

The March King in Lansing

October 29, 1925

Motion Picture Has Changed

Preferences in Music, Sousa Says

From the standpoint of musical preferences, the typical American is a mass of applesauce, large gobs of jada and a lot of static, says Lieut. Com. John Philip Sousa, who this season will lead his band on its Third-of-a-Century tour, and who comes to Prudden auditorium, Oct. 29. Moreover, there ain't no such animal.

Being an American, the average American is too much of an individualist to be typical, says Sousa.

So, Sousa, as he tours the country--- this season he visits 47 states and four Canadian provinces -- is always on the look-out for changing preferences in the way of music.

"When I first began my travels, the United States was divided into two sections -- the one in which it was safe to play "Marching Through Georgia" and the one in which it wasn't," says Sousa. "A program in those days was fairly certain to please both in Portland, Maine and Portland, Oregon. Now it is possible to perceive a difference in the musical preferences of St. Paul and Minneapolis.

Two influences have been most largely responsible for variations in American musical tastes. One is the talking machine, and the other is the motion picture. I have found that musical appreciation in a city which has a good quality of music in its motion picture houses is miles in advance of that in the town where the music of the movie is only so-so. The

talking machine record performed the invaluable service of familiarizing thousands who never saw an opera or heard a symphony concert with the best music.

From my standpoint, at least, the finest audiences nowadays are in the college towns. They are made up of students, of faculty people, and townsmen, which always means a greater proportion than usual of college and university graduates. They get the points quicker than other audiences, and my programs nowadays contain humoresques, suites, arrangements, and small ensemble novelties which bristle with points.

"I have found that a city in which the newspapers are above the average also is a superior concert town. I believe the newspapers reflect the ways of thinking of any city more accurately than any other agency. When I go into a city which I have not visited for several years I always send for the newspapers. If the newspaper which seems to be the best in the quality of its news, its editorials and its mechanical get-up is the city's largest paper in point of circulation, I know all I need to know about that city."

Lansing Capital News
(Lansing, MI)
October 26, 1925

SOUSA TO PLAY \$10,000 CHIMES

Marjorie Moody, Soprano

Will Give Numbers

"Stars and Stripes Forever" the famous Sousa march will be one of the numbers to be given at the concert by Sousa's band at Prudden auditorium, Thursday evening. This and many other stirring march numbers have been included.

Sousa's American jazz played by nearly 100 musicians, a double quartet of saxophones and the "Liberty Bell" march played on the \$10,000 chimes are a few of the featured numbers to be given at the Thursday concert. The Sousa humoresque, "Follow the Swallow," is one of the selections.

In addition to the band numbers and the quartet, Sousa is bringing several soloists. Among these is Miss Marjorie Moody, soprano, and harpist, and a cornet soloist.

The entire program is real entertainment. Much of it is popular music played by artists who have long been associated with the Sousa organization.

Speaking of the American love of entertainment, which the band aims to satisfy in its programs, the famous director says:

"The American love for entertainment does not imply a lack of appreciation of good music. The works of the greatest composers always have been represented in my programs, and they were always appreciated.

It was my good fortune early in my career to discover what the large motion picture houses were to discover a quarter century later, that the

person who liked ragtime might also have a real appreciation of operatic and symphonic music.

"When I made that discovery, I tried to put into my programs not merely bright, light music, but good, bright, light music. I am certain that it has been well received."

Lansing Capital News
(Lansing, MI)
October 28, 1925

SOUSA IS THIRD CONCERTIST HERE

Famous Band to Play

Marches Thursday

John Philip Sousa and his band are listed among the welcome musical visitor for the week at Prudden auditorium. They will be the third of a trio of concerts that have been given for the pleasure of Lansing music lovers this week.

The concert opens at the auditorium at 8 o'clock Thursday evening.

When he made his first tour with the famous band more than 30 years ago, Sousa's program was made up of classical numbers, "Bienen" overture by Wagner; "The Pearl Fishers," by Bizet; "Ben Hur's Chariot Race," and a number of other classic semi-classic selections.

PROGRAM CHANGED

Times have changed since then, Sousa says, and this third of a century tour, as he calls his thirty-third anniversary as a band director, will be composed of concerts made to please the tastes of a sophisticated music loving audience of 1925.

To keep up with the ever-changing fancies in public taste, Sousa's program Thursday evening will be composed of marches for which he is famous as composer and director, a number of patriotic selections, and many solo numbers played by skilled artists who accompany the band.

MANY SOLOS

Realizing that the public changes from year to year, Sousa's time is largely spent in revamping his programs, changing them to conform to new ideas in music and to please a fickle public. He holds out a promise that Thursday evening there

will be a suite from his pen, "Cuba Under Three Flags," "Follow the Swallow," the Sousa humoresque, at least two new marches, and the customary run of marches of former years, and established favorites.

He has soloists of the band and out of it, and he has a program for the few and the many, and he presides over the only concert band that has maintained a continuous existence for more than 33 years.

Lansing Capital News
(Lansing, MI)
October 29, 1925

Prudden Auditorium Thursday, Oct. 29, 1925

Under the Auspices of
the Great

American Public

Third of a century tour. 33rd year of Sousa
Band, a new record for this famous organization.
Sufficient guarantee that each year he has
presented a better and greater entertainment.

A Band Three Times Larger
Than Any Other.

**1892 - 3rd OF A CENTURY
TOUR - 1925-26**

SOUSA BAND

Sousa's Features

EVERYTHING NEW

NEW MARCHES - "The National Game"

"The Black Horse Troop"

NEW SUITE - "Cuba Under Three Flags"

NEW JAZZ - "Jazz America"

NEW HUMORESQUE - "Follow the Swallow"

NEW WALTZ - "Co-Eds of Michigan"

REVIVAL - "Liberty Bell March"

(Featured by Sousa During His First Tour)

NOVELTIES

SOUSA'S SAXOPHONE OCTETTE

SOUSA'S SYNCOPATORS (100 PIECES)

SOUSA'S PICCOLO SEXTETTE

Soloists With Sousa's Organization

Miss Marjorie Moody Soprano

Miss Winifred Bambrick Harp

R. E. Williams Flute

John C. Carr Clarinet

Jos. Deluca Euphonium

John Dolan Cornet

Geo. J. Carey Xylophone

H. B. Stephens Saxophone

Clifford Ruckle Bassoon

J. F. Schueler Trombone

Tickets on Sale Monday, Oct. 26

.At Grinnell's Music House -- Prices 75c, \$1.00
and \$1.50 In. Tax

CLAIMS SOUSA IS FIRST MUSICIAN

INTERESTING REVIEW OF CHICAGO CONCERT OF MARCH KING IS REPUBLISHED

"Sousa is still our first musician." says Glenn Dillard Gunn is his review published in the Chicago Herald Examiner on Monday, Oct. 26. People who plan to attend a Sousa concert here on Thursday afternoon or evening at Prudden auditorium will be interested in Dr. Dunn's account of the Chicago concert which follows.

"John Philip Sousa, the grand old man of American music who has a public in every city and town of the country that in numbers rivals the circulation of a metropolitan daily, gave two concerts in the auditorium yesterday, one not sufficing for the multitude of his admirers.

The program was the same for either event. That it featured American music was natural, for Sousa, as the march king, was the first American to win international recognition. Though the waltz king of Vienna had the advantage of the better part of a century in point of time I do not believe that he is better known today.

Sousa has always been constantly patriotic in his music making. He was, perhaps, the first to exploit his own popularity in the interest of the native composer. He is still doing just that. Thus, he took pains to arrange Sowerby's charming overture "Comes Autumn Time" for military and to make a place for it on all of his programs for this his "third-of-a-century tour" of America.

It was a beautiful piece when we first heard it in Mr. Stock's repertoire. It is still beautiful when translated into the idiom of Sousa's band. The

qualification is necessary, for there is no band like it, nor ever has been. In roundness, mellowness, and variety its tone is incomparable. It numbers at least a hundred players led by 33 clarinets so efficient, so flexible, so euphonious that they quite converted me to an admiration of the instrument.

I agree with him, at least in so far as his "U.S. Field Artillery" march and his "Black Horse Troop" march are concerned. And I liked his "Manhattan Beach," his "Liberty Bell" and his suite "Cuba Under Three Flags." Twenty-five years ago, when I returned to my native land from a sojourn in Europe the first American musician that I heard widely discussed by the lay public was Sousa. Yesterday's concerts proved that he is still the most popular musician in America and here's hoping that he may celebrate his half-century jubilee, for he is a great and wholesome influence in our musical life.

However, the Sousa tone is not a matter of reeds or brasses considered separately but rather of a blending of these characteristic timbers that results in a new tone color. It is worth noting, too, that of these hundred musicians only two are of foreign birth. Sousa mentions that fact with pride stating quite openly that it represents a goal toward which he has been working all his life.

The program ranged from Richard Strauss to Suppe and from Sousa to Youmans. But the public saw to it that there was plenty of Sousa. The great band master admitted to me that he has written 104 marches, nor will he concede that "The Stars and Stripes

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SOUSA MUSICIANS PLEASE AUDIENCE IN CONCERT HERE

Varied Program Is Given

By March King and His Band

Other bands may envy and imitate, but they cannot hope to attain the mellowness of tone, the harmony, or the spirit of the Sousa musicians.

Such was the consensus of opinion of a large audience to whom the famous old band master presented his musicians in concert Thursday evening at Prudden auditorium.

The passing years have dealt kindly with the March King. He bears his 70 years lightly and appears with all the vigor and enthusiasm of the more youthful directors, and a personality that is essentially Sousa.

CONCERT POPULAR

The band, assisted by three soloists, gave a concert that was at once popular and unique. Opening with the Gaelic Fantasy, the band gave a program of marches, patriotic airs, and classic numbers, all appealing interpretations of the best music of all time.

Welded into the fantasy are a series of the old Gaelic melodies so toned and revised as to leave the harmony intact but treated in a modernistic style. He succeeded, through the medium of the orchestra, in his harmonic investiture and rich coloring.

The Sousa suite, "Cuba Under Three Flags," was one of the new selections played Thursday for the first time in Lansing. In three parts, the movement swings from Spanish to American and ends with Cuba under the Cuban flag.

SOLOIST ENCORED

This was followed by Miss Marjorie Moody, soprano soloist, who chose "I Am Titania" from "Mignon." Her high clear soprano was one of the inspirational events of the evening, and her encore number was equally delightful as the one that preceded it.

One of the great moments from the Richard Straus opera, "Fuersnoth," was depicted musically in the Love Scene, the solo and orchestral parts bringing out all the exquisite possibilities of the familiar old selection.

Quite in contrast was the second number in the suite. This was the popular "Liberty Bell" march, played with all the spirit and vivacity that inspired Sousa's band in an earlier day to help popularize the composer's march songs.

PART II.

"Jazz America" marked the beginning of Part II. A Sousa composition that presented the real American spirit. In a saxophone octet, the eight players gave melodies from "No, No, Nanette," light airy bits whose pleasing strains lingered long after the musicians had ceased. They gave, also, a Sousa selection, "The Black Horse Troop," a new and inspiring Sousa march.

George Carey gave and incomparable performance on the xylophone in "Morning, Noon and Night," with orchestra accompaniment in the background now and then.

The program closed with the "Old Fiddler's Tune," (Guion) an orchestra number that made a fitting finale to an evening of American harmony and rhythm interpreted in the manner of America's greatest march composer and band master.

--G. S.

Lansing Capital News
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October 30, 1925

Sousa's Band Stirs Audience Here To Enthusiasm Seldom Approached

Veteran Conductor Proves

Right to Continued

Preeminence in Field

No concert audience in the last five years has apparently had so good a time as did the audiences which attended the Sousa concerts at Prudden auditorium Thursday afternoon and evening. At night, the audience became "kids again down by the old swimmin' hole" or any place that Sousa chose to lead them and in the afternoon the youngsters literally had the time of their young lives.

For above everything else in the list of things that has endeared Sousa to the American public these many years is his ability to get through a program at just the right tempo. There are no tedious waits, no coy bowing before granting encores. The whole thing moves with the snap and vim of a circus performance.

Not that a concert by Sousa's band should be styled as entertainment. But while the conductor has brewed a tone blend not excelled in any band in the world, while he has discovered and revealed to his public every variety of tone combination and expression his 100 instruments have to offer, he likes to serve his musical drinks in tinkling glasses.

Marches Stir Blood.

Then there is the new challenge of the Sousa marches which really should be mentioned first. Thursday night people heard "The Stars and Stripes Forever," the beautiful "Semper Fidelis," the "United States Field Artillery," "The Liberty Bell," "The Black Horse Troop" and perhaps more of the famous marches to which the world has marched away to war or maneuvers for a quarter of a century and their blood was stirred with a longing to fall in line or "wham" on the big bass drum anything but sit still. They could scarcely wait for the close of each number to applaud and often clapping hands formed an accompaniment for the beginning of the old favorites. Just the least invitation would have had them all singing.

A Gaelic fantasy by O'Donnell woven out of Irish airs and jigs gay and sentimental by turns opened the program and after the encore William Tong, cornetist, gave a spirited rendition of "The Carnival of Venice" which was also encored.

A new Sousa composition, Cuba Under Three Flags," proved most attractive and as an encore the toy soldier's march from Tchaikovsky's "Nutcracker Suite."

Soloist's Voice Unusual

A young American soprano, Marjorie Moody, is soloist with the band and hers is a voice of such freshness and sweetness as is seldom heard, like a young robin singing after a rain. She gave the familiar polonaise from "Mignon" and made its fioriture seem like the spontaneous warbling of a bird. She was recalled for two encores.

The Love Scene from the Strauss opera "Feuensnoth" and "The Liberty Bell" closed the first half of the program with an encore "Co-Eds of Michigan," a Sousa waltz which is a bit too insipid to be very complimentary to the subject.

Some of the engaging "jazz" airs of the last year or two have been woven into a typical Sousa offering in "Jazz America" which is new this season and which the audience heartily enjoyed. A "Chinese Wedding Procession" followed, and it occasioned much laughter especially when

towards the close the players began to jabber what may have been Chinese at each other. Though it was an encore another was demanded, and Sousa gave his humoresque on "Follow the Swallow."

Saxophonists Please

A saxophone octet proved to be a most ingratiating and entertaining group. Down for "I Want to Be Happy" on the program they made the audience so happy that they finally were obliged to give five encores and in each they introduced humor, not horseplay, that kept laughter continuously rippling over the audience. Incidentally, their saxophone ensemble was extremely pleasing musically.

Two more numbers by the band paired with the usual encores and a xylophone solo by George Carey completed the concert. Mr. Carey demonstrated that the xylophone is capable of poetic feeling in his encore "To a Wild Rose" which was truly delightful.

The reaction experienced after hearing a Sousa concert is too strong to be summed up. Someone will have to invent a better word than "pep" to describe the essence of Sousaism if the veteran conductor continues his tour much longer.

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