

to Baron Rothschild's left London from the Euston street station and I had given the order to go there from the Liverpool street station, and they knew I was wrong, because a gentleman who had lived in London all his life said so. I repeated over and over to each and every one of the men that my positive instructions were for Liverpool street station and if it was the wrong train the fault would lie with the Baron; that I felt it was below my dignity to rush every minute to the Baron Rothschild for instructions; that everybody knew I had been in the United States Service and, as a good soldier, I obeyed orders and did not question them; that if a protest was to come it would be after the order had been obeyed and not before. The band boys, individually and collectively, shook their heads and with rueful faces accepted my explanation in the matter.

When we left the station for Sandringham the party was immediately ushered into the dining cars and it was announced that we were the guests of His Majesty and on our way to Sandringham. Of course a few of the "know-alls" said "I told you so," but the great majority of the organization were completely taken by surprise. When we arrived at Sandringham we were met by automobiles and carriages, and driven to the palace, shown through the rooms and halls and given every opportunity to inspect the building.

The program, at the request of the King, consisted entirely of American music. The audience numbered about twenty-four. Their Majesties were seated in the middle of the hall, and in artistic disorder the guests were seated about the room. At the end of each number the King would lean towards the Queen and immediately a request for an encore would be brought to me by one of the gentlemen-in-waiting. The request was always for something American, and usually for one of my compositions. Their Majesties seemed to know my marches and during the evening I was asked to play "The Washington Post," "High School Cadets," "Liberty Bell," "El Capitan," "Stars and Stripes Forever" and other of my pieces. At the close of the concert His Majesty came forward and I was presented by one of the lords—a member of the household. His Majesty complimented me most highly on the excellence of my band and presented me with the Victorian medal.

While I was thanking him for the great honor conferred on me, the Prince of Wales—now King George—stepped forward, took the medal from the jewel case and said: "Where shall I pin it?" "Just over my heart," I replied. Then, with a final request from the King for a repetition of "El Capitan," the concert came to an end. After a most elaborate banquet we left Sandringham for London. As I traveled back my mind was filled with the picture of the courtly company, but above prince and princess, duke and duchess, lord and ambassador, shone two faces glowing with love and tenderness—the King, supremely happy in the knowledge that the birthday surprise had pleased his Queen—the Queen radiant with joy over the tribute paid her by her husband. Whether it be king or

peasant, lord or laborer, artist or artisan, all the world loves a lover, and Edward and Alexandra were beloved by all.

The second "command" performance I gave for His Majesty was on the thirty-first of January, 1905, in the superb Waterloo Chamber at Windsor Castle. On the first occasion I was particularly struck with the courtly graciousness of his Majesty, but at this second concert, his kingly dignity still further appealed to me. The audience consisted of some twenty-eight guests, besides the band of the Scotch Guards which were stationed in the gallery. The program was again entirely American and we also responded with a number of extra pieces, but all of American origin. Towards the end of the concert the King had expressed a desire that we should conclude the performance with the American National Anthem, and as I brought my men to their feet with the opening measures of "The Star Spangled Banner," His Majesty and the entire court arose and remained standing throughout the music.

As the last note of the American national air was played I wheeled sharply, facing the King, and the band began softly the opening strain of "God Save The King," gradually growing louder and louder as we launched into the second verse, playing with all the fervor we were capable of. The effect was electrical. All were inspired by the music—all—King, Queen, court and musicians alike, seemed to be enveloped within the glamour of sound, and the King drew himself up with a stately dignity that seemed to add inches to his height; the Man absolutely glorified in the Monarch as the music thundered forth its melodic appeal.

JOHN PHILIP SOUSA.

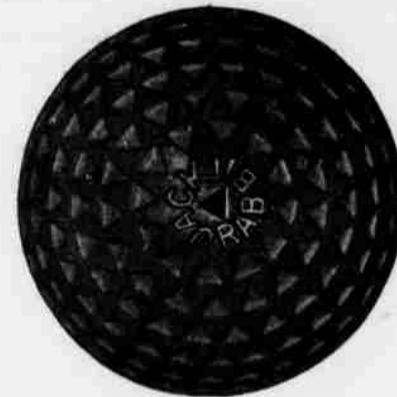
NOTE—As a frequent visitor here Mr. Sousa has formed a large circle of friends and acquaintances as a *man among men*—kindly, genial, interested—bandmaster, author and composer by reputation only. Few famous men stand this the test of all tests, better.



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