternoon of the same day. These circumstances recall the message sent to Sousa by his brother at the time of his father's death, April 27, 1892. At the time he was on tour with the United States Marine Band, in Duluth. The telegram was as follows:

"Father died this morning. Mother insists you continue your concerts and not disappoint the public. Will have funeral

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"Grief Stricken As He Conducts Band; Sousa Observes Mother's Wish By Appearing at Willow Grove Despite Her Death," Musical America. Sept. 5, 1908.
postponed until your return."

Amid the annual tours of each year, and the special engagements at Expositions and Parks, Sousa found time to continue work on his compositions. Among the popular works of the period was the march, The Fairest of the Fair. His opera, The Glassblowers, was produced in 1909, but was less successful than a number of his earlier works in that form. It had been written in collaboration with Leonard Liebling and was the first of his dramatic works with an American setting. Its lack of success was the probable reason for his never attempting another light opera. Of his suites, Looking Upward was written in 1904; At the King's Court in 1905; and Dwellers in the Western World, in 1910. Work on a volume called Through the Year with Sousa was completed in time for publication in 1910. This book is a unique compilation of 365 miscellaneous items, one for each day of the year, and includes quotations from a great variety of Sousa's writings. There

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13 Sousa, op. cit., p. 292.

14 Leonard Liebling, author of the "book" of The Glassblowers (also known as The American Maid) has been editor of Musical Courier since 1911, and was a member of its staff from 1902. He was a nephew of the late Emil Liebling, prominent Chicago pianist, teacher, and writer. The latter was one of the editors of The American History and Encyclopedia of Music, 1908. Grove, Dictionary, American Supplement, p. 272.
are excerpts from his magazine articles, novels, letters, songs, rhymes, operas, marches, and interviews.

About the time of the production of The Glassblowers, Sousa had in mind the possible composition of a grand opera, also with an American setting. He indicated this intention in a newspaper interview, reprinted in Musical America. Excerpts from this interview, made by Herman L. Dieck of the Philadelphia Record, follow:

"It is curious," said Sousa, "that 'The Glassblowers,' my new comic opera shortly to be produced by the Shuberts, is the first opera I have written on an American theme. Fifteen or twenty years ago an American personage in opera would have been an impossibility. Today that is changed, and we find the American lieutenant, Pinkerton, holding a place of importance in that masterpiece, 'Madame Butterfly.'

"... For some years I have had in mind the writing of a grand opera - always seeing the beginning of the actual work in the dim future. But I did have clearly in mind that the theme should be on an American subject, and that there should be something of romance in the period to be utilized in the story... The times of Dolly Madison or of the Mexican War seemed to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something that would be wholly original and distinctive. Fifteen or twenty years ago I would have felt that the people would not want American opera, but I think differently now."¹⁵

Sousa had been impressed, during the successive tours of his band, with the growing standard of appreciation of the general public in America. In interviews of this period he emphasized that audiences in this country demanded a higher type of music than in the early days of his travels. Doubtless Sousa's Band was a powerful force in bringing about this change.

It was in 1910 that preparations were made for a tour which was to take the Band before audiences in a path around the World. This tour was without precedent in concert management. The necessary arrangements were made by the Quinlan International Bureau, although, as Herbert L. Clarke points out, Sousa alone was financially responsible for the undertaking. The following paragraph indicates the great detail which occupied the management's attention in arranging for the tour:


Information regarding this World Tour is found not only in Sousa's book, Marching Along, but more in detail in a series of twelve articles by Herbert L. Clarke, "Around the World with Sousa," in Jacobs Band Monthly, beginning in Jan., 1934.
The remarkable practical feature of this World Tour of an American popular musical institution is the manner in which the Quinlan International Bureau has booked it; the coordination of its travels, the dates prearranged, the halls secured, the local interest established, the shipping and transportation, the connections through rail and boat, the hotel accommodations; the prompt and immediate financing, the disciplinary control and the administrative order of it all. Without all this, under one supreme head, Sousa's Band could make no tour. What Sousa does is to fulfill what Quinlan promises and Quinlan would not promise it unless he knew that Sousa is in the habit of fulfilling. . .

In addition to the aid of the Quinlan Bureau, the Band carried its own general manager, Mr. Edwin G. Clarke who assumed the many business cares of the Band on tour. The tour actually began over four months before the Band sailed for England. It opened at Willow Grove Park, Philadelphia, on August 14th, where four concerts were given daily for several weeks. From Willow Grove the Band played throughout the eastern half of the United States and parts of Canada; two concerts a day, as usual, and often in different towns. A short vacation trip to the Patuxent River in Maryland had infected Sousa with malaria

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19 Edwin G. Clarke was the older brother of Herbert L. Clarke. He had been a trombone soloist with Gilmore, and with Sousa for many years. Later he acted as business manager for the Band for a period of eight years, covering the period of the World Tour.
and as a result he became very ill during a program in the Yale Concert Hall at New Haven, Connecticut. Two weeks in the hospital enabled him to rejoin his Band in Montreal, Canada. Meanwhile the Band had made all the dates of its itinerary, with Herbert Clarke, the assistant conductor, serving as both conductor and soloist. Those two weeks were anxious ones for the bandsmen, who were concerned not only for the welfare of their director, but for the World Tour toward which they had planned for months. Sousa appeared in concert again while still very weak, as he disliked to disappoint his audiences.

After a week of farewell concerts at Madison Square Garden, Sousa and his company boarded a luxury steamer, the Baltic, bound for Liverpool. Nearly seventy members were in the party which left New York on Christmas Eve, 1910. These included sixty-one band members, and seven or eight others: Mrs. Sousa and her two daughters, Helen and Jane Priscilla, Mrs. Herbert L. Clarke, Mrs. Edwin G. Clarke, Nicoline Zedeler (violinist), Virginia Root (soprano) and the latter's mother. As was their custom, the Band gave a full concert during the passage to England, donating the proceeds to the Sailors' Widows and Orphans Fund. On New Year's Eve, just before midnight, the Band marched around the ship, followed by passengers and crew -- celebrating in a fitting manner the coming of the New Year.
The Band arrived in Liverpool January 1, and opened a week's engagement at Queen's Hall, London the following day. The concerts of this week were played to crowded houses, the receipts totaling $22,500. Mr. Clarke mentions in his account of the trip that at one concert he counted thirty-seven numbers played, though only ten were programmed. Twenty-seven encores is an indication of the audience's pleasure in the performance of the Band. After the London engagement, the principal cities of England, Ireland, Scotland and Wales were visited. An accident which might have had serious consequences occurred in a Welsh town, Merthyr Tydfil. The concert stage had been built out to accommodate the large band, and during the performance of The Stars and Stripes Forever, part of the new addition collapsed with a crash, dropping Sousa and a number of his players through space for a distance of six or seven feet. What might have been a serious accident turned out to be but a short interruption of the concert, for after the conductor and players were "rescued" the program was completed. Ironically, the "bill" presented for the platform extension was headed by the name, "Mr. ------- -----, Carpenter and Undertaker!" A bad combination, evidently, for construction work.
The following programs are typical of those given by Sousa during his stay in the British Isles:

Matinee

1. Symphonic Poem "Les Preludes," ... Liszt
2. Cornet Solo, "Showers of Gold," ... Clarke
   * Herbert L. Clarke
3. Suite, "People Who Live in Glass Houses," ... . . . . . . . . . . . . . . Sousa
4. Soprano Solo, "The Snow Baby," ... Sousa
   * Virginia Root
5. Fantasia, "Till Eulenspiegel's Merry Pranks," ... Strauss
6. Rhapsody, "Welsh," ... . . . . . . . . . . . . German
7. a. "Walse Triste" from Kuolema ... Sibelius
   b. March, "The Glory of the Navy," ... Sousa
8. Violin Solo, "Souvenir de Moscow," ... Wieniawski
   * Nicolene Zedeler
9. "Entree Triomphale des Boyards" ... Halvorsen

(continued from preceding page) Famous American Organization and Director; the Story of an Undertaker-Carpenter Who Built a Stage thatcollapsed; Soloists Win Favor of Audiences," Musical America. Mar. 25, 1911, p. 5.

Loc. cit., p. 5.
Evening

1. Overture, "1812" ........ Tschaikowsky
2. Cornet Solo, "Sounds from the Hudson," ........ Clarke
3. Suite, "Dwellers in the Western World," ........ Sousa
   Virginia Root
5. Prelude, "The Bells of Moscow," Rachmaninoff
6. Fantasia, "Siegfried," ........ Wagner
7. a. Entr'act ........ Helmesberger
    b. March, "The Fairest of the Fair" ........ Sousa
8. Violin Solo, "Rondo Capriccioso," St.-Saens
   Nicole Zedeler

Sousa granted the customary interviews to London reporters. To one, he gave his views on grand opera, pleading that for English speaking people operas should be written in English. The usual objection, that the English language is unsuitable, he waived aside, insisting that it was as musical a language as others if the lyrics were carefully written.

A London correspondent, Frederick Vilas, sent a story to New York in which he defended Sousa against the criticisms of some of the "highbrows." These criticisms, with his answers are, briefly, as follows: Has Sousa used unusual instrumental effects (percussion)? Yes, but what about Strauss and other moderns? Does he have mannerisms on the platform? Certainly, but there are many symphony conductors who have more marked mannerisms. Has he made money? Yes, but why not? "Brahms left 20,000 pounds; Liszt, Rubinstein, and Wagner all made fortunes."

To quote further:

... One thing he is and has been doing for years, namely, giving incalculable pleasure to thousands of his fellow creatures who regard music as something to lighten the burdens of life.

... I confess until I read a little brochure entitled "Through the Year With Sousa," I was quite unaware of the catholicity of his activities. ... Sousa, it appears, is almost as prolific a writer as he is a composer. Judging from a rapid survey of the little handbook in question, his literary efforts do not transcend his musical abilities, but it is obvious that he is an earnest thinker, with a shrewd knowledge of men and things. ..."23

After the tour of Great Britain, the band embarked at Plymouth, on the Tainui, bound for Capetown, South Africa. This was a small vessel, only a third the size of the Baltic, but because of unusually smooth seas the three-weeks' voyage was made very comfortably. The Tainui was almost like a private ship for the band, as there were few other passengers. Consequently the band members had complete freedom of the decks and enjoyed many games, as well as several rehearsals! during the trip. Land was touched but once, a week out from Plymouth, at the port of Santa Cruz in the Canary Islands. The passengers spent the day sight-seeing in this quaint, old Spanish town, while the ship took on the supplies which would be needed in the next lap of the voyage. After leaving Santa Cruz, land was not sighted for two weeks. On March 15th the ship crossed the equator, with appropriate ceremonies aboard ship, and with "King Neptune" granting passports to a large group of initiates. Edmund Wall, a clarinetist in the band, had crossed the equator several times previously; so he, with a few other band members as aides, conducted the rites in elaborate

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Clarke's summary of this tour includes these figures: 4,360 miles were traveled in the nine weeks, playing one hundred and eleven concerts in sixty-five cities and towns. This British tour, says Clarke, was received more enthusiastically by the people than any previous tour in that territory. Clarke, op. cit., Mar. 1934, p. 30.
Costumes which had been mysteriously provided.

Late on the night of March 23rd, the Tanui reached Cape Town, having completed a journey, by the ship's log, of over 5,776 miles. Concerts were played in many towns and cities of South Africa, where the Band was warmly received. Nearly a month was occupied with a tour which included Cape Town, Kimberley, Johannesburg, Pretoria, Krugersdorp, Grahamstown, Elizabethtown, Pietermaritzburg, and Durban. Sousa writes that in the latter two towns the Band played in the finest, most modern town halls imaginable.

According to the itinerary, the Band was to leave Cape Town on April 20th. When their boat was a day late, two additional concerts were given in Cape Town, and they left for Tasmania (an island at the southern tip of Australia) on April 21st. The delay had been made more uncertain by a quarantine flag which port officials ordered raised on the ship when two passengers were found to be ill. After a delay of several hours, the Band and its baggage were taken on board and the Ionic headed out to sea, bound for Hobart, Tasmania, where the Band was to play two concerts. Although the Ionic

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25 Ibid., April, 1934, p. 32.
26 Sousa, op. cit., p. 269.
was a bigger ship than the one on which they came to Cape Town, it was not as comfortable, nor was the weather as pleasant. When the ship's doctor became ill at the start of the voyage, the Band's doctor, William Low, assumed charge of the health of the entire list of passengers and crew; a duty which he capably discharged for the entire three weeks of the journey. Mr. Clarke writes that Dr. Low received a letter of thanks from the White Star Line for his services during this voyage; but Sousa's method of extending thanks took the more tangible form of an extra check for several hundred dollars! Sousa was not one to withhold a deserved reward, as this incident shows.

Passengers who were liable to sea-sickness suffered continually during the trip, for the sea was very rough. A stern wind was constant, so strong that the smoke from the funnels was blown straight ahead of the ship, even though it traveled eighteen or twenty knots an hour. The sun was not once visible during the entire trip, while rain, hail and snow were alternately experienced. At times the ship pitched about furiously, the ship's

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27 Dr. Low, in addition to his medical duties with the Band, was a member of its musical force, playing tympani and other percussion instruments.

instruments at times recording a deck angle of forty-five degrees. The bow of the ship, during the roughest of the weather, was thrown alternately sixty or seventy feet high, then down beneath the sea, with water spraying over the decks. This pitching, accompanied by a side roll of the ship, was enough to confine all but the most hardy to their cabins. Mr. Clarke was one of these latter, for he insists that he didn't miss a meal the entire trip!

After dinner one day, Mrs. Root, mother of the soprano soloist, was thrown across the dining room by the pitch of the ship, suffering a severe facial cut. Several stitches, expertly made by Dr. Low, were necessary to take care of the injury. In view of all these circumstances the long voyage of three weeks was considered a most dreary one. Though rehearsals were occasionally attempted, in order to keep the players' embouchures in condition, the rough sea made playing very difficult.

The Ionic tied up at Hobart Harbor at the end of a 6,314 mile voyage a day late, preventing the playing of two concerts there, and disappointing those who had bought enough advance tickets to assure capacity houses. The Band moved on to Launceston for afternoon and evening

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29 The term "embouchure" refers, in this use, to the muscular development of the lips of wind instrument players.
concerts, without a chance to rehearse after the long journey from Africa. From Launceston a river trip to the coast, and a night voyage on the Rotomahana across the Bass Strait into Port Philip Bay, took the Band to Melbourne, from whence it immediately entrained for Sydney. Sydney, up the eastern coast of Australia, was a five-hundred mile journey by train. The players retired to their sleeping cars, but upon entering the province of New South Wales, had to change trains since the railroads of Victoria and New South Wales were of different gauge. After changing the baggage to the wider gauge cars, the bandmen were compelled to sit up in coaches the remainder of the night; a sample of the inconvenience often experienced by the "travelling bards!"

These troubles were all forgotten, however, when the Band was greeted at Sydney with a great reception and parade. There was a huge crowd at the station to cheer the bandmaster and his party. Seven of Sydney's bands combined to give Sousa such a welcome as he had never before experienced. The parade was headed by this combined band, followed by the entire Sousa entourage. Sousa, his family, soloists, and staff were put in open carriages, while the players all rode in great "tally-hos." These were appropriately decorated with American and British flags, and each was drawn
by six horses. Attendants in full uniform rode the horses so it was a brilliant parade which wended its way through crowded streets to the City Hall. There Sousa made a short speech of thanks, and the party listened to the Professional Musicians' Band as it played Sousa's Looking Upward suite and The Stars and Stripes Forever.

Sousa gave twenty-seven concerts during his first engagement in Sydney, always to large crowds. A Sydney newspaper account had this to say about Sousa after the first concert:

Mr. Sousa, whose style as a conductor is entirely free from the absurd exaggeration humorous writers had prepared Australia to expect, advanced rapidly to his place, was warmly welcomed by the audience, and at once cut short the applause by raising his baton. This concise manner of getting to work without delay characterized his system throughout the evening.

June 4th was the date of the Band's return to Melbourne, where Sousa was tendered another civic demonstra-

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30 The accounts of Sousa and Clarke are at variance here. The former records fifty-three concerts in Sydney, but this would hardly be possible in the period of approximately three weeks spent there. He may have included in this number the concerts of a later visit to Sydney. Sousa, op. cit., p. 273; cf. Clarke, op. cit., Oct. 1934, pp. 5-6, 30.

tion in the form of a parade led by a massed band of some four hundred and fifty of Melbourne's musicians. Here Sousa played in the Glaciarium, an auditorium with a capacity of five or six thousand persons. An engagement of three weeks had been arranged, with two concerts daily, after which the Band went to Ballarat where it was again met by a large band, and paraded uptown. A feature of these Australian concerts was the cold unheated auditoriums, their seasons being the reverse of ours. The men often played with their overcoats on, while many in the audience brought robes, and kept their coats on.

At Adelaide, in South Australia, another parade and massed band was encountered. In this parade Mr. Clarke counted seventeen bands! Mr. Sousa had been taken ill at Ballarat, the conducting duties falling to his assistant, Mr. Clarke. During the week in Adelaide he slowly regained strength, conducting only the overture of each concert until the latter part of the week. After the Adelaide concerts, which had been played in that city's beautiful Exhibition Building, a return visit to Ballarat was made, then another week at Melbourne. En route to Brisbane, where concerts for a week were booked, a performance was given at Toowoomba. At both of these places the local bandsmen were not to
be outdone in the matter of welcoming the famous conductor from America. Brisbane was the northern-most city to be visited in Australia, and Sousa mentions especially the kindness of that city's papers. One of them spoke of him thus:

If Sebastian Bach is the musician's musician and Carl Czerny the student's musician, emphatically John Philip Sousa is the people's musician.32

And that is exactly what Sousa wished to be! Such an expression must have pleased him greatly.

The last Australian concert was a matinee in Melbourne, July 25th, to an audience which Mr. Clarke designates as the most enthusiastic of the entire tour.33

In speaking of Australian bands, Clarke mentions that they were made up entirely of brass instruments, following the pattern of the famous English brass bands. The only Australian band he heard with reed instruments was the special band which had played for them in Sydney, and which was specially formed by the best professional players of that city. Their brass bands took keen interest


33 During the tour of Australia, one hundred and five concerts were played in eleven of that county's largest cities; the distance covered by the Band totaled more than 6,000 miles. Clarke, op. cit., Dec. 1934, p. 6.
in their annual brass band contests, competing for cash prizes as high as a thousand pounds. The friendliness of the bandsmen of Australia was especially appreciated by the men of Sousa's band; for they evidenced a comradeship which had not been found so generally in other countries visited. The following quotation clearly shows Mr. Clarke's feeling toward the fine people of that country:

Every member of Sousa's Band that took that trip must have a soft spot in his heart for the lovable people we were compelled to leave, and I must add, for my own part, that I believe the Australians are the most peaceable and contented people I have ever known, judging from observation during our tour of the country. Everybody seemed to be happy and trying to make others the same. . . . It is safe to say that Australia is much closer to the United States in sympathy and understanding since the visit of Sousa and his Band. 34

After the final Melbourne matinee the Band's equipment was hurried to the dock, where a steamer was taken across the Bass Strait to Tasmania. Two concerts were given in Launceston, and two in Hobart, the town which the Band had been obliged to miss on its arrival in Tasmania. This island province of Australia impressed the players as one of the world's rare beauty spots; in

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34 Clarke, op. cit., Dec., 1934, p. 6.
scenery and climate it seemed ideal. From Hobart the Band traveled on the steamer Ulmaroa to Bluff Harbor, New Zealand, and thence by train the twelve miles to Invercargill. Invercargill, the most southerly city visited on the World Tour, was at that time an active, growing city of about 12,000. The day of their arrival, July 31, 1911, was spent in sight-seeing, as they arrived in the morning and didn't appear in concert until evening. Well before the time of the evening concert the band members drifted into the Municipal Theatre to unpack the instruments from the twenty-eight instrument trunks carried by the organization. Upon searching through the trunks, it was soon found that several were missing. Among these were the tympani trunks and the trunk containing the four trombones. One of the trombonists was himself the baggage manager, and, greatly distracted over the difficulty, he immediately arranged to return to Bluff Harbor to see if the trunks had been left on the steamer. The trombones were found and returned to Invercargill in time for the second half of the concert, but the tympani had been left on the boat, and did not "catch up" with the Band for many weeks. For the first part of the concert, the trombonists used high pitch, small bore instruments which had been loaned by amateur players of the town. Though strange mouth-
pieces were used, on account of the bore, and though the tuning slides were necessarily pulled clear out and held on by friction tape, the audience was none the wiser from the sound of the band.

It was in Invercargill that Sousa, happening to see two attractive pieces of jade, bought them and presented them to his two feminine soloists, Virginia Root and Nicoline Zedeler. The special interest in the stones resulted from the initials "V. R." carved in one, and "N. Z." in the other. The initials made them appropriate, although they actually stood for "Victoria Regina" and "New Zealand!"

The next day the Band traveled to Dunedin, which, although having a population of but fifty thousand, was to hear ten concerts. A crowded hall greeted Sousa at each concert. Other towns visited included Timaru, Christchurch, and Wellington (the capital of New Zealand). At Timaru, where a matinee was played, the townspeople were given a demonstration of "speed" as practiced when necessary by the staff of Sousa's Band. The Band arrived at 1:30 p.m., transported its twenty-

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Details of this experience, which must have been most nerve-wracking to those concerned, are given in Clarke's interesting account. Op. cit., Arp., 1935, p. 4.

Sousa, op. cit., p. 283.
eight trunks to the hall, began the concert at 2:00, gave a full concert including the usual encores, and was packed up ready to leave for Christchurch at 4:17.

Twelve concerts were given in Wellington, with two free Sundays in which the Americans were able to do some of the sight-seeing they so much enjoyed. Palmerston, Hamilton and Auckland followed in order, the latter being the final New Zealand engagement. In the eight days spent at Auckland, New Zealand's largest city, thirteen concerts were played; as usual, to crowded houses. Following this series, the Band was ready to leave for an ocean voyage of three weeks on board the Makura, bound for Victoria, Canada. This voyage was begun September 1, 1911.

En route to Canada a day was spent at Suva in the Fiji Islands, and on September 12th the Hawaiian Islands were reached. Two concerts were given to huge audiences in Honolulu, the Band leaving immediately after the evening program. Mr. Sousa, as well as his players, was loaded down with the traditional leis of Hawaii, as he boarded the ship.

When crossing the International Date Line (the 180th parallel) a day was gained. In this case, the passengers

According to Clarke, "hustling" of this sort was common in the Band's American tours, so they were "used to it!"
retired Tuesday evening, and awoke the next morning to find it was still Tuesday. One player, who had been placed on the Band's roster at the beginning of the tour, tried zealously to collect an extra day's pay for the extra Tuesday!

The weather was ideal throughout the homeward voyage, the 6,823 miles from Auckland to Victoria being completed September 19th. After a concert in Victoria, the Band went to Seattle where it was greeted by an enthusiastic Band of local musicians playing a Sousa march. Until October 21st the Band played cities in the coastal states, Washington, Oregon and California. On October 21st it left Los Angeles, beginning a cross-country tour which ended at New York City on December 10, 1911. Here a final concert was given at the Hippodrome before a record crowd. After a week of recording for the Victor Talking Machine Company the Band was dismissed for a well-earned vacation. They had played for over sixteen solid months. During the twelve months of the World Tour proper, 474 concerts were played to a total of a million people. Of the 47,213 miles traveled, 23,271 were by land and 23,942 by water. The twelve weeks which the Band spent aboard ships was a dead loss to the management, as salaries were paid at the same rate (totaling over $4,000 weekly) whether concerts
were given or not. The entire cost of the tour was over $600,000, a tremendous financial risk for Mr. Sousa to assume. According to Clarke, the profits were reported to be in the neighborhood of $60,000. Aside from the financial returns, Sousa must have felt a thrilling satisfaction in the complete success of an enterprise which has never been duplicated, before nor since, by a concert organization of this size. The excellence of the thousands of Sousa concerts given in many countries throughout the world had resulted in the name of John Philip Sousa being considered abroad as most typical of all names in American music. Sousa's work abroad should be a source of deep pride to every American proud of his countrymen's achievements.
CHAPTER VIII
THE FINAL "SCORE" - (1912-1932)

At the end of the World Tour, none of the members of Sousa's Band was more eager than their Director to be off on a vacation. He immediately started on a trip south and west, hunting and trap-shooting. For hunting he had his horse and dogs; for trap-shooting, his favorite guns. During the shooting tournaments, in several of which he participated, he went as far west as Des Moines.

As Sousa became older his routine became less strenuous. Of his band tours and other activities, he wrote, in 1928, as follows:

Nowadays I allow myself a bit more of vacationing than formerly. Up to the time of the World War I toured with the Band practically the entire year, often following the road for fifty weeks, including both summer engagements and winter tours; but since the War I travel from July to December and then gather together my guns and equipment and go south for the shooting season. Then to Pinehurst for golf, and back to Long Island to write and to enjoy my home and my family. When June comes, I turn to programme-arranging for the next tour, to determining the personnel of the Band and to rehearsals. Once the tour is mapped out by my business

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Sousa, Marching Along, p. 289.
manager it is submitted to me. On long engagements, and on foreign tours, I have always had my family with me.2

From the time of the World Tour until 1915, the appearances of Sousa were continued in the accustomed routine. Country-wide tours and engagements at Parks, Expositions, Fairs, and the like occupied his time when on duty with the Band. In 1915 he took his band to San Francisco for a ten-week season, beginning May 22nd, at the Panama-Pacific Exposition. While there, he accepted an invitation to visit the Oakland Schools, where, as the guest of Glenn Woods and Herman Trutner, Jr., he spoke to the members of the Oakland school orchestras and bands. His willingness to spend some of his time with the young players of Oakland was typical of the interest he took in boys and girls; an interest which increased in the later years of his life.

2 Sousa, op. cit., p. 342

3 It is interesting to note, in this connection, that Mr. Trutner was probably the first supervisor of instrumental music in the United States. In 1914 he was appointed "Supervisor of Bands and Orchestras" in the Oakland public schools. Although Joseph E. Maddy is generally regarded as the first to hold such a position, it was not until four years later, in 1918, that he became Supervisor of Instrumental Music in the Rochester (N.Y.) schools. Editorial, Jacobs' Band Monthly. Sept., 1936, p. 5.

While in San Francisco Sousa received an offer to play the entire winter season at the Hippodrome in New York. Charles Dillingham had engaged the Hippodrome for a variety show, and proposed that Sousa's Band give a short concert each evening, and play an entire program each Sunday. The arrangements having been completed, Sousa left San Francisco the latter part of July, and after engagements at Willow Grove and the Pittsburgh Exposition was ready to open at the Hippodrome in late September. The season here was an extended one, lasting until late in the following May. Many fine concerts, featuring noted soloists, were presented Sunday evenings by Sousa's Band. The soloists included Emmy Destinn, Nellie Melba, John McCormack, Belle Story, Olive Fremstad, Anna Pavlowa and many others. One evening, fifteen composers combined in a novelty presentation, using fifteen pianos, in which each composer played his most popular hit, accompanied by the others. Those participating with Sousa were Jerome Kern, Louis Hirsch, Baldwin Sloane, Rudolph Friml, Oscar Hammerstein, Alfred Robyn, Gus Kern, Hugo Felix, Leslie Stuart, Raymond Hubbell, John Golden, Silvio Hein, Irving Berlin, and one other whose name is missing from Sousa's list.

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5 Sousa, op. cit., p. 305.
6 Ibid., p. 306.
Mr. Sousa speaks of Rudolph Friml as he finest pianist of the above list, and himself as the "very worst!."  

Two marches made "hits" at the Hippodrome. One, The March of the States was new in 1915, but had been played in San Francisco; the other was written especially for the New York audience, and was named the New York Hippodrome March. The latter became very popular the country over, being widely played by other bands. It also served an important use in the nation-wide celebration of Sousa's sixty-first birthday, November 6, 1915. On that date it was played by theatre orchestras and service bands all over the country, simultaneously with its New York performance by Sousa's Band. At the Hippodrome Sousa was presented with a silver gift from all the employees of that theatre. As part of the presentation Walter Damrosch gave a short speech of congratulation.

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7 Sousa, op. cit., p. 346.
8 This march was published in 1916.
At the close of the first Hippodrome season Sousa again took to the fields for a vacation. A journey of a thousand miles on horseback was made while enjoying his favorite sports of hunting and trapshooting. During the vacation he sent an offer of his services to General Leonard Wood, then in charge of United States forces on the Mexican border. Nothing came of this, however, as the expected war activities failed to materialize.

After the annual Willow Grove season, which began August 20th, the Band went to New York to prepare for another engagement at the Hippodrome. The new marches for the season were The Boy Scout March and The March of the Pan-Americans, the former becoming the better known. His sixty-second birthday was the occasion of another Birthday Party, this time at the Metropolitan Opera House. Two loving cups and a silver platter were then added to his already large collection of such memorabilia.

In the early part of 1917 several musical journals reminded their readers that Sousa's Band had reached its twenty-fifth year of existence, dating from 1892 when he

left the United States Marine Band. A summary of Sousa's activities with his Band showed that his influence had indeed been considerable, both in America and abroad.

A most important period in Sousa's life, and one of which he was most proud, began in May, 1917. On the 20th, a telegram came to him from another well known American composer, John Alden Carpenter, which read as follows:

"The Naval Station has an undeveloped band which needs the inspiration of a master hand to start them on the right track. Could you come here if only for a few days to start the work and bring with you a bandmaster of the right personality to continue the instruction? I realize how much I ask and know your enthusiasm for the cause."

No further urging was needed to bring Sousa into the service, for after a flying trip to Chicago and the Naval Station at Great Lakes, where he discussed the matter with Carpenter and Captain (later Admiral) Moffett, he sent word to Mrs. Sousa of his intention to join the Navy. Until he had fulfilled certain dates with his Band,

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13 Sousa, op. cit., p. 310.
which had been already promised, he was at the Naval Station on a "part time" basis, and at a salary of a dollar a month. He was sworn in at once as a lieutenant in charge of the music of the Navy.

It became necessary for Sousa to devise a system of handling the naval band players because of the large numbers in which they volunteered. Within a month there were over six hundred of them, too many to handle in a single unit. So, with the approval of the Commandant, Capt. Moffet, Sousa established a band battalion which he maintained at a size of three hundred and fifty players. This was done by a process of selection, going through the records of all the players. The remainder of the players, and new volunteers as they arrived, were formed into smaller bands which were assigned to individual regiments at the station. These were then available as units for duty at sea or elsewhere when requests for bands came to the Station. The large band battalion remained under Sousa's charge throughout the war, and although it did much traveling its headquarters was at Great Lakes.

Besides a great many songs and miscellaneous compositions, Sousa continued his output of marches. During the war years, and for a time after, his compositions reflected the high pitch of patriotic fervor which the war had stirred among the people. In 1917, new marches included Liberty Loan, and The Naval Reserve; in 1918, U.S. Field Artillery, Sabre and Spurs, Solid Men to the Front, The Volunteers, Flags of Freedom, and Anchor and Star. In addition, there were other marches, and many songs. Sousa was especially active in composition in 1918. He even consented, in the misguided enthusiasm of the times, to write a substitute for the familiar wedding marches of Wagner and Mendelssohn so that they might no longer "threaten" the peace of American weddings! The result was a Wedding March, dedicated to the American people, but which, after its first enthusiastic reception has gradually been retired in favor of the compositions it was intended to replace. The wedding marches of the German masters had become too well loved to make permanent replacement possible.

The Wedding March was written at the request of the American Defense Society and the American Relief Legion. This is a good example of the extreme feeling against all things German, even in the arts, engendered by the bitterness of the first World War. "No More Hun Music at American Wedding," Toledo Blade. Dec. 7, 1918.
The Naval Band did a great deal of traveling during the war, participating in Red Cross Drives, Liberty Loan Campaigns and other war enterprises. The players were young, between eighteen and twenty-five, and were eager to play wherever the band could give assistance. Their parade music included effective marches by Sousa and others. Marches such as Sousa's The Thunderer, Semper Fidelis and The High School Cadets, and Bagley's National Emblem, played by a marching band of three hundred and fifty players, fairly lifted the money for Liberty Bonds out of people's pockets! Liberty Loan Drives were aided in many cities, from one end of the country to the other. Among the cities visited were New York, Washington, Philadelphia, Baltimore, Detroit, Pittsburgh, Cleveland, Columbus, Cincinnati, Chicago and Milwaukee. In raising money for war bonds a favorite Sousa device was to have it announced that for a certain sum, say a hundred thousand dollars, the band would play a favorite tune such as Dixie. At other times Sousa's baton would be sold to the highest bidder.

The band was sent to Kansas City in September to help

"Never Wrote A Retreat; Sousa's Music Has All the Lilt of An Advance; The 'Naval Reserve,' the March King's Latest Composition, Is Masculine and Virile, Suggesting America and Americans," Kansas City Star. Sept. 23, 1917.
in that city's "Old Glory Week" celebration, held in Electric Park, which has since been destroyed by fire. Sousa observed Colonel "Teddy" Roosevelt standing with his family near the bandstand. Later, when he had an opportunity, Roosevelt requested the song *Garryowen*.

In addition to marching activities the band gave many concert programs. Such programs were given in Carnegie Hall, the Hippodrome, and other well known concert halls. At one time Sousa was asked to conduct a performance of Mendelssohn's oratorio, "The Elijah," at New York's Polo Grounds. In this huge musical event, one of the biggest of the war, 10,000 singers made up the vast chorus; leading operatic singers volunteered as soloists; and the accompaniment was by a large "wind-orchestra" made up of players from the symphony and professional ranks. This great concert was for the benefit of the War Thrift Festival.

When the war ended, the band battalion was in Toronto to aid Canada's Victory Loan campaign. While others spent the night in wild celebration, Sousa was nursing an abscessed ear which had been lanced three times. The "flu" had finally caught up with him, and it became necessary to ask for leave in order to go to

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New York for treatment by his own physician. A week later he asked for, and was granted a transfer to the Third Naval District. His final orders were as follows:

NAVY DEPARTMENT
Bureau of Navigation
Washington, D.C.

January 20, 1919

To: Lieutenant
John P. Sousa, USNRF
Port Washington, L. I., N. Y.

Subject: Relieved from all Active Duty

1. At such time as you are able to travel, proceed to New York, New York, and report to the Commandant of the Third Naval District for temporary duty and physical examination and to have your health and service records closed out.

2. Upon the completion of this temporary duty proceed to your home and regard yourself relieved from all active duty.

3. Advise the Bureau of Navigation immediately upon your arrival home, giving the date thereof, and also your full address.

4. The Bureau takes this opportunity to thank you for the faithful and patriotic services you have rendered to your country in the war with Germany.

Victor Blue
Rear Admiral U. S. Navy
Chief of Bureau

Sousa, op. cit., p. 320.
It was on February 24, 1920, a little more than a year later, that the rank of Lieutenant-Commander was granted to Sousa. This well deserved recognition was one of which Sousa was very proud. It was his custom, thereafter, to wear the uniform of Lieutenant-Commander in concert with his Band.

Another recognition, in the form of an honorary degree of Doctor of Music, came to him a week later on February 27, 1920. The Pennsylvania Military College granted this honor and at the same Commencement bestowed the degree of Doctor of Laws on Senator Warren G. Harding. Mr. Harding confessed to Sousa that he formerly played the alto horn in the band of his home town, Marion, Ohio!

Nearly four years later, on November 26, 1923, Sousa was again honored with a Doctor of Music degree, this time by Marquette University.

The famous Sousa beard was a notable casualty of the war. He had grown a beard before becoming conductor of the Marine Band in 1892, and as he was only twenty-six at

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19 Sousa, op. cit., p. 321.
20 Ibid., p. 321.
the time, kept it to lend "age and dignity." But in 1918 he parted with it, keeping but the trim mustache which he wore the remainder of his life.

With the termination of Sousa's war duties, his Band was reassembled and taken about the country on its yearly tours. At sixty-six, and with a glorious career behind him, Sousa might have retired to enjoy quietly the last years of his life. But his philosophy of life would not permit this. Whenever he was questioned about retirement, his answer would come as it did to a Chicago reporter in 1924:

"The first you'll hear of Sousa's retirement is when you read 'Sousa's Dead.' A man keeps going by keeping going. When he retires he vegetates. He dries up like a plucked flower and then he blows away."22

The 28th anniversary of the organization of Sousa's Band was fittingly celebrated with a gala concert on a Sunday evening early in April, 1921. A newspaper report of the event follows, in part:

... a vast audience [at the New York Hippodrome] included representatives of the Army, the Navy, artists of grand opera and the drama, and professional celebrities by

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scores. A feature of the evening was the appearance of a number of contemporary composers introduced upon the stage by De Wolf Hopper, creator of the title role in El Capitan; Raymond Hubbell, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml, Silvio Hein, A. Baldwin Sloan, Louis A. Hirsh and Earl Carroll were in the group and each at a separate piano played *Semper Fidelis* with Sousa's Band.

Walter Damrosch, for the Musicians' club of New York, presented a great wreath of laurel to Mr. Sousa, and the Lambs' club presented a heroic floral guerdon.

... Among the box holders and delegations were Mayor Hylan, Geraldine Farrar, Gen. Robert Alexander, Mme. Galli-Curci, Maj. Gen. Bullard, John Ringling, Ina Claire, Gov. Smith, Franklin D. Roosevelt, Admiral Glennon and Raymond Hitchcock.23

There were reports in 1921 that Sousa was experiencing trouble with his hearing. The reports must have been greatly overdrawn, as the composer later insisted that his hearing was unimpaired — in fact, said he, "I am able to hear the faintest tinkle of the dinner bell!" According to his family, these stories of his deafness had no foundation in fact. 24


25 This information is contained in a letter to the writer, from Miss Jane Priscilla Sousa, dated June 13, 1942.
Several marches were written between 1919 and 1922, but the one which became best known was *The Gallant Seventh*. This march was dedicated to the band of the Seventh Regiment, New York National Guard, the director of which was Lieutenant Francis W. Sutherland. The march was presented at the New York Hippodrome during one of the Sousa concerts. On this occasion, the Seventh Regiment Band was on the stage to play with Sousa's own Band. In 1923 a number of compositions appeared, including songs, marches and a suite, *Leaves from My Notebook*. The latter had been inspired during his convalescence in 1921 after a serious fall from a mad horse. The fall resulted in the crippling of his left hand so that its use thereafter was greatly limited. A well known march appearing in 1923 was *Nobles of the Mystic Shrine*. In 1924 he wrote *The Marquette University March* in response to the honor, already mentioned, that had been extended to him earlier in the year.

In 1924 Sousa again appeared in opposition to a bill in the Senate which would release radio broadcasting stations from the payment of royalties under the

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26 Lieutenant Sutherland was a former member of Sousa's Band.
copyright laws. The bill, sponsored by Senator Dill, appeared to Sousa as unfair to composers, a view which was tersely stated in an interview:

"The Radio Corporation of America gets money doesn't it?" queried Mr. Sousa, in a brief exposition of his position. "If they get money out of my tunes, I want some of it. That's all. My royalties in the days when sheet music was all that was sold used to run to $60,000 a year, but they never have touched that figure since."28

After 1924 Sousa's programs reflected the increasing interest in the country for jazz - the popular musical fancy of the time. While he had no special interest in this type of music, his long established policy in program planning was to provide for the preferences of his audience. He therefore arranged a Fantasia, "Music of the Minute" for his 1924 tour, and "Jazz America" in 1925. In 1927 his views on jazz were expressed in an interview, parts of which merit quotation:

A little man with brown eyes with his heart flooded with martial melody - that's John Philip Sousa. Twenty years ago he had the whole country marching to his music. Messenger boys and bank presidents whistled it; shop and society girls danced to it. Today his marches are still selling and he is still composing.

28 "Sousa Demands Share of Coin; Composers Attack Bill in Senate Asking Free Copyright," Toledo Blade. Apr. 19, 1924.
The crowds still whistle his music, but perhaps not as vociferously as of yore. What is the reason for this?

"That is because the world is jazz crazy," Mr. Sousa says. "My marches were written to two-step time. Then, too the average American demands ceaseless change in his music. He wants novelty.

Of jazz he thinks everything and nothing. "Some of it makes you want to bite your grandmother. But jazz, good, bad and indifferent, will live in popularity so long as the dancers want it... The modern dance reminds me of a pot of eels worming in and out. But if the playing of jazz brings one extra smile into the world - go to it!"

The term classical music Sousa gives a broad interpretation. "What do you mean by classical?" he counters. "Is it a dry-as-dust symphony that is played only once or a ballad like 'Annie Laurie' that is sung thousands of times every year? The old masters could and would have composed jazz itself if the inspiration had seized them to do it. My idea of classical music is something that is sung 365 days a year, with an extra day added for leap year." 29

Of this "jazz era" Sousa was not a part. In this respect he resembled another popular American composer, Victor Herbert. Sousa's fame rested on the march, primarily and upon the type of concert which his Band gave

for so many years. Any great departure from his established custom was virtually impossible for the aging bandmaster; nor was any departure actually necessary. A slight concession was made in the matter of "jazz," as pointed out, but in the main his programs were arranged in the familiar pattern of the past.

The last few years of Sousa's life were notable for a continuation of the stream of composition from his still active pen. Although these were years of increasing feebleness, his stout will never faltered in his determination to carry on his regular work as long as life should last. The Sesqui-Centennial Exposition March was written in 1926, as were the marches, The Gridiron Club and The Pride of the Wolverines. In 1927, the marches Magna Charta, The Minnesota March and The Atlantic City Pageant, as well as the Cubaland Suite. There were four marches in 1928, including New Mexico March and University of Nebraska; in 1929, The University of Illinois march. In 1930 there were several marches of interest. One was the Harmonica Wizard, recalling the time in 1926 when he led a Philadelphia Harmonica Band of sixty boys, trained by Albert N. Hoxie, Jr., at Willow Grove Park. They played Sousa's

Stars and Stripes Forever, after which the great conductor expressed himself as thoroughly surprised and delighted over the boys' ability. Other marches were the George Washington Bicentennial, 1732-1932; the March-Song of the Chicago Schools; and The Royal Welch Fusiliers March. The latter was written for a British regiment of that name, commemorating the friendship formed between it and the United States Marines during the Boxer Rebellion of 1900. This march was first played under Sousa's baton at a Gridiron Club dinner in 1930. A speaker at the dinner, Robert Barry, termed it "a better memorial than bronze or stone." In 1930 Sousa made a trip to England where he conducted the band of the Royal Welch Fusiliers at Tidworth in this same march.

In 1931 six marches were written, A Century of Progress, the official march of the Chicago World's Fair; The Kansas Wildcats written for the University of Kansas; and others. Of special interest is The Northern Pines, written for the National Music Camp at Interlochen, Michigan. Sousa had visited this camp as a guest conductor,

giving the young players the inspiration of his leadership. The later years of his life were marked by many appearances at school contests and festivals. At such times he enjoyed serving as adjudicator or guest conductor. Occasions of this kind included important state and national contests, festivals, and conventions. Many thousands of high school players were thrilled and inspired at the opportunity of receiving suggestions from Sousa, or of playing under his direction. His experiences at these school affairs, and contacts with college and university bands, led him to predict that many of our future musical artists would come from the public schools. He was always willing to lend kindly aid whenever possible in the furthering of the school instrumental music program.

Like many another musician, Sousa had from the beginning of radio, been wary of allowing his band to be heard over the air. His first experience in radio broadcasting came in 1929, less than three years before his death. This is briefly described in the following story from the Music Trade News:

After having repeatedly refused to conduct his band over the radio, he was at last persuaded to lead a selected group of fifty-two of his musicians in a series of one-hour concerts, largely of his own compositions, in 1929. At the time it was reported he was receiving "more than $50,000" as his fee.
The famous bandmaster had been fearful that he would not "go over" on the radio because of a lack of personal contact with his audience, but within a few hours of his initial appearance on May 6, 1929, he was overwhelmed with congratulatory messages, including one from Commander Richard E. Byrd at Little America, in the Antarctic Region.

He made a special visit to the campus of the University of Illinois on March 20, 1930, at the invitation of his old friend, Albert Austin Harding. Mr. Harding had been Director of Bands at the University of Illinois since 1905, and had, during that time, become one of Sousa's close personal friends. The Concert Band of the University had invited the great bandmaster to become their Honorary Conductor. A concert was given in honor of Sousa, in which he conducted part of the music. The white gloves worn by Sousa on that occasion may now be seen in the Sousa Memorial Library at that institution.

Death finally came to Sousa in just the way he might have wished it — while on active duty. He had gone to Reading, Pennsylvania, to act as guest conductor of the Ringgold Band's 80th anniversary concert. Upon arrival at Reading he conducted a rehearsal, ending with The Stars and Stripes Forever. This, his most popular march,

was the last piece of music ever to be conducted by the
great bandmaster. That night, following a banquet at
which he gave a short speech, he suffered a heart attack
resulting in his death at 12:30 a.m., March 6, 1932.
Though he had become quite feeble in late months, his
sudden death was a shock to his family and friends and
to the entire music-loving public. An Associated Press
dispatch gave additional particulars:

Washington, March 6, (A.P.) -- John Philip
Sousa was brought tonight to the capital which
gave the great bandmaster to the world.

The quietness which attended his return
here in death to await funeral services Thurs-
day was made the more pronounced by a thick
fall of snow that hushed the steps of the es-
cort as the flower-banked coffin was carried
to the waiting hearse. The silence as the
bandmaster was borne up Pennsylvania Avenue was
in marked contrast to the martial fanfare that
reigned when Sousa many times led his picked
musicians up the historic thoroughfare.

Sousa was accompanied from Reading, Penn-
sylvania, where he died early today, by Hamil-
ton Abert, his son-in-law, and an escort of
four officers of the 213th Coast Artillery.

Sousa's son, John Philip Sousa, jr., left
La Jolla, California, by train today for the
East. The hour of the funeral and burial will
await his arrival.

Reading, Pa., Mar. 6 (A.P.) -- John Philip
Sousa, the famous bandmaster, who died at 12:30
a.m., today, was taken to Washington this after-
noon for burial Thursday morning. . .
Several thousand men, women and children, including city officials and officers and members of an American Legion Post, marched half a mile through heavy rain to the Pennsylvania station behind the flag-draped coffin of Mr. Sousa, whose funer4marches stood with his stirring martial airs to win for him the name, "The March King of America."

The fifty-five musicians of the Ringgold Band led the cortege to the railroad station, playing "Nearer My God to Thee" and "Silent Friend," a funeral march composed by the late Monroe A. Althouse, leader of the Ringgold Band for thirty years.

... Mr. Sousa went to the theater in Philadelphia on Friday night and could not fall asleep until 6 a.m. yesterday, but felt much better during the day. During last night's dinner he joked with Mr. Weidner and autographed the dinner programs of almost 100 guests, including Mayor Heber Ermentrout.

The last year was one of Mr. Sousa's most active. He composed seven marches and filled many radio and concert engagements. Last February 22, at the George Washington birthday celebration in Washington, he led the massed bands of the Army, Navy and Marine Corps in a concert at the east front of the Capitol.

In the last two years Mr. Sousa has devoted his time principally to music for children, and was willing to make any journey, however long, to attend the debut of a children's band or to conduct for school and juvenile club audiences.

Mr. Sousa's death brought many interesting recollections of his long and distinguished career. In the days before the World War the greatest market for the Sousa marches was in Germany. . .

Edwin Franko Goldman, conductor and organizer of the American Bandmasters' Association, and Leonard Liebling, editor of "The Musical Courier, joined in tributes last night to Mr. Sousa in a broadcast over WOR.
Mr. Liebling read the following message from Walter Damrosch, who was unable to participate in the ceremony: "Deeply regret passing away of that fine American musician and great gentleman, Commander John Philip Sousa. His death came just as he would have wished it, still active in his profession, which he served for so many years. His fame is international, for his marches have encircled the globe."

A review of Sousa's career appeared in a New York paper the day after his passing. Parts of this review, pertinent to the present study, follow:

Career of John Philip Sousa

To millions throughout the world the name 'Sousa' and the word 'band' were synonymous. There were few Americans better known and none whose figure was more instantly recognized than the nattily uniformed portly bandmaster, whose baton had swung in measured beat in every quarter of the globe and to whose martial music an army once had marched off to war.

The extent of the influence of John Philip Sousa in awakening a musical consciousness in America is not easy to estimate. Undoubtedly his concerts were heard by more people than those of any other musical leader and by virtue of his unparalleled career as a bandmaster, and the brilliance of his own compositions, he added his name to the still small list of great American names in music, completing an unusual triumvirate by joining the company of Victor Herbert and Edward MacDowell.

35 "Silent Capital Grieves Sousa, U. S. Mourning; Famous Band Leader Taken to Washington from Reading, Pa., to Await Funeral on Thursday; Thousands follow Coffin Through Rain; Heart Attack Fatal to 'March King,' 77, After Dinner in His Honor," New York Herald Tribune. Mar. 7, 1932.
John Philip Sousa was proof that genius need not demand that it be allowed to live in a world of its own eccentricities. Composers of scores of musical pieces, from stirring marches to the delicate and fascinating rhythms of light opera, leader of great military bands and, although this attribute was submerged in his greater talents, a novelist of merit, John Philip Sousa was among the most jovial and rational of men, and these characteristics he did not lose in a lifetime of developing his peculiar gifts.

On the platform he was always the imper-turbable Sousa, unchanging whether leading his famous band through one of his own pulsating works or the solemn cadences of Wagner's 'Good Friday' music from 'Parsifal.' But when he laid aside the cares of conducting he was a man of genial, sparkling wit, easily approachable, his even temper giving little indication of how tremendous was his ability of concentration and how tireless his energy.

John Philip Sousa literally was born to martial music. On Nov. 6, 1861, his seventh birthday, Washington, where he was born, rang with the strains of "Tramp, Tramp, Tramp, the Boys are Marching," and "John Brown's Body," as blue-garbed soldiers answered the call of President Lincoln.

... his youthful spirit was fascinated by the idea that he might develop into a good circus performer. By this time he was fourteen and his father, to insure against his impetuous son's inclinations, had him apprenticed to the Marine Band. One of the first things done was to have him listen to a sonorous gentleman reading a regulation that a deserter would be shot at sunrise. He agreed to stay...

Himself able to play a number of instruments, Sousa, as a composer, was distinguished by his ability of being able to make an instrument fit in a score in a way for which it was best adapted. The type of music for which he was best known - the march - must be written
to fit a definite emotion that makes freshness difficult to achieve. That Sousa's work was ever novel was best attested by the acclaim received by each new march he wrote. When an American army went overseas, its feet kept time to the strains of Sousa, and the fact that his music was heard on every side during the war caused him to be called 'The Pied Piper of Patriotism.'

In his twelve years as leader of the Marine Band Sousa developed the organization into a high standard of proficiency, placing it in the front rank of military bands. The musicians were poorly paid, however, and Sousa himself made considerable financial sacrifice to remain as director.

[After the formation of his own band,] the fame of Sousa spread. He played to audiences which grand opera companies and symphonic societies could not hope to reach. By 1928 he had completed his thirty-fifth tour and his annual appearances in many parts of the country created a familiarity and a demand for fine music. Sousa appeared in every city of any size in the U.S., had several times toured Europe and in 1910 he began a musical trip around the world that did not end until 1912.

Had Sousa not been a musician he might have made a reputation as a novelist... He was an engaging conversationalist, and his humor was deep and spontaneous. He once took credit for winning the war, a question that aroused his listeners. He explained that when he shaved his neatly trimmed beard, which he wore until 1917 or so, the Kaiser gave up, convinced "there was no use fighting a people who could make such sacrifices."

In the thirty-five years since the formation of his own band Sousa had lived a life that would have worn down men of lesser physical fiber. No circus troupe or traveling show knew the rigors of 'sleeper jumps' better than he. With his men he had bounded from town to town, bolting meals and "living in a suitcase." Yet at seventy he was not the weakest member of his
band and he considered himself too young to learn golf.

With all his concentration on his compositions and his conducting, Sousa found time for exercise and his favorites were horseback riding, boxing and trapshooting. He was one of the most expert trapshoots in the country and he possessed a number of tournament trophies and was at one time president of the American Trapshooters' Association.

Sousa had the distinction of having served in the three branches of the government's military forces. His first was his leadership of the Marine Band; his second, musical director of the Sixth Army Corps during the Spanish American War and the third, his direction of the musical activities at the Great Lakes Naval Training Station in the World War for which the government honored him with the rank of lieutenant-commander.

Sousa was decorated with the Victorian Order of England, Palms of the Academy by the French government, which also made him an officer of public instruction and with the Grand Diploma of Honor, Academy of Hainut, by Belgium. He was a member of the Society of Authors and Composers and of the Gridiron Club of Washington and the Players, Lambs, Musicians' Salamagundi and Republican Clubs of New York.36

Recognition accorded Sousa by the Senate and House is described in the following newspaper dispatch:

Washington, March 9, (A.P.) - Both houses of Congress paused for a few moments today to pay tribute to John Philip Sousa.

A resolution directing the Vice President to appoint a Senatorial committee to attend the funeral tomorrow at 3 P.M. was adopted unanimously by the Senate. The measure, by McNary of Oregon, described Sousa as the "world's greatest composer of march music."

In the House Representative Rainey of Illinois, the Democratic leader, was roundly applauded when he said in a brief tribute: "Sousa was the greatest bandmaster, the greatest composer of martial music who ever lived in this world."

Vice Pres. Curtis named as the Senate group to attend the funeral the Republican and Democratic leaders, Watson of Indiana and Robinson of Arkansas, respectively, McNary, Bratton, and Moses.37

The funeral services were impressive. Newspaper accounts such as the following tell of the ceremonies, and of the distinguished persons in attendance:

John Philip Sousa, "The March King," was taken to his grave in the frozen earth of Congressional Cemetery today behind the Marine Band which he led to world fame.

Funeral services for the band leader and composer, who died of heart failure at Reading, Pa., early Sunday, were held in the improvised chapel at the Marine Barracks, where for many years he led the crack band of the country's military forces.

37 "Senate and House Pay High Honors to Sousa; Vice-President Appoints Group to Attend Funeral Today - Tribute by Representative Rainey," Newspaper clipping, no name. Mar. 11, 1932. Sousa Clipping File, New York Public Library.
The bronze coffin, covered by a flag, was at the front of the rectangular hall, looking very new in contrast to the worn battle flags hung about the walls. Behind the coffin, in front of a concert platform that was concealed by them, were banks of lilies, roses, carnations and daffodils. At each end of the casket was a marine in blue, his bayoneted rifle grounded before him at the "at rest" position.

The marines snapped to attention as two Episcopal priests, the Rev. Sydney K. Evans, chief naval chaplain, and the Rev. Edw. Lapler, rector of Christ Church, walked slowly down the aisle between the benches, to face a congregation composed of Army, Navy and Marine officers and men, and civilian men, women and children. In front at the right, were four women heavily veiled, his wife and other relatives.

Beside them, along the wall, were the honorary pallbearers and Ernest Lee Jahneke, Assistant Secretary of the Navy; Rear Admiral William A. Moffett, Chief of the Bureau of Aeronautics of the Navy, and other Marine and Naval officers. On the left side were white-aproned brother Masons of Lieut.-Commander Sousa.

Simple prayers of the Episcopal service were interspersed with hymns by a male quartet, hidden by the flowers from the congregation. They sang "Jesus Lover of My Soul" and "Abide With Me."

As the service ended, the Marine Band, outside on the parade ground, started "Nearer, My God, to Thee." The casket, with its flag, was taken out on the black caisson drawn by eight white horses of Battery C, 16th Field Artillery, their red saddle cloths the only note of color. The flag on the tall pole of the parade ground was at half mast. The procession was formed, with the band in front, a platoon each of marines and bluejackets next, then the caisson and finally a long line of motor cars.

Crowds watched the parade to the cemetery in the bitter cold. The band started in slow time with "El Capitan," one of Sousa's marches
to which thousands of soldiers have gone out to parade or to war. Then, in quick time, the band interspersed such hymns as "Abide With Me," "Onward, Christian Soldiers" and "Adeste Fidelis" with military airs.

Motorcycle policemen cleared a path to the grave through the cemetery. The marines and sailors, representing all their respective services, though together they numbered less than the seventy-two piece Marine Band, formed at two sides of the grave. The priests and mourners were at the third, at the head of the grave, and the fourth side was left open for the caisson. As the marines and sailors presented arms, and the band played "Lead, Kindly Light," the coffin was placed on its frame above the grave.

Short services by the priests were followed by a longer Masonic service, at the end of which a Masonic apron and sprigs of evergreen which each Mason had borne were placed on the coffin. The flag was removed, the old lament, "Earth to earth, ashes to ashes, dust to dust," was pronounced by the presiding Mason, the sailors fired three volleys from their rifles, "taps" was sounded and the coffin was lowered into its grass-lined resting place.38

The honorary pall-bearers included the following close friends of Mr. Sousa: James Francis Cooke, editor of The Etude; A. A. Harding, Director of Bands, University of Illinois; Edwin Franko Goldman, bandmaster, New York; Gene Buck, president of the American Society of Composers, Authors and Publishers; Arthur Pryor, bandmaster, former

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38 "Band Sousa Led to Fame Plays At His Funeral; Marine Unit Heads Cortege as Noted 'March King' Is Buried in Washington; Jahncke, Moffett Attend; Throngs Watch Procession to Congressional Cemetery," New York Herald Tribune. Mar. 11, 1932.
member of Sousa's Band; John La Gatta, illustrator; Dr. Colin L. Begg, Henry Eagle and William J. Martin, all of Port Washington, Long Island; Harry Askin, Mr. Sousa's general manager; Col. H. C. Reinsinger of the Marine Corps; Major William H. Shutan of the United States Army; George M. Cohan and Milton Bromberg.

Many programs have been given in memory of John Philip Sousa during the years since his passing. Probably the first of these was played by the University of Illinois Concert Band on March 7, 1932. On August 9th, during a concert broadcast from the National Music Camp, Interlochen, Michigan, the American Bandmasters' Association presented a bronze tablet to A. A. Harding memorializing the work of Sousa. This tablet is kept in the Sousa Memorial Library at the University of Illinois. On August 1st, 1937, Edwin Franko Goldman devoted the latter part of his band concert to the works of the "March King." Marches played were Solid Men to the Front, The Thunderer, U. S. Field Artillery, El Capitan, Our Flirtations, The Stars and Stripes.
Foreyer, and, as an encore, Semper Fidelis. Members of the Sousa family present were Mrs. Sousa, her daughter, Miss Jane Priscilla Sousa, and a granddaughter, Miss Nancy Sousa.

In 1938 a movement was put under way to establish a memorial to the bandmaster. The committee including Gene Buck; George H. Gartlan, supervisor of music in the public schools of New York City; Joseph N. Weber, president of the American Federation of Musicians; Arthur Pryor, the bandmaster; James F. Gillespie; and B. A. Rolfe, chairman. Deliberations were begun on the form such a memorial should take. A plan favored by some was the provision of a home for musicians, as a means of granting aid to American composers. The tentative goal set by the committee was $750,000, to be raised by a great many small contributions of a dollar or less. It was proposed to enlist the aid of high school students throughout the country. A New York Times editorial commented on the plan as follows:

A memorial to John Philip Sousa, possibly a home for American musicians and composers, has been proposed by a group of his friends.


42 "Friends of Sousa Plan A Memorial; Drive Launched by Committee Also Aims to Nourish the Music of Americans," New York Times, Sept. 19, 1938.
Such a monument would not only honor "The March King," but would symbolize an era of American history, an outlook on life we shall hardly know again.

Sousa died only six years ago, but even then his music was only an echo preserved in the schools where "The Stars and Stripes Forever" cannot die as long as graduations and classroom pianos last. The present generation knows him no more and does not listen to the old stirring, forthright tunes. There was not a blue note in them, not even the faint malaise which lingers in even the lightest and most alluring of Viennese waltzes. They were brisk, clean and sure of themselves.

They come from a time when America also was sure of herself and never doubted her destiny. They were all pre-war and as popular and characteristic as the Gibson Girl. Sousa collected $300,000 in royalties from his 'Stars and Stripes' alone, and the other brave marches, "Bride Elect," "El Capitan," "Hands Across the Sea," "King Cotton," "Liberty Bell" and "Semper Fidelis" poured out in bewildering profusion. Sousa's band was something grand, something that dispelled and did not invite a mental fog. It played daylight, smiling music. The mood that created it is ended. The confused world wants "escape music" now. But Sousa was a cheerful fellow in his day.43

A permanent memorial to Sousa has resulted from the gift of his great band library, including more than 3,000 titles, to the University of Illinois Band Department. His family, knowing his wishes, which had been expressed on several occasions, sent forty-two trunks of music to A. A. Harding. Sousa had often remarked that the

University of Illinois bands made up "the greatest college band in the world," and there are a great many people today who agree with that statement. The sincerity of his judgment is shown in the fact that today the Sousa Memorial Library is in the keeping of Mr. Harding and the University of Illinois. The music of this fine collection has been kept intact as a separate unit of the University Band Library, and is available for use at all times. Although it is beyond value since much of it is in manuscript and is irreplaceable, Sousa had estimated its worth at over $100,000. It was collected during the years from 1896 to 1931. In unpacking the music trunks, one was found to contain Sousa's podium, covered with a red carpet; his music stand with a pencil stub still tied to it; and an old broom with a short sawed-off handle, used on tour to keep the podium carpet clean. Today these mementoes of many tours are kept in a room adjoining the Sousa library, and with them constitute the Sousa Memorial Library. Frank Simon has termed it a "national shrine" for those who revere Sousa as the greatest figure in the history of band development.

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44 Seven players from the University of Illinois Band became players in Sousa's Band, while four of Sousa's players later went to Illinois for university work.

45 Frank Simon, conductor of the Armco Band, was formerly cornet soloist with Sousa's Band.
The outer room of the suite contains many items of interest in connection with Sousa's career. In one corner of the room is a hall-tree upon which hangs one of the director's dark blue uniforms. A description of the room was written for a printed band program at the University a few years ago, a portion of which follows:

Just an old red rug. Commonplace to the eye. Priceless to the University.

It's the piece of carpeting that covers the platform from which John Philip Sousa directed his famous band.

The Sousa Memorial occupies a suite on the third floor of the Library. In this interesting place — mighty in musical importance — are filed the Sousa band manuscripts which occupied forty-two trunks.

Here, too, is located the "Sousa rug."

Shielding the memorial from the public eye, a curtain covers a window overlooking the main reading room of the University library and conceals the roped-in enclosure which contains, besides the rug and platform, Sousa's wooden music stand.

Lining the walls are scores of Sousa mementoes.

Various stages of Sousa's life are shown by a photograph of a 19-year-old lad, an oil painting of a middle-aged man, and an autographed photo of the bandmaster in his later years.

Two large boards, enclosed in cellophane, display a number of other items, including newspaper clippings, magazine articles, and old programs.
Dated May, 1883, an issue of Musical Times (Philadelphia) pictures a bewhiskered young "John Philip Sousa, Musical Director of the United States Marine Band."  

With the passing of John Philip Sousa this country lost one of its truly great men. At the present writing, so close to the time of his labors, it is not an easy task to evaluate his relative importance among composers of America and beyond. It is not too much to say, however, that his concerts before millions of Americans were a most definite influence in the raising of musical standards in this country; that his music has made a permanent contribution to the resources of the concert band; and that, perhaps more than any other American musician, he has furthered the cause and reputation of this country's music abroad. A fellow member of the American Bandmasters' Association, who remained anonymous, wrote a tribute to Sousa, which seems to epitomize the aspirations of the man:

In its every aspect the life of John Philip Sousa has been devoted to the service of his country. True, he has led no troops into battle; he has helped frame none of the country's political laws; he has held no public office. But in the estimation of every intelligent man he must be

accounted as one of America's greatest patriots.

His battle arms were those of martial music, and they helped win many battles, both in peace and in war; his laws are his musical inspirations, both creative and reproductive, and the people have found themselves uplifted by them; his public office is in the hearts of his countrymen, the hearts that have been quickened by his music.47

CHAPTER IX
AN EVALUATION

In this final section it is the writer's intent to present, somewhat more in detail, the principal phases of the life work of John Philip Sousa. In so doing, arbitrary divisions have been made, allowing for a more pointed and logical discussion of the bandmaster's numerous and varied activities. Although this will perhaps result in a somewhat formal treatment, it seems the most desirable from the standpoint of both clarity and completeness. First to be considered will be the human qualities of this genial person; then, in succession, his work as a composer, as a conductor and as an author; and finally, a summary and evaluation of the distinctive contributions made by him in the field of the band, and of music generally in the United States.

1. Sousa, the Man

As the foregoing chapters have shown, the career of John Philip Sousa was one of unusual accomplishment and dramatic color. It was characterized throughout by persistence and industry, by ambition and achievement, as he was carried by his own efforts from a poor boy to a man of wealth.
Although, as a boy, he experienced a long period of illness, he later developed a strong and vigorous body, with the stamina and resilience necessary for an active life. Physical strength and endurance were among his greatest assets throughout his fifty-two years of active band direction.

In the attainment of fame and wealth he acquired neither the eccentric behaviour nor the superior bearing which so often accompany such changes. Again and again, in the magazine and newspaper interviews of Sousa's day, we read of the reporters' pleasure (and surprise) at finding the great musician so genial and approachable. His relation with the press was always friendly and cordial. Persons who came to him for interviews were invariably well received. Mr. Russell, Sousa's librarian for many years, writes of these characteristics:

In traveling, Mr. Sousa was a very approachable man. On the morning railway trips a member of the band always felt free to stop at Mr. Sousa's seat in the center of one of the coaches and chat about the weather, politics, music or one's family, and always found him helpful and inspiring.

When reporters sought an interview he at once put them at ease and supplied them with the information they sought. He would listen to young performers, advise and encourage them, read composers' scores and often, if meritorious, have his band play them.1

There seems to have been, in Mr. Sousa, a rare combination of the qualities needed for a well balanced personality. If this be doubted, one has but to consider the many examples of these attributes which were demonstrated in his daily life. Those about him testified as to his sympathetic and friendly manner, his personal charm, his enjoyment of the society of others, his wit and ability in conversation. Even in the days of his greatest popularity he retained the unassuming manner of his earlier days.

This modest bearing was spoken of by many reporters who wrote their impressions after talking with him. An English writer had this to say after an interview:

We who had played Sousa's marches and applauded the remarkable playing of the famous Sousa band in our youth found this remarkable composer of popular works exceedingly modest and retiring when we met him at the Savoy Hotel in July, 1930 . . . He was, in his modest way, quite an important personality; and we have never previously met a man of such renown who carried himself and his opinions with such modesty and pleasantry.2

Through his many varied experiences he collected a great array of stories and anecdotes; stories of odd situations in which he had a part, of experiences with people of all types, from day laborers to members of royalty.

Thus was acquired an inexhaustible source of amusing stories, resulting in Sousa's reputation as a "teller of stories" without peer.

Sousa himself tells us that he occasionally drew the fire of the press for playing inferior music by unknowns as encores on his programs. An instance related in his memoirs occurred in Cleveland, where three composers brought him examples of their work, requesting that he use them as encores. He consented to play one of them, and it was chosen by the toss of a coin. It was played, but its inclusion on the program was severely criticized next day by the reviewers. Sousa remarks that he probably "played more unpublished compositions than any other band leader."³

Strong in the make-up of the man was the force of ambition. He persistently adhered to his boyhood desire of becoming a musician. Never did he relax from his purpose, always availing himself of opportunities as they presented themselves. Not only did he wish to be a musician, but he wished to excel as a composer and conductor. His decisions to accept the direction of the United States Marine Band, and later to form his own band, were reached only after thoughtful consideration as to the probable result of each on his future growth. As will be brought out later, he had

³Sousa, Marching Along, p. 303.
a definite purpose in the formation of his own band, which he was able to bring to full fruition.

Although his formal education stopped at the age of thirteen, without the opportunity of a high school education, he later schooled himself by his great love for reading. He had an avid curiosity to know more about other fields of endeavor—science, history, law, literature—all held an interest for him, and he often amazed others by his broad knowledge of men and affairs. Here again, Sousa differed from many specialists, who remain indifferent to everything outside their own field. The wonder is that he found time for such reading from his incessant labors of composing, arranging and conducting. Perhaps the secret of it was his judicious use of time. One of his players remarked that he kept busy on tours. When he was not on duty with the band he was usually to be found arranging, working out a composition, or perhaps writing an article for a magazine.

There is no question that Sousa had unusual ability to appreciate the dramatic possibilities of a situation. He is sometimes criticized for being over-dramatic and theatrical. This, he always refused to consider a fault; rather he looked upon it as a valuable asset in his quest for the favor of the great mass of the people. His writing of comic operas reflects his interest in dramatic
music. His story of a dramatic moment during a review of the Marine Band told to a Musical America reporter, is a case in point. His march Semper Fidelis ("Ever Faithful") was to be given its first public hearing. The effect achieved by this presentation was described by Sousa as follows:

"We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the 'trumpet' theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly ten extra trumpets were shot into the air, and the 'theme' was pealed out in unison. Immediately ten extra snare drums rolled out a mighty support. Nothing like it had ever been heard there before — when the great throng on the stand had recovered its surprise, it rose in a body, and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.

"A similar moment of surprise and thrill was created when we counter-marched and gave the 'Turkish Patrol,' to the unexpected accompaniment of twenty tambourines flung high into the air and performed with absolute military precision. The effect cannot easily be described."4

While Sousa was anxious to interest the public in his music, he was also anxious to gain its confidence. He always took extreme care to see that engagements of the band were met according to contract, and that concerts began promptly. Said Mr. Russell:

Mr. Sousa always kept faith with his public. If he advertised a band of sixty-five musicians, he had sixty-five musicians; and if he was billed to play a concert at a certain time he would spare no expense to have his band on hand ready to begin, if it was humanly possible.5

In addition to being ready to give every concert as advertised, Sousa put as much effort into pleasing a small audience as he did an audience of ten thousand; his soloists performed with the same care; and encores were offered with the same generosity.

Many incidents might be cited as illustrative of Sousa's love of a good story or a humorous situation. While he was director of the Marine Band, a symphony orchestra from New York came to Washington and played a concert of music by American composers. The next day the Washington Post published a criticism of the concert, and told of a reception held after the program, stating that the Marine Band attended the reception. Since the Marine Band did

5 Russell, op. cit., p. 622.
not attend, Sousa was instructed by his superior, Major Houston, to inform the public through the Post of the error. The following characteristic letter was the result:

To the Editor:

In your account of the concert of American compositions given two evenings ago at Lincoln Hall, you state "The Marine Band, stationed behind tall palms, played music in violent contrast to that heard earlier in the evening, at the American Composers' concert." I desire to offer a few corrections:

First: The Marine Band was not placed behind tall palms at the Willard Hotel.

Second: The Marine Band did not play music in violent contrast to that heard earlier in the evening at the American Composers' concert.

Third: The Marine Band was not present.

Except for these errors, the article is substantially correct.

John Philip Sousa

Sousa's custom of wearing his uniform while "off duty" sometimes led to laughable experiences. Presto, for example, relates this one:

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Sousa, op. cit., pp. 96-97.
Mr. Sousa was standing in a railway station on the platform, waiting for a train. A belated traveler ran up to him and shouted: "Has the 9:03 train pulled out?"

"I really don't know," answered the man with the blue uniform.

"Well, why don't you know?" shouted the irate traveler. "What are you standing here for like a log of wood? Aren't you a conductor?"

"Yes," said Mr. Sousa, "I am a conductor."

"A nice sort of conductor you are!" exclaimed the traveler.

"Well, you see," said Mr. Sousa. "I am not the conductor of a train; I am the conductor of a brass band."7

In writing of his experiences in England, after the band's second tour abroad, Sousa remarked:

I had a merry time in England, giving interviews. Occasionally a "Constant Reader" or Vox Populi would arise and write a complaining letter to the press taking exception to my "quips" over contacts in Great Britain. I could not help it - some things simply insisted on appearing funny to me.8

Sousa was a lover of good company. He was often the guest of honor at banquets and parties, and was sometimes the host at similar affairs. He had broad contacts as men of prominence in all fields, business, politics, art, science, the stage, and so on, were among his friends.

He enjoyed well prepared food, and at one time consented to the publication of the recipe for one of his "special" dishes.

Something of Sousa's patriotic nature has been indicated previously in this study. From a very small boy he felt a great pride in his country, and as he became world-famous, he was especially proud of being an American. Of his trips to other lands, he often remarked that while they were enjoyable, the happiest moment of each trip was when he was again on a boat, with the prow pointed toward

The recipe was for "spaghetti and meat balls," and the specific directions for its preparation indicate that Sousa was very particular about the preparation of the food he served:

**Tomato sauce:** 1 qt. tomatoes; put in kettle on top of stove, simmer or let boil slowly for 1 1/2 hours. Add pepper, salt, 2 onions cut in fine slices, 1/4 allspice, and 4 cloves; the allspice and cloves to be added after it starts to boil. After 1 1/2 hrs. add:

**Pelotas (meat balls):** 2 lbs. hamburger; add 1 onion chopped fine, 1 cup bread crumbs, a little parsley, salt and pepper. Make into meat balls about the size of a plum. Put into sauce and boil 1 1/2 hrs. slowly. This makes 3 full hours of slow boiling for the sauce.

**Spaghetti:** Use 1 lb. of spaghetti. Have a large pot of boiling water with 1 tablespoon of salt. Slide the spaghetti into water; do not break it. Boil exactly 20 minutes. Must be tender, not tough, not doughy.

To sauce, add 3 bay leaves 1 hr. before taking off the stove. Serve on large platter, pouring sauce over it. Serve pelotas on smaller platter allowing a small quantity of sauce to remain.

Serve grated Parmesan cheese on the side.

Sousa told the reporter, "This serves six to eight people, and is my favorite dish." "Mr. Sousa of Band Fame Very Fond of Spaghetti," *Chicago Tribune.* July 23, 1916.
his homeland. Contact with musicians and audiences in other countries led to his insistence that the language of music was universal, not national and that the people of America were as appreciative of the fine in art as were the people of any other country.

Sousa was deeply religious. He believed in the existence of God - a higher power which manifested itself in the development of man. Many statements might be quoted as evidence of his religious faith for he very often spoke of it in connection with his creative work in music. Of his composing he writes in his memoirs:

I do not, of course, manufacture my themes deliberately; the process isn't direct or arbitrary enough for that. It is not a nonchalant morning's work. I often dig for my themes. I practice a sort of self-hypnotism, by penetrating the inner chambers of my brain and receiving the themes. Any composer who is gloriously conscious that he is a composer must believe that he receives his inspiration from a source higher than himself. That is part of my life credo. Sincere composers believe in God.10

He was always very proud of his wife and family, and took them with him on many of his tours, including the trips to Europe and around the world. Mrs. Sousa was eight years his junior, and is still active in the Sousa

10 Sousa, op. cit., pp. 359-60.
home at Sands Point, Long Island. This has been the home of the family since 1915 when they moved from their residence in New York City. Of the three children, Jane Priscilla is at home, and Helen (Mrs. Hamilton Abert) lives nearby; the son, John Philip, Jr., died May 18, 1937, leaving his wife and five children. A tribute paid by Sousa to his family reveals not only the love he felt for them, but his respect and gratitude for their helpfulness and consideration:

At home, this family of mine has given me cooperation, appreciation and constructive criticism. As I write, I can recall the many conferences - frank in the extreme - about my work, and I have always profited by them. My wife and my children have been companions, editors, critics and audience, sharing my hopes and my hobbies, one harmonious company - like my Band.\footnote{Sousa, op. cit., p. 344.}

In this home, occupied for the last seventeen years of his life, Sousa centered his many activities. Never a man of a single interest, he pursued a number of hobbies which claimed much of his vacation time. He had the urge of the "collector," though his collections were gathered for practical use. Mrs. Sousa, in talking with the writer the past spring (1942), told of her husband's enjoyment in looking over the catalogs of rare book dealers,
and ordering those which interested him. When he
returned from a tour there were usually one or more
unopened boxes of books which had arrived during his
absence. "In fact," admitted Mrs. Sousa, smiling, "I
felt guilty when I sometimes failed to give him book
catalogs which had come in the mail. He enjoyed so
much looking them over, and always found a few books
he wanted to buy."

Because of his love for shooting and hunting, he
also accumulated a large collection of firearms. He
told a reporter at one time that his collection of fifty
or more guns could not be further enlarged because, as
he good humoredly put it, "Mrs. Sousa had put her foot
down and refused to house any more of them!"  

His love of hunting went back to the days when, as
a boy, he accompanied his father on hunting and fishing
expeditions. There were streams and woods close by
Washington, which was then but a small place. The land
had been undeveloped, and there was plenty of small game.
Later in life, when he was able to find relaxation in some
of his out-door hobbies, he did a great deal of hunting
and horseback riding, and often participated in trap-
shooting meets. He was an expert shot, and the latter

sport appealed to him as an excellent test of his marks-
manship. For hunting purposes he at one time maintained
a large kennel of dogs at Henderson, North Carolina,
where he often went for vacations. He also kept a stable
of fine horses, and enjoyed long rides whenever he had
opportunity. In 1926 he told with pride of a horseback
ride of 300 miles he had just completed from Hot Springs,
Virginia, to Washington. Sousa was then seventy-two years
of age. At the Willard Hotel, after the ride, he told a
correspondent:

"It was not a test ride, for it is the
fifth time I have made the trip. My compan-
ion and I made the trip in less than eight
days. . . There is nothing that can put a man
in such good physical condition. The outing
has done me great good. . . The trip made me
realize that there is much music in the very
stillness of nature."14

After participating in trap-shooting competition for
many years Sousa had accumulated a roomful of trophies.
Aside from the sport itself, he enjoyed the democratic
comradeship it induced at the traps. Speaking of this
"virtue" of shooting, Sousa wrote:

14 "Sousa, the Composer, Has Large Kennel of Hunt-
Clay pigeon, or trap-shooting is comparatively new in America. Like golf it appeals to all ages and all strata of society. In the State shoot a few years ago, a squad of five included one famous baseball pitcher, one world-renowned divine, one well-known financier, one hard-working carpenter and "yours truly." None of us had ever met before but we all worked like Trojans to make our squad the "top-notchers."15

In 1907 Sousa told about the first trap-shooting he had done for years. This was his story, as reported by Whiting Allen:

"When I was much younger and in charge of the Marine Band at Washington, I was very fond of trap-shooting. For several years I have had a positive hunger for some more trap-shooting. So this summer I went down to Pinehurst for the express purpose of entering the tournament there. It is the biggest trap-shooting event of the summer.

"Of course, as I was up against a great many of the crack shots of the country, I knew I would have to have a lot of 'rehearsals,' and I shot away over 5,000 shells in practice before the match. Then I went in and won all the events and the championship." There was as much exultation in his voice as there could have been if he had been telling about being knighted.16

15 Sousa, op. cit., p. 298.
In 1910 he did a great deal of shooting in the South. At Greensboro, North Carolina, his score was 143 out of 150 birds, good enough to give him third prize in competition with some of the best shots in the country. In Washington, D. C., at the Analostan Gun Club, "135 out of a possible 150 birds fell before the 'musical man's pet $1,500 shooting iron,'" The best score of his life was made at Augusta, Georgia, in 1910, when he "led the field both for professionals and amateurs, breaking 98 out of 100." During one year his shooting was consistent enough to break an average of 90 per cent for his total of 15,000 clay birds. In 1913 he competed at Cedar Point (Ohio) at a tournament of a club named the "Indians."

A magazine article, written by Sousa several years later, extols the benefits of trap-shooting in particular, and hobbies in general. Of hobbies, he speaks as follows:

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18 Ibid.
Heaven pity the poor mortal who has not a hobby! In the wisdom of things, every man should have an active, muscle building, fat destroying, lung developing hobby that he can confide in, talk baby talk to, and coddle when he is depressed by liverish symptoms or business cares. 20

Two years after writing the above article he was one of a group of sportsmen who organized the American Amateur Trapshooters' Association. The incorporation of this association, under the laws of Delaware, was considered one of great importance in the shooting world, and Sousa was elected its first president. 21

Other sports which interested Sousa were boxing, baseball and golf, although the latter claimed his attention only in the latter years of his life. As a young man he spent time regularly at a gymnasium where he sparred with its owner, and became very adept in the art of boxing. The story is often told of Sousa's first meeting with Bob Fitzsimmons, the former champion fighter, at a Providence, Rhode Island hotel. While Sousa's party was having luncheon in a private dining room, Fitzsimmons was invited to join them. The talk finally turned to boxing. A writer for Music completes the story:

Fitz illustrated some of the features of the Corbett-Fitzsimmons fight and referred to his method of guarding, and the difficulty men had in hitting him in a vital spot. "I wonder if I could hit you," broke in Sousa, and in a moment the bandmaster and the pugilist had their coats off, and the former was trying his best to "land" on the man of muscle and defensive skill. He succeeded so well that when they got through Fitzsimmons remarked; "De little feller is all right," but the effort cost Sousa many twinges of his baton arm, where it had become bruised in the warding off of his opponent.22

As a boy Sousa did a great deal of baseball pitching, becoming a fair amateur pitcher. In his later years he tried the game of golf, but, as with his piano playing, he didn't develop much skill! With the grace of one who can enjoy a good story on himself, Sousa took delight in telling of the only golf game he ever won, relating it thus to a newspaperman:

"It happened about six months ago when I was attending an outing of composers at the lower end of Long Island. I arrived on the links too late to join the foursome with which I had played the day before. A young man was standing by and offered to play a round with me.

"But he had no clubs and no other equipment. I furnished them. He lost three balls and broke one of my sticks, but I won. Then the youth confessed he never had played before."23

23 "Sousa Sets Poe Poem to Music," newspaper clipping, no name. Date line, Baltimore, Jan. 22. The year was
In summing up the personal characteristics and qualities of this great man, one can do no better than quote some of the remarks of a close friend, Leonard Liebling, who presided at a radio memorial service the evening following Sousa's death:

Sousa revealed himself to his intimates as a man of singular charm, wide reading, warm humanity, and a depth of musical culture hardly exemplified in the type of compositions with which he made his appeal to the masses. His knowledge of the symphonic literature and of the Wagner operas, was profound. I have heard him, in the company of celebrated musicians, discussing the orchestration of Beethoven and Wagner, and quoting examples by citing from memory the number of the page in the printed works of those masters where each such excerpt could be found.

Sousa had delved deeply into the writings of the philosophers and historians. He knew all the poetical masterpieces and wrote excellent verse himself. He was a most arresting conversationalist and an unsurpassable teller of funny stories.

... Who will ever forget the picture of Sousa himself at his concerts, in his familiar uniform, his white gloves - he wore a brand new pair at every appearance - and with his original gestures, head cocked on one side and his arms swinging and fingers twiddling in rhythm with his compellingly rousing marches?

(continued from preceding page) probably 1931 as his age is given as 76 in the article. Sousa Clipping File, New York Public Library.

It will be remembered that Liebling wrote the libretto for Sousa's last comic opera, The Glassblowers.
Purely as a man, Sousa was one of the most tender hearted and generous I have ever known. He gave freely and constantly to musicians and others in distress. His belief in the general goodness of human nature had no limits. That quality of belief, of undying optimism, was perhaps his most useful asset as a composer, for the dominating characteristics of Sousa's music, are buoyancy, light-heartedness, a great sense of joy in life and in the living.25

2. Sousa, the Composer

Music historians have as yet come to no agreement as to John Philip Sousa's proper ranking among the composers. His music is so recent that a clear perspective for judgment is difficult to achieve. Such statements as may be ventured by the writer regarding the value of Sousa's music must be regarded as opinion, though they will be substantiated by the writings of others where possible.

Sousa pursued a dual career in music, that of composer and conductor. Either in composition or in band direction, his work would have been sufficient to bring him fame, but combined as they were, his unique position in American music was assured. It is the purpose of this

section to describe in more detail the work he accomplished as a composer, and to evaluate as nearly as possible his ranking among composers, in the light of the evidence at hand.

Sousa began his first efforts at original composition when only eleven years old. We have that information from an interview given to a writer for Ainsley’s Magazine. He must have felt, from that time, an inner urge to create music. He was even then sensitive to the beauty within musical themes, as he reveals in telling us of the great impression made on him by Schumann’s Traumerei. Although his teacher, Esputa, did not encourage him in his attempts at composition, that urge within him was strong enough to keep him writing. Aside from a few miscellaneous early works, what seems to be his first dated publication (1872) is a set of waltzes, Moonlight on the Potomac, unless we except a song Ah, Me, which was written about 1870 but may not have been published.

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27 Sousa, Marching Along, p. 36.
28 For a complete list of the works of John Philip Sousa, see Appendices I and II.
If Sousa's output at the end of ten years' composition (1872-81 inclusive) were examined, he would not be especially considered as a composer of marches. Of a total of thirty-four published works, only eleven were marches, and six of these were written in the last year of that period. He had written songs principally—thirteen of them, with two attempts at comic opera, two sets of waltzes, a book of violin and piano duets, and five miscellaneous compositions. This covered the period of his early professional playing as a violinist and as a theatre orchestra conductor; a period during which he must have made some shrewd observations about the kind of music liked by the general public. It will be observed that coincidental with his early experience as director of the Marine Band, his efforts as a composer became more effective in the march form. Several of his most popular marches were written during the latter years in Washington. These included _Semper Fidelis_, 1888; _The Thunderer_ and _Washington Post_ in 1889; and _The High School Cadets_ in 1890.

As a composer, Sousa had the gift of melody and the technical means by which to make this gift effective. Though he composed in many forms, his reputation today rests almost entirely on his contribution to the march. The influences which have made his work in this form so
effective must have included his boyish enthusiasm for the bands, so plentiful in Washington, during the Civil War period; his experience playing in the Marine Band as a youth; and his later direction of this same band, during which time his views on bands and the best avenues for his efforts in composition must have become clear to him.

For the conception of his themes, or melodic ideas, it is well to recall that he believed in the help of a higher power. He had a single word which expressed his ability to write music, and that word was "inspiration." Such was his invariable answer to all who, curious for the secret process of his creative work, asked him how he was able to write the steady flow of marches which he produced. Following is a typical answer, given in an interview:

"Inspiration!" he said thoughtfully. "The power that forces the inspiration also prepares the world for it. Anybody can write music of a sort, just notes. My religion is my composition. Sometimes somebody helps me, sends me a musical idea, and that somebody helps the public to lay hold of my meaning. It doesn't happen all the time, and I know when a composition of mine lacks inspiration. I can almost always write music. At any hour, if I put pencil to paper something comes. But twenty-four hours later I am apt to destroy it."29

In speaking of his success in composition Sousa said "it was due first to absolute originality, and second to simplicity." It was his hope and intention to reach the great mass of people, rather than a few, and that fact explains in great measure the type of music he wrote. When asked on one occasion which of his marches he liked best at the time of their composition, he answered:

"I always think the piece I have just finished is the best I've ever done. My children laugh about it. They say, 'Papa's last piece is the best because he says so.' The march I have just finished for the Fourth of July at the Paris Exposition I like better than anything yet, but a friend of mine to whom I played it said he guessed he'd have to hear it a few times."31

In England, Sousa expressed himself in more detail on the subject of music "for the people":

"I believe that all art - and more particularly music - should be for the people, and in order that music may be understood by the simplest intelligence, it should be made direct, simple and forcible. Educate the people in melody and rhythm, and then you can go on to more subtle things.


31 Gardner, op. cit., p. 555. The march was Hail to the Spirit of Liberty.
"Now, I, for my part, have never had much faith in subtlety of any kind. Speak to the public directly and you will be understood. If I say a thing, everybody knows exactly what I mean. There is no 'hidden meaning' in any of my marches. They've got honesty and vim."32

Sousa early developed, and always kept, a deep faith in the musical capacity of the American public. This faith was highly essential to him in his work as a composer. And his keen evaluation of the type of music which would be best received by that public was the secret of his success. He often talked these matters over with the Chicago musician and editor, William Smith Babcock Mathews, who was always sympathetic with the work done by Sousa, but who continuously cherished the hope that Sousa would some day leave his band, and organize a symphony orchestra in its place. At one time Sousa expressed to Mathews his ideas on music's place in America, and told of his efforts to reach the average American with his music. Mathews reported his statements as follows:

"One thing we Americans lack is self-respect in art. We fully believe in ourselves in invention, business, literature, and the like; but when it comes to art of any kind we start out with a weakness at

the center. Every American has the instinctive feeling that all kinds of art are better done abroad. I went to Europe in this spirit myself a few years ago; but when I had been through the leading countries I discovered that in art we were by no means so far behind. I heard no band better than Gilmore's or ours. There was no orchestra at all equal to that of Mr. Thomas; none so refined, so intelligent and so artistic, so finished. America has more talent than any other nation. You can see this easily enough. Look at American singers upon the stage. Look at American players. We stand very high. And what we need now is simply to go on and work out our national disposition in art with the same courage that we put into everything else, and it will not be very long before we will stand as high in musical art as we do in invention or in any other department where intelligence and courage dominate the way.

"You took me to task once because I did not write chromatically enough for modern taste. I have written chromatically. In my 'Pompeii,' for instance, I have carried chromaticism about as far as it can be carried. But when it comes to pleasing the public, the chromatic element is not in it, or, if so, only to a limited extent. I watch this thing carefully. While I do not write for the mere sake of appealing to a certain low grade of musical intelligence, I do try to write simply and in a direct and straightforward manner, so that every man will understand what I am at and will enjoy it."33

Sousa's desire to reach "every man" with his music may have been the result of his own convictions of what needed to be done, or what he could best do, but it must

have been strengthened by the practical consideration that what was done by his band would need the financial support resulting from such a wide appeal. When his band was formed in 1892, it was with the hope and expectation that it would meet a public demand for a fine concert organization of that type. And it was precisely because of the wide appeal of his band that Sousa became such an influence in American music.

This is perhaps an appropriate point at which to notice Sousa's opinions regarding "popular" music. He defined it thus at one time: "It is the music written by genius at the suggestion of inspiration which the people all over the world want to hear played over and over again." At the same time he named the compositions which, according to his experience, he considered as the world's most popular music. The list includes the following, in the order of frequency of requests at his band concerts: Tannhauser Overture (Wagner), the sextet from Lucia (Donizetti), The Stars and Stripes Forever (Sousa), The Blue Danube Waltz (Strauss), selection from Carmen (Bizet), William Tell Overture (Rossini) and Poet and

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Some ten or twelve years earlier, when his band was playing in England, one of its orchestra conductors there had remarked in derision, "He gets the mob because he plays nothing but marches." Of course this was unfair, as Sousa's programs included marches mainly as encores, the principal portion of his concerts being given to other types of music. However, in answer to this challenge, Sousa announced a program to contain only music of the masters. Attendance at that concert was among the highest of any of his London concerts. He selected the program according to his own standards of what constituted "popular" music, naming the following nine compositions: Largo (Handel), Loure (Bach), Surprise Symphony (Haydn), Leonore Overture No. 3 (Beethoven), Invitation to the Dance (Weber), Traumerei (Schumann), Wedding March (Mendelssohn), Finale of the violin Concerto (Mendelssohn) played by Maude Powell, and Batti-Batti from Don Giovanni (Mozart) sung by Estelle Liebling. By citing works such as these, Sousa emphasized that popular music was for him the best in music, whether in a simple or complex form; not, as often considered, music of transitory value.

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35 Ibid.
Liebling, Mathews, and men who traveled on Sousa tours have told of the tremendous power of concentration possessed by Sousa in his work at composition and arranging. Music in enormous quantity came from his pen, the total output being far more than the list of his original compositions indicates. In addition, he did a great deal of arranging for his band, transcribing from other media the works of many different composers. The instrumentation of his band was the result of continuous experimentation and attempts at improvement. He knew its capabilities thoroughly, and in writing for it became a master of the art of orchestration as applied to the concert band. Being thoroughly familiar, in a first-hand way, with all the instruments, he knew their capabilities, their range, their quality and their limitations; this, coupled with a vivid sense of tonal imagery, gave him his unusual success in transcribing for band, and arranging his own compositions.

Sousa tells us that at the time he began directing the Marine Band he felt very much dissatisfied with band instrumentation. Therefore, one of his aims became the improvement of this weakness. He thought the band should have these qualities: "a tone as sustained as that of an organ and a brilliancy of execution similar to that of the piano." An interview which he gave in Australia

\[\text{\footnotesize 37 Sousa, op. cit., p. 363.}\]
reveals his reasons for choosing the band as his medium of expression, and some of the considerations he had in mind when first organizing his own band:

"I had before me four distinct bodies, comprising the instrumental combinations, to select from. First, the purely brass band. . . Secondly, the so-called military band differing in its composition in every country. . . Thirdly, the beer hall or casino string band. . . and fourthly, the symphony orchestra, containing the essentials for a perfect performance of the classic writers. . . I realized that each of these musical bodies was hemmed in by hide-bound tradition and certain laws as unchanging as those of the Medes and Persians. I carefully weighed the conditions surrounding these musical bodies and their governing influences and concluded to form a fresh combination in which I would be untrammeled by tradition and in a position to cater for the million rather than the few, and the outcome, after considerable experimenting, is the combination I have the honor at present to conduct. In building up the organization I looked first for balance of tone, secondly for multiplicity of quartets, thirdly for virtuosity in execution, and fourthly for the absolutely eclectic in program. I realized in the beginning that those composers known as the classicists would not lend themselves at all times to my scheme of orchestration. Therefore, very little is heard at my concerts of Beethoven, Haydn, or Mozart. Progress in complexity of orchestration and harmonic device is being supplied by the big writers of today, such as Wagner, Richard Strauss, Elgar, Dvorak, Tchaikowsky and others, and it is in compositions of this class that the combination of instruments, such as constitute my organization, find fullest scope and are most effective. The tone coloring of those composers is so lavish, and goes so deeply into the instrumental body, that unless you have perfect balance the full effect and intention of the composer is lost."
And my own claim is that my organization stands unique in its composition as a sound complement, being world reaching rather than class confined in the scope of its programs.38

He was after variety in tone coloring, and considered his band to be superior in this respect even to the symphony orchestra. One must not forget that Sousa's early musical education was principally on the violin, and that his experience for years was with the orchestra. As he began work at the head of the Marine Band, he even felt, so he tells us, some of the condescension which string players often feel toward the band. But as he became successful in his efforts in the Marine Corps, his sympathy changed from the orchestra to the band, until he became the latter's greatest champion.

His ability in orchestration is universally conceded; especially for the concert band, although the orchestration of his operas was praised when they were in production. As an arranger he had the ability to choose music which would be adaptable and effective for the band, and give it a highly interesting musical setting. In the case of transcribing orchestral works he endeavored to keep the

total effect as near that desired by the composer as possible. The wind parts of the orchestra were largely unchanged, and the string parts were so assigned as to keep the proper balance within the whole. His own table for the comparison of the band's instrumentation with that of the orchestra is given below. As he says, it is a rough comparison, but nevertheless reveals similarities and differences:

<table>
<thead>
<tr>
<th>Instruments of the Orchestra</th>
<th>Corresponding Instruments of the Band</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violins</td>
<td>B-flat Clarinets</td>
</tr>
<tr>
<td>Violas</td>
<td>Alto Clarinets, Alto Horn</td>
</tr>
<tr>
<td>Cellos</td>
<td>Bass Clarinets, Alto Saxophone</td>
</tr>
<tr>
<td>Double Bass (Bass Viol)</td>
<td>Tubas (Brass)</td>
</tr>
<tr>
<td></td>
<td>Baritone and Bass Saxophones</td>
</tr>
<tr>
<td></td>
<td>Bass Clarinets</td>
</tr>
<tr>
<td></td>
<td>Same, but in greater numbers</td>
</tr>
<tr>
<td>Flutes</td>
<td></td>
</tr>
<tr>
<td>Oboes</td>
<td>Same</td>
</tr>
<tr>
<td>English Horn</td>
<td>Same</td>
</tr>
<tr>
<td>Trumpets</td>
<td>Same, also Cornets</td>
</tr>
<tr>
<td>French Horns</td>
<td>Same</td>
</tr>
<tr>
<td>Bassoons</td>
<td>Same</td>
</tr>
<tr>
<td>Battery (Drums, Tympani, etc.)</td>
<td>Same</td>
</tr>
</tbody>
</table>

The argument as to whether the band should ever use transcriptions of orchestral works has been a lively one through the years, and still draws an occasional outburst

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from one source or another. In Sousa's day much criticism was leveled at him for his playing of the orchestral masterpieces - a practice which appeared to some critics as little short of desecration. Sousa paid little attention to these jibes, continuing to "program" music which he felt was suited to the band, and which his audiences wished to hear. He would occasionally give answer to the critics, however, through the interviews he gave so freely. Both of the following statements were printed in the columns of Music, and give us a clear picture of Sousa's convictions regarding an ever-present problem of all band conductors:

"I often refer to the bespectacled gentlemen who write musical criticism and have the horrors whenever we undertake to play something which was written for orchestra. Of course I need not tell you that we have no other course in a concert band. We are offering the public an entertainment which they like; they have certain composers in their minds whom they wish to hear. At the same time we are trying to make our work better appreciated in its musical value. This we never can do by playing marches all the time. We wish to illustrate these new instruments and to bring our work into comparison with the most artistic work of the first-class orchestras. That is why I play such a selection as the 'Siegfried' potpourri. You spoke of my playing so many verses of the Sword song; I did it, as you immediately saw, because Wagner has worked out each verse so differently, and in so very strong a way for the wind instruments. Violins? Of course I recognize the lack; and the clarinet is not an adequate representative. But such a piece as this Sword song
is much more perfectly represented as we play it than it can be in any manner except a full orchestra. And . . . our players do the wind work better than you ever heard it in an orchestra, even the greatest and best, because we have more and finer artists of this kind. You spoke of our horn quartette the other night. I hardly think that combination of players can be surpassed in the world."40

"Certain critics in some towns will rip me up the back because I happen to play a Wagner number, or something of that kind. Of course, I never say a word. I never enter into a controversy. I allow every man to have his own opinion. But, tell me, when are they going to hear Wagner in the by-ways? These great educators do not send out their orchestras or bands to play it. I get into places where the name of Wagner would be a myth if it was not for me. I have made 'Tannhauser' as popular as 'The Stars and Stripes.' I played the 'Tannhauser Overture' in a little town of three thousand, and they enjoyed it . . . I have requests from nearly every small town. At Fargo (we were then at Winnipeg) I got a telegram saying: 'In the name of a hundred citizens of Fargo, will you kindly put the 'Tannhauser' on your program? Don't put it No. 1 because we want the house to be quiet.' I put it No. 6 on the program. Everyone wanted to hear it, not because it was 'Tannhauser,' but because they loved it; it appealed to them; and I think I have done more missionary work for the better class of music than all the rest of them together. Wagner was a brass band man, anyway."41

40 Mathews, op. cit., pp. 489-90.
Sousa himself wrote an article on orchestration which appeared in the same magazine, and in which he clearly gives some of the principles which the arranger must observe. Salient parts of the article follow, with deletions for the sake of brevity:

Perhaps there is no form of musical writing so little understood by the world at large - on one hand, so easy to accomplish in its trite forms but so difficult to attain from the stand-point of creation and dramatic effect - as that which is known as orchestration.

. . . The number of conditions presented to the arranger or instrumentator is only limited by his creative faculties, his absolute knowledge of tonal quality of the instruments to be written for, and how these instruments, in groups, should be treated. . .

There is such a thing as over-dressing a score just as a woman is guilty of the same offense to good taste, in regard to her toilet. Every part of her attire may be of the richest material, but the crowding together of incongruous colors and ultra effects may spoil the beauty of the subject. Some of the mental performers have seen fit to crowd their scores with figuration and counterpoint until the human ear finds it almost impossible to decipher the composer's intention. Wagner, that wizard of the orchestra, has perhaps produced more effective bits of orchestral coloring than any other composer. And for ingenuity of design and delicacy of treatment, Saint-Saens and Massenet are veritable masters.

A man, in orchestrating, should have knowledge of the capabilities of each and every instrument of the orchestra, and an undisputed knowledge of the power and penetration of that instrument or its peculiar
tonal quality, may so surround the melody by the accompaniment of other instruments as to completely ruin and make ineffective that which should stand out in boldest relief. That is one of the great sins of many composers who write for the voice and the orchestra.

... ...........................................

In my experience I have usually found the man whose education has been furthest removed from the knowledge of instruments—that is, who has made his compositions through the aid of a piano or organ, and has not conceived through the channel of orchestration effects—tries to keep everybody in the orchestra busy, from the bass drummer to the piccolo. He usually succeeds in keeping his audience busier than [the players] in trying to decipher what he is getting at. . .42

In his arranging, Sousa avoids the pitfalls which he mentions in the above article. His scores have great variety in tone coloring, the result of his imaginative conception of the band's resources. He uses these resources in achieving fine effects of contrast and climax. Contrapuntally, that is to say, in the simultaneous use of two or more themes, he is highly skilled. This knowledge and imagination coupled with his ability to conceive themes of striking originality and surpassing beauty, has made him a composer of the very first rank, especially in the march form. In addition, the best of his marches are

filled with that indefinable vigor and zest which inspire men who actually march. The best qualities of his writing are exemplified to a high degree in marches such as Semper Fidelis, The Stars and Stripes Forever, El Capitan, and The High School Cadets. Others of his better marches would serve equally well as examples, for in all of them is revealed the inspiration and skill of a master.

A number of authoritative writers on composition and music history have not hesitated to pay Sousa his due as a composer. Two distinguished English musicians, C. V. Stanford, and Cecil Forsyth, had this to say about him in their notable work:

Sousa ... has created a new and striking type of march. In addition to that he has taught his countrymen the proper organization and treatment of the military band. His work is peculiarly American, in that it could have been done nowhere else. Sousa's musical gifts may be summed up by saying that he has done one particular thing better than any living man. And this is no small praise. He is certainly one of the most distinctive figures in the country.43

Rupert Hughes, writing in Godey's Magazine, had the highest praise for Sousa's marches:

There is no composer in the world with a popularity equal to that of John Philip Sousa. The reason for this overwhelming appeal to the hearts of a planet is not far to seek. The music is conceived in a spirit of high martial zest. It is proud and gay and fierce, thrilled and thrilling with triumphs. Like all great music it is made up of simple elements woven together by a strong personality. It is not difficult now to write something that sounds more or less like a Sousa march, any more than it is difficult to write parodies, serious or otherwise, on Beethoven, Mozart or Chopin. The glory of Mr. Sousa is that he was the first to write in this style; that he has made himself a style; that he has so stirred the musical world that countless imitators have sprung up after him.

Walter Damrosch, renowned American conductor and composer paid his respects to the marches of Sousa, as follows:

Are Sousa's marches played nowadays?
They should be. They are better than the military marches of Europe of today, and while one cannot put them into the category of higher musical efforts they are the only American compositions of musical worth that have triumphantly blazed their way all over the world.

Leopold Stokowski thought well enough of Sousa's marches to record The Stars and Stripes Forever and

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Capitan for the Victor Talking Machine Co. His orchestra was the Philadelphia Symphony. Stokowski at one time organized a band of a hundred players, and gave concerts each spring, for several years, according to Edwin Franko Goldman. The latter reported that Stokowski found it more inspiring to conduct a band than an orchestra. Goldman also mentions Toscanini and other orchestral conductors who have the highest regard for good bands. On May 15, 1924, Stokowski spoke in tribute to Sousa, on the occasion of Sousa's conducting the first performance of his cantata, The Last Crusade, during Philadelphia's Music Week. In his address he told of hearing a concert by Sousa's Band at the New York Hippodrome. His impressions, being those of an eminent musician, are of interest:

I marveled. The music swept me off my feet. The rhythm of Sousa stirred me, for it is unique in the world. I tried to analyze my sensations. I wished I knew the spirit of it. Someone else might have such regularity, but he would not have the enormous drive and push. My heart throbs to it today.

He has something in his music different from that in any other I have ever heard. Others have written marches, and last year I studied many of the marches of composers in

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46 Edwin Franko Goldman, Band Betterment, p. 40.
different countries. But none of them reached out to his plane. They say that genius is doing something better than any other person does it. Sousa is such a man.\textsuperscript{47}

Continuing, Stokowski expressed the belief that Sousa was one of the two American composers exhibiting the greatest individuality, the other being Edward MacDowell.

Dr. Sigmund Spaeth, a prolific writer on many phases of music, mentions the marches of Sousa in one of his books. Of them he wrote:

\begin{quote}
In America the marches of John Philip Sousa rule supreme, and rightly. No other composer in the history of music showed such an individual talent for creating practical and satisfying marches of the military type.\textsuperscript{48}
\end{quote}

A discussion titled "The Sousa March" in \textit{The Criterion} ends with this colorful statement:

\begin{quote}
But when all's said and done, Sousa is the pulse of the nation; and in case of war he would prove of more inspiration and power to our armies than ten colonels with ten braw regiments behind them!\textsuperscript{49}
\end{quote}


\textsuperscript{48} Sigmund Spaeth, \textit{The Art of Enjoying Music}, pp. 246.

Forthright praise of Sousa's marches was given by the noted English writer, Francis Toye, in an article written shortly after Sousa's death. This article is of enough significance to merit liberal quotation:

The other night at a friend's house I was introduced to two splendid phonograph records of two of the best of Sousa's marches, Stars and Stripes Forever and El Capitan, made by the Philadelphia Orchestra under Stokowski himself. These records are, I believe, more than a year old, but I had never met them before, and the recording of Sousa's music by what is, perhaps, the best American orchestra, if not the best orchestra in the world, seemed in itself a matter of definite musical interest.

In a sense Sousa's achievement is, if anything, more remarkable than that of Strauss, for it is even more difficult to write a good march than a good waltz; the form is more rigid and, even more than the waltz, the musical idea must stand, so to say, on its own feet. Further, at least three other composers (not counting Tschaikowsky, whose lovely waltzes are ballet music and therefore in a rather different category) have written several waltzes of the first class. But Sousa alone, to the best of my knowledge, has written a collection of first-class marches, though every bandmaster in the world has experimented at some time or another in the form.

As a matter of fact I know only two marches in the entire musical literature worthy to be compared with Sousa's; they are by the French composer, Louis Ganne, and in any case the principal theme of one of them, 'March Lorraine,' is not his own tune.

The phonograph company kindly provided me with excellent records, which included marches comparatively, or wholly unfamiliar, such as *Semper Fidelis* and *Riders for the Flag*. Inevitably a considerable portion of Sousa's large output is of inferior quality, but it is the exception rather than the rule to find a march in which there is not something individual or arresting. Usually this is to be found in the section technically known, I believe, as "la bataille," which comes between the trio and its final repetition. Sousa was particularly happy in his treatment of this section, which in the hands of an ordinary march composer is usually mere bombast.

Quite apart from his really great marches, many of the lesser marches are extremely successful in this respect. I would instance *Wolverine*, *The Fairest of the Fair*, and *The Invincible Eagle*. Yet two of the best marches he ever wrote, *El Capitan* and *High School Cadets*, dispense with this section altogether.

*High School Cadets*, indeed, is a wonderful composition. All the four tunes of which it is made up are of the first order, the last especially, with its accentuation of the third and fourth beats of the bar, being extremely good and the rhythmical variety beyond praise. This is an example of Sousa's success in four time, but he is no less happy in six-eight; witness *Liberty Bell* and *King Cotton*, both splendid marches.

The fact is that Sousa really had something to say in music. It was not, of course, anything intellectual or poetical; it was an expression of that directness and vitality which are, perhaps, the most attractive characteristics of the American people. Moreover, he had a genuine sense of character. If you

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51 Mr. Toye's mention of "four time" is doubtless the English manner of referring to any type of meter which uses the quarter-note as the "beat-note." This would include the Sousa marches in "two-four" meter.
compare a march like El Capitan with Riders for the Flag this will be obvious. El Capitan really has something Mexican about it, while Riders for the Flag immediately suggests the caracoling of a troupe of cavalry with their mounted band. Can anybody listen to the irresistible lilt of Stars and Stripes (probably the most perfect and typical of all his compositions) without visualizing the pomp and circumstance of a military band on the march? Here is the very quintessence of military music.

Many people will be surprised at this serious consideration of a composer like Sousa. Musical opinion in England, especially, seems unable to understand that genius in any form of musical composition is the most valuable, as it is the most rare, manifestation of musicality. No amount of praiseworthy endeavor, however high-minded, however intellectual, can take its place. The world has to wait almost as long for a Sousa or a Strauss as it does for a Handel or a Mozart—which is by no means to say that the quality of their inspiration is of equal value.

The point is that the Sousas and the Strausses of this world possess inspiration, whereas the vast majority of composers have, in the strict sense of the word, little or none. In short, Sousa in his music really represented not only himself but his country. Much as it may shock the "highbrows" on either side of the Atlantic, I am convinced that his marches are in reality the most valuable contribution that American music has yet made to the world. It seems a thousand pities that he was never commissioned to write an American "Marseillaise" to take the place of that unsingable, apparently unmemorable, and wholly uncharacteristic dirge, which, despite the fine promise of the first four bars, is The Star-Spangled Banner.52

The foregoing expressions concerning the marches of Sousa make clear the appropriateness of his title, the "march king." No one in the history of music has so well deserved that title, nor is there any present composer worthy to claim it in turn.

A summarized list of Sousa's original works shows that marches comprised less than half of his total output. Many of his other compositions have genuine merit, but as he himself has pointed out, the success of his marches has been fatal to his larger and more serious works. He was advised by some of the critics, after the composition of a symphonic poem, to "stick to his marches and leave symphonic poems to the other chaps!" His complete works include the following: 143 marches, including an inauguration march, two funeral marches, a wedding march, four marches for regimental drums and trumpets, and nine marches written in honor of schools or universities; 77 songs and part-songs, many of which were from his light operas; 12 comic operas, of which but 10 were produced; 12 suites for band; 12 fantasies for band; 2 symphonic poems; 7 sets of waltzes; 4 overtures; a cantata, The Last Crusade; a Te Deum in B-flat;

and 16 miscellaneous compositions, most of which were in various dance forms. In addition he transcribed hundreds of compositions for his band, the manuscripts of which are now included in the music of the Sousa Memorial Library, at the University of Illinois.

His operas were highly popular in their day, several of them being vehicles for the comic opera star, De Wolf Hopper. Of the operas, McSpadden writes as follows:

"The March King," Sousa, challenges attention. His operettas have that same virile quality of his band music. Yet "El Capitan" and "The Bride-Elect" are passing into that purgatory of forgotten operas, musty library shelves . . . /He/ is much better known as bandmaster and composer of stirring marches than as writer of operas. However, he produced a creditable list of the latter and left a definite impress.54

A number of his marches come from his opera scores. Not only did he write the music for the operas, but he also wrote the libretto of The Bride Elect, and many of the lyrics for The Charlatan and El Capitan. 55

Among the profusion of his marches there are a dozen or fifteen which have almost become classics in

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54 J. Walker McSpadden, Light Opera and Musical Comedy, pp. 258, 266.
55 Sousa, Marching Along, p. 370.
the field. In addition, there are dozens more of real merit, which for some reason have not received as much attention. From the standpoint of frequency of performance, the following marches are the most popular: Semper Fidelis (1888); The Thunderer and The Washington Post (1889); The High School Cadets (1890); The Liberty Bell and Manhattan Beach (1893); King Cotton (1895); El Capitan (1896); The Stars and Stripes Forever (1897); Hands Across the Sea (1899); The Fairest of the Fair (1908); Sabre and Spurs (1918); United States Field Artillery (1918); and Solid Men to the Front (1918). Ten of these fourteen marches were written before 1900, and three of the remainder came in 1918 while Sousa was in charge of the Great Lakes Naval Band.

The following marches have also enjoyed popularity, and most of them are available in phonograph recordings: Salutation (1870); The Picador (1889); Our Flirtation (1890); Hail to the Spirit of Liberty (1900); The Invincible Eagle (1901); The Diplomat (1904); New York Hippodrome (1915); Black Horse Troop and The National Game (1925); The Gridiron Club, Pride of the Wolverines and Sesqui-Centennial (1926); Golden Jubilee (1928);

56 For a list of available recordings of Sousa marches, see Appendix III.
Royal Welch Fusiliers (1930); and Power and Glory and Riders for the Flag, dates unknown.

Virgil Thomson, prominent American composer, and music critic for the New York Herald-Tribune, attended the opening concert of the Goldman Band's 1942 summer season, and later wrote an article pleading for a hearing of more of the essential repertory" of the band, rather than programs devoted mainly to transcriptions. Of this repertory, he wrote:

I know, of course, that the library of original band music is not awfully large. It consists chiefly of marches, though these constitute in themselves a unique library. . . Among popular "classics" that it is pleasant to hear at band concerts I place all selections from the works of Richard Wagner. . . They are constantly being played at orchestral as well as band concerts. I find the band versions rather more satisfactory, on the whole. The absence of violins removes that juicy-fruit quality I find so corny in the orchestral versions. In the versions for military band everything takes on what seems to me ideal Wagnerian proportions. It stands on its own feet for once as perfectly good music in the theatrical vein, and not devoid of a certain Teutonic dignity. . .

Everything, however, is trimming and filling at a band concert, except the military marches. These are the historical reasons for its existence, and they comprise the only repertory that is unique to it. That repertory, which is neither small nor monotonous, contains almost the whole memorable work of a great and characteristically American master, the late John Philip Sousa.

Moore bracketed the name of Sousa with some of the greatest composers, when he wrote:

When an instrument has been treated with such understanding as Palestrina has treated the voice, Chopin the piano, Paganini the violin, Wagner the orchestra, _Sousa the band_,58 and Bach the organ, we are delighted.59

In consequence of Sousa's contribution to the march form, his place among the composers of all time should be assured. As long as men march and marches are played, Sousa will live; for his are the greatest of all military marches. As long as bands are heard, Sousa will live; for he has endowed the band repertory with an imperishable store of its most individual music. One of this country's greatest spokesmen for the common people wrote the following as his daily message, shortly after Sousa's death:

He was in life rather small of stature, not particularly impressive, very modest and unassuming. Yet he produced something that at any hour of the day or night can quicken the blood and thrill the nerves of every American man, woman or child. His tunes were the Lincoln's Gettysburg address of music.

58 Italics are the writer's.
59 Douglas Moore, _Listening to Music_, p. 58.
60 Will Rogers, from his syndicated daily message, "Will Rogers Says." Mar. 9, 1932 (McNaught Syndicate, Inc.)
"El Capitan," "Washington Post March," and "Stars and Stripes Forever" is a monument that needs no concrete. It's for the soul and not for the eye. Sousa, our little march king, is dead, but his marches will live down through the ages.

Yours,
Will Rogers

3. Sousa, the Conductor

Most great conductors receive criticism as well as acclaim. It is the writer's belief that John Philip Sousa was a great conductor, and he too had critics as well as admirers. The final answer as to Sousa's ability in this field is found in the results he obtained with his band. This organization was the finest of its kind the country has ever seen; logic would therefore have it that the man who could obtain such fine musical results from his players must necessarily be a director of first magnitude. There have been few great American trained orchestra conductors, but, as Cooke states, "America has produced the most famous of all concert band conductors, Lieut.-Commander John Philip Sousa."

This phase of Sousa's activity will be considered not only from the standpoint of his actual conducting in concert, but also in its broader sense, including related efforts such as rehearsal direction, program arranging, policy with regard to encores, and relationships with his players.

Adverse criticism of his platform appearance usually referred to so-called eccentricities of manner, and was generally accompanied by other criticisms of the band. He has been pictured as going through the motions of the dances he conducted. Of course he had mannerisms, as all conductors have; without them, individuality would be lost. The question seems to be one of sincerity in conducting, and the evidence in Sousa's case clearly shows that he was deeply sincere. His style of conducting did reflect the fact that he was conscious of being before an audience, and since he had a decided flair for showmanship, the habits of conducting which he built up were no doubt somewhat influenced by this consciousness. Critics have been inclined to exaggerate his mannerisms, and it would not be surprising if his own press agents had played up certain of these exaggerations for their publicity value. This is likely to be the case, for press reviews of his concerts during the first European tour often mentioned the fact that Sousa failed to show
the eccentricities of manner which advance notices had prepared them to expect.

Sousa devotes a small amount of space in his memoirs to the subject of his conducting, and tells very frankly of the principles which govern his actions on the stage. A portion of his explanation follows:

I have often been asked the reason for some of my methods of conducting. Is it not the business of the conductor to convey to the public in its dramatic form the central idea successfully if he does not enter heart and soul into the life of the music and the tale it unfolds? The movements which I make I cannot possibly repress because, at the time, I am actually the idea I am interpreting, and naturally I picture my players and auditors as in accord with me. I know, of course, that my mannerisms have been widely discussed. They have even said, "He goes through the motions as if he were dancing one of his own two-steps." Now I never move my legs at all. Perhaps my hands dance; they certainly do not make really sweeping motions, for the slightest movement suffices to carry my meaning... One of the most amusing and yet perhaps one of the truest things that has been said of me is that I resemble one of those strolling players who carries a drum on his back, cymbals on his head, a cornet in one hand and a concertina in the other — who is, in fact, a little band all in himself. That is what I am constantly trying to do all the time — to make my musicians and myself a one-man band! Only, instead of having actual metallic wires to work the instruments I strike after magnetic ones... Every man must be as intent upon and as sensitive to every movement of my baton as I am myself... The element which welds us all into one harmonious whole is sympathy —
my sympathy for them and theirs for me. 62

W. S. B. Mathews speaks of Sousa's conducting as being modest, simple, and quiet. "But," he continues, "notice how easily he conducts. The body is in repose—exactly like Thomas. The beat is graceful, but not large, and there are none of those assertive angularities, from which no German bandmaster is free." 63 Another writer, W. P. Vogel, speaks of the sparkle of a Sousa concert, which, thought he, belied the conductor's sincere interest in Wagner. 64 Critics often said that it was a pleasure to watch Sousa conduct as well as to hear his music, asserting that the former helped to understand his musical interpretations. Such was the feeling of the critic who wrote the following:

It is always a joy to watch Sousa conduct. He does it with the flick of a white-gloved finger or the undulation of a wrist, or the sweep of an arm in a gesture like that of rocking a cradle. And the music he evokes is as clean cut and graceful as himself. Whether its rhythm is insistent as the tread of marching feet, or delicate as that of the

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pulse, it steals into the blood and the muscles and nerves of the hearers until they throb in synchronism with his baton. 65

Perhaps the most thorough description of Sousa's conducting was written by a Berlin critic, who remarked, in introducing his subject, that Sousa must not only be heard, he must be seen. After this introduction he continued:

He is entitled to that as one of the most original of conductors. It is only after he has been studied as a conductor that his art may be understood and that is really worth while. Sousa commences quietly. At first he works almost entirely with the baton in his right hand, while the left hangs limply down. In quiet swings the baton moves. Suddenly the motions become livelier, more rapid, more vigorous; the straight line disappears and the curving waves appear. They become more and more curved. Valleys and hills form themselves and merge so rapidly that the eye cannot follow them and the figures become indefinite. Suddenly the left arm enters into play, the hand shoots out, extracts with an energetic grasp a drum beat or a trumpet blast and continues active. The right arm from now on marks the mere rhythm, while the left paints, yes, paints, the music that is being played. All at once the baton loses all of its significance. Both hands shoot out and side by side stretch forward, backward - the trio of the march has reached its highest point. Sousa conducts his marches as does no other. Every one of his movements emanates organically from his music. They find their root there, they are genuine and true, they are masterly

executed and are free from ulterior motives. And this is why Sousa must be seen as well as heard, for the sight gives one genuine artistic enjoyment.66

A reviewer of the London Sunday Times was willing to grant Sousa some "artistic license" in his conducting, for the sake of musical temperament! His remarks indicate the reaction of a section of his English audience to his programs:

It is a sheer delight simply to watch Sousa. There are those to whom his histrionic methods are an offense, just as there are a good many people who cannot abide the "nods and becks and wreathed smiles" of M. de Pachmann at the piano. But in both cases, I fancy, the mannerisms are not mere affects, but are expressions of temperament. Sousa is filled with the joie de vivre, and his bizarre gestures - which are mostly employed in conducting his own pieces - indicate the reflex action of the music upon him, his personal captivation by its rhythmic swing.67

As has been previously pointed out, Sousa was a great admirer of Wagner, and played his music a great deal on his programs. The following paragraph from an


1895 interview gives one an idea of the conception he had of the breadth and power of Wagner's music. It is Sousa speaking:

"I have never seen any one direct Siegfried's Death from 'Die Gotterdammerung,' nor have I read anything that Wagner may have had to say on the subject. But in playing a certain portion of it, suddenly strong, it strikes me as the sobs of the gods, sudden in passionate outburst, and that shake the earth. They did not use lace handkerchiefs when they wept. Following this outburst comes resignation. One thing I should like to hear in Wagner is more of the ideal. Nine out of ten performances of Wagner that I hear are not idealized enough. He is much more poetic than people generally have an idea. Take, for instance, the passage in Siegfried's Death immediately following the point I mentioned. The inevitable is accepted; it does not end in a passionate outburst. Of course I speak in my poor 'brass-bandish' way. In the 'Parsifal' Vorspiel, which lends itself less readily for band than almost any other excerpt of Wagner's, I try to find the spiritual. And surely there is nothing more infused with the spiritual than that Vorspiel . . ."  

Sousa was complimented by a friend one time, after a concert in which he had conducted one of the Siegfried excerpts — possibly the one mentioned above. The conductor's reply was reported in Music as follows:

68 Sousa is here indulging in a bit of sarcasm for the benefit of those critics who looked down on the concert band.

69 "Prof. Sousa as He Directs the Big Band," Chicago Tribune. May 26, 1895.
"Do you know," he said, in reply, "I was as limp as a rag after the 'Siegfried' and fairly staggered on my way to my dressing room. People imagine that it is merely a matter of getting up there and beating the time and letting the band do the rest, but to bring out the best work you have to fairly hypnotize the men. In seeking after volume in a musical performance you can get a performer up to a certain point all right, but when you go beyond that, if it is a singer, she screeches; if it is a violinist, he scratches, and if it is a brass player, he blares. In the 'Siegfried' where you are seeking after magnificent climaxes with the volume increasing all along, it is a big task to keep all your men at just the right point and not let them step over. Why, when I got through that number I felt as if every bit of that wind had been blown right through me, and I could hardly find my way back through the stands to the wings."  

People who have heard Sousa's Band usually remember his style of conducting marches. A Sousa march conducted by Sousa was a joy to hear! No other band conductor carried the swing and rhythm of a military march as did Sousa, with arms freely swinging and dropped to his sides rather than extended toward the band. Although this position of the arms was characteristic in a march, he did not confine himself to it. His intention, so he said, was to infuse all his marches with the military spirit — to put the swaggering stride of the cavalry-man into them. His march cadence was that of freely marching men —

"Sousa As He Is," Music. May, 1899, pp. 102-03.
not the rushed tempo affected by so many bands. Rather than depend on impressing his audience with a very fast tempo, he preferred to gain his effect through contrast, accent, nuances, attacks and releases, and all other expressive means at his command.

Yes, Sousa was aware of the stage-picture made by himself and his band. He was anxious that the picture should be as attractive as possible, as the dramatist and showman naturally would be. The players' uniforms had a quiet elegance, and throughout the Band's long existence were never changed. They were dark blue, heavily braided with narrow, dark braid, and had velvet collars. The only touch of color was a gold emblem on each side of the collar.

It was Sousa's custom to wear white gloves as he conducted, and at every concert a fresh pair was drawn over his rather small hands. The purchase of gloves which he made in 1920 was reported in a New York daily in the following "newsy" style:

John Philip Sousa one day last week breezed into Centemeri's Fifth Avenue glove shop and bought $6,000 worth of white kid gloves for himself - just like that. One hundred dozen pairs at $5 per, made especially for the March King's hands and to be delivered "as wanted."

The blase clerk who took this order, the biggest individual "glove buy" on record,
didn't turn a hair, but he admitted later that it almost floored him. The March King not only insists upon a fresh pair of white kid gloves at every performance, but he has a superstition against wearing the same pair of gloves twice.

Directing an average of two concerts a day during his busy season, he spends $10 a day for gloves, and he is "hard to fit." This year he goes upon the longest concert tour of his career, and he made sure of his glove supply by buying 1,200 pairs at one shot.  

A Sousa concert was always conducted with dispatch, and without loss of time. After the conductor came on the platform the band went into its first number with a minimum of waiting. Immediately after each number, if applause came (and it nearly always did!) an encore was played, usually a Sousa march - again without any loss of time. All the encores were memorized since they came so quickly. March titles were abbreviated as the encores were called: El Capitan was simply "El Cap"; Stars and Stripes Forever was "Stars"; and Washington Post was just "post." His custom of playing so many encores drew criticism from many, but as he was convinced that it met the approval of most of his audience, the practice always

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remained characteristic of his programs.

Behind the impeccable performances of Sousa's Band was a fine spirit of fraternity and cooperation between conductor and players; a spirit which carried into their rehearsals and other activities. At the beginning of each season the band was called together for whatever rehearsals were necessary. Although the players worked hard to achieve the results insisted on by their conductor, it was, nevertheless, a pleasant task. One of these players, Herbert L. Clarke, joined the organization in 1893, and has given us an interesting picture of the first rehearsal he attended. Clarke had been cornet soloist with Gilmore the preceding year, until the latter's death, so he was familiar with the methods of that great bandmaster. The following report of his first experience under Sousa's baton is the authoritative account of one who was considered by many as the finest cornet soloist Sousa ever had, and who remained with him until 1918:

Our preparation included seven two weeks of strenuous rehearsals, twice daily, before starting on the road to concertize for the rest of the year. The first morning was devoted to individual work on tone production, dynamics, technic, and ensemble playing, with the very best players that could be brought together in one organization in the entire world, every player an expert on his instrument. Mr. Sousa drilled these men so thoroughly in musical interpretation, that in two and a half hours we had only covered sixteen measures
of the overture! When the call for lunch came Mr. Sousa said: "Now you realize just what I want in band work; the Concert Band to interpret all classical music written for the orchestra, played by a 'wind orchestra' equally as well. Remember this when you return this afternoon." And he gave us just a half-hour for lunch!

Mr. Sousa was the greatest drill-master I ever played under, with an infinite and proper sense of tone coloring! That was why he became the most "world-wide" musician that ever lived!

These twice-daily rehearsals lasted two weeks, and the results accomplished were beyond anything I had hitherto imagined could be possible. What an opportunity for me to be under the direction of such a man, with such marvelous inspirational powers, and how the players under him gave their entire souls to their work! It was a wonderful organization in every way, and the finest I ever played with.73

Joseph Cheney, a bass clarinet player, traveled with Sousa's Band for fourteen months during the season of 1915-16. In an article for a musical journal of recent date he tells of the experiences of that tour, including the preliminary rehearsals. Evidently the band didn't need as many rehearsals as they did in 1893, but Cheney's account is illuminating as to Sousa's method:

We rehearsed for two solid days and a half, five rehearsals in all, but strangely they didn't seem like rehearsals. In fact they were a pleasure. The band was a revelation to me. Sousa did everything so quietly you'd hardly know he was about! He could put his finger unerringly on the difficult spots and iron them out... He would explain everything patiently and clearly, and left it to each individual to work out his own problems.

The men called Sousa the "Governor" and more affectionately the "Old Man." When you met him outside you raised your cap and he raised his in return. It was a mutual mark of respect. In the sleepers the older men got the lower berths and the newer members had the uppers. It was considered a great honor to be assigned to Sousa's car... I never enjoyed anything in my career better than those 14 months.  

Sousa was not the type of conductor to publicly humiliate his players for errors in concert, or to use violent language in rehearsals. Errors were pointed out in a professional way, without abuse, a practice much appreciated by his men. He kept many players for a long term of years, hating to drop them on account of their advancing years. Salaries were consistently above union scale for he wanted satisfied players who were willing to do their best under fair treatment. His manager in 1913, George N. Loomis, reported on Sousa's liberality,

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also on the financial returns of his band and his compositions. Said Mr. Loomis:

Sousa is loved by the members of his band. They delight in serving him, because he is liberal with them and because every man in the organization is an artist in his way. If a man who suits Sousa asks him for $50, he is offered $75 so that he may be thoroughly satisfied.

Sousa is now a millionaire and his royalties sometimes amount to over $50,000 a year. He is as well known in the Fiji Islands as in Buffalo. There is something about his music that makes a world-wide appeal . . . He never rests unless change of employment be rest, for when he isn't directing his band, he's composing music, writing magazine articles or working at something. Sousa never will join the ranks of the idle rich.75

One time in Australia Sousa told a reporter something of the financial side of his organization. He was proud of his record with the players from the standpoint of salaries, though he seldom talked about it for publication. On this occasion, however, he said:

"It is something to boast of, that, as members of an unsubsidized organization, the men in my band are receiving higher pay than any other players in the world . . . There are men in my band who get 30 pounds a week. The average pay is 10 pounds a man. I hate to talk about the commercial side of art.

At the same time I am glad of the opportunity to tell you that I did not come to Australia merely to rake in the dollars. Over and over again concert promoters in America have said to me: 'Why pay 60 men when you can carry on with a band of 40?' Well, I have kept my band up to a high standard, and I have refused to cut down the number of players or the rates of pay. I can lay the flattering unctious to my soul that I have raised the status of bandsmen in the United States, in Canada, and in England. How could I lower the standard which I have set up by sacrificing artistic excellence to mere commercialism?"  

The programs of Sousa's Band continued a practice which had been Gilmore's; that is, the inclusion of a good share of serious music—music by the masters. Back in 1891 and 1892, when the Marine Band was touring under Sousa's direction, it was his custom to use a high grade of music. People nowadays have somehow lost sight of this fact. Ewen, in his latest book, refers to the programs of Goldman's Band as though that director were the first American bandmaster to play anything but marches and music of light character. Quoting from Ewen:

opera pot-pourris, and salon numbers. It was often said that free open-air concerts for the masses simply would have no appeal if they were ambitious in their programs. Yet Goldman has disclosed the fallacy of such a belief.

... [In 1922 the band] became financially independent through a subsidy by the Guggenheims. From this time on, Goldman was able to improve the artistic tone of his concerts immeasurably. Although, at first, his programs were hardly more pretentious than those offered by competing bands, he slowly set about to introduce to the public the masterpieces of music. Before several seasons had passed, works by Bach, Richard Strauss, Wagner, Beethoven, and Moussorgsky appeared side by side with the usual band assortment of marches and light classics. ... 77

In other words, after being subsidized, Goldman was able to do what Sousa had done for many years simply by the drawing power of his band playing works of the great masters "side by side with marches and light classics." As has been so aptly said, Sousa gave the people what they wanted, rather than what he thought they ought to want, and by so doing was able to carry on his organization without subsidy. Typical programs of Sousa's concerts have already been included in this study and an examination of typical Sousa programs will

77 David Ewen, Music Comes to America. Pp. 250-51.

78 See Appendix IV for such programs.
bear out the fact that Sousa, offering programs of this type over a period of more than forty years could not but help raise the standards of public musical taste. The fact is, he undoubtedly helped in that regard in New York City, itself, where Mr. Goldman is now giving such fine concerts. It is not the writer's intention to disparage the efforts of the latter conductor, but simply to insist that John Philip Sousa should receive the recognition due him in the matter of setting standards for concert band performance.

Sousa was convinced that audiences the world over liked the way he arranged programs; a conviction that may have been right, for they always came back for more! His programs were unique in this respect, and still remain so. Regardless of his success, other conductors dared not duplicate his program arrangements. Though his printed programs were themselves somewhat "uneven," it was in the use of encores that some critics were outraged. Many thought it amazingly incongruous that he should follow serious concert music with marches or comedy sketches. Criticism of this sort did not disturb him, for he found that his audiences liked his programs well enough to return again and again. There was seldom a chance for boredom in a Sousa concert. The scene was constantly changing, offering a variety of music and a variety of soloists.
His programs were not prepared for any special class of people, the "highbrows" nor the musically illiterate, but were rather of an eclectic nature in order to make an appeal to everyone. The matter of program-making is a serious matter for all conductors, and one to which they devote much study and care. Sousa's first consideration in planning a program was to present a concert which would attract a large audience. This was essential if his Band was to survive. He made no apologies for the marches and light music he used; rather did he defend it with reasoning which challenges consideration. Of his programs he said:

"I learned very early in life that if musicians depended upon musicians for their support there would be no musicians. The support of all art depends entirely upon those who love art for art's sake, and as music is universal it becomes necessary to heed the wishes of the masses if one hopes to succeed. It is not incongruous to me to see a comedy scene immediately following a tragic scene in Shakespeare or any other of the master dramatists, or laughter following tears in the romantic drama. Therefore, as I have nature and the best examples of men as my champions, I have no hesitation in combining in my program clever comedy with symphonic tragedy, rhythmic march or waltz with sentimental tone pictures." 79

Because of his practice of playing many encores, Sousa was the recipient of many requests at each program. Among these were some very odd and amusing ones, as might be expected. He always enjoyed telling about the following notes which were sent back to him at intermission time, requesting music: At the World's Fair a note came with this message, "The young lady with me requests that you play your charming composition, 'The Ice Cold Cadets.'" Sousa responded by giving them "The High School Cadets!" Out west an optimistic gentleman wrote, "I came forty miles over the mountains to see you. Kindly oblige by playing every piece that you have written!" Then there was the note from the resourceful lover who confided, "Sir, I've got my girl almost to the sticking point. Will you please play 'Love's Old Sweet Song?' That will fetch her 'round I'll wager!" But the most energetic note of all was from a gentleman of convictions who penned these salty lines: "Damn Wagner! Play the 'Liberty Bell.'"

Sousa gave the same care to the playing of lighter pieces as he gave to the performance of more serious music.

On one occasion he was complimented by a critic for a concert played the previous evening.

"And," said the critic, "Some of the most beautiful work was done in little things, as for instance that 'Hot Time in the Old Town.'"

"Right there is a case in point," said Mr. Sousa. "That is a common street melody. We play it with just as much care as if it were the best thing ever put on a program. It becomes respectable. I have washed its face, put a clean dress on it, put a frill around its neck, pretty stockings... It is now an attractive thing, entirely different from the frowzly-headed thing of the gutter."81

So with the guidance of his own observation of audience-preference, and a fine disregard for precedent and tradition, Sousa planned programs which for years drew the greatest audiences of any large musical organization. Can it be that present day band conductors are overlooking an important lesson, presented years ago by the example of Sousa?

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4. Sousa, the Author

"John Philip Sousa, 'Composer, Novelist, Conductor of Sousa's Band'"; thus did he list his occupation on the official records of the Navy Department when entering the service of his country during World War I.

It was evident that the authorship of four books, which he had to his credit at that time, was a matter of pride to him.

It is not in the province of the writer, and hardly within the scope of the present study, to present a lengthy criticism of Sousa's literary works. But it is of interest to note briefly, and by way of summary what has been before mentioned, the various books which he produced; and to observe again that the total amount of his musical and literary writings is amazing in view of the large amount of time he was required to spend in traveling and appearing with his band.

Sousa's first book was The Fifth String. Published in 1902, it went through several editions, its total sales passing the fifty-five thousand mark. This great demand made it a best-seller in its day, and

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encouraged both Sousa and his publishers to plan another book. Whereas this first novel, a work of only a hundred and twenty-five pages, was somewhat stilted and formal in its phraseology, the next book was a simple and natural narrative, especially attractive for boys and girls. This book, Pipetown Sandy, was given the familiar setting which Sousa knew as a boy in a section of Washington called "Pipetown." This was where Sousa grew up. Given such a setting, and with one of the boyish characters, Gilbert Franklin, a biographical counterpart of himself, the author was perfectly at home. The result was an attractive addition to the "juvenilia" of 1905. As might be expected, this book was the author's own favorite among his novels. It sold some fifteen thousand copies.
first two books, nowhere does he mention his third; nor did it sell as well as the earlier two.

In 1910 he prepared a small volume called Through the Year with Sousa. This book contains 365 miscellaneous quotations from his various writings, each consigned to one day of the year. A musician's name is noted under each day of the year, with the date of his birth; and facsimile reproductions of the manuscript of opening bars from the composer's marches are scattered throughout the book.

A book of memoirs was published in 1928. This book, Marching Along, is extremely interesting and readable. It is, of course, not written with the objectivity of a formal biography, but this would hardly be expected. The writer can scarcely agree with Abbe Niles when he wrote, in a review for The Bookman, that it was mainly "a mass of testimonials, scrolls of honor from this city and that, commands from royalty, press reviews, public correspondence on ancient controversies, photographs, statistics of miles traveled, countries seen, and attendance."

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Although such data is given, the book includes far more than that, and one wonders if Mr. Niles took the pains to read it very thoroughly. One does agree with him, however, in the thought that there still remains a need for a sympathetic and intimate interpretation of this musical genius.

Upon these five books, plus an opera libretto and a multitude of magazine articles, rests Sousa's reputation as an author: a reputation which is, of course, completely overshadowed by his great musical endeavors.

5. Sousa's Influence

Many references have been made throughout the present study to ways in which American music has been affected by the work of John Philip Sousa. It is not the purpose, in this final section, to make exhaustive repetition of these influences, but rather to enumerate them in the form of a summary; one which will indicate in collective fashion the many avenues of Sousa's efforts.

1. His fine musicianship, expressed through the performance of his band, brought the best in music within the hearing of hundreds of thousands of Americans every year for nearly forty years. The cumulative effect
of these thousands of concerts on the public's musical
taste is hard to estimate, but it must have been enor-
mous.

Sousa once commented on the influence of bands, in
an interview:

"The influence of the band in the musical
development of the world is perhaps greater than that of any other musical force, and it is not difficult to analyze this proposition. The band, from time immemorial, has been a component part and a necessary part of the military establishment; and being, in nearly all the countries of the world, supported by the government, the people at large have been able to hear without cost and through this channel both native and foreign compositions.

"Through the influence of military bands, Wagner is less of a myth to the people at large than Shakespeare, and his musical compositions are better known than the creations of the celebrated dramatist. And this educational process, this enlightenment, this supplying the masses with musical pabulum, has been almost entirely accomplished by the efforts of the military band."\(^9\)

In another interview, he gave in more detail the principles which had guided him through the years in his presentation of music:

"Washington, in my boyhood, was a vast military camp, and martial music filled the air day and night. It took hold of me, as it did everybody else. I early perceived that such music was closely allied in nature and effect to folk songs and dance tunes; that the universal heart responded easily and always to the simple in art... It seemed to me, in my early life, that the principles of this type of music might be so far elaborated and utilized as to reach the entire world directly and effectively. It occurred to me that the foundations of all music must be laid in this species of music and that upon these foundations in time might be reared a more complicated and classic musical structure. I knew the time was not at hand for the immediate adoption of the highest standards of classicism in music. Therefore, it seemed to me that my best service could be given in an endeavor to beautify and improve upon the music which grew out of the Civil War, and which appeals so universally. My theory was, by insensible degrees, first to reach every heart by simple, stirring music; secondly, to lift the unmusical mind to a still higher form of musical art. This was my mission. The point was to move all America, while busied in its various pursuits, by the power of direct and simple music. I wanted to make a music for the people, a music to be grasped at once."

When asked how he expected to carry the people by theory from the simple to the more complex, he replied: "By grafting upon the simple the more complex. The growth of band music since the Civil War has been enormous. During the Civil War, bands of considerable proportions were employed, and they invariably used the simplest music. Since then many more instruments have been added, and gradually more complex music has been offered. At the present time, intermixed with simple musical forms are the most complex and classical. Symphonies are nowadays quite as much appreciated as the simple musical forms of war days. I already see that the masses of
the people in our country are coming to demand and appreciate the severest classicism presented by bands.

"It is perfectly manifest, therefore, that the mass heretofore reached by simple band music is now reached by classical band music. The band is rapidly preparing the whole people for the highest types of musical expression. What my original theory led me to anticipate is already rapidly coming to pass. In time, every band, in the smaller as well as larger towns of the country, will be discoursing classic music as long since has been the case with bands in the old countries in Europe."90

What was the form of this simple music, by which he hoped to interest the mass of people? It must have been the military march, on which his fame as a composer chiefly rests.

2. He generated, through the example of his own band, an interest in the formation and improvement of countless other bands, amateur and professional.

Scholes, the prominent English musicologist, writes that "Sousa's Band had much to do with raising the entire standard of band playing in America."91 The opinion of Dr. James Francis Cooke regarding the position of bands, and the reasons for their increase in numbers is

stated in a letter to Edwin Franko Goldman:

... From a musical and artistic standpoint the modern band is a very flexible means of expression, which can accommodate itself to all kinds of music, from the popular song to the great symphonic and orchestra works. The fact that bands are cropping up everywhere in the United States is partly attributed to the training received in public schools and partly to the prestige of such famous bands as the Sousa Band and the Goldman Band. These organizations are distinctly valuable to the state, in that they provide a source of inspiration as well as entertainment. ... 

3. His many compositions for band constitute an important part of the modern band repertory; a repertory which, in comparison with that of the orchestra, is still in the formative and growing stage. This is a fact which hardly needs further substantiation.

4. He helped gain recognition for the concert band as being equal in artistic value to the symphony orchestra.

His influence in this respect was without doubt greater than that of any other individual in the course of American band development. The band and its music has not always enjoyed the recognition it has today from musically educated people. During Sousa's day it was

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often an up-hill fight against the criticism of prejudiced writers and the snobbery of the musically "sophisticated." This adverse view on the band's value, while it has not entirely vanished, is steadily declining, with the prospect of its eventual disappearance.

Dr. Mason, Columbia University's MacDowell Professor of Music, expresses with conviction his high regard for the possibilities of the band:

"The view sometimes expressed that the band is a sort of poor relation in the musical family seems to me snobbish and misleading. The band is not inferior to the orchestra or the string quartet, but different, having its own place, qualities and service... If the band lacks the range and reach of the orchestra, the subtlety and intimateness of the quartet, it has its own delightful vigor, precision, color, and verve, - delightful to all sincere and spontaneous music-lovers. And while no doubt the greatest things in music literature are for orchestra and chamber music groups, there is plenty of fine band music too. The true success of a band as of an orchestra depends on playing only the best in music - among which I put the stirring vigor of a Sousa march and the grace of a Strauss waltz as well as Bach or Beethoven, Tschaikowsky or Wagner."  

One of the most optimistic prophets concerning the future of the concert band is the scientist, Redfield.

In his well known book on the scientific aspects of music, he devotes a chapter to the symphonic band. Of the band's possibilities he writes:

... Not only is the professional concert band indigenous to America, it is quite certain to reach here its highest development.

The symphony orchestra has perhaps reached a higher state of development in America than anywhere else. But the possibilities for further development inherent in the wind band, the great popularity it has attained in less than a hundred years, and the tremendous present interest in the cultivation of bands and band music, all point unmistakably to the conclusion that the wind band in the comparatively near future will reach a position of musical respectability and artistic excellence at least equal to the symphony orchestra and perhaps superior to it.

5. He perfected the form of the military march, in which so many other composers for band now write.

Rupert Hughes writes of these marches, "It is only the plain truth to say that Sousa's marches have founded a school; that he has indeed revolutionized march-music." Have these marches outlived their usefulness? Were they but the manifestations of a "gilded age," the "gay nineties," as popular writers occasionally suggest? I think

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Especially in these days of war excitement one has but to turn on the radio or attend band concerts to hear Sousa. A stirring scene was enacted at the close of a recent concert played by the Cincinnati Symphony Orchestra. The concert was ended with the playing of Brahms' Symphony No. 1. Then came a dramatic episode, the showmanship of which would have been a credit to Sousa himself. With lights still dim, a bright spot-light was turned on a large American flag. Then from the great orchestra came the inspired music of Sousa's "Stars and Stripes Forever!" The audience was quickly on its feet, and at the march's close was wildly applauding and cheering. The enthusiasm continued until the orchestra again played the march. As the listeners left the concert hall, still thrilled with the martial music, many agreed that the high spot of the evening's program (which included music by Goldmark, Haussermann, Debussy and Brahms) was the Sousa march. No, Sousa is not Beethoven, nor Wagner, nor Brahms. But could anyone but Sousa have had the inspiration to write The Stars and Stripes Forever?

The incident described was related to the writer by a friend, Mrs. Celia Squires of Cincinnati, who was present at the concert. The program was given on Saturday evening, April 25, 1942, and was the closing home concert of the 1941-42 season.
6. He improved and helped standardize the instrumentation of the Concert Band in this country.

Sousa has pointed out the orchestra's great advantage over the band because of the former's long established instrumentation, uniform in most countries. Since the time of Haydn the only additions to the orchestra, other than the harp, have been wind and percussion instruments. On the other hand, the band instrumentation has frequently changed, and to this day is different in most countries.

The band taken to Europe by Gilmore in 1878 included 66 players, with an extremely varied instrumentation. Gilmore used 2 piccolos, 2 flutes, 2 oboes, 1 A-flat piccolo clarinet, 3 E-flat clarinets, 8 first, 4 second, and 4 third B-flat clarinets, 1 alto and 1 bass clarinet, 1 soprano, 1 alto, 1 tenor, and 1 bass saxophone, 2 bassoons, 1 contra-bassoon, 1 E-flat cornetto, 2 first and 2 second B-flat cornets, 2 trumpets, 2 flugelhorns, 4 French horns, 2 E-flat alto horns, 2 B-flat tenor horns, 2 euphoniums, 3 trombones, 5 bombardons (tubas), 3 drums and cymbals. Twelve of those instruments

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were not used by Sousa, for one reason or another. These were as follows:

1 A-flat piccolo clarinet (It was too "shrieking").
3 E-flat clarinets (Sousa used six flutes instead, because of their superior tone quality).
1 contra bassoon (The saxophones are "better speaking").
1 E-flat cornet.
2 Fluegel horns.
2 E-flat alto horns (French horns take their place).
2 B-flat tenor horns.

Sousa used eight saxophones whereas Gilmore used four, and Sousa did not use the soprano saxophone because of its questionable tone quality. Some of these changes were brought about by improvements in instrument manufacture, others by a difference in the conductors' ideas. Today the instrumentation of bands in this country patterns very closely after the ideas of Sousa. Sousa differed with many band conductors over the wisdom of using string basses in the concert band. Such use is now common, and according to standard practice. However, Sousa stated his opposition to the use of any strings in

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the band, except the harp, for which there was no simulating wind instrument. Regarding the string bass, Sousa said:

There is no more reason for seeing a bass viol in the band than there would be for admitting violins, violas or 'cellos. The tuba properly takes the place of the bass viol in the band, and the military band or the concert band without highly expert tuba players has no right to call itself a wind band. 100

An editorial comment in a recent number of the Etude, commented on the reasons for Sousa's success:

The wide adoption and development of instruments of the wood-wind family in the modern concert band is due largely to John Philip Sousa. When Sousa first took his wonderful concert band to Europe, serious musicians were amazed at its flexibility. Here was a band that could play not only the great band repertoire but also that usually heard through the symphony orchestra, including such an accompaniment as that which it played when the much loved Maud Powell, as soloist for the band, performed the chaste and delicate parts of the Mendelssohn "Concerto for Violin."

Recognizing to the fullest extent the great industry and effectiveness of the work of P. S. Gilmore, who in his day was called "the unsurpassable"; it was, however, not until the arrival of John Philip Sousa that the concert band came into its own. His success was due to three considerations:

100 Sousa, op. cit., p. 96.
First - To the irresistible personality of Sousa himself, as a human being rich in understanding, humor and sympathy.

Second - To his highly organized musical knowledge and the distinctive character of his instrumentation.

Third - To his very remarkable and original gifts as a composer. There are many who feel that from the standpoint of originality, dynamic power and highly individual effects, Sousa's compositions still outrank those of all other American composers, even including our notable symphonic writers.101

Regarding the tone coloring effects possible with his band, Sousa wrote:

As my band is formed entirely for concert work and for the performance of the works of Wagner, Weber, Meyerbeer, Richard Strauss, Berlioz, Saint-Saens and other great tone painters and orchestral instrumentators, I have made it rich in quartets, and I believe in many of the modern compositions, our "palette" is the most satisfactory.102

7. His suggestion of a new design for the tuba, resulting in the sousaphone, led to important changes in the manufacture of brass basses.

Until about 1897 Sousa's band used a combination of upright basses and helicons. Sousa liked the style

of the helicon but didn't like its tone in comparison with the other basses. He therefore suggested to Mr. Conn of the C. G. Conn Company that he re-design the helicon to have the bell face upward rather than toward the back. The result was the first "sousaphone" built according to the band conductor's suggestion. This first sousaphone was a giant one, played by Herman Conrad, and used in the band with three upright basses. By about 1920 Sousa was using six of these basses with upright bells. The most popular type of sousaphone today is the "bell front" sousaphone which was first made by the Conn Company in 1908. Sousa, however, never used the "bell front" type as he objected to the bass tone being directed forward.

8. He made a notable contribution as band director in three branches of his country's military service; the Marine Corps, the Army, and the Navy. The first was in time of peace, the second during the Spanish-American

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The helicon was a circular tuba, the tube of which encircled the body of the player. The tube made almost two complete circles, then came up over the shoulder, and flared out into a wide bell, facing to the rear.

H. W. Schwartz, *The Story of Musical Instruments*, p. 250. Additional details were contained in a letter to the writer, dated May 7, 1942, from Mr. Schwartz. Mr. Schwartz is now General Advertising Manager for C. G. Conn, Ltd.
War of 1898, and the third during the first World War.

9. He gave encouragement, by his writings in magazines and newspapers, to the improvement of all musical effort in America. He lent aid and encouragement at all times to American composers, and was the personal friend of many of them.

10. He did more for the cause of American music in foreign countries than any other American musician; this being accomplished not only by his five band tours abroad, but by his compositions. Sousa's marches were as popular in England, Germany and elsewhere as in America.

11. He gave generously of his time and influence in the establishment of such organizations as the American Bandmasters' Association and the American Society of Composers, Authors and Publishers, and in promoting their programs.

The first of these was organized on July 5, 1929, by a group of prominent band directors meeting in New York City. Among the charter members were Capt. Charles O'Neill, A. Austin Harding, Frank Simon, Capt. R. B. Hayward, Lieut. J. J. Gagnier, Lieut. Charles Benter, Victor J. Grabel, Arthur Pryor and Edwin Franko Goldman. The latter was named the Association's first President.
John Philip Sousa was elected Honorary Life President. The Association has been very active, attacking many problems concerned with the development of bands. Throughout its first two and a half years Sousa gave it the benefit of his counsel and prestige.

The second of these Associations was organized February 13, 1914 by Victor Herbert and a group of associates. Four months later, on June 11th, Sousa became a member. In 1924 (after the death of Herbert) Sousa became Vice-President of ASCAP, remaining in that office until his death eight years later. One of his last efforts was the urging of additional copyright protection for composers, in his official capacity as Vice-President of ASCAP. He advocated perpetual copyright rather than the term of fifty-six years, as well as other copyright provisions recommended by ASCAP.

105 Information was found in the program of the "Annual Grand Concert," American Bandmasters Association, with the University of Illinois Concert Band, March 24, 1938. The occasion was the 9th Annual Convention, at Urbana, Illinois. Pp. 8-9.

106 Information from a letter, dated February 20, 1941, from Daniel I. McNamara (of ASCAP) to the writer.

12. He collected, from 1896 to 1932, probably the largest band library in the country, with over three thousand titles, much of its music in manuscript; a library which he bequeathed to the Bands of the University of Illinois for the perpetual inspiration of all young musicians who should come within its influence.

13. He gave freely of his time and energy, especially in his later years, in whatever aid he could render for the cause of public school instrumental music.

His opinion in respect to the value of instrumental music in the schools is revealed in the following quotation from an interview:

"The student bands in our public schools are reaching an amazing status. There is far more interest in this activity in the West and Middle West than in the East. The normal boy always finds a joy in playing in a band. He seems to incline far more naturally to the band than to the orchestra. It is about as difficult to coax the average boy to play in a band as it is to coax an Airedale to eat beefsteak. He soon finds that, however delightful it may be to listen to music, it is ten times as much fun to play the music himself. . . .

"To my mind the introduction of student bands in public school work is a godsend to America. Take my word for it, these organizations will galvanize countless thousands of lackadaisical and undisciplined youngsters in a way which would not be possible in any other manner. . . ."108

108 "Why the World Needs Bands," An Interview with the world-famous composer, and band-master, Lieut.-
A month after Sousa's death the Music Educators National Conference assembled in convention at Cleveland, Ohio. Resolutions were there passed by its Committee on Instrumental Affairs and the National School Band and Orchestra Association. Following is the resolution of the latter group, which clearly shows the love and esteem in which Mr. Sousa was held by these school orchestra and band directors:

WHEREAS, history records that it has been the will of a Divine Providence to advance civilization and the arts and to contribute to the welfare of humanity through giving to the world great leaders who inspire us by their genius and their strength of character, and who draw us to themselves by their lovable natures and their unselfish devotion to the public's interest; and

WHEREAS, JOHN PHILIP SOUSA has so conclusively proved himself to be such a man, has won for himself such a secure place in the history of all time, and has left behind a rich legacy in his imperishable compositions and in the memory of his delightful personality, his wit and kindness of heart; and

WHEREAS, THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION has been a particularly favored beneficiary of his generosity and genius, his self-sacrifice, and his faith in the American youth, and particularly in


the value of public school music; therefore be it

RESOLVED, that we erect a monument to him in our hearts, which we will pass on to every grade and high school band boy and girl, so that he may become a living and continuing influence for raising the standard of our performance; and further be it

RESOLVED, that we, the NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION, record our appreciation of his many trips to our national high school band contests, his guidance of our educational endeavors, his interest in our progress, and his encouragement of our efforts; and further be it

RESOLVED, that a copy of this resolution be sent to his widow and immediate family, to whom we offer our deepest sympathy.

Adopted at Cleveland, Ohio
April 6, 1932

(Signed) A. R. McAllister
President

(Signed) G. R. Prescott
Vice-President

(Signed) J. Leon Ruddick
Vice-President

(Signed) G. M. Tremaine
Secretary-Treasurer

He always had supreme faith in America; its capacity, its talent, and its future. His soloists and players were drawn from the ranks of American trained musicians as far as possible.

The respect he held for the American audience is clearly shown in this brief quotation from an article
he once wrote for *The Etude*:

Today in America music lovers differentiate between asking for a symphony simply because it is a symphony, or for a march simply because it is a march; they ask for the especial symphony or march that meets their favor.

There can be no question that the appreciation of the best in music is continually increasing; Bach, Beethoven and the other great innovators are more strongly entrenched as standards than ever before.

Again he wrote of music in America:

Music, whatever may be the opinion prevailing at home and abroad, is a vital and integral part of American life. I firmly believe that we have more latent musical talent in America than there is in any other country.

So, on a note of faith and confidence for America's musical future, we bring this story of John Philip Sousa to a close. Some of that faith and confidence was surely the result of his own efforts throughout a long and useful lifetime.

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B. Advertisements

1. Clipping from unknown source. Gleason Collection, Personal Scrap Book, Vol. 4. Pages unnumbered. Newberry Library. The advertisement (complete) reads as follows:

SOUSA'S Liberty Bell and Manhattan Beach Marches, as well as all other Compositions that Mr. Sousa may, in future, write, will be EXCLUSIVELY PUBLISHED (under contract) by us. The John Church Co., 200 Wabash Ave., Chicago.

C. Resolutions

1. Resolution by the Committee on Instrumental Affairs of the Music Supervisors National Conference, April 6, 1932. Signed by Joseph E. Maddy, A. A. Harding, Victor L. F. Rebmann, Clarence Byrn, and Charles M. Tremaine. November 6 (Sousa's birth date) is designated as an annual Anniversary to be observed by all school bands. The School Musician, October, 1933, p. 8.

APPENDIX I

The Works of John Philip Sousa

Listed according to date of publication

Note:—Appendices I and II have been compiled from two other bibliographies of Sousa's works; one in the composer's autobiography, Marching Along (pp. 367-70), in which titles only are given, and the other a list of his works in the Library of Congress, compiled in 1935 by Oliver Strunk, then Chief of the Music Division. Both lists proved to be incomplete, when checked against each other, and the writer has included below all compositions which were found in either of these lists. Most of the dates are those given on the list of the Library of Congress, but a few have been supplied from other sources.

1872

Moonlight on the Potomac; waltzes. Washington, D.C., John F. Ellis.

1873

Cuckoo galop. Philadelphia, Lee & Walker (etc.)
Review march, op. 5. Philadelphia, Lee & Walker (etc.)

1876

Revival march, introducing Sweet By and By. Philadelphia, J. E. Ditson & Co.

1877

1877 (continued)


1878


1879

Evening Pastime; a selection of favorite duets, arranged for the violin and piano by J. P. Sousa.

1880

Nymphalin; reverie for the piano. Philadelphia, W. F. Shaw.

1881

Pretty Patty Honeywood; song, words by Cuthbert Bede. Washington, D. C., J. F. Ellis & Co.
A Rare Old Fellow; song for baritones, words by Barry Cornwall. St. Louis, Balmer & Weber.
1881 (continued)

The Smugglers march; from the opera.  
Two marches: Guide Right march and Right Forward march.  
New York, Wm. A. Pond & Co.  
John F. Ellis & Co.

1882

Congress Hall march.  Washington, D.C., John F. Ellis & Co.  
Desiree; comic opera in 2 acts, libretto by Edward M.  
Pepper.  
Desiree march, from the opera.  
Star of Light; song, words by Bessie Beach.  New York,  
Wm. A. Pond & Co.

1884

Four marches for regimental drums and trumpets.  
Philadelphia, Harry Coleman.  
We'll Follow Where the White Plume Waves; song with  
chorus for mixed voices, words by Edward M. Taber.  
Washington, D.C., John F. Ellis & Co.  
The White Plume march.  Washington, D.C., John F.  
Ellis & Co.

1885

The Globe and Eagle march.  Philadelphia, Harry  
Coleman.  
The Queen of Hearts; opera.  J. P. Sousa & E. W.  
Taber.  
Sound Off; march.  Philadelphia, Harry Coleman.  
Tally-ho! Song for baritone, words by Joaquin Miller.  
Washington, D.C., John F. Ellis & Co.

1886

A Book of Instruction for the Field Trumpet and  
La Reine de la Mer; valses.  Philadelphia, Harry  
Coleman.
1886 (continued)

Rifle Regiment; march. New York, Carl Fischer.
Sandalphon; waltzes.

1887

The Coquette; characteristic dance. Washington, D.C.,
John F. Ellis & Co.
International Congress; fantasia on national airs.
Philadelphia, Harry Coleman.
My Own, My Geraldine; songs, words by Francis C.
O, Ye Lilies White; song, words by Francis C. Long.
Washington, D.C., John F. Ellis & Co.
The Window Blind; songs, words by Edward M. Taber.
Washington, D.C., John F. Ellis & Co.

1888

The March Past of the National Fencibles. Onward We
March with the Fencible's Swing. Philadelphia,
Harry Coleman.
I Wonder; song, words by Edward M. Taber. Washington,
D.C., John F. Ellis & Co.
Sweet Miss Industry; song, words by S. Conant Foster.
Washington, D.C., John F. Ellis & Co.
The Wolf; comic opera in 3 acts.

1889

Do We? We Do; song, words and music by J. P. Sousa.
Washington, D.C., John F. Ellis & Co.
National, Patriotic and Typical Airs of All Nations
compiled by J. P. Sousa; for E-flat cornet. Phila-
delphia, Harry Coleman.
O'Reilly's Kettledrum; song, words by Edward M. Taber.
The Presidential Polonaise. Philadelphia, Harry
Coleman.
Queen of the Harvest; quadrille. Philadelphia, Harry
Coleman.
The Thunderer; march. Philadelphia, Harry Coleman.
2 - 15, an episode; song, words by Edward M. Taber.
Philadelphia, Harry Coleman.
The Washington Post; march. Philadelphia, Harry
Coleman.
1890

The High School Cadets; march. Philadelphia, Harry Coleman.
The Loyal Legion; march. Philadelphia, Harry Coleman.
Nail the Flag to the Mast; song, words by Wm. Russell Frisbie. Washington, D.C., John F. Ellis & Co.

Reveille; song, words by Robert J. Burdette. Washington, D.C., John F. Ellis & Co.
You'll Miss Lots of Fun When You're Married; song, words by Edward M. Taber. Washington, D.C., John F. Ellis & Co.

1891

The Merry Monarch; overture founded on themes by Chabrier and Morse, for orchestra. Philadelphia, Harry Coleman.

1892

The Chariot Rade, from Ben Hur; symphonic poem, New York, Oliver Ditson.
The Lion Tamer; march. New York, T. B. Harms & Co.
We're Drifting On; quartette for mixed voices, piano accompaniment; words and melody by Luther B. Noyes. Harmonized and arranged by J. P. Sousa. Chicago, National Music Co.

1893

The Liberty Bell march. Cincinnati, The John Church Co.
Manhattan Beach march. Cincinnati, The John Church Co.
1894

The Directorate march. Cincinnati, The John Church Co.
Right-left march. n. pl. B. F. Barnes & Co.

1895

King Cotton march. Cincinnati, The John Church Co.

1896

The Honored Dead march. Williamsport (Pa.), Fisk, Aschenbach & Co.
Lancers; fantasia. Cincinnati, The John Church Co.

1897

The Card Song (from The Bride Elect). Cincinnati, The John Church Co.
The Stars and Stripes Forever; march. Cincinnati, The John Church Co.

1898

La Bayamesa; popular Cuban melody for voice and piano arranged by J. P. Sousa. Philadelphia, Harry Coleman.
1898 (continued)

The Charlatan march. Cincinnati, The John Church Co.
The Snow Baby; song. Cincinnati, The John Church Co.
The Stars and Stripes Forever; song, words by J. P.
Sousa. Cincinnati, The John Church Co.
The Trooping of the Colors; song collection. Cincinnati, The John Church Co.

1899

Capriian tarantelle. Cincinnati, The John Church Co.
Hands Across the Sea; march. Cincinnati, The John Church Co.
Oh, Why Should the Spirit of Mortal Be Proud; President Lincoln's Favorite hymn, words by William Knox.
Sacred mixed quartet. Cincinnati, The John Church Co.
Will You Love When Lilies Are Dead? Cincinnati, The John Church Co.
Fanny; song. Cincinnati, The John Church Co.
Russian Peasant dance. Cincinnati, The John Church Co.

1900

Hail to the Spirit of Liberty; march. Cincinnati, The John Church Co.

1901

The Invincible Eagle; march. Cincinnati, The John Church Co.

1902

The Fifth String; a novel. Indianapolis, Bobbs-Merrill Co.
Imperial Edward; military march. Cincinnati, The John Church Co.
The Messiah of the Nations; hymn, words by James Whitcomb Riley. Cincinnati, The John Church Co.
The Sousa march folio. Cincinnati, The John Church Co.
1902 (continued)

The Philosophic Maid; song, words and music by J. P. Sousa. Cincinnati, The John Church Co.

1903

Jack Tar; march. Cincinnati, The John Church Co.
People Who Live in Glass Houses; ballet suite. New York, Leo Feist.
A Summer Girl; idyl, n. 1.

1904

The Diplomat march. Cincinnati, The John Church Co.

1905

At the King's Court; suite. 1. Her Ladyship, the Countess, 2. Her Grace, the Duchess, 3. Her Majesty, the Queen. Cincinnati, The John Church Co.
In the Realm of the Dance; fantasia.
Kelly and Burke and Shea; song. Felix McGlennon.

1906

I Never Was Right in My Life; song. Cincinnati, The John Church Co.
Powhatan's Daughter; march. Cincinnati, The John Church Co.
Sousa Folio, No. 2. Cincinnati, The John Church Co.

1907

I've Made My Plans for the Summer; song, words & music by J. P. Sousa. Cincinnati, The John Church Co.

1908

The Fairest of the Fair; march. Cincinnati, The John Church Co.
1909


Glory of the Yankee Navy; song, from The American Girl. Cincinnati, The John Church Co.

1910

Album of Songs. Cincinnati, The John Church Co.


1911

The Belle of Bayou Teche; song, verse by O. E. Lynne. Cincinnati, The John Church Co.


Grand Festival march. Cincinnati, The John Church Co.

1912


Tales of a Traveler; musical suite. 1. In the Land of the Golden Fleece, 2. Grand Promenade At the White House. Cincinnati, The John Church Co.

With Pleasure; dance hilarious. Cincinnati, The John Church Co.

1914

Columbia's Pride; march, after the song, "Nail the Flag to the Mast." Philadelphia, Theo. Presser Co.

The Lambs march. Cincinnati, The John Church Co.


1915


The Pathfinder of Panama. Cincinnati, The John Church Co.

We March, We March to Victory; processional hymn. Cincinnati, The John Church Co.
1916

America First; a march of the states. New York, T. B. Harms and Francis, Day & Hunter.

Boots; song, poem by Rudyard Kipling. New York, T. B. Harms, and Francis, Day & Hunter.

Boy Scouts of America; march. New York, T. B. Harms and Francis, Day & Hunter.

March of the Pan Americans. New York, Carl Fischer.

Willow-blossoms; a legend. New York, T. B. Harms and Francis, Day & Hunter.

1917

Blue Ridge I'm Coming Back to You; song, words & music by J. P. Sousa. New York, T. B. Harms and Francis, Day & Hunter.

Liberty Loan march. n. i., John Philip Sousa.

The Chantyman's march. New York, T. B. Harms and Francis, Day & Hunter.


Wisconsin Forward Forever; a marching song, words by Berton Braley. New York, T. B. Harms and Francis, Day & Hunter.

1918

Anchor and Star; march. New York, Carl Fischer.


Flags of Freedom; march. New York, Carl Fischer.

Great Lakes, or, The Boys in Navy Blue; song, words and music by J. P. Sousa. New York, T. B. Harms and Francis, Day & Hunter.

In Flanders Fields the Poppies Grow; song, words by Lieut. Col. John McCrae. New York, G. Schirmer.

Pushing On; song, words by Guy F. Lee. n. i., John Philip Sousa.

Sabre and Spurs; march. Cleveland, Sam Fox Pub. Co.

Solid Men to the Front; march. New York, G. Schirmer.

The Star-spangled Banner; arrangement for band of the standardized version of the melody. New York, G. Schirmer.

Two ballads: 1. The Love that Lives Forever,


The Volunteers; characteristic march. New York, Carl Fischer.

We Are Coming; marching song, words by Edith Willis Linn. New York, G. Schirmer.
1918 (continued)

Wedding march, dedicated to the American people.
Cleveland, Sam Fox Pub. Co.

When the Boys Come Sailing Home! March—lyric by Helen Abert. New York, Harold Flammer, Inc.

1919

Bullets & Bayonets; march. New York, G. Schirmer.

1920

Comrades of the Legion; march. Cleveland, Sam Fox Pub. Co.
The Last Crusade; ballad for mixed quartette and Chorus, poem by Anne Higginson Spicer. Cincinnati, The John Church Co.
Non-committal Declarations; a three-part chorus for women's voices. Cincinnati, The John Church Co.

1921

Keeping Step with the Union; march. Philadelphia, Theo. Presser Co. (Another Ed., with words by J. P. Sousa, for chorus of mixed voices.)
On the Campus; march. Cleveland, Sam Fox Pub. Co.

1922

The Gallant Seventh; march. Cleveland, Sam Fox Pub. Co.
1923

The Dantless Battalion; march. Cincinnati, The John Church Co.
Cleveland, Sam Fox Pub. Co.
Nobles of the Mystic Shrine march. Cleveland, Sam Fox Pub. Co.
You Cannot Tell How Old They Are by Looking at Their Skirts; song, introduced in the new production of The Bride Elect. Cincinnati, The John Church Co.

1924

Ancient and Honorable Artillery Co. march. Cleveland, Sam Fox Pub. Co.
The Marquette University march. Cincinnati, The John Church Co.

1925

The Black Horse Troop; march. Cleveland, Sam Fox Pub. Co.
The National Game; march. Cleveland, Sam Fox Pub. Co.
Peaches and Cream; fox trot. New York, Carl Fischer.

1926

Crossing the Bar; song. New York, M. Witmark & Sons.
The Pride of the Wolverines; march. Cleveland, Sam Fox Pub. Co.
Sam Fox Collection of Sousa marches for orchestra.
Cleveland, Sam Fox Pub. Co.
Sesqui-Centennial Exposition march. Cleveland, Sam Fox Pub. Co.
1927

The Atlantic City Pageant. Cleveland, Sam Fox Pub. Co.


Forever and A Day; theme song of "Speakeasy." Lyric by Irving Bibo. New York, Bibo, Bloedon & Lang, Inc.


The Minnesota march. Cleveland, Sam Fox Pub. Co.

The Pride of the Wolverines; duet or two-part chorus, words by J. P. Sousa. Cleveland, Sam Fox Pub. Co.

1928


New Mexico; march. Cleveland, Sam Fox Pub. Co.

Prince Charming; march. New York, Carl Fischer.

University of Nebraska; march. Cleveland, Sam Fox Pub. Co.

1929


LaFlor de Sevilla; march. Cincinnati, The John Church Co.

University of Illinois; march. Cincinnati, The John Church Co.

1930

Daughters of Texas; march. Cincinnati, The John Church Co.


1931

1931 (continued)

Presser.
The Circumnavigators Club; march. Philadelphia,
Theo. Presser.
The Northern Pines; march. New York, G. Schirmer.
Sousa album, for the pianoforte; and the same for
Presser.

The Last Days of Pompeii; Ms. without date.
The Milkmaid; song, words by Austin Dohorn; Ms.
without date.
Scenes Historical, "Sheridan's Ride"; Ms. without
date.

Compositions included in "The works of John Philip
Sousa" (in Marching Along, by John Philip Sousa; pp. 367-
70) but without dates known to the writer. None of these
works were on the list of works prepared by the Library
of Congress.

Across the Danube; march, ca. 1882.
Ah, Me; song, ca. 1874.
A Bouquet of Beloved Inspirations; fantasia.
The Dragoons; opera. Early.
The Dragoons; march, from the opera.
Fancy of the Town; fantasia.
From Maine to Oregon; march.
Glory of the Yankee Navy; march.
Grand Promenade At the White House; march.
Homeward Bound; march. Early
In the Dimness of Twilight; song.
In Pulpit and Pew; fantasia.
Jazz America; fantasia.
Maid of the Meadow; song (soprano solo).
Mallie; song.
The Man Behind the Gun; march.
The Mikado Medley; march.

Music of the Minute; fantasia.

The New Century; march.

Oh, Sunlit Sea Beyond the West; song.

Oh, Warrior Grim; song.

On with the Dance; fantasia.

Over the Footlights; fantasia.

Power and Glory; march.

Pride of Pittsburgh; march.

Riders for the Flag; march.

Saint Louis Exposition; march.

Salutation; march, ca. 1870.

Showing Off Before Company; fantasia.

A Study in Rhythms; fantasia.

Te Deum in B-flat; ca. 1876.

When You Change Your Name to Mine; song.

APPENDIX II

The Works of John Philip Sousa
Listed according to form of composition

Marches

1. Salutation; march. ca. 1870.
Marches (continued)

15. Across the Danube. ca. 1882.
20. Homeward Bound. Early; date unknown.
21. The Mikado medley. Early; date unknown.
34. The Loyal Legion. Philadelphia, Harry Coleman, 1890.
Marches (continued)


47. Right-Left march. n. pl., B. F. Banes & Co., 1894.


Marches (continued)


61. The Man Behind the Gun, 1900.


Marches (continued)


73. Columbia's Pride, after the song "Nail the Flag to the Mast." Philadelphia, Theodore Presser Co., 1914.


Marches (continued)


90. The Volunteers; characteristic march. New York Carl Fischer, 1918.


Marches (continued)


Marches (continued)


131. The Dragoons, n. d.


133. Power and Glory, n. d.


135. Riders for the Flag, n. d.


137. From Maine to Oregon, n. d.

Songs

1. **Ah, Me.** 1874.


10. **Smick Smack Smuck; song and chorus, words & music by J. P. Sousa.** Philadelphia, W. F. Shaw, 1878.


14. **A Rare Old Fellow; song for baritone, words by Barry Cornwall.** St. Louis, Mo., Balmer & Weber, 1881.

15. **Star of Light, words by Bessie Beach.** New York, Wm. A. Pond & Co., 1882.

16. **We'll Follow Where the White Plumes Waves; song with chorus for mixed voices, words by Edw. M. Taber.** Washington, D.C., John F. Ellis & Co., 1884.
Songs (continued)


23. Do We? We Do; words & music by J. P. Sousa. Washington, D.C., John F. Ellis & Co., 1889.


29. We're Drifting On; quartette for mixed voices, piano acc., words & melody by Luther B. Noyes. Harmonized and arr. by J. P. Sousa. Chicago, National Music Co., 1892.


31. La Bayamesa; popular Cuban melody for voice and piano arranged by J. P. Sousa. Philadelphia, Harry Coleman, 1898.
Songs (continued)


34. Oh, Why Should the Spirit of Mortal Be Proud; President Lincoln's favorite hymn, words by William Knox; sacred mixed quartet. Cincinnati, The John Church Co., 1899.


42. I've Made My Plans for the Summer; words and music by J. P. Sousa. Cincinnati, The John Church Co., 1907.


45. We March, We March to Victory; processional hymn. Cincinnati, The John Church Co., 1915.

Songs (continued)

47. Blue Ridge I'm Coming Back to You; words and music by J. P. Sousa. New York, T. B. Harms, and Francis, Day & Hunter, 1917.


50. Pushing On; words by Guy F. Lee. n. i., J. P. Sousa, 1918.


52. We Are Coming; marching song, words by Edith Willis Linn. New York, G. Schirmer, 1918.


Songs (continued)


62. The Pride of the Wolverines; duet or two part chorus, words by J. P. Sousa. Cleveland, Sam Fox Pub. Co., 1927.


65. The Carrier Pigeon, n. d.

66. The Milkmaid; words by Austin Dohorn, n. d.

67. The Faithless Knight and the Philosophic Maid, n. d.

68. In the Dimness of Twilight; song, n. d.

69. The Goose Girl, n. d.

70. Maid of the Meadow; song for soprano, n. d.


72. Mallie; song, n. d.

73. Oh, Sunlit Sea Beyond the West; song, n. d.

74. Oh, Warrior Grim; song, n. d.

75. The Red Cross Nurse, n. d.

76. When You Change Your Name to Mine; song, n. d.

77. Right Up On the Firing Line, n. d.

Operas


4. The Dragoons; opera, unpub. Early.

5. The Queen of Hearts, an opera in 1 act. J. P. Sousa and E. W. Faber, 1885.


Suites


4. At the King's Court; No. 1, Her Ladyship, the countess. No. 2, Her Grace, the duchess. No. 3, Her Majesty, the queen. Cincinnati, The John Church Co., 1905.


Suites (continued)


Fantasias

1. International Congress; fantasia on national airs. Philadelphia, Harry Coleman, 1887.


3. In the Realm of the Dance; 1905.


5. Fancy of the Town, n. d.


7. Jazz America, n. d.


Overtures

1. The Merry Monarch; overture founded on themes by Chabrier and Morse. Philadelphia, Harry Coleman, 1891.


4. Katherine Overture, n. d. (1879?)
Cantata


Te Deum

1. Te Deum in B flat. ca. 1876.

Waltzes

4. La Reine de la Mer. Philadelphia, Harry Coleman, 1886.
5. Sandalphon. 1886.

Symphonic Poems

1. The Chariot Race, from Ben Hur; symphonic poem, transcribed for pianoforte. New York, Oliver Ditson, 1892.
2. Scenes Historical, "Sheridan's Ride." Ms. without date.

Books

Books (continued)


Collections (Music), and Books of Instruction


Collections (continued)


Miscellaneous


11. A Summer Girl; idyl, transcribed for the piano by Chas. Kunkel. n. i., 1903.


Miscellaneous (continued)


APPENDIX III
Reo_rings o__f h__e

John
I.

ar.ohe o_f

Philp So_Usa

Columbia Records

A.

Played by H. M. Grenadier Guards Band, conducted by Capt. Miller.

I. Liberty Bell;
on reverse side

66-M,

IO" (Anchors Aweigh
$ -5

2. Semper Fidelis; 42-M, iO" (Le Regiment
de Sembre et Meuse on reverse side

I.

-75

Decca Records

A. Played by She American Legion BRnd of Hollywood,
conducted by Joe Coiling; 5 iO" re cords, IO
surfaces; $2.25. The album includes these
marches:
I. #2132

Hail

o

the Spiri of Liberty.

2. #2133, Hands Across the Sea.

3- #2135, High School Cadet s.
#2136, King Cotton.

5- #2135, Liberty Bell.
6. #2135, Semper Fideli s.
#2132, Stars and Stripes Forever.
S. 2134, The Thunderer.

.

9- #2133, Washington Post.
lO. #2136, E1 Capitan.


B. Played by the J. Hylton Orchestra.

1. A medley (on two surfaces) of Sousa Marches, including excerpts from Washington Post, King Cotton, Stars and Stripes Forever, Liberty Bell, El Capitan, High School Cadets and The Diplomat, #341, 10" $ .35

C. Played by the Ruby Newman Orchestra.

1. Semper Fidelis, National Emblem, Medley, #15051, 12" $ .75
2. Washington Post, Our Director, Medley, on reverse side of $15051 $ .75

Note: National Emblem and Our Director are not Sousa marches.

III. Victor Records

A. Played by American Legion Official Band.

1. United States Field Artillery, #24495, 10" $ .75

B. Played by Arthur Pryor's Band.

El Capitan, for school marching, #35805, 12" $1.00
Stars and Stripes Forever, on reverse side

C. Played by the Band of H. M. Coldstream Guards.

1. Liberty Bell, #25229, 10" $ .75 Hiawatha March (not by Sousa) on reverse.

D. Played by the Goldman Band, conducted by Edwin Franko Goldman.

2. The Fairest of the Fair, #26191, 10" ........ $ .75
3. The High School Cadets, on reverse side ............. 25
4. Manhattan Beach, #26216, 10" ........ 75
   2nd Connecticut March (not by Sousa) on reverse.
5. Stars and Stripes Forever, #26169, 10" ........ 75
6. King Cotton, #26169, 10" ........ 75

E. Played by the Philadelphia Rapid Transit Co. Band.
   1. Power and Glory, #20192, 10" ........ 75
   2. The Thunderer, #20192, 10" ........ 75

F. Played by the United States Marine Band.
   1. Semper Fidelis, #20979, 10" ........ 75

H. Played by Sousa's Band, conducted by John Philip Sousa.
   1. The Black Horse Troop, #19741, 10" ........ 75
   2. The National Game, on reverse side ........ 75
   3. El Capitan, #20191, 10" ........ 75
   4. Washington Post, on reverse side ........ 75
   5. The Fairest of the Fair, #20132, 10" .... 75
   6. The Stars and Stripes Forever, on reverse ........ 75
   7. Golden Jubilee, #22020, 10" ........ 75
   8. Riders of the Flag, on reverse side ........ 75
   9. Gridiron Club, #20276, 10" ........ 75
  10. Pride of the Wolverines, on reverse side ........ 75
11. Hands Across the Sea, #22940, 10" ... ] $ .75

12. The Royal Welch Fusiliers, on reverse

13. High School Cadets, #19871, 10" ... .75
   Under the Double Eagle (Wagner) on reverse

14. Sabre and Spurs, #20305, 10" ... .75

15. Solid Men to the Front, on reverse side .75

16. Sesqui-Centennial Exposition, #20054, 10" ... .75

I. Played by the Boston "Pops" Orchestra.
   1. Semper Fidelis, #4392 10" ... .75
      } 1.00

   2. Stars and Stripes Forever, on reverse .)

J. Played by the Philadelphia Symphony Orchestra, conducted by Leopold Stokowski.
   1. El Capitan, #1441, 10" ... .75
      } 1.50

   2. Stars and Stripes Forever, on reverse .)

IV. Summary, by titles, of Columbia, Decca and Victor Recordings.

A. The Black Horse Troop.
   1. Sousa's Band, Victor.

B. The Diplomat.
   1. In medley by J. Hylton Orchestra, Decca.

C. El Capitan
   2. In medley by J. Hylton Orchestra, Decca.
   5. Sousa's Band, Victor.

D. The Fairest of the Fair.
   1. The Goldman Band, Victor.
   2. Sousa's Band, Victor.
E. Golden Jubilee.
  1. Sousa's Band, Victor.

F. The Gridiron Club.
  1. Sousa's Band, Victor.

G. Hail to the Spirit of Liberty.

H. Hands Across the Sea.
  2. Sousa's Band, Victor.

I. The High School Cadets.
  2. In medley by J. Hylton Orchestra, Decca.
  3. The Goldman Band, Victor.

J. King Cotton.
  2. In medley by J. Hylton Orchestra, Decca.
  3. The Goldman Band, Victor.

K. Liberty Bell.
  1. H. M. Grenadier Guards Band, Columbia.
  3. In medley by J. Hylton Orchestra, Decca.

L. Pride of the Wolverines.
  1. Sousa's Band, Victor.

M. Manhattan Beach.
  1. The Goldman Band, Victor.

N. The National Game.
  1. Sousa's Band, Victor.

O. Power and Glory.

P. Riders for the Flag.
  1. Sousa's Band, Victor.

Q. Royal Welch Fusiliers.
  1. Sousa's Band, Victor.

R. Sabre and Spurs.
  1. Sousa's Band, Victor.
S.  *Semper Fidelis.*
   1. H. M. Grenadier Guards Band, Columbia.
   3. Medley, played by the Ruby Newman Orchestra, Decca.
   5. The United States Marine Band, Victor.
   7. The Boston "Pops" Orchestra, Victor.

t.  *Sesqui-Centennial Exposition.*
   1. Sousa's Band, Victor.

U.  *Solid Men to the Front.*
   1. Sousa's Band, Victor.

V.  *Stars and Stripes Forever.*
   2. In Medley by the J. Hylton Orchestra, Decca.
   5. Sousa's Band, Victor.

W.  *The Thunderer.*

X.  *United States Field Artillery.*

Y.  *Washington Post.*
   2. In Medley by the J. Hylton Orchestra, Decca.
   3. In Medley by the Ruby Newman Orchestra, Decca.
   5. Sousa's Band, Victor.
Specimen Programs of Sousa's Band

From the large number of programs contained in the Sousa Program File, at the New York Public Library, the following seven have been selected as representative. These will be ample to show that the style of the Sousa programs remained fairly constant through the years.

Program 1 is from the first tour of the United States Marine Band while Sousa was conductor. Program 2 was given within a month after the organization of his own band. Program 3 is of special interest as it contains none but Sousa's compositions. Program 4 was given in Paris, in the summer of 1900.

During most of Sousa's career his concerts invariably contained nine programmed numbers. An instrumental soloist usually appeared as the second number; a vocal soloist (generally a soprano) as the fourth; and a violinist as the eighth. Most of the programs opened with a "heavy" overture or similar composition, and closed with a familiar or lighter number having plenty of "dash."
Program 1

April 3d, 1891

PROGRAMME

1. Overture, "Rienzi," ............ Wagner
2. Rhapsody, "The Land of the Mountain and the Flood," ............ MacCunn
3. "Invitation a la Valse," ........ Weber
4. Mosaic, "The Pearl Fishers," ........ Bizet
   Flute Obligato, Mr. Henry Jaeger
7. a. Toreador et Andaluose, "Bal Costume," Rubenstein
    b. "Funeral March of a Marionette," ........ Gounod
Program 2


Programme

1. Overture, "Semiramide" . . . . . . . . . . . . Rossini
2. Suite, "Peer Gynt" . . . . . . . . . . . . . . Grieg
   a. Morning
   b. Ase's Death
   c. Peer Gynt chased by the King of the Mountains
   Signor Raffayolo
4. Mosaic. "Lohengrin" . . . . . . . . . . . . Wagner
5. Scene and Aria, "Lucia" . . . . . . . . . . . Donizetti
   Mlle. Marcella Lindh
   Duet Obligato by Mr. Smith, Cornet, and Mr. Pryor, Trombone
7. Cornet Solo. Selected . . . . . . . . . . A. Liberati
   Sig. Liberati
8. a. Intermezzo, "Bal des Enfants" . . . . . . Saxone
   b. Morceau, "A Dream after the Ball" . . . . . . Czibulka
   Sig. Galassi
10. Humoresque, "Good-by" . . . . . . . . . . . . . . . Sousa
Program 3

Sousa's Grand Concert Band. May 21, 1894, "Sousa Night; owing to numerous requests the management has asked Mr. Sousa to give a Programme comprising his popular compositions." New York City.

Programme

1. Polonaise, "Presidential." Written for and played at all State Functions at the White House.

2. Overture, "Vantour, the Vulture." Composed for the production of D'Ennery's play of that name.

3. Characteristic Dance, "The Coquette."

   a. In the House of Burbo and Stratonice.
   b. Nydia.
   c. The destruction.

5. Two Marches.
   b. "Liberty Bell."


7. Symphonic Poem, "The Chariot Race."

8. Valses, "La Reine de la Mer."

9. Scenes Historical, "Sheridan's Ride."
   Waiting for the Bugle; The Attack; The Death of Thoburn; The Coming of Sheridan; The Apotheosis.

10. Two Marches.
    a. High School Cadets.
    b. Manhattan Beach
Program 4

Grand Concert of Sousa and His Band, Official American Band at the Paris Exposition. 1900.

Programme

1. Overture, "Capriccio Brillante" (new). Glinka
2. Trombone Solo, Air and Variations . . . . Pryor
   Mr. Arthur Pryor
3. a. Slavonic Dance No. 2. . . . . . . . Dvorak
   b. Hungarian Dance No. 6 . . . . . . Brahms
4. Soprano Solo, "Dolce Amor" . . . . . . Pizzi
   Miss Blanche Duffield
5. Excerpts from "La Boheme" (new) . . . . Puccini

Intermission

6. Idyl, "Ball Scenes" (new) . . . . . . Czibulka
7. a. "Rondo de Nuit" (new) . . . . . . Gillet
    b. March, "The Man Behind the Gun" (New) Sousa
8. Violin Solo, Russian Airs . . . . . . Wieniawski
   Miss Bertha Bucklin
9. "A Dream of Wagner" . . . . . . Valentine Hamm
Program 5

Sousa and His Band, The Hippodrome, New York
Sunday evening, February 23, 1908

1. March, "Rakoczy" from "Damnation of
   Faust," ........ Berlioz

2. Clarinet Solo, Air Italien" .... Norrito
   Mr. Joseph Norrito

3. Suite, "At the King's Court," .... Sousa
   a) Her Ladyship the Countess,
   b) Her Grace the Duchess,
   c) Her Majesty the Queen

4. Valse for Soprano, "Danza," .... Chadwick
   Miss Lucy Allen

5. Mosaic, Mazurka, Valse, Marche Funebre Chopin

   Intermission

6. Fantastic Episode, "The Band Came Back" Sousa

7. a. Shepherd's Dance, from "Henry VIII," German
   b. March, "Powhatan's Daughter" (new) Sousa
      "Pocahontas His Own Daughter,
      She the Dove of Woroconoco,
      The Pride of Tuscarora"

8. Violin Solo, Scene de la Czarda .... Hubay
   Miss Jeannette Powers

Program 6


1. Overture, "In Spring Time" . . . . . . . . . Goldmark

2. Cornet Solo, "Carnival of Venice" . . . . . . . Arban
   Mr. John Dolan

3. Suite, "Camera Studies" . . . . . . . . . . . . . Sousa
   (a) "The Flashing Eyes of Andalusia"
   (b) "Drifting to Loveland"
   (c) "The Children's Ball"

4. Vocal Solo, "The Wren" . . . . . . . . . . . . Benedict
   Miss Mary Baker
   (Flute obligato by Mr. R. Meredith Willson)

5. Scene Pittoresque, "The Angelus" . . . . Massenet

Interval

6. Malange, "The Fancy of the Town" (new) . . . . Sousa
   (A welding of tunes popular sometime during the last decade)

7. (a) Xylophone Solo, "Rondo Capriccioso" . . . . . . . . . Mendelssohn
   Mr. George Carey
   (b) March, "On the Campus" (new) . . . . . . . . . . . . Sousa

8. Violin Solo, "Two Movements from Concerto in F sharp minor" . . . . . . . . . . . . Vieuxtemps
   Miss Florence Hardeman

9. Cowboy Breakdown, "Turkey in the Straw" Transcribed by . . . . . . . . . . Guion
Program 7

Sousa and His Band, Lieut.-Commander John Philip Sousa, Conductor, Harry Askln, Manager.
Brooklyn, New York, October 6, 1925.

1. Gaelic Fantasy, "Amrain Na N-Gardeal" (new) . . . . . . . . . . . . . . O'Donnell

2. Cornet Solo, "The Carnival" . . . . . . . . . . . . . . Arban
   Mr. William Tong

3. Suite, "Cuba Under Three Flags" (new) . . . Sousa
   a. Under the Spanish
   b. Under the American
   c. Under the Cuban

4. Soprano Solo, "I Am Titania" from "Mignon" . . . . . . . . . . . . Thomas
   Miss Marjorie Moody

5. a. Love Scene from "Feuersnoth" . . R. Strauss
   (This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)
   b. March, "The Liberty Bell" . . . . . . . . . . . . . . . Sousa

   Interval

6. "Jazz America" (new) . . . . . . . . . . . . . . . . . . . . . Sousa

7. a. Saxophone Octette, "I Want to Be Happy"
    from "No, No, Nanette" . . . . . Youmans
    Messrs. Stephens, Heney, Goodrich,
    Johnson, Weir, Madden, Conklin
    and Munroe
    b. March, "The Black Horse Troop" (new). . Sousa

8. Xylophone Solo, "Morning, Noon and Night" Suppe
   Mr. George Carey

9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" . . . . . . . . Guion
APPENDIX V

Typical Itineraries of Sousa Tours

1. Twentieth Semi-Annual and First British Tour; Sousa and His Band, John Philip Sousa, Conductor, 1901. From the Stead Collection, Sousa Program File, New York Public Library

<table>
<thead>
<tr>
<th>Oct.</th>
<th>4</th>
<th>Fri.</th>
<th>London, Royal Albert Hall, Evening</th>
<th>Matinee &amp; Evening</th>
</tr>
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<tbody>
<tr>
<td>5</td>
<td>Sat.</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>7</td>
<td>Mon.</td>
<td>&quot;</td>
<td>Glasgow Exhibition, to Saturday,</td>
<td>&quot;</td>
</tr>
<tr>
<td>Nov.</td>
<td>3</td>
<td>Sun.</td>
<td>Middlesboro, Town Hall,</td>
<td>&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Mon.</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>4</td>
<td>&quot;</td>
<td>Tynemouth, Palace,</td>
<td>Evening at 3</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Tues.</td>
<td>&quot;</td>
<td>Newcastle, Town Hall,</td>
<td>Mat. &amp; Evng., 3 &amp; 8</td>
</tr>
<tr>
<td>6</td>
<td>Wed.</td>
<td>&quot;</td>
<td>Halifax, Victoria Hall,</td>
<td>&quot;</td>
</tr>
<tr>
<td>7</td>
<td>Thu.</td>
<td>&quot;</td>
<td>Huddersfield, Town Hall,</td>
<td>&quot;</td>
</tr>
<tr>
<td>8</td>
<td>Fri.</td>
<td>&quot;</td>
<td>Leeds, Victoria Hall,</td>
<td>&quot;</td>
</tr>
<tr>
<td>9</td>
<td>Sat.</td>
<td>&quot;</td>
<td>Liverpool, Philharmonic Hall,</td>
<td>&quot;</td>
</tr>
<tr>
<td>11</td>
<td>Mon.</td>
<td>&quot;</td>
<td>Southport, Cambridge Hall,</td>
<td>Matinee at 3</td>
</tr>
<tr>
<td>11</td>
<td>Mon.</td>
<td>&quot;</td>
<td>Preston, New Public Hall,</td>
<td>Evening at 8:30</td>
</tr>
<tr>
<td>12</td>
<td>Tues.</td>
<td>&quot;</td>
<td>Blackpool, Winter Gardens,</td>
<td>Mat. &amp; Evng., 3 &amp; 8</td>
</tr>
<tr>
<td>13</td>
<td>Wed.</td>
<td>&quot;</td>
<td>Sheffield, Albert Hall,</td>
<td>&quot;</td>
</tr>
<tr>
<td>14</td>
<td>Thu.</td>
<td>&quot;</td>
<td>Bradford, St. George's Hall,</td>
<td>&quot;</td>
</tr>
<tr>
<td>15</td>
<td>Fri.</td>
<td>&quot;</td>
<td>Manchester, Free Trade Hall,</td>
<td>Evening at 3</td>
</tr>
<tr>
<td>16</td>
<td>Sat.</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Mat. &amp; Evng., 3 &amp; 8</td>
</tr>
<tr>
<td>18</td>
<td>Mon.</td>
<td>&quot;</td>
<td>Nottingham, Albert Hall,</td>
<td>&quot;</td>
</tr>
<tr>
<td>19</td>
<td>Tues.</td>
<td>&quot;</td>
<td>Wolverhampton, Agricultural Hall,</td>
<td>&quot;</td>
</tr>
<tr>
<td>20</td>
<td>Wed.</td>
<td>&quot;</td>
<td>Birmingham, Town Hall,</td>
<td>&quot;</td>
</tr>
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<td>21</td>
<td>Thu.</td>
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<td>Oxford Town Hall,</td>
<td>Matinee at 2</td>
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<td>21</td>
<td>&quot;</td>
<td>Bath, Assembly Rooms,</td>
<td>Evening at 8:30</td>
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<tr>
<td>22</td>
<td>Fri.</td>
<td>&quot;</td>
<td>Bristol, Colston Hall,</td>
<td>Mat. &amp; Evng., 3 &amp; 8</td>
</tr>
<tr>
<td>23</td>
<td>Sat.</td>
<td>&quot;</td>
<td>London, Empire Theatre,</td>
<td>Matinee at 3</td>
</tr>
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</table>
Dec. 7 Sat. London, Covent Garden, Evening at 8:30

Mon. Crystal Palace, Mat. & Evng., 3 & 8

Tues. Brighton, The Dome, Matinee & Evening

Wed. Bournemouth, Winter Gardens, " "

Thu. Cheltenham.

Fri. Southampton, Philharmonic Hall, " "

Sailing for America, Sat., Dec. 14th, per U.S.M.S. "Philadelphia."

### April and May, 1904

<table>
<thead>
<tr>
<th>Day</th>
<th>City</th>
<th>State</th>
<th>Performance</th>
<th>Location</th>
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<tbody>
<tr>
<td>Sunday 3</td>
<td>New York City</td>
<td>N.Y.</td>
<td>Evening</td>
<td>Metropolitan Opera House</td>
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<tr>
<td>Monday 4</td>
<td>Meriden</td>
<td>Conn.</td>
<td>Matinee</td>
<td>Meriden Theatre</td>
</tr>
<tr>
<td>&quot;</td>
<td>New Haven</td>
<td>Conn.</td>
<td>Evening</td>
<td>Hyperion Theatre</td>
</tr>
<tr>
<td>Tuesday 5</td>
<td>Waterbury</td>
<td>Conn.</td>
<td>Matinee</td>
<td>Poli's Theatre</td>
</tr>
<tr>
<td>&quot;</td>
<td>Hartford</td>
<td>Conn.</td>
<td>Evening</td>
<td>Parson's Theatre</td>
</tr>
<tr>
<td>Wednesday 6</td>
<td>Providence</td>
<td>R.I.</td>
<td>Mat. &amp; Eve.</td>
<td>Infantry Hall</td>
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<tr>
<td>Thursday 7</td>
<td>Boston</td>
<td>Mass.</td>
<td></td>
<td>Symphony Hall</td>
</tr>
<tr>
<td>Friday 8</td>
<td>Portland</td>
<td>Maine</td>
<td></td>
<td>Jefferson Theatre</td>
</tr>
<tr>
<td>Saturday 9</td>
<td>Worcester</td>
<td>Mass.</td>
<td></td>
<td>Mechanics Hall</td>
</tr>
<tr>
<td>Sunday 10</td>
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<td>N.Y.</td>
<td>Evening</td>
<td>Metropolitan Opera House</td>
</tr>
<tr>
<td>Monday 11</td>
<td>Princeton</td>
<td>N.J.</td>
<td>Matinee</td>
<td>Alexander Hall</td>
</tr>
<tr>
<td>&quot;</td>
<td>Jersey City</td>
<td>N.J.</td>
<td>Evening</td>
<td>Elks' Hall</td>
</tr>
<tr>
<td>Tuesday 12</td>
<td>Elizabeth</td>
<td>N.J.</td>
<td>Matinee</td>
<td>Jacob's Theatre</td>
</tr>
<tr>
<td>&quot;</td>
<td>Newark</td>
<td>N.J.</td>
<td>Evening</td>
<td>Krueger Auditorium</td>
</tr>
<tr>
<td>Wednesday 13</td>
<td>Norristown</td>
<td>Pa.</td>
<td>Matinee</td>
<td>Grand Opera House</td>
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<tr>
<td>&quot;</td>
<td>Wilmington</td>
<td>Del.</td>
<td>Evening</td>
<td>Grand Opera House</td>
</tr>
<tr>
<td>Thursday 14</td>
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<td>N.J.</td>
<td>Matinee</td>
<td>Grand Opera House</td>
</tr>
<tr>
<td>&quot;</td>
<td>Bridgeton</td>
<td>N.J.</td>
<td>Evening</td>
<td>Criterion Theatre</td>
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<td>Friday 15</td>
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<td>D.C.</td>
<td>Matinee</td>
<td>New National Theatre</td>
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<td>Baltimore</td>
<td>Md.</td>
<td>Evening</td>
<td>The Lyric (Music Hall)</td>
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<tr>
<td>Saturday 16</td>
<td>Buffalo</td>
<td>N.Y.</td>
<td>Mat. &amp; Eve.</td>
<td>The Lyric (Music Hall)</td>
</tr>
<tr>
<td>Sunday 17</td>
<td>Ashtabula</td>
<td>Ohio</td>
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<td>Teck Theatre</td>
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<tr>
<td>Monday 18</td>
<td>Cleveland</td>
<td>&quot;</td>
<td>Evening</td>
<td>Auditorium</td>
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<td>&quot;</td>
<td>Toledo</td>
<td>&quot;</td>
<td>Matinee</td>
<td>Gray's Armory</td>
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<td>Tuesday 19</td>
<td>Detroit</td>
<td>Mich.</td>
<td>Evening</td>
<td>Valentine Theatre</td>
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<tr>
<td>&quot;</td>
<td>Lansing</td>
<td>&quot;</td>
<td>Matinee</td>
<td>Light Guard Armory</td>
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<tr>
<td>Wednesday 20</td>
<td>Lansing</td>
<td>&quot;</td>
<td>Matinee</td>
<td>Baird's Opera House</td>
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<td>Date</td>
<td>Location</td>
<td>State</td>
<td>Date</td>
<td>Location</td>
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<tr>
<td>Thursday</td>
<td>Benton Harbor</td>
<td>&quot;</td>
<td>Matinee</td>
<td>Bell Opera House</td>
</tr>
<tr>
<td></td>
<td>La Porte</td>
<td>Ind.</td>
<td>Evening</td>
<td>Hall's Opera House</td>
</tr>
<tr>
<td>Friday</td>
<td>Chicago</td>
<td>Ill.</td>
<td>Evening</td>
<td>The Auditorium</td>
</tr>
<tr>
<td>Saturday</td>
<td>Valparaiso</td>
<td>Ind.</td>
<td>Evening</td>
<td>New Memorial Opera House</td>
</tr>
<tr>
<td>Sunday</td>
<td>Chicago</td>
<td>Ill.</td>
<td>Mat. &amp; Eve.</td>
<td>The Auditorium</td>
</tr>
<tr>
<td>Monday</td>
<td>Warsaw</td>
<td>Ind.</td>
<td>Matinee</td>
<td>Warsaw Opera House</td>
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<tr>
<td>Tuesday</td>
<td>Fort Wayne</td>
<td>&quot;</td>
<td>Evening</td>
<td>Masonic Temple Theatre</td>
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<td></td>
<td>Springfield</td>
<td>Ohio</td>
<td>Matinee</td>
<td>Grand Opera House</td>
</tr>
<tr>
<td></td>
<td>Columbus</td>
<td>&quot;</td>
<td>Evening</td>
<td>Great Southern Theatre</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Dayton</td>
<td>&quot;</td>
<td>Matinee</td>
<td>Victoria Theatre</td>
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<td></td>
<td>Cincinnati</td>
<td>&quot;</td>
<td>Evening</td>
<td>Music Hall</td>
</tr>
<tr>
<td>Friday</td>
<td>En Route</td>
<td>&quot;</td>
<td>(Two)</td>
<td>(Concerts)</td>
</tr>
<tr>
<td>Saturday</td>
<td>30) St. Louis</td>
<td>Mo.</td>
<td>(Daily)</td>
<td>Louisiana Purchase Exposition</td>
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<tr>
<td>to Friday, May 27</td>
<td></td>
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APPENDIX VI

Press Comments After the Formation of Sousa's Band

The following quotations are from Musical Courier for November 9th, 1892; an article, "Sousa's New Marine Band; Its Objects and Aims and Its Overwhelming Recognition by the Public," pp. 10-11. This was only two weeks after the first concert of Sousa's Band.

1. Washington Post:

For exquisite tone shading, thunderous harmony contrasted with strains as delicate as those of a string orchestra, the playing of the band is simply marvelous.

2. Detroit Free Press:

In delicate passages the new band excels anything of the kind heard in Detroit, many of the "runs" being rendered with an equal amount of delicacy to that displayed by a fine symphony orchestra.

3. New York Herald:

Much has been said in advance of what Mr. Sousa could do, but not too much. His band plays with a tone, a delicacy and a musical effect that cannot be too highly praised. It is a new sensation to hear such music from a military band, and Mr. Sousa is perfectly right in declaring that his organization is one for high-class concert purposes.

4. Chicago Times:

The precision of attack of the band seems perfect, the shading is most effective, and the refinement of tone, particularly in the pianissimo passages, shows the musicianship of the players to be of a high order. The string effects are more than usually effective and a splendid volume of tone was produced in the climaxes and fortissimos. The crescendos were even and exact. The overture to "Semiramide" was the first number, and the success of the band was assured by the first performance.
The "Faust" ballet music was played with fine contrast and artistic phrasing.

5. Chicago Times:

One of the highest achievements of this band under Mr. Sousa's training is the exquisite manner in which delicate nuances are obtained. Grieg's suite, "Peer Gynt," in Tuesday's program, was a number that showed clearly the exquisite variety of effects to be produced by wind instruments. In Wagner's music the full power of the band is at its height of perfection. The mosaic from "Lohengrin," with the Swan Song produced by the horn and its splendid bursts of sound suffered little in comparison with an orchestral rendering.

6. Chicago Tribune:

Last evening the enthusiasm was merited, and placed a correct estimate upon the abilities of Mr. Sousa and his men. The concert came somewhat in the nature of a surprise. Creditable work was expected, but there was some fear that roughness, and possibly inaccuracies, would be discovered in the playing. The overture to "Semiramide" soon freed the hearer of his doubts as to the capabilities of the players. The "Faust" ballet music, with its sharply contrasted divisions, served to display the high finish of the playing.

7. Chicago News:

The band again showed its brilliant capabilities in the handling of difficult scores. None of the organizations which have preceded it in this city has been superior to this one in gaining effects of light and shade. In delicacy of nuance and accurate phrasing it is possibly without an equal so far as American bands are concerned.

8. Chicago Evening Post:

No string orchestra could bring out the artistic nuances with more notable effect. Indeed herein lies the chief merit of the new band. They know the value of refined expression, and they also know how to secure that expression. Equal always to the bravura passages, they are also equal to those finished effects that accompany true virtuosity. In this particular the band's performance was a revelation of what skill and drill are able to do.
9. Philadelphia Inquirer:

The organization is a compromise between an orchestra and a field band. There is not the loud twanging that has made the indoor playing of the old organization objectionable. Mr. Sousa has an organization of which he may well be proud, and it was thoroughly appreciated by the audience that filled every part of the Academy of Music last night.

10. Philadelphia Times:

The aim of the organization is to refine the effects produced by a military band, so as to produce work as delicate as that of the best string orchestra. The concert last evening showed that this object had been fully secured. The tone, although of great volume at times, is never brassy, but always mellow and clear. Nowhere was the fineness of shading shown plainer than in the extracts from the "Peer Gynt" suite, where it was hard to realize that the strings were absent.

11. New York Recorder:

Great praise must be awarded to the excellent phrasing, shading and general ensemble work of Professor Sousa's forces. Rossini's overture to "Semiramide" was extremely well given as to dynamic effects, and several numbers of Grieg's "Peer Gynt" suite were very well done indeed. Professor Sousa may be congratulated on the excellent playing of his truly great organization.

12. New York Evening Telegram:

Sousa's New Marine Band was a surprise and a gratification last night in the way of the rendering of classical music by an orchestra solely of wind and percussion instruments. There was a breadth of handling in the very first number, the "Semiramide" overture, coupled with a delicacy of tone which challenged the attention of even those used to the full orchestra. Delicacy of treatment was shown again in the "Peer Gynt" suite and a well controlled sonority in the "Lohengrin" mosaic.
The following "sayings" of the bandmaster are quoted from one of the band programs of the 1900's.

"A musical instrument is a good deal like a gun — much depends on the man behind it."

"The world does not care a rap for your name; it cares only for what you can do to please, amuse, or instruct."

"Music's golden tongue speaks to all alike, and Heaven help him who cannot understand."

"Poet and painter, novelist and historian, maid and matron, youth and man, are alike worshippers at the shrine of Melody."

"Next to being born, the most important event of my life was when I began the study of music."

"Let us hope that the number of those who find no responsive chord in the welling tones of music are of the very, very few."

"From my earliest remembrance I wanted to be a musician, and I have no recollection of ever wanting to be anything else."

"Music, mathematics, and babies are the only original packages."

"Music is universal, the unchanging language of human feelings. Two notes of melody sounded just the same at the beginning of the world as now."

"With the advent of the sweet singer of Israel came the first great writer of popular songs."

"A composition in March tempo must have the military quality; if it is to make a hit, it must have the absolutely military instinct."
"Violins are like women - the one you love is the best in the world."

"The world is hunting for cleverness, and if a really clever person gives the world half a chance he will be found out."

"If I were sent forth to educate a brand-new public in music, my text-book would be Wagner. As a musical dramatist he is easily the giant figure in the composer's group, and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary."

"Inspired music is based upon natural laws, and finds an echo in the heart of the universal world."

"A man before the public, whether he be actor, writer, musician, or minister, is not admired for what he is, but for what he does."

"Success means a combination of the Almighty, the world, and yourself."

"The world does not turn back and look for what it once passed by."

"I have no sympathy with the argument that music needs any remarkable fostering to give it a hold on the people."

"My chief object is to do that which I feel I am best able to do."

"Art is the perfection, the ease, with which one does things, whether it is courting a girl or leading a band."

"I would rather be the composer of an inspirational march than of a manufactured symphony."

"There was a time when only novelty was asked for - now is added interpretation."

"The music of the future? To the man who writes there is no such thing; it is the music of the now."

"Life wouldn't mean much to me without comedy, even in music."
I, Charles Fremont Church, Jr., was born March 2, 1904, at Lamoni, Iowa. I received my elementary and secondary education in the public schools of that town. My collegiate work was done at Graceland College and the State University of Iowa, from which latter institution I obtained the degree of Bachelor of Arts in 1925, and the degree of Master of Arts in 1926. During the school year, 1926-27, I was supervisor of music in the public schools of Mapleton, Iowa. Further graduate work was done at Teachers College, Columbia University, during the summers of 1927 and 1928. During the summer of 1928 I acted in the capacity of assistant to Dr. Jacob Kwalwasser, and did demonstration teaching in the Horace Mann School. For thirteen years, from 1927 to 1940, I was a member of the music faculty of Bowling Green State University (Ohio). Since the autumn of 1940 I have been a graduate student at the Ohio State University, and was an instructor in the Department of Music of that institution during the summer of 1941.