

The March King in Lansing

October 3, 1922

SOUSA ANNOUNCES LANSING PROGRAM

**Audience May Choose Their
Own Encore Numbers.**

List Given

Sousa, it is said, allows the audience to choose the encore numbers for his programs, at any rate, the program for his Lansing engagement is presented here with a list from which encores are usually given.

The program:

1. Overture, "The Red Sarafan"
..... Erichs

2. Cornet Solo, "Centennial Polka"
..... Bellstedt

Mr. John Dolan

3. "Leaves from My Notebook" (new)
..... Sousa

(a) "The Genial Hostess"

The hostess is graciousness personified. It was an event to be her guest at a dance or dinner.

(b) "The Campfire Girls"

Drumbeats steal softly over the hills. The militant figures of the Campfire Girls are approaching. Their ranks are increased

by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. Pillar of smoke ascends and soon after the fires brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into the night. A clear voice of one maiden is heard accompanied by ukuleles. The strain is caught up by all the girls and at the close the sweet voice softly intones the closing catches of the song; the camp is lulled to slumber.

(c) "The Lively Flapper"

She is an adorable young thing, bobbed hair, bright eyed, the embodiment of youth.

4. Vocal solo, "Ah Fors e Lui" from "La Traviata" Verdi

Miss Marjorie Moody

Intermezzo, "Golden Light"
..... Bizet

Interval

6. "A Bouquet of Beloved Inspirations"
entwined by ... Sousa

The compiler believes that the themes embodied in this number are universally admired by all music lovers.

7. (a) Xylophone Solo, "Witches Dance"
..... MacDowell

(b) March, "The Gallant Seventh" (new)
..... Sousa

8. Violin Solo, "Romance and Finale from Second Concerto"

..... Wieniawski

Miss Caroline Thomas

9. Cowboy Breakdown, Turkey in the Straw
transcribed by Guion

Encores will be selected from the following:

Semper Fidelis

Bullets and Bayonets

Comrades of the Legion

Who's Who in Navy Blue

Sabers and Spurs

U.S. Field Artillery

Stars and Stripes Forever

Humoresque on "The Silver Lining,"
from "Sally."

March of the Wooden Soldiers

The Lansing State Journal
(Lansing, MI)
September 30, 1922

Sousa's Band to Be Here Tomorrow

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking in whole or in part, in the concerts of other organizations of like aim and design. What is that quality. That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

" Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held: the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house, the eye is enchained, also: therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my band, I go as far as possible to make my music "visible." I mean by that; I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music.

The Capital News
(Lansing, MI)
October 2, 1922

JOHN PHILIP SOUSA

John Philip Sousa, perhaps the most widely known band master of all time, is the guest of Lansing tonight. It is his first visit here, but it is safe to say that a large proportion of the residents of Lansing have heard him in concerts elsewhere.

Sousa has become almost as much of an American institution as his "Stars and Stripes Forever" march. Despite his graying hair, the veteran musician is yet a man of youthful, buoyant spirit, as even his latest compositions will testify.

To the popular mind, he is a keen, vital personality; typical of that nebulous and therefore ideal American of whom we often speak but examples of which are seldom recognized when seen.

For years and years Sousa has been given his best to the delight of American music lovers; his musical labors have made a position for him which will be remembered by his countrymen for an age.

Lansing is proud to welcome him and decidedly happy in the prospect of hearing his marvelous organization.

The Lansing Capital News
(Lansing, MI)
October 3, 1922

Sousa and Band Are Here Tonight

Lieut. Commander John Philip Sousa and his famous band, enlarged this season to nearly 100 musicians, will visit Lansing tonight at the Prudden auditorium, in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than twenty transcontinental journeys, five tours of Europe and one zig-zag globe girdling concert exposition of 60,000 miles. To this unchallenged record Lieut. Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba, and the United States.

How fortunate Lansing is, to have an opportunity to hear the famous band is evidenced by that fact that the utmost pressure has been brought to bear upon the great bandmaster to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

The Lansing Capital News
(Lansing, MI)
October 3, 1922

Three Kinds of Music, Says Sousa,

"Good, Bad and Disagreeable"; Jazz

Pleasing But is Now Passing Fad

John Philip Sousa was in a reminiscent mood as he sat in an easy chair in his dressing room at the Prudden auditorium last night during the intermission of his concert. The great bandmaster and composer recalled the time, and it was about 50 years ago -- when he composed his first march, "The Review." He was at his old home in Washington, D.C., and at the time was 17 years old and a noted young violin soloist. And he declared that it was the enthusiastic reception given his first composition by the public that ultimately decided his destiny, for not long after he became identified with band music and the United States Marine band, which he conducted prior to forming his own organization.

Then Sousa discussed the development of music in America, which would not be complete without jazz.

"There are only three kinds of music," the conductor declared, "good, bad and disagreeable music. Place jazz in any category you will. I have no comment to make. But I will confess that at times I am in a mood, which makes me susceptible to jazz music. I like to hear it. At times it can really be inspirational. However, it was really only a fad and is rapidly passing."

John Philip Sousa has written more than 100 marches, 20 light operas, and numerous other compositions. He does not believe his musical life would be complete without a grand opera and is now composing one. It will probably be produced at the Metropolitan Opera House within the next year.

Personally, Lieutenant Commander Sousa is quiet and unassuming. In fact, he is just the opposite from the buoyant, vibrant spirit that dominates his concerts and reflects itself in his compositions. He reminds one of a retired naval officer, which he actually is, and his ready wit is infectious.

Lansing Capital News

(Lansing, MI)

October 4, 1922

Sousa and His Band

Open Musical Season

An Old-Fashioned Program Which Every

American Audience Loves, Captivates

Lansing Crowd at Auditorium

Prudden Auditorium threw open its doors to a musical attraction for the first time this season when Sousa and his famous band, encouraged by a highly enthusiastic audience, gave the hall a vigorous musical house cleaning on Tuesday evening and filled every nook and corner with hilarious tunes and the crash of military marches. It was an old-fashioned program, the kind an American audience expects and loves when Sousa lifts his baton.

Because of a delay in loading baggage at Jackson where the band played in the afternoon, and a subsequent breakdown of the car, the concert did not begin until nearly 9 o'clock. At that many of the band members were like Tommy Tucker in that they played before supper, but nothing was lacking in the spirit of the ensemble for all their difficulties. The audience was slow in gathering because of window night attractions and many did not come in until after the opening number.

This was an overture, "The Red Sarafan," by Erichs, which was roundly applauded and for which Sousa's "El Capitan" was given as an encore. Applause accompanied this old familiar march of stirring associations for a score of measures.

John Dolan, cornetist, then gave the Bellstedt "Centennial Polka," a brilliant number played with great technical ease. As an encore he gave the Berceuse from "Jocelyn" doing full justice to the tender mood of this old favorite.

A new Sousa composition of a descriptive nature in which the genial hostess, the campfire girl and the flapper all came in for some musical badinage that was very attractive but not to be compared with some of the older Sousa numbers.

Miss Marjorie Moody, soprano, whose voice is very clear and has an abundance of youthful charm, sang the famous "Ah Fors e Lui" from "Traviata" and was obliged to give two encores, "Sweetest Story Ever Told," by Smats, and Sousa's "American Girl"

A Bizet intermezzo, "Golden Light," played by the band closed the first half of the program.

By this time everyone was a Sousa fan. There is something so natural, so boyish about his conducting that just to watch him bring out the smiles. His audiences feel that the playing of his band is the breath of life to him and that he gets as big a thrill out of the crashing periods he puts to his marches as they do.

"A Bouquet of Beloved Inspirations" was the title of the opening number of the second portion of the program, a composition in which Sousa incorporated many old favorites like the "Toreador" song the overture from "William Tell."

George Carey, who is a mine of energy and who had been seen in the background playing all sorts of percussion instruments came to the fore and gave MacDowell's "Witches Dance" on the xylophone. Even this musical whirlwind did not tax Mr. Carey's powers and he gave two popular numbers, "Nola" and "Ka-lu-a" as encores which were cruelly inviting to dance lovers who were obliged to sit still and express themselves with outbursts of applause.

Sousa's new march "The Gallant Seventh" composed for the famous New York Seventh regiment followed. This number very ably describes the spick and span military organization

for which it is named and inspiring Sousa to write another famous march is not the least of the "Seventh's" achievements.

And then came "The Stars and Stripes Forever" and a gale of applause for this number which is the first tune most Americans think of when band music comes to mind. Another encore was demanded, and the tuneful "Sabre and Spurs" given.

The Romance and Finale from Wieniawski's second concerto was the contribution of Miss Caroline Thomas, violinist, to the program. It was very appealingly given and Drdla's "Souvenir" for which Miss Winifred Bambrich furnished harp accompaniment followed as an encore.

Sousa then sent everyone away dancing with the lively "Turkey in the Straw" Guion transcription. The hour was late but even then, the audience was loathing to depart, and many sat in their seats waiting vainly for another march from Sousa. "Next year perhaps" said the veteran conductor who is in such demand that afternoon and evening concerts are booked for many days this season. He expressed great pride for his band and his little group of artists. "They are the best I have ever had with me" he declared and smiled a regular "pater familias" smile.

The Lansing State Journal
(Lansing, MI)
October 4, 1922

Sousa With His

Wonderful Band

Charms Lansing

Lieutenant Commander John Philip Sousa and his wonderful band is more symbolic than ever before of the spirit, the life and seething vitality of America -- delighted an audience of more than 2,000 in the Prudden auditorium last evening.

There is no conductor, no bandmaster in the world like Sousa. There is no other conductor of a band who has his faculty for getting every atomic part of music from his musicians without apparent effort. His baton is in absolute control.

Last night the band played two of Sousa's latest compositions as well as the latest Sousa march, "The Gallant Seventh." The latter composition embodies all the fervor and gusto of the earlier Sousa marches. It is undoubtedly designed to rank with them and to bring added fame to the march king.

The suite, "Leaves from My Notebook," is remarkable because it depicts the apparently unlimited talents of the famous composer. It personifies a hostess inviting her guests to dinner, the militant figures of Camp Fire Girls, and that adorable part of America, "The Lively Flapper," bobbed hair, bright eyes, and all.

The other Sousa number, "A Bouquet of Beloved Inspirations," embodies themes universally loved by everyone.

No Sousa program is complete without the numerous encores and as usual last night the marches that made Sousa famous were used. "The Stars and Stripes Forever," brought such prolonged applause that it was necessary for the conductor to respond to another encore.

This year the soloists with Sousa's band are Miss Marjorie Moody, a lyric soprano with a clear, sweet voice, Miss Caroline Thomas, a remarkable

violinist, George Carey, a xylophone artist of the first rank, and John Dolan, one of the greatest cornet players in the world.

It would be impossible to give too much praise to Miss Moody. She sang the difficult solo, "Ah Fors e Lui" from "La Traviata," by Verdi, so beautifully that many in the audience were reminded of Tetrazinni in her best days.

The Capital News
(Lansing, MI)
October 4, 1922