

The March King in Lansing

December 7, 1928

FAMOUS MARCH KING TO BE HERE FRIDAY

John Philip Sousa and His Band to Appear in Lansing

Lansing is preparing to greet the world's most famous bandmaster, Lieut. John Philip Sousa, who will appear here at the Prudden auditorium with his famous band Friday, in the afternoon for a children's concert and in the evening.

Sousa will be honor guest of the Rotary club Friday noon and will be welcomed on his arrival here by a host of people, including Mayor Laird J. Troyer.

His 74 years resting lightly on his shoulders, Sousa is completing his golden jubilee tour. Fifty years ago, in a theater in Washington the slight young man who was to become known to the world as "The March King" took up the baton for the first time. Thirty-six years ago, after twelve years as the head of the United States marine band, Sousa formed his own musical organization. It is the only organization in the history of musical America which has been able to continue over a period of almost four decades paying its own way from the patronage and favor of music-loving Americans.

The remarkable virility of the famous bandmaster is demonstrated by the fact that during his New England tour, Sousa set a record for less hardy youngsters to shoot at by appearing in 26 cities and towns in a period of two weeks. The tour this year, which takes Sousa from coast to coast for the

sixtieth time, began in Schenectady, N.Y., on July 19, and is more than 20 weeks in duration.

That Sousa still composes as easily as he conducts is indicated by the fact that since his tour last year, he has found time to compose two marches, "Golden Jubilee" and "The Cornhuskers" dedicated to the University of Nebraska. He has written a new movement to his suite, "Tales of a Traveler," has transcribed the latest musical comedy into a sketch, "Ten Minutes on Broadway," and has written his annual humoresque, the theme this year being "Among My Souvenirs." Also, during his resting spell, he has found time to write another book, entitled "Marching Along," at the moment one of America's "best sellers."

Lansing Capital News
(Lansing, MI)
December 6, 1928

Sousa and His Band Here Friday for Two Concerts

John Philip Sousa, premier march king, will appear at the Prudden auditorium Friday night with his famous organization.

He appears in Lansing on his 36th annual tour, his Golden Jubilee trip. Children of Lansing will hear his famous band in a special afternoon concert and in the evening his band will appear for the adults.

The organization is assisted by three soloists, Miss Marjorie Moody, soprano; William Tong, cornet; and Howard Goulden, xylophone. Nine numbers comprise both programs, three of which are solo numbers. Two new compositions by Sousa will feature the evening program. The band will play his sketch, "Among My Souvenirs," and his new march, "Golden Jubilee."

The afternoon program is as follows:

"A Study in Rhythms" Sousa

Cornet Solo, "Soldier's Dream" Rogers

Mr. William Tong

Suite, "At the King's Court" Sousa

(a) "Her Ladyship, the Countess"

(b) "Her Grace, the Duchess"

(c) "Her Majesty, the Queen"

Soprano solo, "The Beautiful Blue Danube"
..... Strauss

Miss Marjorie Moody

Prelude and Love's Death,

from "Tristan and Isolde"Wagner

Interval

Favorite Numbers from Operas of Victor
Herbert

(a) "Parade of the Gendarmes"(new)
..... Lake

(b) March, "Minnesota"(new)
..... Sousa

Xylophone solo, "Ghost of the
Warrior".....Grossman

"Dance of the Hours" Ponchielli

The evening program:

Peroration known as "Militaire Francais"
from "The Algerienne" St.-Saens

Cornet solo, "Tower of Jewels"
..... Tong

Mr. William Tong

Suite, "Tales of a Traveler" Sousa

(a) "The Kaffir on the Karoo"

(b) "The Land of the Golden Fleece"

(c) "Easter Monday on the White House
Lawn"

Soprano solo, "Love's Radiant Hour" (new)
..... Sousa

Miss Marjorie Moody

(Lyrics by Helen Boardman Knox)

Symphonic poem,

"Death and Transfiguration" Strauss

Interval

Sketch, "Among My Souvenirs" (new)
..... Nichols-Sousa

Sextet for flutes, "Dance of the Merlitons"
..... Tchaikowsky

Messrs. Evans, Petrie, Phares, Orosky,
Zlotnik and Hall

March, "The Golden Jubilee" (new)
.....
Sousa

Xylophone solo, Polonaise
"Mignon"..... Tierney

Mr. Howard Goulden

"Balance All and Swing Partners" Sousa

Lansing Capital News
(Lansing, MI)
December 7, 1928

Lansing Endorses Title

"March King" For Sousa

REVIEW

By L. E. H.

Lansing music patrons who were in the Prudden auditorium Friday night and heard the concert given by John Philip Sousa and his great 80 piece band will once more endorse the title that has been given that great white-haired ambassador of music, "The March King."

That is the highest compliment that can be paid Sousa and his great organization for they are just that, kings of march music unsurpassed masters.

The band plays descriptive numbers well, true enough and no complaint can be made of the interpretation of the symphonic numbers but when that great band strikes up one of those great Sousa-composed marches, the audience catches the swing and are swept away as no other music or organization in the world can issue such a sweep.

Sousa's encores especially delighted the audience Friday night. "The U.S. Field Artillery March," "Pride of the Wolverines," "Semper Fidelis," "Golden Jubilee," "Manhattan Beach" and then that great march that brought the entire house under its spell, "The Stars and Stripes Forever." With the entire cornet, piccolo and trombone sections lined up across the front of the stage, carrying the melody, the number easily scored the greatest hit of the evening.

On the program, the suite "Tales of a Traveler" by Sousa was probably the best with "Among My Souvenirs" running close

second. Richard Strauss' symphonic poem, "Death and Transfiguration," gave promise of being one of the most unusual numbers but was our biggest disappointment of the evening came when the band played but a few measures of the start of the composition and finished with the end of it, only a small portion of the entire poem.

The American public's dislike for long, drawn-out numbers probably is the reason for such a change, but it was a disappointment to a few.

"Tales of a Traveler" especially in its first movement drew a vivid picture of half-naked maidens dancing on the desert sands with a flute lead supported by the woodwinds.

Howard Goulden and Miss Marjorie Moody, soloists, pleased, as did William Tong, cornetist, with their specialty numbers. All were given hearty encores, well deserved. Tong, first chair cornetist, played Rosini's "Inflamatis" with beautiful precision.

Miss Moody, soprano, showed great promise in her numbers. She has a sweet voice with remarkable range and is adept at executing high notes though there were notable flaws in control. She sang "Love's Radiant Hour," by Sousa beautifully.

Golden played xylophone solos with agility that stamped him as a real artist.

"Prelude and Love's Death," from "Tristan and Isolde" by Wagner, stood out in the afternoon performance for school children. The band played the marches for encores, scoring equally as great a hit with the children.

Sousa conducted the Lansing Central High school band, guests at the affair, during the

intermission through one number and presented them with a silver loving cup.

Lansing Capital News
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December 8, 1928

Sousa's Band, better than ever on Jubilee Tour,

Wins Local Audiences

March King, Fortune's

Favorite, Stirs with Old

Successes, New Hits

John Philip Sousa, who brought his famous band to Prudden auditorium for two concerts Friday seems to be one of those favorites of the gods. In a long and busy life, Sousa seems to have had more than the average share of fame and fortune and his Golden Jubilee tour finds him at the very peak of his success.

The band, which appeared to be the best possible band when Sousa was in Lansing three years ago, has been improved and it is through the band that Sousa comes in closest contact with the public. His autobiography "Marching Along" is a best seller, and nobody knows, not even Sousa, how much he receives from the sale of his ever-growing list of popular marches.

The public, not so interested in what Sousa gets, is very enthusiastic about what he gives, and Friday's audiences were no exception of the rule. In the afternoon school children clapped and cheered and in the evening their elders omitted the cheers but doubled on the applause.

Conducts High School Band

Lansing High school band was given a prominent place on the afternoon program and with a very fine performance of the overture to Mozart's "Magic Flute," conducted by Sousa during the intermission, won the cup which he gave them. This will be a symbol to the members of the band of a very exciting occasion.

The afternoon program consisted of some descriptive music by Sousa, a little of Wagner, the prelude and Lierstod from "Tristan and Isolde," very charming soprano solos by Miss Marjorie Moody, and cornet and xylophone solos by William Tong and Howard Goulden.

That was half of it and the other half consisted of a number of the famous Sousa marches. Casting aside all the material compensations Sousa has had for living his life and doing his work, he must experience a super-satisfaction at the reception given his marches. The spontaneous outburst of applause when he swings into "Stars and Stripes," applause which follows along for measures, should be worth more than many millions.

Plays Michigan Selection

"Pride of the Wolverines" was played in compliment to Michigan and the "Boy Scouts," with a solo part for cornets. All the saxophones were heard in some amusing numbers and for the famous "Stars and Stripes," Sousa had out all the fifes, cornets, and slide trombones as massed soloists in one portion.

The evening program began with "Millitaire Francais" from "The Algerienne" by Saint-Saens, more involved but to the audience not as inspiring as Sousa's own "El Capitan,"

given as an encore. William Tong, cornetist, gave one of his own compositions "Tower of Jewels," brilliantly, of course, followed by "Inflamatus" by Bellini, as an encore which brought out the mellower tones of his instrument.

A Sousa suite followed, "Tales of a Traveler," from Africa to the mad Easter Monday scramble on the White House lawn, scenes described in a characteristic Sousa style with some sentimental melodies, another of which was used as a song, "Love's Radiant Hour" given by Miss Moody with the band.

Shows Coloratura Ability

Miss Moody has not lost any of the youthful freshness nor pretty quality of her voice and in the Sousa song she showed that she is at ease in coloratura passages. A favorite of coloratura sopranos was used as an encore, "The Nightingale," by Allablew with the added accompaniment of the flute.

A portion of Strauss's "Death and Transfiguration," a Sousa sketch, "Among My Souvenirs," Tchaikovsky's "Dance of the Merlitons," with a sextet of flutes, a xylophone solo, and any number of encores by Howard Goulden, "Golden Jubilee" and "Balance All and Swing Partners" by Sousa completed the program.

"Stars and Stripes" was repeated in the evening with the same flattering accompaniment of applause and among the other encore marches, the audience especially liked the "U.S. Field Artillery"

with a surprise in the form of pistol shots from somewhere in the drums and the famous "Semper Fidelis." A piece in which a dog named Rover seemed to get himself into difficulties chasing farmyard inhabitants was just as amusing, heard again last night, as it was in the afternoon.

Inspires School Musicians

Sousa is indeed a great showman but while he inserts laugh material, he also includes on his programs things more profound and musically edifying. The improvement in the band was shown in the mellower combined tone of the instrument. And Sousa uses the best instruments and, judging from the solo work done, some of the best band musicians to be found.

"This is one of the biggest things that could have happened to inspire them." John W. Stevens head of the school music department said Friday afternoon, speaking of the students who heard the concert, and adults not seeking inspiration were inclined to believe that hearing Sousa's band again was one of the most pleasant things that had happened to them in a long time. The concert was the last big musical event of the 1928 season.

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