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LIEUT. COMMANDER JOHN PHILIP SOUSA CONDUCTOR



A SOUSA MARCH





Sousa and His Band 1919-1920

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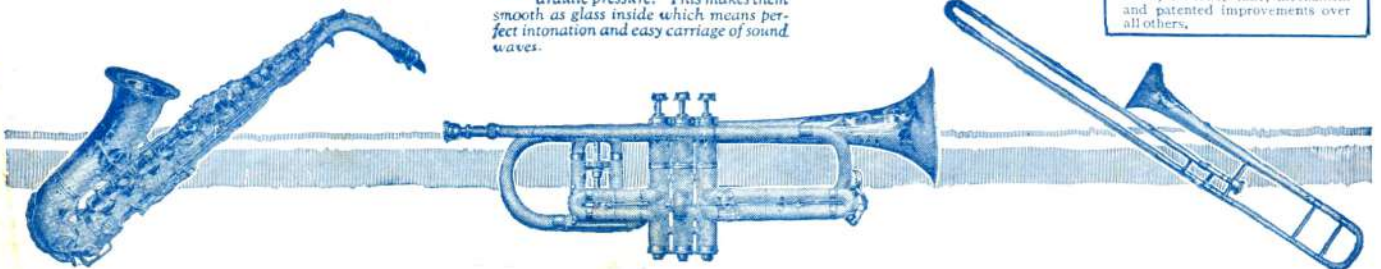
R. MEREDITH WILLSON, Solo Flute of Sousa's Band this season. Mr. Willson, a prominent musician of New York, plays the Conn New Wonder Flute. Read a part of his letter: "I have given the instrument a most thorough trial and find no make of flute with which I am familiar, that can excel it in any detail."



JOHN P. SCHULLER, Solo Trombonist with the Sousa Band, is a new-comer with rare ability: "I sincerely believe the Conn Trombones to be without equal in each and every detail. Remarkable playing qualities, rich tone, perfect scale, light and dependable slide action."



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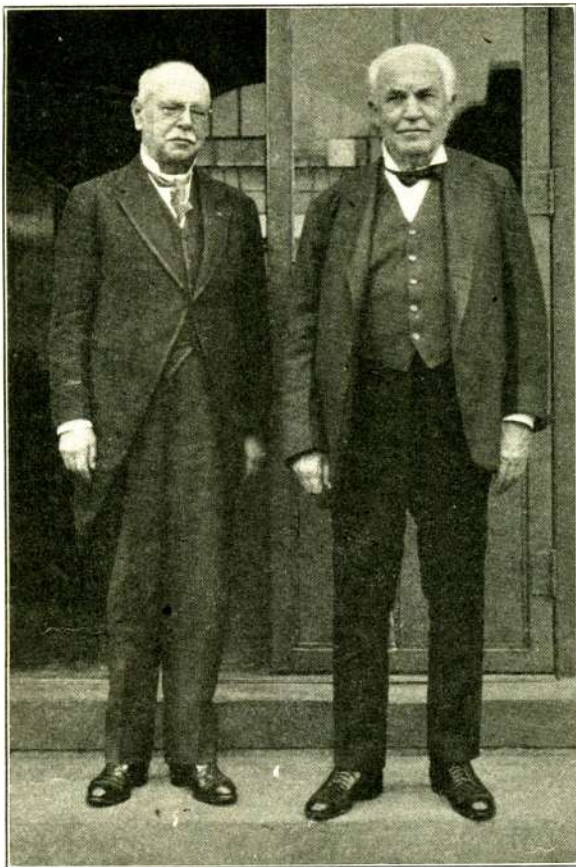
J.P.S.



LIEUT-COMMANDER JOHN PHILIP SOUSA

☆ 000





### Sousa Reveals Musical Side of Thomas A. Edison

**I**NTERESTING sidelights into the musical nature of Thomas A. Edison, perhaps entirely unknown to the American people, were revealed recently to Lieut-Com. John Philip Sousa, the famous bandmaster. Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employees of his various enterprises. He was invited because of his experience in the greatest musical organization ever attempted in America, the training of several thousand bluejackets at the Great

Lakes Naval Training Station, during the World War.

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

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

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

“I asked Mr. Edison what sort of music he would write if he ever decided to compose,





J.P.S.

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

"Whatever the nature of Mr. Edison's musical theories, it must not be forgotten that Edison through the invention of the talking machine has done more to promote good taste in music than any other agency in the world. I have found this particularly emphasized in

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

Ask the boy for

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## DECORATIONS

**N**O American musician has ever had so many honors paid to him as has John Philip Sousa. He received from King Edward the VII the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French Government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and a large collection of medals, loving cups, and various other gifts given by Academies, Institutions, Societies and Individuals. He had the honor of appearing before King Edward and his Court on two "Command occasions," once at Sandringham and once at Windsor.

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Sousa and His Band



LIEUT. COMMANDER JOHN PHILIP SOUSA AND HIS  
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## SOUSA AND HIS BAND

"AT a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band. Thirty years ago, John Philip Sousa, then a well-known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend

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

"Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public



OUTDOOR PICTURE—SOUSA AND HIS FAMOUS BAND.

his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

"The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this coun-

try to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of so-called educational musical courses, Sousa has done singly on his own initiative, and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music."

—Pittsburg Post.



# Town Band Cradle of Fame

American Notables, from President Harding Down,  
Confessed to Sousa They Once Played in Town Bands.

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

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

"A generation ago, the brass band was a matter of intense town pride in the smaller communities, and membership was eagerly sought. That condition has not entirely passed, and I find many communities where the town band is rightly considered the community's best advertising asset. In several states the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers, and occasional opportunities to see the world through trips to Fourth of

July celebrations at the county seats or upon great occasions to the great fairs. So the ambitious, aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful.

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

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





JOHN PHILIP SOUSA setting his watch.  
At the BENJAMIN FRANKLIN SUN DIAL which was presented  
Mr. Sousa by his friends in Philadelphia.



JOHN PHILIP SOUSA is an enthusiastic member of the Audubon  
Society. He has many bird baths located on his estate.



JOHN PHILIP SOUSA and his favorite dogs.



JOHN PHILIP SOUSA, keeping a perfect "36" on his estate at  
Barkers Point, Long Island.



PROGRAM

**SOUSA AND HIS BAND**

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, *Manager*

MISS NORA FAUCHALD, *Soprano*      MR. JOHN DOLAN, *Cornet*  
 MISS RACHEL SENIOR, *Violin*      MR. GEORGE CAREY, *Xylophone*

1. Rhapsody, "The Indian" ..... *Orem*  
 Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.
2. Cornet Solo, "Cleopatra" ..... *Demare*  
 MR. JOHN DOLAN
3. Portraits, "At the King's Court" ..... *Sousa*  
 (a) "Her Ladyship, the Countess"  
 (b) "Her Grace, the Duchess"  
 (c) "Her Majesty, the Queen"
4. Soprano Solo, "Shadow Song" (Dinorah) ..... *Meyerbeer*  
 MISS NORA FAUCHALD
5. Fantasy, "The Victory Ball" ..... *Schelling*  
 This is Mr. Schelling's latest-completed work. The score bears the inscription: "To the memory of an American soldier."  
 The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.

The cymbals crash, and the dancers walk,  
 With long silk stockings and arms of chalk,  
 Butterfly skirts, and white breasts bare,  
 And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,  
 Watching the fun of the Victory Ball.  
 They do not reproach, because they know,  
 If they're forgotten, it's better so.

Under the dancing feet are the graves,  
 Dazzle and motley, in long bright waves,  
 Brushed by the palm-fronds, grapple and whirl  
 Ox-eyed matron and slim white girl.

See, there is one child fresh from school,  
 Learning the ropes as the old hands rule,  
 God, how that dead boy gapes and grins  
 As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,  
 "When the last shot echoed and peace was made?"  
 "Christ," laughed the fleshless jaws of his friend,  
 "I thought they'd be praying for worlds to mend."

"Pish," said a statesman standing near,  
 "I'm glad they can busy their thoughts elsewhere!  
 We mustn't reproach them. They're wrong, you see."

"Ah," said the dead men, "so were we!"

! Victory! Victory! On with the dance!  
 Back to the jungle the new beasts prance!  
 God, how the dead men grin by the wall,  
 Watching the fun of the Victory Ball!

INTERVAL

6. Caprice, "On With the Dance" ..... *Strung together by Sousa*  
 Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz" ..... *Chopin*  
 MR. GEORGE CAREY  
 (b) March, "Nobles of the Mystic Shrine" (new) ..... *Sousa*
8. Violin Solo, "Faust Fantasia" ..... *Sarasate*  
 MISS RACHEL SENIOR
9. Folk Tune, "Country Gardens" ..... *Grainger*

All instruments used in Sousa's Band made by C. G. Conn, Ltd.

Sousa and His Band plays exclusively for the Victor.

John Philip Sousa uses a Kranich & Bach Piano.

For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency,  
 105 West 40th Street, New York City.





## Sousa's Band plays for you

and it plays music of your own choosing. The band of the great March King plays as many encores as you wish—such playing as is possible only when Victor records and Victrola instruments are used together.

Seventy-four numbers by Sousa's Band are listed in the Victor record catalog and any dealer in Victor products will gladly play on the Victrola any music you wish to hear. Some of these selections are:

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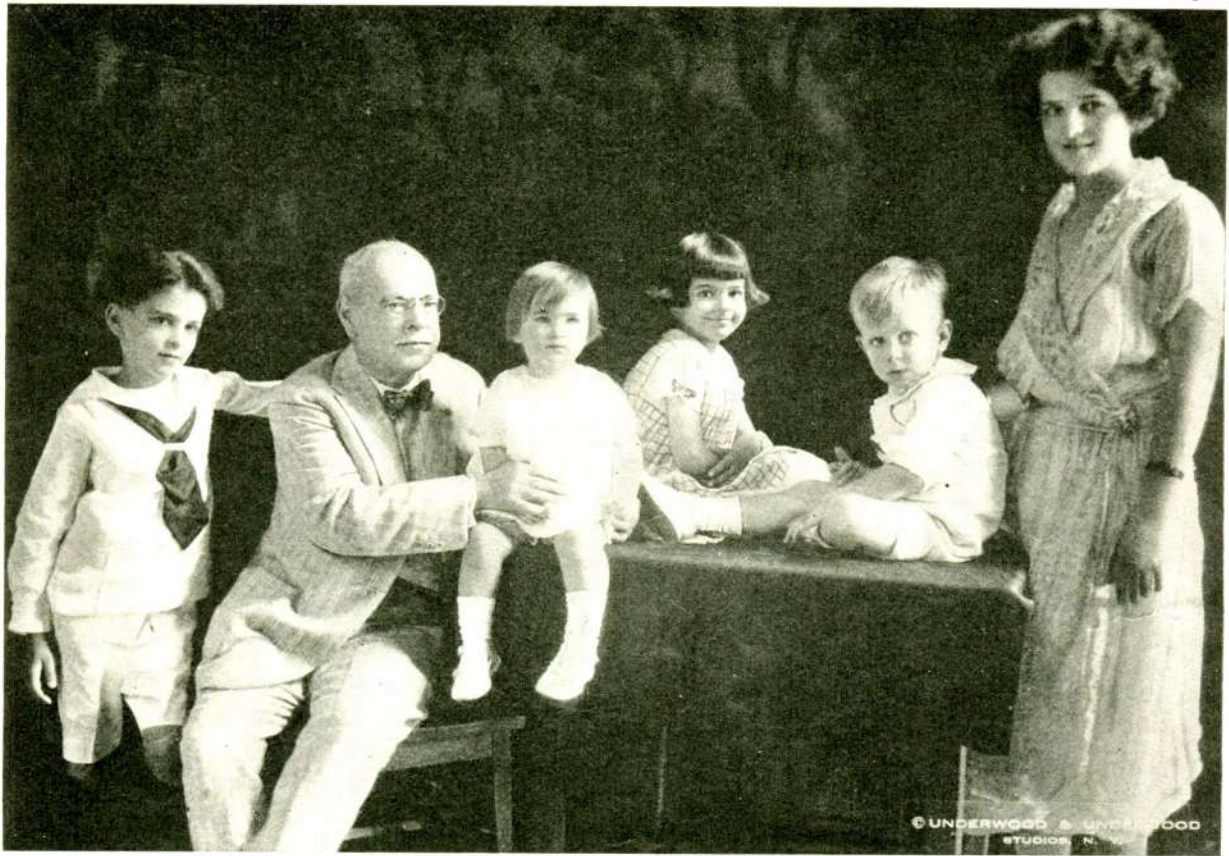
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JOHN PHILIP SOUSA AND HIS FIVE GRANDCHILDREN

Left to right: John Philip Sousa 3d, Baby Nancy,  
Jane Priscilla, Thomas Adams and Eileen

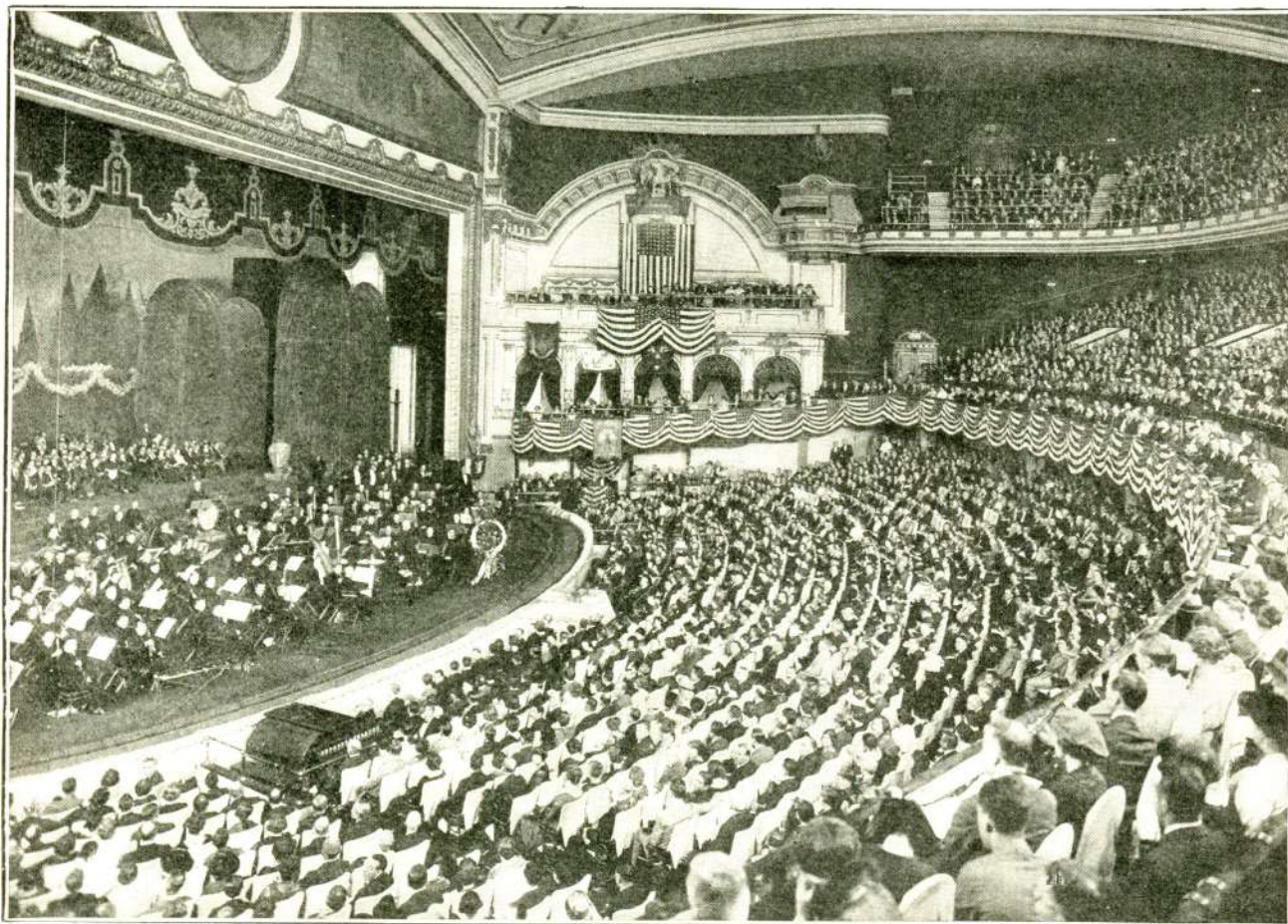
## Did Childhood Impressions Make Sousa "March King"?

THOSE who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieut.-Com. John Philip Sousa. Sousa was born in Washington, in 1854. From the time he was seven years old until the time he was eleven years old, the Civil War raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa was eleven, he saw the greatest military event which had

ever taken place on this continent, the Grand Review of the Union Armies, in Washington. Sousa was eleven and his father, Antonio Sousa, was one of those who marched in the Grand Review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine Band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches.





30TH ANNIVERSARY SOUSA AND HIS BAND.  
LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR, N. Y. HIPPODROME, SUNDAY EVENING, NOV. 5, 1922.

## Sousa's Quicksteps as the Public Classifies Them

**I**T is timely and topical to print here an interesting estimate of the comparative popularity of the compositions by which Sousa is best known—the popular marches which gave to him his title of the March-King.

Lieut.-Commander Sousa, himself, provides the statistics and the estimate—not out of his own opinion, which is firm enough, but from his years of observation and tabulation. "I have no false modesty," he once said, "and am intensely interested in watching the popular reaction to or from whatever I do or undertake to do."

The oldest of the marches is "The High-School Cadets," written in Philadelphia, and sold to a publisher for \$25 or \$35—Sousa is not certain as to the correct sum. It is second in popularity with a vast section of the American and Canadian public—schoolboys and schoolgirls from primary grades to the "quiz" for college or university. As it was written in the '80s, it may be pointed out that not fewer

than seven "generations" of school-children have marched to it since it was first put on the presses.

The second-oldest of the marches is second in popularity, also, with another but smaller section of the general public, here, in Canada, and throughout Europe. That is "The Washington Post," written in the second year of Sousa's leadership of the Marine Band of Washington. That section is made up of the men and women who were eager, receptive, and joyful when "The Washington Post" was first played in public: they detected in it a new and fresh and vital note in march-time composition, and a note essentially American.

"The Stars and Stripes Forever" is now twenty-five years old. It came into its great popularity in the days of the war with Spain, in 1898, and has grown in favor as the years have rolled by. So far as anything may be "official" which lacks the formal and written sanction of the Congress, "The Stars and Stripes Forever" is the "official" tune of the United States of America.

Is it Sousa's own first choice?

It is not!

What then, is?

"Semper Fidelis."

—Frederick Donaghey.



J.P.S.



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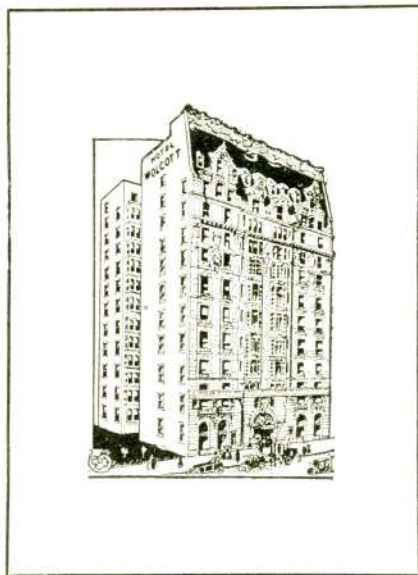
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J.P.S.



This is a photographic reproduction of a painting by Mr. Paul Stahr, who has achieved considerable fame during the war by his remarkable title pages of LIFE. The title of the painting is "A SOUSA MARCH" and it was presented to Mr. Sousa by the Veterans of Foreign Wars at a dinner given in New York. It is supposed to portray the enthusiasm of the spectators at the march past of the Band battalion.

☆ 000



J.P.S.



MISS NORA FAUCHALD

Soprano with

SOUSA AND HIS BAND

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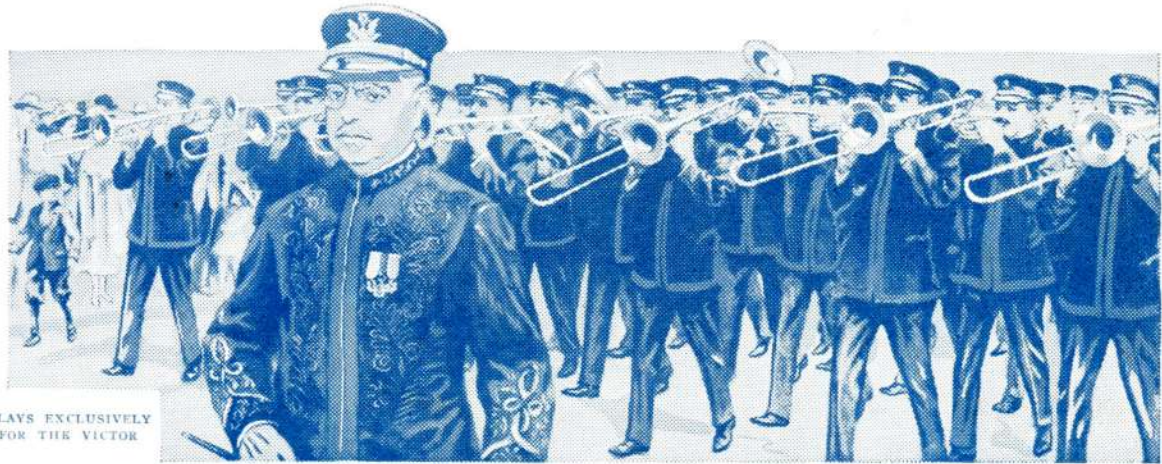
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*Directing*

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*Also His Other Popular Marches*

**"THE GALLANT SEVENTH"      "COMRADES OF THE LEGION"**  
**"ON THE CAMPUS"              "SABRE AND SPURS"**

The March King's repertoire does not lack the new and modern compositions that are so essential in keeping step with the times, and in choosing these new numbers the Sam Fox Publishing Company is always well represented on the Sousa programs. Among the numbers selected for this season's programs are "I Love A Little Cottage," "Out of the Dusk to You," "Only A Smile," "Nola," "La Rosita," "A Japanese Sunset," "Eleanor," "Lassie O'Mine" and the latest European sensation—

### **"NIGHTS IN THE WOODS"**

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# The Piano of Three SOUSAS



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July 10th, 1923

Gentlemen:—

You will note by the photograph sent here-  
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of his musical foundation, following in the  
footsteps of John Philip Sousa 2nd, who  
acquired much of his musical training on a  
Kranich & Bach.

And, my own high regard for your most  
excellent instruments is too well established  
to require further comment.

Very truly yours,

*John Philip Sousa*

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