The Washington Post.
WASHINGTON, SUNDAY, JUNE 16, 1889.—SIXTEEN PAGES.
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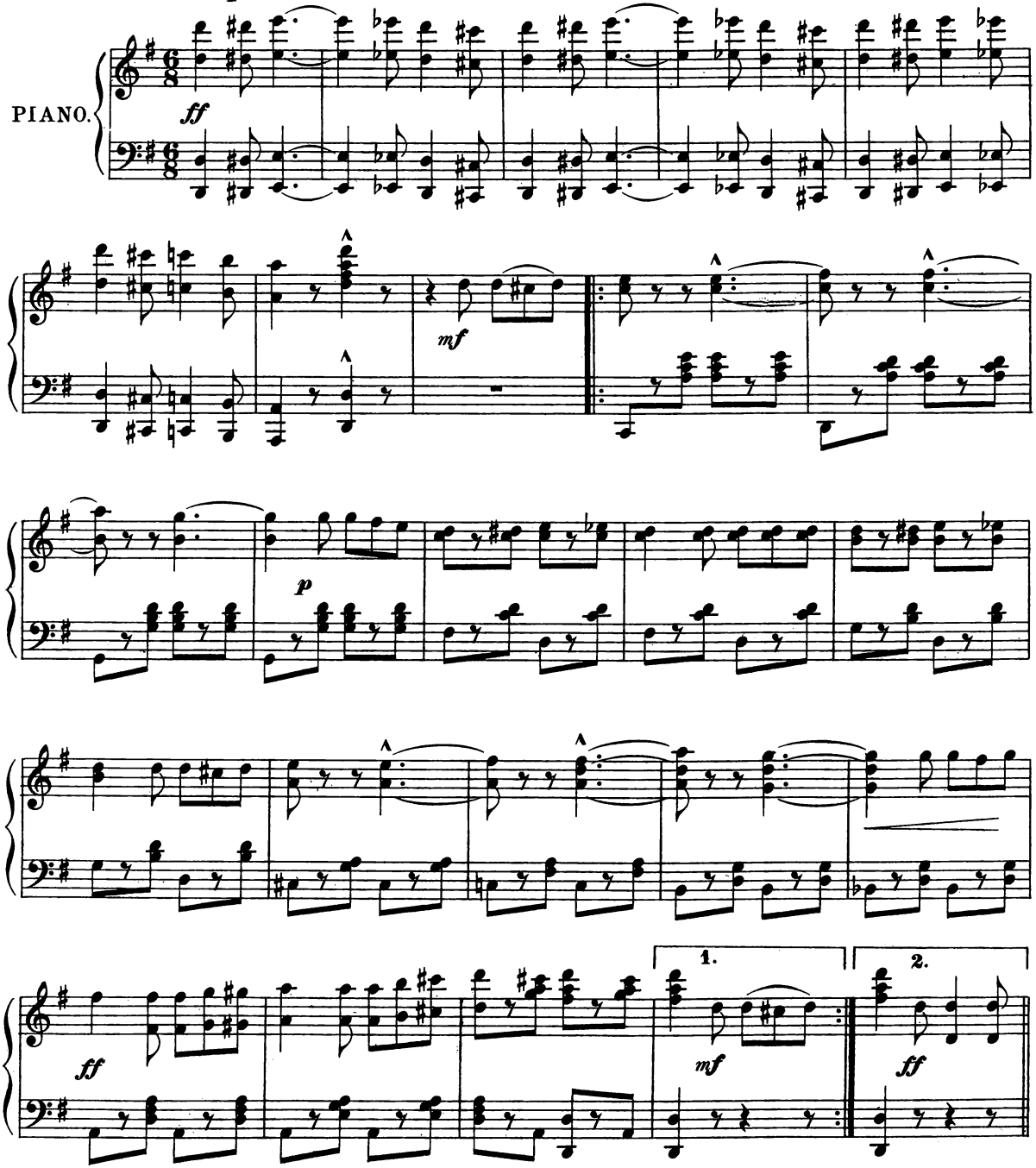
YOUNG AUTHORS.
Thousands on the Smithsonian Grounds.
Medals for Essays.
The Winners of The Washington Post's Prizes.
Address by Justice Miller.
Never Before Was There so Large a Gathering of the Scholars of the Public Schools of Washington—Mr. Willis B. Hawkins, President of the Annual Authors' Association Makes Some Happy Comments; Comments that are a Credit Alike to the Writers and the City's Educational System;—Remarks by Superintendent Powell—The Honor List.
The formal exercises of the day lasted just an hour, but the crowd scarcely diminished at all for an hour later. The remaining part of the concert programme of the Marine Band was as follows:
"The Black Brigade" . . . Crowe
"Yale, 'essez Sow" . . . Beyer
"From the Lakes to the Gulf Stream" . . . Mills
"International Congress" (Medleies of all kinds.) . . . Sousa
Three Lullabies:
"Baby Dear" . . . Leighter
"Hush, Baby, Bye" . . . Powell
"Sleep, Gently, Sleep" . . . Marzuli
Gallination "Robinson Crusoe" . . . Offenbach
Medley: "Mother Hubbard" . . . Sousa
"Listen to My Tale of Woe" . . . Smith
Valse, "The Student" . . . Waldeufel
Calopp, "Song of the Storks" . . . Fahrbach
Mr. Sousa's march, dedicated to the Amateur Athletic Association of Washington, was played for the first time in public, and was heartily applauded. The composition is a light and melodious one, and was received with enthusiasm with which Mr. Sousa and his band entered into the affair added largely to the success of the occasion.
The scene was photographed by Mr. C. M. Bell, who brought a large camera to the grounds in order that the novel and interesting scene in the history of Washington might be perpetuated.
Promptly at 4 o'clock John Philip Sousa took his place in front of his men and raised his baton, and the instruments of the famous Marine Band poured forth the strains of the overture. Full as the space in front of the stand people were still coming from every direction and the long lines of them looked like rays converging to the grand stand as a center, hundreds of them stepped to the front of the stand while the band was playing.
Mr. Wilkins stepped to the front of the
Lamont Opera Company
President Harrison was expected, and would have been present had he been in the city, but the beautiful day had tempted him to a trip down the river and he had gone aboard the Postmaster General's yacht, the Restless, in the morning, and was still down towards St. Mary's river at the time. THE WASHINGTON POST'S AMATEUR ATHLETIC ASSOCIATION AND THE WASHINGTON POST'S AMATEUR AUTHORS' ASSOCIATION had been combined and organized by Mr. R. C. BERNAYS, Conductor of Orchestra Mr. JOHN PHILIP SOUSA. Together with the
Washington and Georgetown
but the White House was represented. The President had sent his private secretary, Mr. Halford and Col. John M. Wilson, superintendent of public buildings and grounds. These gentlemen sat with other distinguished guests, at the back of the platform, not in front, as is usual on such occasions, because that long position was reserved for the Fire Department Band, which was to play in front of the stand. Justice Miller, who was to preside over the exercises, was also in a very prominent position, sitting exactly in front of the band. His kind
ALBAUGH'S
GRAND OPERA HOUSE.
Mr. Albaugh takes great pleasure in announcing a
Grand Concert!
In aid for Fund for the
Johnstown Sufferers!
Sunday Evening, June 16
On which occasion
100 MUSICIANS
-OF-
Washington and Georgetown
Have been combined and organized by
Mr. R. C. BERNAYS.
Conductor of Orchestra Mr. JOHN PHILIP SOUSA. Together with the
Lamont Opera Company
March
BY
JOHN PHILIP SOUSA
DIRECTOR BAND U.S.M.C.
PHILADELPHIA: Published by HARRY COLEMAN

THE WASHINGTON POST.

MARCH.

SOUSA.

Tempo marziale.



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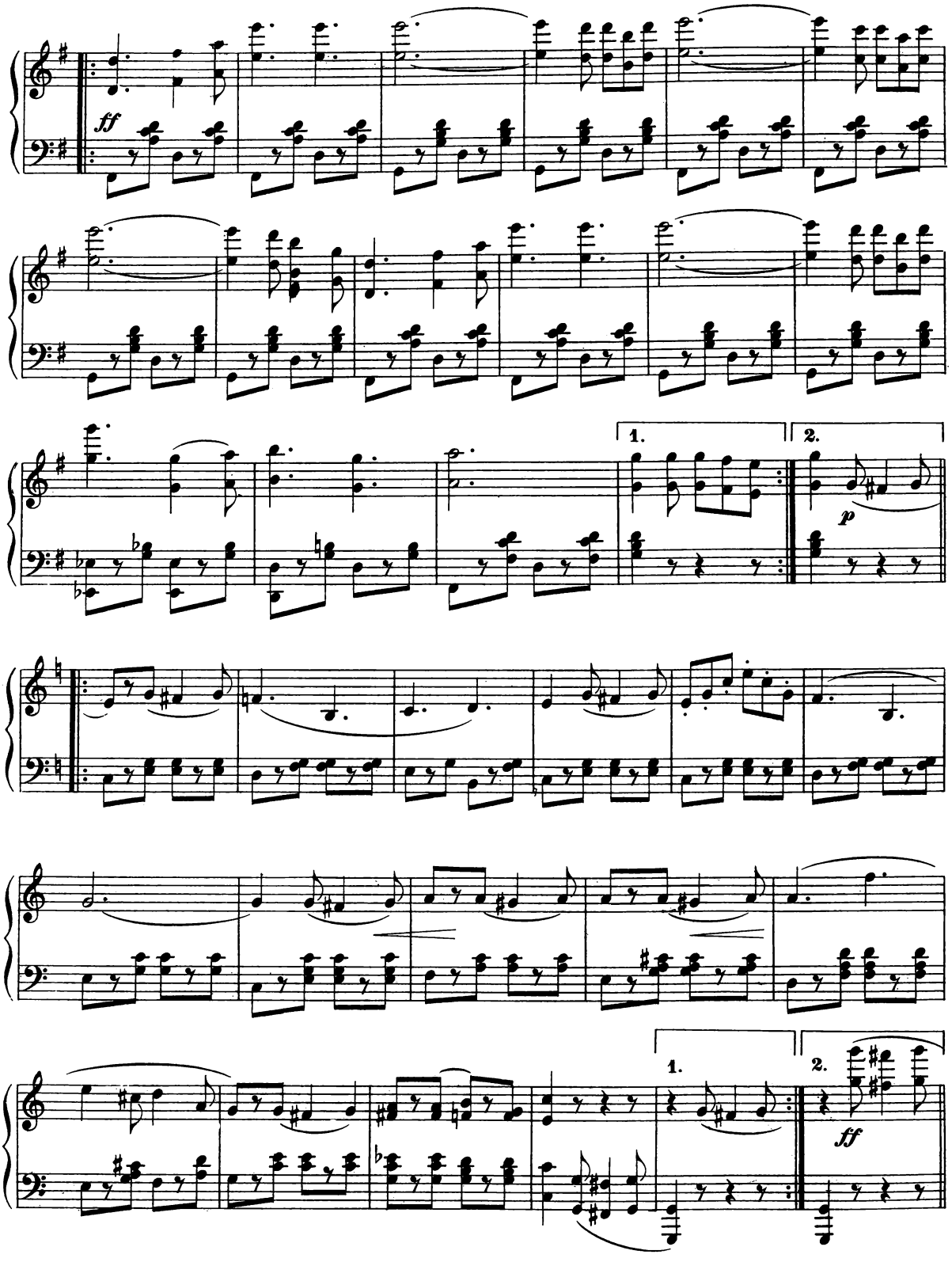
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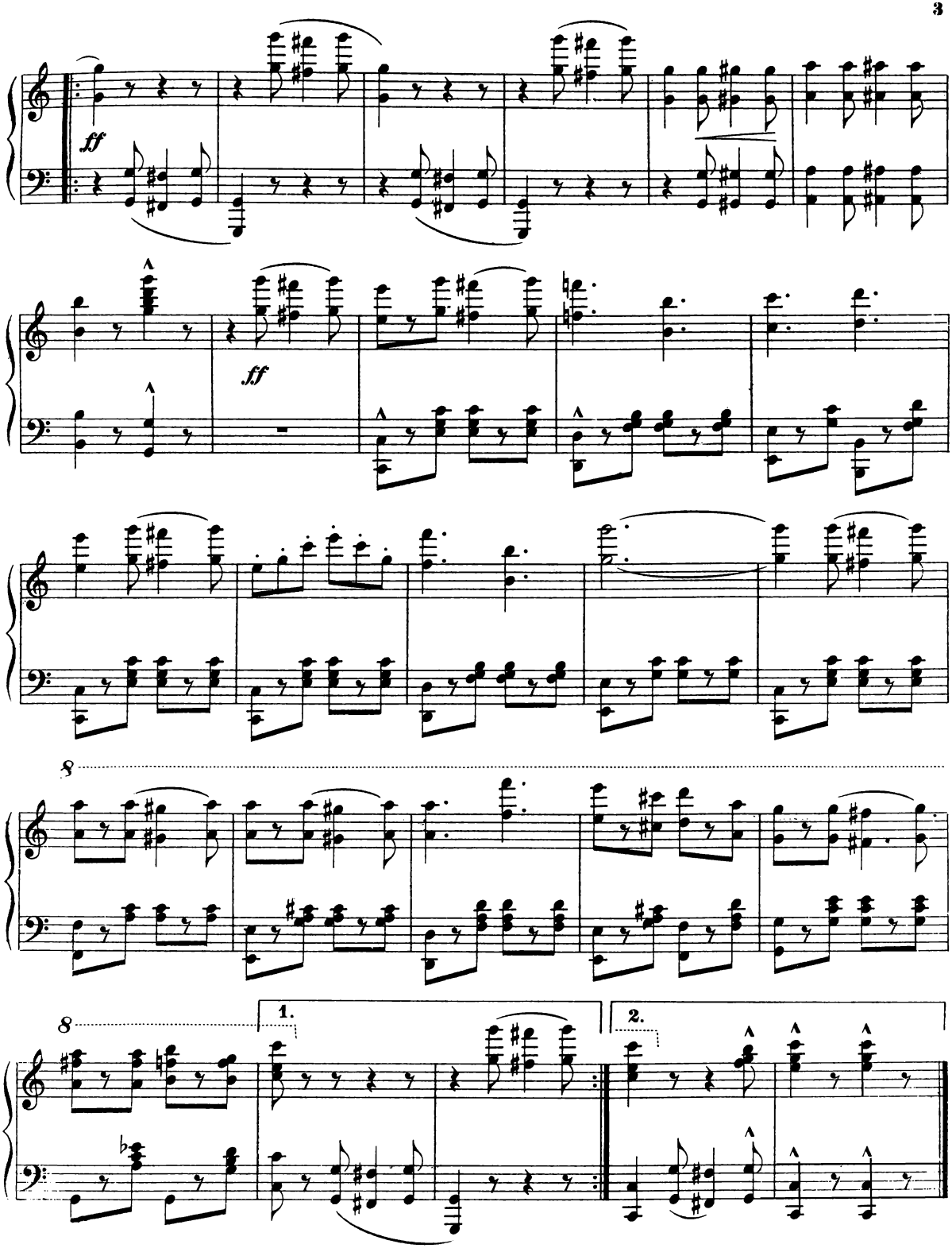

Wash: Post.

PUBLISHED BY AUTHORITY

NAVY DEPARTMENT

Washington, October 18, 1889.

SPECIAL ORDER:

John Philip Sousa, Bandmaster of the Band of the United States Marine Corps, is hereby directed to compile for the use of the Department the National and Patriotic Airs of all Nations.

B. F. TRACY, Secretary of the Navy.

A Collection that should be in the Library of every Student

The National, Patriotic and Typical Airs of All Lands

FOR VOICE AND PIANO

BY JOHN PHILIP SOUSA

DIRECTOR BAND OF THE U. S. MARINE CORPS

Nothing approaching it ever issued before . . . . . .
It embraces a musical journey from Abyssinia to Zanzibar
From the Arctic to the Antarctic . . . . . .

IT has been more or less clearly demonstrated that the characteristics of a people can be determined by a study of their language; that, for example, when we find in South America a primitive race in whose language there is no word expressive of gratitude or indebtedness, we may be reasonably sure that this people entertains no sentiment of gratitude, and has no idea of obligation. Is it wildly venturesome to predict that the time is coming when music will be studied in the same manner that language now is; that, as the science of comparative philology has grown up in a few years past, so a science of comparative melodies or comparative harmony may in a few years to come reach a point where we shall know a people's characteristics by its music?

In a vague way we already know that there are melodies typical of races. A certain air suggests one of the Latin peoples, another the sturdy Norseman. Let him who can do so perform an Italian melody upon an instrument, and few of his hearers will make the mistake of supposing it to be Scandinavian. But to know these differences is one thing, while to know why such differences exist is quite another. Knowledge of what in music is typical of the various races of men may be sufficient for the artist, but the scientist must analyze all this and learn why it is typical.

There is doubtless some, perhaps very close, relationship between language and music. A highly educated Chinaman once told me that when he first heard American music he regarded it as the most meaningless and discordant jangling of noises. He could not believe that there was any system in it or that a single note of any of the instruments in an orchestra was pre-conceived. He supposed each performer was scraping or tooting away "on his own hook." The only feature of the performance which seemed to him suggestive of unity being the fact that all the musicians stopped at once; and even this (he thought he detected) was the result of a signal given by the leader with his baton. It was only when he had learned somewhat of our language, he said, that he began to appreciate the difference between our music and mere noise. And he maintained that if we should learn his language we would understand the music of his people and find strict method and beautiful harmony in it.

These thoughts, and many more which lead from them, are suggested by a handsomely-printed book of national, patriotic, and typical "Airs of All Lands," published by H. Coleman, Philadelphia, compiled by Mr. John Philip Sousa, the director of the United States Marine Band, and recently published by authority of the Secretary of the Navy. Mr. Sousa had such a compilation in mind for many years and made the best of his opportunities for procuring information of the music of the many lands, but it was only when Secretary Tracy, by a special order, put the stamp of his authority upon the work, that the famous bandmaster found himself supplied with the means necessary to make that work complete. The result of this special order and of this labor of love is a volume which must be regarded as a noteworthy contribution, not merely to the music-stand, but to the library. To sing or to play the airs it contains is to put the book to its poorest use; to study it as the reference book of a profound science is to put it to a nobler and more fitting use.

Turning over the leaves of this book one is struck by the peculiar sameness, or the lack of distinctive character, in the national airs of the world. It would seem that these were all composed upon the same conventional lines; for almost any two of them might exchange nationalities without doing violence to either. But the typical airs, which are taken from the folk-music of the several lands, have a value beyond computation. If character is representable in music, these airs are pictures of the peoples who have adopted them as their own; and it is to this class of music that the student will turn with the greatest expectation and the most satisfactory results. Mr. Sousa has in the past done much for the art of music. By compiling this book he has done something for the science of music.—*Analostan Magazine.*

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Sent postpaid to any address on receipt of the price

HARRY COLEMAN, 228 N. Ninth St., Phila., Pa.