

The March King in Lansing

April 23, 1915

STYLE IN MUSIC.

John Philip Sousa has done what no other American composer has yet achieved, for he has expressed the national spirit, and has taken the over-taxed medium of march music and vitalized it, making it dynamic with energy, and irresistibly infectious. And his famous band presents his music to his audiences in a peculiarly Sousa style. The performances of the classic numbers on his programs are also imbued with the Sousa spirit of perfection. His soloists, too, must be of exceptional merit, for people always expect the best at a Sousa concert. Those who will appear with Sousa and his Band here on Friday April 23, at the Gladmer are Miss Virginia Root, soprano, Miss Margel Gluck, violiniste, and Herbert L. Clarke, cornetist.

The Lansing Evening Press
(Lansing, MI)
April 21, 1915

SOUSA AND MELODY.

The programs presented by John Philip Sousa have always contained works by the great masters and the modern classic composers, and have been instructive as well as entertaining, for they have been performed by musicians of rare ability and experience, and in the most perfect manner. Sousa's own music makes an appeal to the two ultimate foundations of music -- definite rhythm and flowing melody, and at once finds appreciation amongst the vast majority of people who have not had the time or inclination to study music, but who, nevertheless, love it in the form of melody and rhythm. Even the disciples of what might be called "The higher cult" cannot help enjoying a Sousa march. A delightful program will be presented here by Sousa and his Band on Friday evening, April 23, at the Gladmer, including solos by Miss Virginia Root, soprano, and Miss Margel Gluck, violiniste, also Mr. Herbert L. Clarke, cornetist.

The Lansing Evening Press
(Lansing, MI)
April 22, 1915

LANSING THEATERS

Hearing and seeing.

While Sousa's band has been heard in nearly all of the large cities of the world, there are many places where Sousa's music has become familiar through the medium of the phonograph. It would be hard, indeed, to find a locality in which the name of Sousa is unknown. But even the best phonograph record of a Sousa piece is only a tame imitation of the real Sousa Band, with its variety of instruments, and its richness of tone and color, such as will be heard here when Sousa and his band play at the Gladmer on April 23, with Miss Virginia Root, soprano, Miss Margel Gluck violiniste, and Herbert Clarke, cornetist, as soloists. Nothing can duplicate the music of the full band for the ear, nor the figure of Sousa as he conducts his band, to the eye.

The State Journal
(Lansing, MI)
April 22, 1915

LANSING THEATERS

A Large Field.

If Sousa were asked to go around the world with his band playing marches only, even though he has been hailed as the "March King" in every land, he asserts that he would prefer to step out and retire. He has built up his famous instrumental body until Sousa's Band compares with the finest symphony orchestra in existence, and he would never agree to confine himself to one kind of music, or to one composer, even thought that composer be himself. When Sousa and his band are heard here tonight at the Gladmer they will be assisted by Miss Virginia Root, soprano, Miss Margel Gluck, violiniste, and Mr. Herbert L. Clarke, cornetist.

The State Journal
(Lansing, MI)
April 23, 1915

LANSING THEATERS

Sousa's Band.

Sousa's band has apparently lost none of its popularity in Lansing as the "March King" was greeted by an enthusiastic audience at the Gladmer theater Friday night. Although this famous musical organization appears to have fallen a little below its standard of a few years ago. John Philip Sousa still knows how to please the public. Many of Sousa's own compositions were injected into the program but the big favorite was easily "The Washington Post," the piece that gave Sousa a great reputation as a composer of march music.

The State Journal
(Lansing, MI)
April 24, 1915

Lansing Composer Leads

Sousa's Band in One of

His Own Compositions

The appearance at the Gladmer Theater last night of John Philip Sousa and his band was given a local touch when Virgil J. Grabell, Lansing composer, lead the great musical organization in the rendition of his new march "Across the Pacific." Mr. Grabell was given a hearty reception by his fellow townsmen and his composition, a spirited interpretation by the Sousa musicians.

Mr. Sousa, his band, and a trio of premier soloists furnished an evening of rare musical enjoyment. Aside from the famous March King himself, last evening's audience showed decisive approval of the efforts of Miss Margel Gluck, violiniste, whose three numbers formed a predominant feature of the occasion. Two of these were encores, the serenade "Les Millions d'Arlequia" and Fritz Kreisler's "Liebalied" both with harp accompaniment. The latter one of the great Hungarian artist's most beautiful compositions, was exquisitely rendered. The two movements from St.-Saens' "B Minor Concerto" were given, assisted by the band and the violiniste displayed in their presentation her complete mastery of the instrument.

Miss Virginia Root, soprano and Herbert L. Clarke, cornetist, were the other two soloists of the evening, both receiving an appreciative response to their able efforts.

"Tipperary" formed the theme for a variative number which probably shared honors with "The Stars and Stripes Forever" in the band's portion of the program. Both aroused enthusiasm for their spirited manner in which they were expounded and the high excellence of the instrumentation. New Sousa compositions, all of them heard here for the first time, included "Impressions at the Movies" and "The Pathfinder of Panama" a march of the true Sousa sort. The great Tchaikowsky overture, "1812" opened the program and Harry Rowe Shelley's "American Dances" brought it to a fitting close. Mr. Sousa's well-known generosity in the matter of encores has not abated since he last was here, and his audience was given a full measure of such music as only Sousa's band can make.