

## Program

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror".....Litolf
2. Cornet Solo, "The Carnival" ..... Arban  
Mr. William Tong
3. Suite, "Cuba Under Three Flags" (new).....Sousa  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban
4. Soprano Solo, "I Am Titania" from "Mignon".....Thomas  
Miss Marjorie Moody
5. (a) Love Scene from "Feuersnoth".....R. Strauss  
(This number is the great moment in Richard  
Strauss' Opera and is believed to be one of this  
master's most important offerings.)  
(b) March, "The Liberty Bell" .....Sousa

### INTERVAL

6. "Jazz America" (new) ..... Sousa
7. (a) Saxophone Octette, "I Want to be Happy" from  
"No, No, Nanette" ..... Youmans  
Messrs. Stephens, Heney, Goodrich, Johnson, Weir,  
Madden, Conklin, and Munroe  
(b) March, "The Black Horse Troop" (new) Sousa
8. Xylophone Solo. "Morning, Noon and Night".....Suppe  
Mr. George Carey
9. Old Fiddler's Tune, "Sheep and Goats Walking to  
Pasture" ..... Guion

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Lieut. Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, *Manager*



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Monday Afternoon and Evening

JANUARY 4, 1926

San Bernardino, California

The  
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::

## SOUSA and his BAND

::

Tuesday Evening, January 5

High School Auditorium

1926



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BY ARRANGEMENT WITH L. E. BEHYMER

Presents

## SOUSA and his BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

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MUNICIPAL AUDITORIUM

Monday, February 1, 1915

### The Pasadena Music and Art Association

PRESENTS

(By arrangement with L. E. BEHYMER)

## SOUSA and his BAND

Lieut.-Commander JOHN PHILIP SOUSA  
Conductor

MISS MARJORIE MOODY, SOPRANO

MR. WILLIAM TONG, CORNET

MR. GEORGE CAREY, XYLOPHONE



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### The Pasadena Music and Art Association

Program :: Continued

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7. (a) Saxophone Octette, "I Want to be Happy"  
from "No, No, Nanette"..... *Youmans*  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR  
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- (b) March, "The Black Horse Troop" (new)..... *Sousa*
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MR. GEORGE CAREY

9. Old Fiddler's Tune, "Sheep and Goats Walking  
to Pasture"..... *Guion*

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HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. WILLIAM TONG, Cornet

MR. GEORGE CAREY, Xylophone

MR. HOWARD GOULDEN, Xylophone

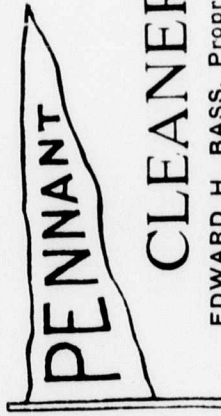
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## Matinee Program

### 1. Overture, "Tannhauser"

Wagner

The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while enroute from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.

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After a furious development, which halts for the moment to make way for Venus' seductive song, (the Venus motive proper, in the clarinet) the Pilgrims' Chorus is resumed--at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.

### 2. Cornet Solo, "Centennial"

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## Matinee Program--CONTINUED

3. Suite "El Capitan and His Friends" *Sousa*  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah" *Meyerbeer*  
MISS MARJORIE MOODY  
Flute Obligato by MR. R. E. WILLIAMS)
5. Largo, "The New World" *Deorak*
6. "El Capitan"—Conducted by John Philip Sousa  
CITRUS BELT HIGH SCHOOL ORCHESTRA

### INTERVAL

7. Village Scene, "Sunday Evening in Alsace" *Massenet*
8. (a) Saxophone Octette, "On the Mississippi" *Klein*  
MESSRS. STEPHENS, HENRY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MUNROE
- (b) March, "The National Game" (new) *Sousa*
9. Xylophone Duet, "March Wind" *Carey*  
MESSRS. CAREY AND GOULDEN
10. "Pomp and Circumstance" *Elgar*  
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## Evening Program

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror" *Litolf*

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbrel. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation."

—From Carlyle's "The French Revolution."

2. Cornet Solo, "The Carnival" *Arban*  
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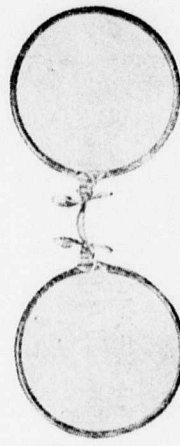
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### Evening Program--CONTINUED

3. Suite, "Cuba Under Three Flags" (new) ..... *Sousa*  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban
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6. "El Capitan"—Conducted by *John Philip Sousa*  
CITRUS BELT HIGH SCHOOL ORCHESTRA
- INTERVAL
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8. (a) Saxophone Octette, "I Want to Be Happy" from  
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MADDEN, CONKLIN AND MUNROE  
(b) March, "The Black Horse Troop" (new) ..... *Sousa*
9. Xylophone Solo, "Morning, Noon and Night"  
MR. GEORGE CAREY ..... *Suppe*
10. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture"  
..... *Gaoin*

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# Sousa and His Band

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

Harry Askin, Manager  
Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

TUESDAY AFTERNOON, JANUARY 5, 1926.

## PROGRAM (Subject to change)

- 1.—Overture, "Tannhauser" . . . . . Wagner  
The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while enroute from Paris to Germany. Three years later (On October 19, 1845) the work was brought out at Dresden.  
The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus", which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly wierd, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg Castle, the accompaniment scored for the full orchestra, the trombones excepted.  
After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper), in the clarinet, the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.
- 2.—Cornet Solo, "Centennial" . . . . . Bellstedt  
Mr. William Tong.
- 3.—Suite, "El Capitan and His Friends" . . . . . Sousa  
a. "El Capitan"  
b. "The Charlatan"  
c. "The Bride Elect"
- 4.—Soprano Solo, "Shadow Dance" from "Dinorah" . . . Meyerbeer  
Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)
- 5.—Largo, "The New World" . . . . . Dvorak

## INTERVAL

- 6.—Village Scene, "Sunday Evening in Alsace" . . . . . Massenet
- 7.—a. Xylophone Octette, "On the Mississippi" . . . . . Klein  
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden,  
Conklin, and Munroe  
b. March, "The National Game" (new) . . . . . Sousa
- 8.—Xylophone Duet, "March Wind" . . . . . Carey  
Messrs. Carey and Goulden
- 9.—"Pomp and Circumstance" . . . . . Elgar  
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## ANNOUNCEMENT—COMING SOON

- |                          |                      |
|--------------------------|----------------------|
| March 5, 1926 . . . . .  | High School Opera    |
| March 19, 1926 . . . . . | Junior College Play  |
| April 9, 1926 . . . . .  | Junior College Opera |
| April 30, 1926 . . . . . | Junior Class Play    |
| May 28, 1926 . . . . .   | Senior Class Play    |

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### 5.—Largo, "The New World" . . . . .

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### 8.—Xylophone Duet, "March Wind" . . . . . Messrs. Carey and Goulden

### 9.—"Pomp and Circumstance" . . . . .


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March 5, 1926	High School
March 19, 1926	Junior College
April 9, 1926	Junior College
April 30, 1926	Junior College
May 28, 1926	Senior

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Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)
- 5.—Largo, "The New World"



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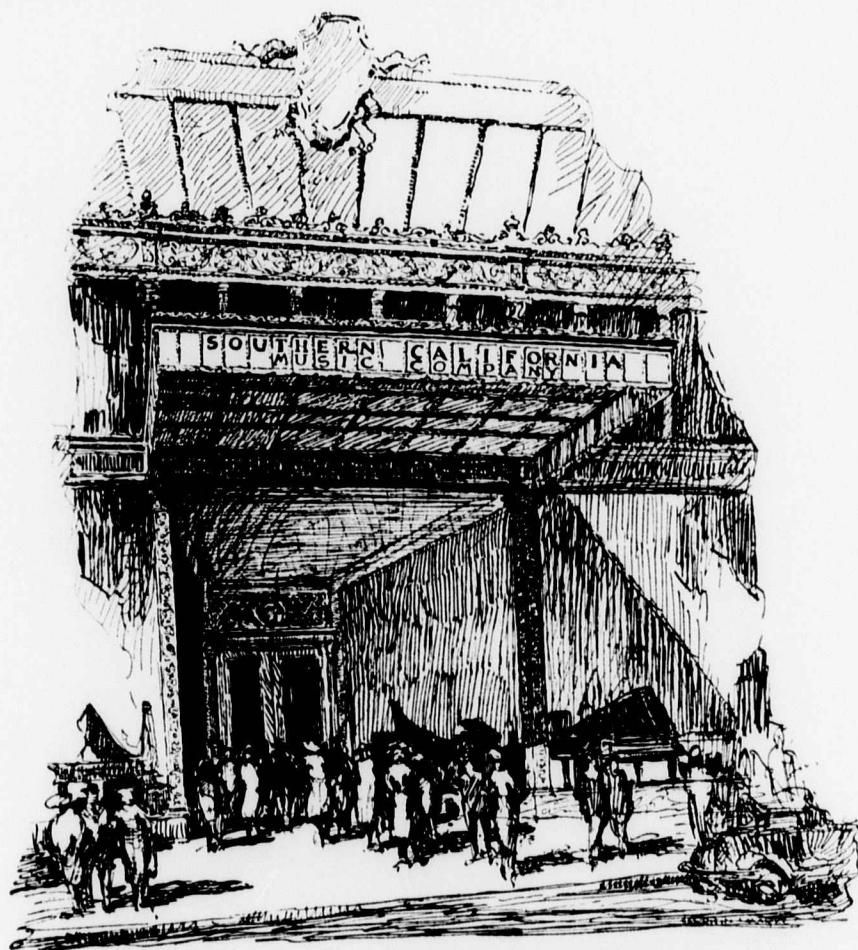
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presents  
(By arrangement with L. E. Behymer)**Sousa and His Band**

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

Harry Askin, Manager  
Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

TUESDAY AFTERNOON, JANUARY 5, 1926.

**PROGRAM**  
(Subject to change)

- 1.—Overture, "Tannhauser" . . . . . Wagner  
The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while enroute from Paris to Germany. Three years later (On October 19, 1845) the work was brought out at Dresden.  
The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus", which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly wierd, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg Castle, the accompaniment scored for the full orchestra, the trombones excepted.  
After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper), in the clarinet, the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.
- 2.—Cornet Solo, "Centennial" . . . . . Bellstedt  
Mr. William Tong.
- 3.—Suite, "El Capitan and His Friends" . . . . . Sousa  
a. "El Capitan"  
b. "The Charlatan"  
c. "The Bride Elect"
- 4.—Soprano Solo, "Shadow Dance" from "Dinorah" . . . Meyerbeer  
Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)
- 5.—Largo, "The New World"

**Encores:**

ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA:

New Humoresque ("Follow the Swallow," "Look for the Silver Lining")	
Bride Elect	Power and Glory (new)
Charlatan	Ancient and Honorable Artillery (new)
Diplomat	Peaches and Cream (new)
Directorate	Music of the Minute (new)
El Capitan	Nobles of the Mystic Shrine
Fairest of the Fair	The Dauntless Battalion
Free Lance	High School Cadets
From Maine to Oregon	Washington Post
Glory of the Yankee Navy	Semper Fidelis
Hands Across the Sea	The Gallant Seventh
Imperial Edward	U. S. Field Artillery
Invincible Eagle	Sabre and Spurs
Jack Tar	Comrades of the Legion
King Cotton	Boy Scouts
Liberty Bell	Bullets and Bayonets
Man Behind the Gun	The Thunderer
Manhattan Beach	Liberty Loan March
Co-Eds of Michigan	League of Nations March by G. T. Bye
Stars and Stripes Forever—(The greatest March ever written)	

**PHILHARMONIC AUDITORIUM** :- **Fifth and Olive Sts.**L. E. BEHYMER PRESENTS  
**SOUSA AND HIS BAND**  
LIEUT. COMMANDER JOHN PHILIP SOUSA, CONDUCTOR  
HARRY ASKIN, MANAGER  
MISS MARJORY MOODY, SOPRANO  
MR. WILLIAM TONG, CORNET  
MR. GEORGE CAREY, XYLOPHONE**Matinee and Night - January 7, 1926****PROGRAM**  
(Subject to Change)

1. Overture "Maximilien Robespierre," or "The Last Days of the Reign of Terror" . . . . . Litolf  
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sakuntala," "Robespierre," "William Tell" and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."  
"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue—Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbrel. The gen-darmes point their swords at him, to show the people which is he—Samson's work done, there bursts forth shout on shout of applause. Shout which prolongs itself not only over Paris, but over France, over Europe, and down to this generation." From Carlyle's "The French Revolution."
  2. Cornet Solo "The Carnival" . . . . . Arban  
Mr. William Tong
  3. Suite; "Cuba Under Three Flags" (new) . . . . . Sousa  
a. Under the Spanish  
b. Under the American  
c. Under the Cuban
  4. Soprano Solo—"I am Titania" from "Mignon" . . . . . Thomas  
Miss Marjory Moody
  5. a. Love Scene from "Feuersnoth" . . . . . R. Strauss  
(This number is from Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
b. March—"The Liberty Bell" . . . . . Sousa
- INTERVAL**
6. "Jazz America" (new) . . . . . Sousa
  7. a. Saxophone Octette "I Want to be Happy" from "No, No Nanette" . . . Youmans  
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe  
b. March, "The Black Horse Troop" (new) . . . . . Sousa
  8. Xylophone Solo—"Morning, Noon and Night" . . . . . Suppe  
Mr. George Carey
  9. Old Fiddler's Tune—"Sheep and Goats Walking to Pasture" . . . . . Guion

**ENCORES SELECTED FROM LIST ON PAGE 4**



## THE STUDENT BODY OF POMONA HIGH SCHOOL

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Harry Askin, Manager  
Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
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PROGRAM  
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- 2.—Cornet Solo, "Centennial" . . . . . Bellstedt  
Mr. William Tong.
- 3.—Suite, "El Capitan and His Friends" . . . . . Sousa  
a. "El Capitan"  
b. "The Charlatan"  
c. "The Bride Elect"
- 4.—Soprano Solo, "Shadow Dance" from "Dinorah" . . . . Meyerbeer  
Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)
- 5.—Largo, "The New World" . . . . .

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L. E. BEHYMER PRESENTS

**SOUSA AND HIS BAND**

LIEUT. COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

HARRY ASKIN, MANAGER

MISS WINIFRED BAMBRICK, HARPIS

MISS MARJORY MOODY, SOPRANO

MR. JOSEPH DeLUCA, EUPHONIUM

MR. GEORGE CAREY, XYLOPHONE

Friday Matinee - January 8, 1926

PROGRAM  
(Subject to Change)

1. When Autumn Comes (new) . . . . . Leo Sowerby  
"Now when the time of fruit and grain is come,  
When apples hang above the orchard wall,  
And from a tangle by the roadside stream,  
Scent of wild grapes fills the racy air,  
Comes Autumn with her sunburnt caravan,  
Like a long Gypsy train with trappings gay."
  2. Harp Solo—"Fantasie, "Oberon" . . . . . Parish Alavars  
Miss Winifred Bambrick
  3. Suite, "Camera Studies" . . . . . Sousa  
a. The Flashing Eyes of Andalusia  
b. Drifting to Loveland  
c. The Children's Ball
  4. Soprano Solo—Caro Nome from "Rigoletto" . . . . . Verdi  
Miss Marjorie Moody
  5. Neapolitan Scenes . . . . . Massenet
- INTERVAL
6. Fantasie, "Algerienne" . . . . . Saint-Saens
  7. Euphonium Solo;  
a. Concerto in B . . . . . DeLuca  
b. March, "Solid Men to the Front" . . . . . Sousa  
Mr. Joseph DeLuca
  8. Xylophone Solo—"Andree" . . . . . Carey  
Mr. George Carey
  9. Folk Tune, "Country Gardens" . . . . . Gainger

ENCORES SELECTED FROM LIST ON PAGE 4



Designed by outstanding architects, erected by skilled craftsmen, and finished by world-famous decorators—the Main Floor of the Southern California Music Company building has become one of the "show places" of the Southland! Here, a cordial greeting is extended you—and the entire store is placed at your command!

It is on this convenient "street floor" that you find Brunswick and Victor Records and your Sheet Music—always the latest! Let it become a habit to step in here to hear the most recent Record or Song! Here, also, you will find Ukuleles, Banjos, and similar stringed instruments in assortments unequalled in the West!



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Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

TUESDAY AFTERNOON, JANUARY 5, 1926.

**PROGRAM**  
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After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper), in the clarinet, the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.
- 2.—Cornet Solo, "Centennial" . . . . . Bellstedt  
Mr. William Tong.
- 3.—Suite, "El Capitan and His Friends" . . . . . Sousa  
a. "El Capitan"  
b. "The Charlatan"  
c. "The Bride Elect"
- 4.—Soprano Solo, "Shadow Dance" from "Dinorah" . . . . . Meyerbeer  
Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)
- 5.—Largo, "The New World"

# Have You Heard the NEW Reproducing Musical Instruments?

The last three months have witnessed the introduction of two wonderful NEW Musical Instruments—the Orthophonic Victrola and the Brunswick Panatrope! Making use of entirely NEW ideas in sound-production, these two machines seem truly to have attained perfection! To attempt description in so limited a space would be useless—and, after all, the best way for YOU to judge is to HEAR them! You and your friends can now hear both instruments in the Salons of the Southern California Music Company!

## Brunswick and Victor Records

Brunswick Records, including the latest recordings of our own Herb Wiedoeft's Cinderella Roof Orchestra, are always available in our Record Department.

Victor Records likewise are available. The latest Sousa Band Records are now handy for your selection! Surely—you should have Sousa in your Home!

**Southern California  
MUSIC COMPANY**  
806 and 808 So. Broadway

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MR. WILLIAM TONG, CORNET  
MR. GEORGE CAREY, XYLOPHONE  
MR. HOWARD GOULDEN, XYLOPHONE

Friday Night - January 8, 1926

**PROGRAM**  
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  2. Cornet Solo; "Carnival" . . . . . Bellstedt  
Mr. William Tong
  3. Suite; "El Capitan and his Friends" . . . . . Sousa  
a. "El Capitan"  
b. "The Charlatan"  
c. "The Bride-Elect"
  4. Soprano Solo; Shadow Dance from "Dinorah" . . . . . Meyerbeer  
Miss Marjorie Moody  
(Flute obligato by R. E. Williams)
  5. Largo, "The New World" . . . . . Dvorak
- INTERVAL
6. Village Scene, "Sunday Evening in Alsace" . . . . . Massenet
  7. a. Saxophone Octet—"On the Mississippi" . . . . . Klein  
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe  
b. March—"The National Game" (new) . . . . . Sousa
  8. Xylophone Duet, "March Wind" . . . . . Carey  
Messrs. Carey and Goulden
  9. "Pomp and Circumstance" . . . . . Elgar

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MR. WILLIAM TONG, CORNET  
MR. GEORGE CAREY, XYLOPHONE

Saturday Matinee - January 9, 1926

PROGRAM  
(Subject to Change)

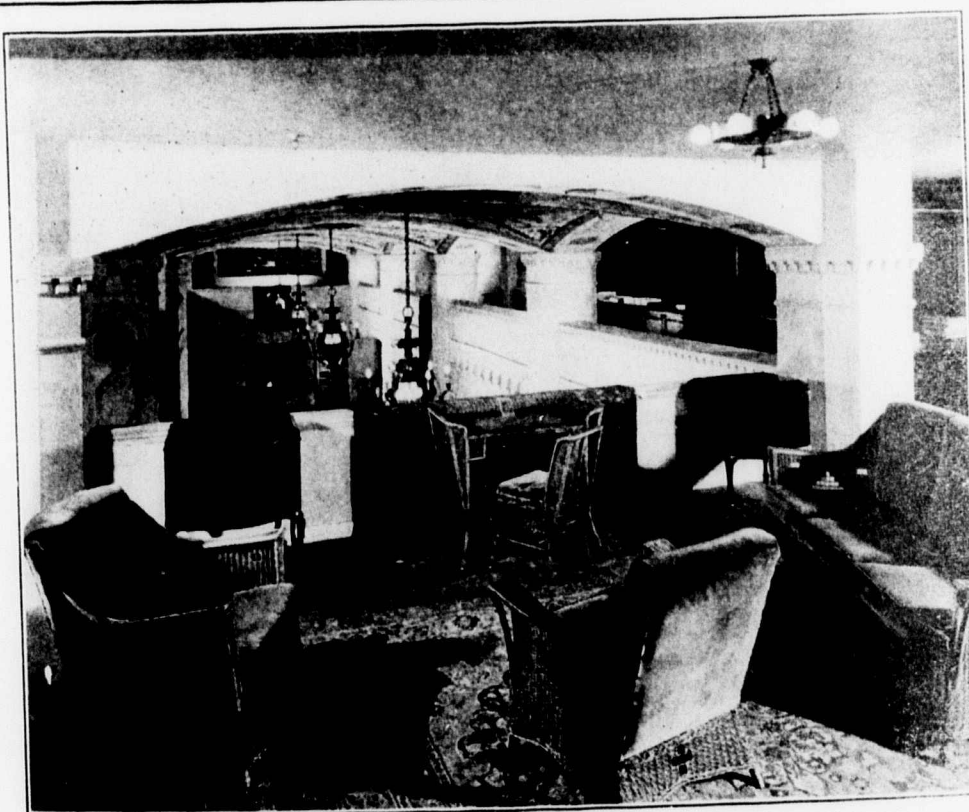
1. Gaelic Fantasy, "Amrain Na Na Gaedcal" (new) . . . . . O'Donnell  
Mr. O'Donnell has welded into a fantasy a series of famous Gaelic melodies and has treated them in the harmonic idiom of the modernist; he has succeeded admirably both in his harmonic investiture and the rich coloring of his instrumentation.
2. Cornet Solo, "Sounds from the Hudson" . . . . . Clarke  
Mr. William Tong
3. Suite, "American Maids" . . . . . Sousa  
a. "I Do Not Need a Doctor"  
b. "The Bivouac"  
c. "Hilarity"
4. Soprano Solo, "Depuis Le Jour" from "Louise" . . . . . Charpentier  
Miss Marjory Moody
5. A Symphonic Poem, "Don Juan" . . . . . Strauss  
The lines from Lenau's, the celebrated Austrian poet's dramatic poem, "Don Juan" underlying the work, read as follows:  
O Magic realm, illimited, eternal,  
Of gloried women—Loveliness supernal,  
Fain would I, in the storm of stressful bliss,  
Expire upon the last one's lingering kiss.  
Through every realm, I, friend, would wing my flight,  
Wherever beauty blooms, kneel down to each,  
And, if for one brief moment, win delight."

As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

## INTERVAL

6. Inspirational Themes . . . . . Sousa
7. a. The Saxophones "Collegiate" . . . . . Jaffa-Bonp  
Messrs. Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Monroe  
b. March, "Power and Glory" . . . . . Carey
8. Xylophone Solo, "The Pin Wheel" . . . . . Carey  
Mr. George Carey
9. Soldier's Chorus . . . . . Gounod

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Here's a good place to meet your Friends—on the Mezzanine Floor of the Southern California Music Company. Here, you can sit and listen to the music of world-famous artists, as reproduced by the new Orthophonic Victrola or Brunswick Panatrole! Or, if you desire, you can tune in (on any of the many splendid Radio Receivers on this floor) to whatever may be on the air!

On this floor, also, is one of the country's most extensive Violin Departments—and here also, you will find the Cellos, Harps, etc.

The Orchestration Music Department is located on the Mezzanine—and offers one of the most complete stocks available anywhere.



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Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

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(Subject to change)

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Mr. William Tong.
- 3.—Suite, "El Capitan and His Friends" . . . . . Sousa  
a. "El Capitan"  
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c. "The Bride Elect"
- 4.—Soprano Solo, "Shadow Dance" from "Dinorah" . . . Meyerbeer  
Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)
- 5.—Largo, "The New World"

A few of the many leading Orchestras  
whose members use Buescher  
"True-Tone" Instruments:Paul Whiteman  
and his OrchestraDon Clark  
and his OrchestraRay West  
and his  
Alexandria Hotel OrchestraPaul Specht  
and his OrchestraClyde Doerr  
and his Orchestra

Oriole Orchestra

Yerkes S. S.  
Flotilla OrchestraCarl Fenton's  
OrchestraJoseph C. Smith  
and his OrchestraFinzel's  
Arcadia OrchestraTed Weems  
and his OrchestraChas. Dornberger  
and his OrchestraArt Landry  
and his  
Call of the North**BUESCHER**  
**True Tone****Band and Orchestra Instruments**

It seems to us now a long, long time ago that Ferdinand A. Buescher, then a young mechanic, opened the little wooden shop in Jackson Street, Elkhart, hung out his shingle and began his modest manufacturing business. He was limited—very limited, as to working capital, even for those days. But what he lacked in money, he more than made up in his design and construction. His work was sought for; his reputation grew. In a way he was successful from the start.

But those were the days of the family organ and the "music box." The Brass "horn" never got indoors. Only the band boys played Cornets and Trombones and Altos, and they came to life only on state occasions. So the early Buescher output was limited to professional players. And Mr. Buescher was displeased. He dreamed of a world gay in the rapture of a new style of music, singing, dancing, swaying, prancing to the tune of his perfected Saxophone. And along with his vision he had courage—and the eternal urge.

Today the Buescher Band Instrument Company is the largest producer of exclusively high-grade brass band and orchestra instruments in the world! Every product of its great plant is a testimony to the skill of the Master Craftsman. For Genius is here at work; true Genius that the world will long remember.

The Southern California Music Company, as the Buescher Representative in the Southland, would impress this fact upon you:—that Buescher makes only one grade of the instruments—the very best from every standpoint; design, material used, workmanship, finish; all tending to infinite accuracy and richness of tone!

A few of the many leading Orchestras  
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"True-Tone" Instruments:Herbert Wiedoeft  
and his OrchestraWaring's  
PennsylvaniansJules Herbuveaux  
and his Orchestra

The Ambassadors

Bennie Krueger  
and his OrchestraAl Short  
and his  
Clover Gardens  
OrchestraTom Brown's  
Original  
Six Brown BrothersHarold Oxley  
and his OrchestraArt Hickman's  
OrchestraEarl Burknett's  
OrchestraGeo. Olsen's  
OrchestraRoss Gorman's  
OrchestraSevin's  
Orchestra



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Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

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### 2.—Cornet Solo, "Centennial" . . . . . Bellstedt Mr. William Tong.

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### 4.—Soprano Solo, "Shadow Dance" from "Dinorah" . . . . . Meyerbeer Miss Marjorie Moody (Flute obligato by Mr. R. E. Williams)

### 5.—Largo, "The New World"

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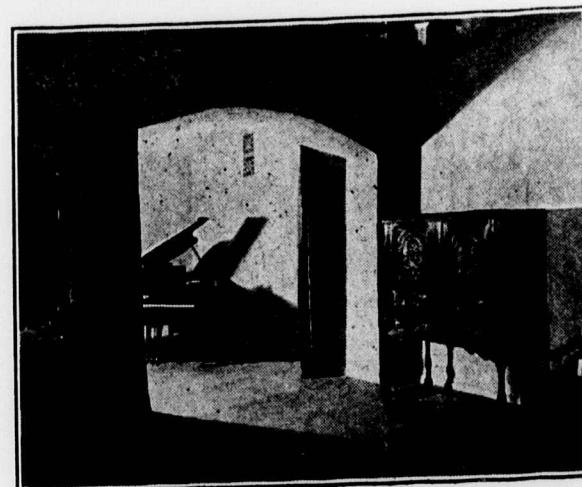
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Contrary to Shakespeare, who wrote of "The Third Floor Back"—we call your attention to the "Third Floor FRONT"! In this location in the Southern California Music Company building, is a department with which you should be familiar. It is that of Ampico and QRS Piano Recording Rolls—a department which has gained national recognition for its very completeness!

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At the right is shown one view of the beautiful Italian Room, giving just a glimpse of the Chickering with the Ampico which awaits your touch.





## THE STUDENT BODY OF POMONA HIGH SCHOOL

presents  
(By arrangement with L. E. Behymer)**Sousa and His Band**

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

Harry Askin, Manager  
Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

TUESDAY AFTERNOON, JANUARY 5, 1926.

PROGRAM  
(Subject to change)

- 1.—Overture, "Tannhauser" . . . . . Wagner  
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- 2.—Cornet Solo, "Centennial" . . . . . Bellstedt  
Mr. William Tong.
- 3.—Suite, "El Capitan and His Friends" . . . . . Sousa  
a. "El Capitan"  
b. "The Charlatan"  
c. "The Bride Elect"
- 4.—Soprano Solo, "Shadow Dance" from "Dinorah" . . . Meyerbeer  
Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)
- 5.—Largo, "The New World"

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PHILHARMONIC AUDITORIUM :- Fifth and Olive Sts.

L. E. BEHYMER PRESENTS

**SOUSA AND HIS BAND**LIEUT. COMMANDER JOHN PHILIP SOUSA, CONDUCTOR  
HARRY ASKIN, MANAGER  
MISS MARJORY MOODY, SOPRANO  
MR. R. E. WILLIAMS, FLUTIST  
MR. GEORGE CAREY, XYLOPHONE

Saturday Night - January 9, 1926

PROGRAM  
(Subject to Change)

1. Rhapsody, "Ethiopian" (new) . . . . . Hosmer
  2. Flute Solo—"Concerto" . . . . . Chaminate  
Mr. R. E. Williams
  3. Suite, "Dwellers in the Western World" . . . . . Sousa  
a. The Red Man  
b. The White Man  
c. The Black Man
  4. Soprano Solo, "Ah fors e lui" from "Traviata" . . . . . Verdi  
Miss Marjorie Moody
  5. "Love's Death," from "Tristan and Isolde" . . . . . Wagner
- INTERVAL
6. New Fantasia, Themes . . . . . Sullivan
  7. a. Saxophone Octette, "A Rube" . . . . . Penn  
Messrs. Stephens, Hency, Goodrich, Johnson, Weir, Madden, Conklin and Monroe  
b. March, "Ancient and Honorable Artillery" . . . . . Sousa
  8. Xylophone Solo, "Rondo and Capriccio" . . . . . Mendelssohn  
Mr. George Carey
  9. Folk Tune, "Turkey in the Straw" . . . . . Guion

ENCORES SELECTED FROM LIST ON PAGE 4



## THE STUDENT BODY OF POMONA HIGH SCHOOL

presents  
(By arrangement with L. E. Behymer)**Sousa and His Band**

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

Harry Askin, Manager  
Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

TUESDAY AFTERNOON, JANUARY 5, 1926.

PROGRAM  
(Subject to change)

- 1.—Overture, "Tannhauser" . . . . . Wagner  
The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while enroute from Paris to Germany. Three years later (On October 19, 1845) the work was brought out at Dresden.  
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After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper), in the clarinet, the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.
- 2.—Cornet Solo, "Centennial" . . . . . Bellstedt  
Mr. William Tong.
- 3.—Suite, "El Capitan and His Friends" . . . . . Sousa  
a. "El Capitan"  
b. "The Charlatan"  
c. "The Bride Elect"
- 4.—Soprano Solo, "Shadow Dance" from "Dinorah" . . . . . Meyerbeer  
Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)
- 5.—Largo, "The New World"

HIGH SCHOOL AUDITORIUM - - - Hollywood, Cal.

## THE STUDENT BODY

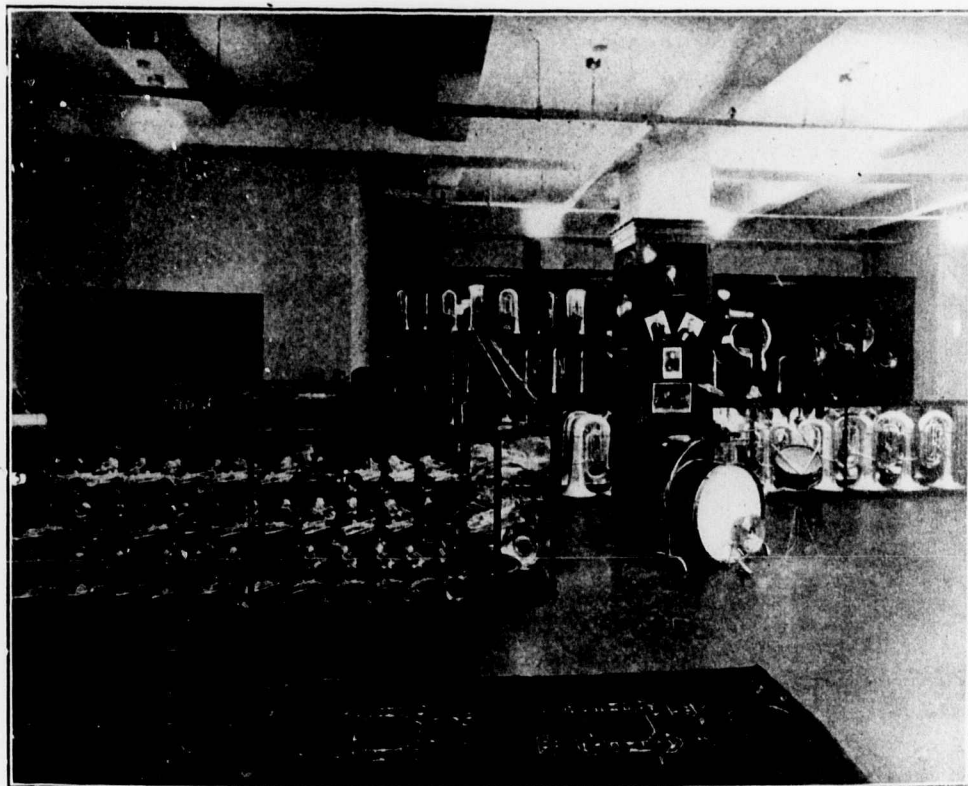
Presents  
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HARRY ASKIN, MANAGER  
MISS MARJORY MOODY, SOPRANO  
MR. WILLIAM TONG, CORNET  
MR. GEORGE CAREY, XYLOPHONE  
MR. HOWARD GOULDEN, XYLOPHONE

Wednesday Matinee - January 6, 1926

PROGRAM  
(Subject to Change)

1. Overture, "Tannhauser" . . . . . Wagner  
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2. Cornet Solo, "Centennial" . . . . . Bellstedt  
Mr. William Tong
3. Suite, "El Capitan and His Friends" . . . . . Sousa  
a. "El Capitan"  
b. "The Charlatan"  
c. "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah" . . . . . Meyerbeer  
Miss Marjory Moody  
(Flute obligato by Mr. R. E. Williams)
5. Largo, "The New World" . . . . . Dvorak
6. Village Scene, "Sunday Evening in Alsace" . . . . . Massenet
7. a. Saxophone Octette, "On the Mississippi" . . . . . Klein  
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe  
b. "The National Game" (new) . . . . . Sousa
8. Xylophone Duet, "March Wind" . . . . . Carey  
Messrs. Carey and Goulden
9. "Pomp and Circumstance" . . . . . Elgar

ENCORES SELECTED FROM LIST ON PAGE 4

NEXT EVENT ON HOLLYWOOD ARTISTS COURSE,  
THE DERESZKE SINGERS, will be FEBRUARY 23, at Eleven A. M.

One of the largest Band and Orchestra Instrument Departments in the country is located on the Fourth Floor of the Southern California Music Company building! The above picture displays but a small portion of our very extensive stocks! As Buescher Representative in the Southland, this company has been instrumental in equipping many of the West's leading Bands and Orchestras.

The Grand Piano Room is located on this floor as also are several additional Piano Rooms. You will enjoy and appreciate the spirit of friendliness which pervades this entire establishment! We welcome you always!



## THE STUDENT BODY OF POMONA HIGH SCHOOL

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(By arrangement with L. E. Behymer)**Sousa and His Band**

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Harry Askin, Manager  
Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
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- 5.—Largo, "The New World"

## HIGH SCHOOL AUDITORIUM —:—:— Hollywood, Cal.

## THE STUDENT BODY

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Wednesday Night - January 6, 1926

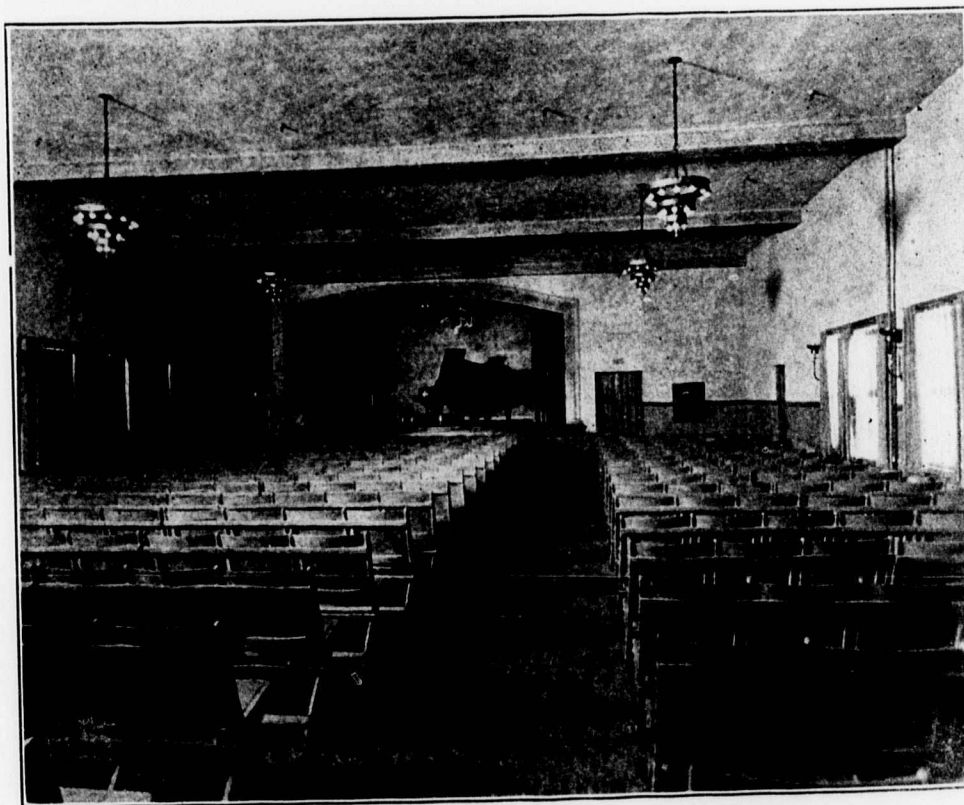
PROGRAM  
(Subject to Change)

1. Overture, "Maximilien Robespierre," or  
"The Last Day of the Reign of Terror" . . . . . Litolfi  
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sakuntala," "Robespierre," "William Tell" and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."  
"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish, turnkeys and moutons, fallen from their high estate, look mute and blue . . . Fouquier has but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. The gendarmes point their swords at him, to show the people which is he . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." From Carlyle's "The French Revolution."
2. Cornet Solo, "The Carnival" . . . . . Arban  
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3. Suite, "Cuba Under Three Flags" (new) . . . . . Sousa  
a. Under the Spanish  
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4. Soprano Solo, "I am Titania" from "Mignon" . . . . . Thomas  
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5. a. Love Scene from "Feuersnoth" . . . . . R. Strauss  
(This number is the great moment in Richard Strauss' opera and is believed to be one of this master's most important offerings).  
b. March, "The Liberty Bell" . . . . . Sousa

## INTERVAL

6. "Jazz America" (new) . . . . . Sousa
7. a. Saxophone Octette, "I want to be Happy" from "No, No Nanette" . . . . . Youmans  
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe  
b. March, "The Black Horse Troop" (new) . . . . . Sousa
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By George Carey
9. Old Fiddler's Tune "Sheep and Goats Walking to Pasture" . . . . . Guion

ENCORES SELECTED FROM LIST ON PAGE 4



On the Eighth Floor of the Southern California Music Company building, is located Chickering Hall—from which the now famous Thursday night Radio Recitals are broadcasted over KFI. Here is a beautiful little hall, of excellent acoustic properties and seating three hundred people, which is available for private Recitals, Lectures, Concerts, etc. For information, 'phone V A n d i k e 2221.

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THE STUDENT BODY OF POMONA HIGH SCHOOL

presents  
(By arrangement with L. E. Behymer)

# Sousa and His Band

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

Harry Askin, Manager  
Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

TUESDAY AFTERNOON, JANUARY 5, 1926.

## PROGRAM (Subject to change)

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### 2.—Cornet Solo, "Centennial" . . . . . Bellstedt Mr. William Tong.

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### 4.—Soprano Solo, "Shadow Dance" from "Dinorah" . . . Meyerbeer Miss Marjorie Moody (Flute obligato by Mr. R. E. Williams)

### 5.—Largo, "The New World"



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and his

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**BUESCHER**  
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# SOUSA <sup>AND</sup> <sub>HIS</sub> BAND...

LIEUT.-COMMANDER JOHN PHILIP SOUSA  
*Conductor*

HARRY ASKIN, *Manager*  
MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

## Matinee Program

JANUARY 11, 1926  
MUNICIPAL AUDITORIUM  
LONG BEACH, CALIFORNIA

# SOUSA <sup>AND</sup> <sub>HIS</sub> BAND...

LIEUT.-COMMANDER JOHN PHILIP SOUSA  
*Conductor*

HARRY ASKIN, *Manager*  
MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

## Evening Program

JANUARY 11, 1926  
MUNICIPAL AUDITORIUM  
LONG BEACH, CALIFORNIA



# SOUSA <sup>AND HIS</sup> BAND...

LIEUT.-COMMANDER JOHN PHILIP SOUSA  
Conductor

HARRY ASKIN, *Manager*  
MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

## Matinee Program

JANUARY 11, 1926  
MUNICIPAL AUDITORIUM  
LONG BEACH, CALIFORNIA

### PROGRAM

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror" ..... *Litolf*

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre." And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. Fouquier had but to identify his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. The gendarmes point their swords at him, to show the people which is he. Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation.  
—From Carlyle's "The French Revolution."

2. Cornet Solo, "The Carnival" ..... *Arban*  
MR. WILLIAM TONG

3. Suite, "Cuba Under Three Flags" (new) ..... *Sousa*  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban

4. Soprano Solo, "I Am Titania" from "Mignon" ..... *Thomas*  
MISS MARJORIE MOODY

5. (a) Love Scene from "Feuersnoth" ..... *R. Strauss*  
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
(b) March, "The Liberty Bell" ..... *Sousa*

#### INTERVAL

6. "Jazz America" (new) ..... *Sousa*

7. (a) Saxophone Octette, "I Want to Be Happy" from  
"No, No, Nanette" ..... *Youmans*  
MESSRS. STEPHENS, HENEX, GOODRICH, JOHNSON, WEIR,  
MADDEN, CONKLIN AND MUNROE

- (b) March, "The Black Horse Troop" (new) ..... *Sousa*

8. Xylophone Solo, "Morning, Noon and Night" ..... *Suppe*  
MR. GEORGE CAREY

9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" ..... *Guion*

L. B. POLYTECHNIC HIGH R. O. T. C. BAND, under the leadership and instruction of Mr. GEO. C. MOORE, will play special numbers, directed by JOHN PHILIP SOUSA

### ENCORES

ENCORES ARE SELECTED FROM THE FOLLOWING  
COMPOSITIONS AND ARRANGEMENTS OF  
JOHN PHILIP SOUSA

New Humoresque	( "FOLLOW THE SWALLOW" "LOOK FOR THE SILVER LINING"
"Bride Elect"	"Power and Glory" (new)
"Charlatan"	"Ancient and Honorable Artillery" (new)
"Diplomat"	"Peaches and Cream" (new)
"Directorate"	"Music of the Minute" (new)
"El Capitan"	"Nobles of the Mystic Shrine"
"Fairest of the Fair"	"The Dauntless Battalion"
"Free Lance"	"High School Cadets"
"From Maine to Oregon"	"Washington Post"
"Glory of the Yankee Navy"	"Semper Fidelis"
"Hands Across the Sea"	"The Gallant Seventh"
"Imperial Edward"	"U. S. Field Artillery"
"Invincible Eagle"	"Sabre and Spurs"
"Jack Tar"	"Comrades of the Legion"
"King Cotton"	"Boy Scouts"
"Liberty Bell"	"Bullets and Bayonets"
"Man Behind the Gun"	"The Thunderer"
"Manhattan Beach"	"Liberty Loan March"
"Co-Eds of Michigan"	"League of Nations March" by G. T. Bye

"STARS AND STRIPES FOREVER"  
(The greatest march ever written)

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ORTHOPHONIC VICTROLA, C. G. CONN INSTRUMENTS,  
RADIOLAS, MASON & HAMLIN PIANO WITH AMPICO

## AYER MUSIC COMPANY

The Home of Harmony—The House of Good Will  
530 PINE AVENUE LONG BEACH, CALIF.



## PROGRAM

### 1. Overture, "Tannhauser" ..... *Wagner*

The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.

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### 2. Cornet Solo, "Centennial" ..... *Bellstedt* MR. WILLIAM TONG

### 3. Suite, "El Capitan and His Friends" ..... *Sousa* (a) "El Capitan" (b) "The Charlatan" (c) "The Bride-Elect"

### 4. Soprano Solo, "Shadow Dance" from "Dinorah" ..... *Meyerbeer* MISS MARJORIE MOODY (Flute obligato by MR. R. E. WILLIAMS)

### 5. Largo, "The New World" ..... *Dvorak*

#### INTERVAL

### 6. Village Scene, "Sunday Evening in Alsace" ..... *Massenet*

### 7. (a) Saxophone Octette, "On the Mississippi" ..... *Klein* MESSRS. STEPHENS, HENEY, GODDRICH, JOHNSON, WEIR, MADDEN, CONKLIN AND MUNROE

### (b) March, "The National Game" (new) ..... *Sousa*

### 8. Xylophone Duet, "March Wind" ..... *Carey* MESSRS. CAREY AND GOULDEN

### 9. "Pomp and Circumstance" ..... *Elgar*

L. B. POLYTECHNIC HIGH R. O. T. C. BAND, under the leadership and instruction of MR. GEO. C. MOORE, will play special numbers, directed by JOHN PHILIP SOUSA

## ENCORES

ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA

### New Humoresque ( "FOLLOW THE SWALLOW" ( "LOOK FOR THE SILVER LINING"

"Bride Elect"  
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# Hanford Auditorium Committee

PRESENTS

(By Arrangement with L. E. Behymer)

## Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, *Soprano*

Mr. William Tong, *Cornet*

Mr. George Carey, *Xylophone*

Mr. Howard Goulden, *Xylophone*

TUESDAY AFTERNOON, JAN. 12, 1926

### Program

1. Overture, "Tannhauser" ..... *Wagner*

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After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper, in the clarinet) the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.

2. Cornet Solo, "Centennial" ..... *Bellstedt*  
Mr. William Tong

3. Suite, "El Capitan and His Friends" ..... *Sousa*  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"

4. Soprano Solo, "Shadow Dance" from "Dinorah," *Meyerbeer*  
Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)

5. Largo, "The New World" ..... *Drorak*  
INTERVAL

6. Village Scene, "Sunday Evening in Alsace" .... *Massenet*

7. (a) Saxophone Octette, "On the Mississippi" .... *Klein*  
Messrs. Stephens, Heney, Goodrich, Johnson,  
Weir, Madden, Conklin and Munroe  
(b) March, "The National Game" (new) ..... *Sousa*

8. Xylophone Duet, "March Wind" ..... *Carey*  
Messrs. Carey and Goulden

9. "Pomp and Circumstance" ..... *Elgar*

HANFORD SENTINEL PRINT

### Fresno Musical Club

Presents

## SA AND HIS BAND

nder JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*

MR. WILLIAM TONG, *Cornet*

MR. GEORGE CAREY, *Xylophone*



TUESDAY, JANUARY 12, 1926



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### Evening Program

#### 1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" - - - - - Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on gold wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fonquier had but to identify his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."

#### 2. Cornet Solo, "The Carnival" - - - - - Arban MR. WILLIAM TONG

#### 3. Suite, "Cuba Under Three Flags" (new) - - - - - Sousa (a) Under the Spanish (b) Under the American (c) Under the Cuban

#### 4. Soprano Solo, "I Am Titania" from "Mignon" - - - - - Thomas MISS MARJORIE MOODY

#### 5. (a) Love Scene from "Feuersnoth" - - - - - R. Strauss (This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.) (b) March, "The Liberty Bell" - - - - - Sousa

#### INTERVAL

#### 6. "Jazz America" (new) - - - - - Sousa

#### 7. (a) Saxophone Octette, "I Want to Be Happy" from "No, No, Nanette" - - - - - Youmans MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR, MADDEN, CONKLIN AND MUNROE

#### (b) March, "The Black Horse Troop" (new) - - - - - Sousa

#### 8. Xylophone Solo, "Morning, Noon and Night" - - - - - Suppe MR. GEORGE CAREY

#### 9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guion

### Program—Continued

Encores are selected from the following compositions  
and arrangements by John Philip Sousa

NEW HUMORESQUE	{ "FOLLOW THE SWALLOW" "LOOK FOR THE SILVER LINING"
BRIDE ELECT	ANCIENT AND HONORABLE
CHARLATAN	ARTILLERY (new)
DIPLOMAT	PEACHES AND CREAM (new)
DIRECTORATE	MUSIC OF THE MINUTE (new)
EL CAPITAN	NOBLES OF THE MYSTIC SHRINE
FAIREST OF THE FAIR	THE DAUNTLESS BATTALION
FREE LANCE	HIGH SCHOOL CADETS
FROM MAINE TO OREGON	WASHINGTON POST
GLORY OF THE YANKEE NAVY	SEMPER FIDELIS
HANDS ACROSS THE SEA	THE GALLANT SEVENTH
IMPERIAL EDWARD	U. S. FIELD ARTILLERY
INVINCIBLE EAGLE	SABRE AND SPURS
JACK TAR	COMRADES OF THE LEGION
KING COTTON	BOY SCOUTS
LIBERTY BELL	BULLETS AND BAYONETS
MAN BEHIND THE GUN	THE THUNDERER
MANHATTAN BEACH	LIBERTY LOAN MARCH
CO-EDS OF MICHIGAN	LEAGUE OF NATIONS MARCH
POWER AND GLORY (new)	—By G. T. Bye

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For advertising rates in Sousa Band Souvenir Program—George Martin  
Advertising Agency.  
247 Park Avenue, New York City.



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Association

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Mr. William Tong - Cornet  
Mr. George Carey - Xylophone  
Miss Winifred Bambrick - Harp  
Mr. Joseph DeLuca - Euphonium  
Mr. R. E. Williams - Flute  
Mr. Howard Goulden - Xylophone

Wednesday, Jan. 13, 1926

Matinee 3:15

Evening

Management:

Selby C. Oppenheimer

L. M. MORRIS CO., STATIONERS AND PRINTERS, MODESTO

OAKLAND MATINEE PROGRAM  
SOUSA AND HIS BAND

THURSDAY, JANUARY 14, 1926



LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR  
HARRY ASKIN, Manager

OAKLAND AUDITORIUM ARENA, 2:45 P. M.

MR. WILLIAM TONG, Cornet  
MISS MARJORIE MOODY, Soprano  
MR. GEORGE CAREY, Xylophone  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Tannhauser" ..... Wagner  
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MR. WILLIAM TONG
3. Suite, "El Capitan and His Friends" ..... Sousa  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah" ..... Meyerbeer  
MISS MARJORIE MOODY  
(Flute obligato by Mr. R. E. WILLIAMS)
5. Largo, "The New World" ..... Dvorak  
INTERVAL
6. Village Scene, "Sunday Evening in Alsace" ..... Massenet
7. (a) Saxophone Octette, "On the Mississippi" ..... Klein  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR,  
MADDEN, CONKLIN AND MUNROE  
(b) March, "The National Game" (new) ..... Sousa
8. Xylophone Duet, "March Wind" ..... Carey  
MESSRS. CAREY AND GOULDEN
9. "Pomp and Circumstance" ..... Elgar

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New Humoresque  
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Box Office, Sherman, Clay & Co., Oakland. Lakeside 6700.  
50c to \$1.50, plus tax. School Children 25c

W. & PARKER, PRINTERS, 907 FRANKLIN ST.



# OAKLAND EVENING PROGRAM SOUSA AND HIS BAND

HARRY ASKIN, *Manager*

THURSDAY, JANUARY 14, 1926  
OAKLAND AUDITORIUM ARENA 8:30 P. M.

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror" ..... *Litolf*  
Countless overtures have been written, but of the overtures that combine the  
greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala,"  
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this generation. . . . From Carlyle's "The French Revolution."
2. Cornet Solo, "The Carnival" ..... *Arban*  
MR. WILLIAM TONG
3. Suite, "Cuba Under Three Flags" (new) ..... *Sousa*  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban
4. Soprano Solo, "I Am Titania" from "Mignon" ..... *Thomas*  
MISS MARJORIE MOODY
5. (a) Love Scene from "Feuersnoth" ..... *R. Strauss*  
(This number is the great moment in Richard Strauss' Opera and is believed to  
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(b) March, "The Liberty Bell" ..... *Sousa*
6. "Jazz America" (new) ..... *Sousa*
- 7 (a) Saxophone Octette, "I Want to be Happy" from  
"No, No, Nanette" ..... *Youmans*  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR,  
MADDEN, CONKLIN AND MUNROE
- (b) March, "The Black Horse Troop" (new) ..... *Sousa*
- 8 Xylophone Solo, "Morning, Noon and Night" ..... *Suppe*  
MR. GEORGE CAREY
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture"  
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indorses and recommends  
THE

L. M. MORRIS CO., STATIONERS AND PRINTERS, MODESTO

**Wednesday, Jan. 13, 1926**

Matinee 3:15  
Evening 8:15

Management:  
Selby C. Oppenheimer

Mr. George Carey	Mr. Howard Goulden
Miss Winifred Bambrick	Mr. R. E. Williams
Mr. Joseph Deluca	Flute
Mr. Joseph Deluca	Euphonium
Mr. R. E. Williams	Harpist
Mr. Howard Goulden	Xylophone



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HARRY ASKIN, Manager

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MISS MARJORIE MOODY, Soprano  
MR. GEORGE CAREY, Xylophone  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Tannhauser" ..... Wagner  
The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.  
The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus," which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombones excepted.  
After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper, in the clarinet) the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.
2. Cornet Solo, "Centennial" ..... Bellstedt  
MR. WILLIAM TONG
3. Suite, "El Capitan and His Friends" ..... Sousa  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah" ..... Meyerbeer  
MISS MARJORIE MOODY  
(Flute obligato by MR. R. E. WILLIAMS)
5. Largo, "The New World" ..... Dvorak
6. Village Scene, "Sunday Evening in Alsace" ..... Massenet
7. (a) Saxophone Octette, "On the Mississippi" ..... Klein  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR,  
MADDEN, CONKLIN AND MUNROE  
(b) March, "The National Game" (new) ..... Sousa
8. Xylophone Duet, "March Wind" ..... Carey  
MESSRS. CAREY AND GOULDEN
9. "Pomp and Circumstance" ..... Elgar

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"LOOK FOR THE SILVER LINING"  
Power and Glory (new)  
Ancient and Honorable Artillery (new)  
Peaches and Cream (new)  
Music of the Minute (new)  
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The Dauntless Battalion  
High School Cadets  
Washington Post  
Semper Fidelis  
The Gallant Seventh  
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Sabre and Spur  
Comrades of the Legion  
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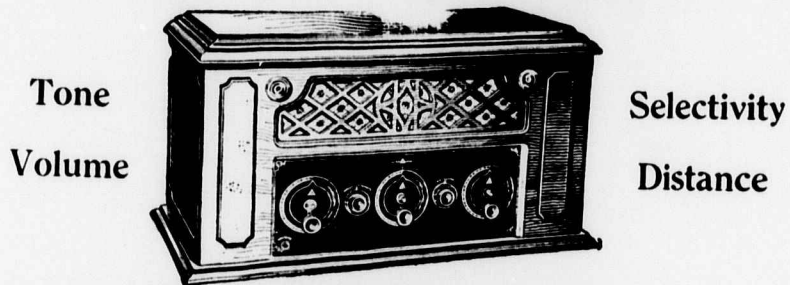
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1. Overture, "Tannhäuser"  
The impulse to write "Tannhäuser" was given by the Wartburg in 1842, while en route to the Wartburg October 19, 1845), the work was completed in 1845.  
The sumptuous overture is a brief recital of its salient features of the opera, the movement opens with a service as an introduction to the opera, the movement opens to expand presently into a grand finale against a singularly weird, strange background. The overture leads to this stately introduction leading to a theme is a swirling figure (the overture) drawn from the opening of the second principal theme of the overture, the Wartburg, the contest in the Wartburg, the trombones excepted.  
After a furious development of the seductive song, (the Venus theme) resumed—at first softly and then with a grand finale brings the overture to a grand finale.
2. Cornet Solo, "Centennial"
3. Suite, "El Capitan and His Friends"  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
4. Soprano Solo, "Shadow of the Past"  
Miss M. J. M. (Flute obligato)
5. Largo, "The New World"  
(Flute obligato)
6. Village Scene, "Sunday Evening"  
(a) Saxophone Octette, "On the Water"  
MESSRS. STEPHENS, MADDEN  
(b) March, "The National Anthem"  
Xylophone Duet, "March of the Minstrels"  
MESSRS. STEPHENS, MADDEN  
"Pomp and Circumstance"

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New Humoresque  
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Diplomat  
Directorate  
El Capitan  
Fairest of the Fair  
Free Lance  
From Maine to Oregon  
Glory of the Yankee Navy  
Lands Across the Sea  
Imperial Edward  
Invincible Eagle  
Jack Tar  
King Cotton  
Liberty Bell  
Man Behind the Gun  
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Mr. V

Miss M

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(b) "The Charlatan"

(c) "The Bride-Elect"

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Miss

(Flute obligato)

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6. Village Scene, "Sunday Eveni

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MADDEN,

(b) March, "The National C

8. Xylophone Duet, "March W

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ENCORES ARE SELECTED FROM THE  
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New Humoresque

Bride Elect

Charlatan

Diplomat

Directorate

El Capitan

Fairest of the Fair

Free Lance

From Maine to Oregon

Glory of the Yankee Navy

Hands Across the Sea

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EVENING PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor  
HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*

MR. WILLIAM TONG, *Cornet*

MR. GEORGE CAREY, *Xylophone*

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror"..... *Litolf*

Countless Overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen to crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrills this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrills, with their motley batch and outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbrill. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation. . . ."  
From Carlyle's "THE FRENCH REVOLUTION."

2. Cornet Solo, "The Carnival"..... *Arban*  
MR. WILLIAM TONG
3. Suite, "Cuba Under Three Flags" (new)..... *Sousa*  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban
4. Soprano Solo, "I Am Titania" from "Mignon"..... *Thomas*  
MISS MARJORIE MOODY
5. (a) Love Scene from "Feuersnoth"..... *R. Strauss*  
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
(b) March, "The Liberty Bell"..... *Sousa*

INTERVAL

6. "Jazz America" (new)..... *Sousa*
7. (a) Saxophone Octette, "I Want to be Happy" from  
"No, No, Nanette"..... *Youmans*  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR,  
MADDEN, CONKLIN AND MUNROE  
(b) March, "The Black Horse Troop" (new)..... *Sousa*
8. Xylophone Solo, "Morning, Noon and Night"..... *Suppe*  
MR. GEORGE CAREY
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture"..... *Guion*

Encores are Selected from the Following Compositions and Arrangements  
of John Philip Sousa

New Humoresque	Music of the Minute	Semper Fidelis	Man Behind the Gun
"Follow the Swallow."	(new)	Hands Across the Sea	The Thunderer
"Look for the Silver	El Capitan	The Gallant Seventh	Manhattan Beach
Lining."	Nobles of the Mystic	Imperial Edward	Liberty Loan March
Bride Elect	Shrine	U. S. Field Artillery	Co-Eds of Michigan
Power and Glory (new)	Fairest of the Fair	Invincible Eagle	League of Nations
Charlatan	The Dauntless Battalion	Sabre and Spurs	March by G. T. Bye
Ancient and Honorable	Free Lance	Jack Tar	National Game
Artillery (new)	High School Cadets	Comrades of the Legion	The Black Horse Troop
Diplomat	From Maine to Oregon	King Cotton	Stars and Stripes For-
Peaches and Cream	Washington Post	Boy Scouts	ever
(new)	Glory of the Yankee	Liberty Bell	The greatest march ever
Directorate	Navy	Bullets and Bayonets	written.

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# SOL

Lieut.-C

1. Overture, "Ma  
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Countless overture  
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(c) Under th
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5. (a) Love Sce  
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(b) March, "

6. "Jazz America
7. (a) Saxophon  
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8. Xylophone Solo
9. Old Fiddler's T

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New Humoresque

Bride Elect  
Charlatan  
Diplomat  
Directorate  
El Capitan  
Fairest of the Fair  
Free Lance  
From Maine to Ore  
Glory of the Yankee  
Hands Across the Se  
Imperial Edward  
Invincible Eagle  
Jack Tar  
King Cotton  
Liberty Bell  
Man Behind the Gur  
Manhattan Beach  
Co-Eds of Michigan

## MATINEE PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor  
HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CARY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

1. Overture, "Tannhauser" ..... *Wagner*
2. Cornet Solo, "Centennial" ..... *Bellstedt*  
MR. WILLIAM TONG
3. Suite, "El Capitan and His Friends" ..... *Sousa*  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah" ..... *Meyerbeer*  
MISS MARJORIE MOODY  
(Flute obligato by MR. R. E. WILLIAMS)
5. Largo, "The New World" ..... *Dvorak*  
INTERVAL
6. Village Scene, "Sunday Evening in Alsace" ..... *Massenet*
7. (a) Saxophone Octette, "On the Mississippi" ..... *Klein*  
MESSRS. STEPHENS, HENRY, GOODRICH, JOHNSON  
WEIR, MADDEN, CONKLIN AND MUNROE  
(b) March, "The National Game" (new) ..... *Sousa*
8. Xylophone Duet, "March Wind" ..... *Carey*  
MESSRS. CARY AND GOULDEN
9. "Pomp and Circumstance" ..... *Elgar*

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## EVENING PROGRAM

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror" ..... *Litolf*
2. Cornet Solo, "The Carnival" ..... *Arban*  
MR. WILLIAM TONG
3. Suite, "Cuba Under Three Flags" (new) ..... *Sousa*  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban
4. Soprano Solo, "I Am Titania" from Mignon" ..... *Thomas*  
MISS MARJORIE MOODY
5. (a) Love Scene from "Feuersnoth" ..... *R. Strauss*  
(This number is the great moment in Richard Strauss' Opera and is believed to  
be one of this master's most important offerings.)  
(b) March, "The Liberty Bell" ..... *Sousa*  
INTERVAL
6. "Jazz America" (new) ..... *Sousa*
7. (a) Saxophone Octette, "I Want to be Happy" from  
"No, No, Nanette" ..... *Youmans*  
MESSRS. STEPHENS, HENRY, GOODRICH, JOHNSON, WEIR,  
MADDEN, CONKLIN AND MUNROE  
(b) March, "The Black Horse Troop" (new) ..... *Sousa*
8. Xylophone Solo. "Morning Noon and Night" ..... *Suppe*  
MR. GEORGE CAREY
9. Old Fiddler's Tune, "Sheep and Goats Walking to  
Pasture" ..... *Guion*

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(b) March, "The Liberty Bell".....Sousa

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Bride Elect	Power and Glory (new)
Charlatan	Ancient and Honorable Artillery (new)
Diplomat	Peaches and Cream (new)
Directorate	Music of the Minute (new)
El Capitan	Nobles of the Mystic Shrine
Fairest of the Fair	The Dauntless Battalion
Free Lance	High School Cadets
From Maine to Oregon	Washington Post
Glory of the Yankee Navy	Semper Fidelis
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King Cotton	Boy Scouts
Liberty Bell	Bullets and Bayonets
Man Behind the Gun	The Thunderer
Manhattan Beach	Liberty Loan March
Co-Eds of Michigan	League of Nations March by G. M. B.

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(The greatest march ever written)



PROGRAM

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8. Xylophone Solo, "Morning, Noon and Night" ..... Suppe  
MR. GEORGE CAREY

9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" ..... Guion

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4. Soprano Solo, "Shadow Dance" from "Dinorah" ..... Sousa  
5. Largo, "The New World" ..... Meyerbeer  
(Flute obligato by Mr. R. E. Williams)  
6. Village Scene, "Sunday Evening in Alsace" ..... Dvorak  
7. (a) Saxophone Octette, "On the Mississippi" ..... Massenet  
Messrs. Stephens, Henev, Goodrich, Johnson, Weir,  
Madden, Conklin and Munroe  
(b) March, "The National Game" (new) ..... Klein  
8. Xylophone Duet, "March Wind" ..... Sousa  
Messrs. Carey and Goulden  
9. "Pomp and Circumstance" ..... Elgar

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# Lyle Theatre

## Program

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Assistant Manager

Treasurer

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MATINEE PERFORMANCE begins promptly at 2:30. Evening at 8:15 unless otherwise announced.

ADVANCED ORDERS—The system of ordering in advance of box office sale, which has been in vogue at this Theatre in the past, will be continued. This is for the benefit of our city as well as non-resident patrons.

SEATS MAY BE RESERVED three days in advance, the box office opening at 10:00 a. m.

LADIES' and Gentlemen's retiring rooms to left of foyer, on first floor.

SPECIAL NOTICE—Parties coming to the theatre after the curtain is up, must not expect to be seated until the usher can do so without annoying those seated.

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### PROGRAM

MONDAY NIGHT, JANUARY 18th, 1926

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Lee Wee.....Gordon Hicks  
Safety First Timmins.....Edward M. Favor  
Buck Devine.....Kenneth Miner  
MRS. LYSANDER JOHN PETTENGILL.....MAY ROBSON  
Chet Timmins.....Maurice Burke  
Jeff Tuttle.....Robert Blaylock

Cousin Egbert Floud.....Burke Clark  
Lon Price.....Harry Knapp  
Henrietta Price.....Leona Woodworth  
Vernabelle Smith.....Franc Hale  
Wilfred Lennox.....Charner Batson  
Mary Ann Bigler.....Lillian Harmer

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...from the Palais de Justice to the Place de la Revolution, for thither again  
so the tumbrils this time, it is one dense, striding mass; all windows crammed; the very  
roofs and ridge tiles building forth human curiosity. The death-tumbrils, with their  
moteh back of ...

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**PROGRAM**  
SUNDAY MATINEE, FEBRUARY 7th, 1926  
**SOUSA AND HIS BAND**  
Lieut.-Commander JOHN PHILIP SOUSA, Conductor  
HARRY ASKIN, Manager  
MISS MARJORIE MOODY, Soprano  
MR. WILLIAM TONG, Cornet  
MR. GEORGE CAREY, Xylophone  
1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" .....Litolf  
Countess overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."  
"And so, at six in the morning, a victorious convention adjourns. Report files over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and mountons, fallen from their high estate, look mute and blue. Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again so the tumbrils this time, it is one dense, striding mass; all windows crammed; the very roofs and ridge-tiles building forth human curiosity. The death-tumbrils, with their motley batch of

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**PROGRAM**  
SOUSA AND HIS BAND—MATINEE—Continued from page 2  
outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril.  
The gendarmes point their swords at him, to show the people which is he. Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, and down to this generation."  
2. Cornet Solo, "The Carnival" .....Arban  
3. Suite, "Cuba Under Three Flags" (new) .....Sousa  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban  
4. Soprano Solo, "I Am Titania" from "Mignon" .....Thomas  
5. (a) Love Scene from "Feuersnøth" .....R. Strauss  
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
(b) March, "The Liberty Bell" .....Sousa  
INTERVAL  
6. "Jazz America" (new) .....Sousa  
7. (a) Saxophone Octette, "I Want to be Happy" from "No, No, Nanette" .....Youmans  
Messrs. Stephens, Henry, Goodrich, Johnson, Weil, Madden, Conklin and Munroe  
(b) March, "The Black Horse Troop" (new) .....Sousa  
8. Xylophone Solo, "Morning, Noon and Night" .....Suppe  
Mr. George Carey  
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture"....Gulon



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# PROGRAMS



LT. COM. JOHN PHILIP

## SOUSA

AND HIS BAND

LT. COM. JOHN PHILIP SOUSA, *Conductor*  
HARRY ASKIN, *Manager*

### Soloists

MISS MARJORIE MOODY     *Soprano*  
MR. WILLIAM TONG     *Cornet*  
MR. GEORGE CAREY     } *Xylophones*  
MR. HOWARD GOULDEN }

TO BE PRESENTED IN STOCKTON

HIGH SCHOOL AUDITORIUM

MONDAY AFT. AND NIGHT, JANUARY 18, 1926

### Management

SELBY C. OPPENHEIMER     GEORGE B. HETHERINGTON

MEDFORD ARMORY, Wed. Jan. 20, 1926

MANAGEMENT ANDREWS AND HAZELRIGG

### MATINEE PROGRAM

## SOUSA and HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, *Conductor*  
HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

1. Overture, "Tannhauser" ..... *Wagner*
2. Cornet Solo, "Centennial" ..... *Bellstedt*  
MR. WILLIAM TONG
3. Suite, "El Capitan and His Friends" ..... *Sousa*  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah" ..... *Meyerbeer*  
MISS MARJORIE MOODY  
(Flute obligato by Mr. R. E. WILLIAMS)
5. Largo, "The New World" ..... *Dvorak*

### INTERVAL

6. Village Scene, "Sunday Evening in Alsace" ..... *Massenet*
7. (a) Saxophone Octette, "On the Mississippi" ..... *Klein*  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MUNROE  
(b) March, "The National Game" (new) ..... *Sousa*
8. Xylophone Duet, "March Wind" ..... *Carey*  
MESSRS. CAREY AND GOULDEN
9. "Pomp and Circumstance" ..... *Elgar*



SHERMAN, CLAY & Co. invite you to hear  
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JOHN PHILIP SOUSA heard the New Orthophonic Victrola play a march. He was amazed. "Why, gentlemen," he said, "that's a band!" He heard, for the first time in reproduced music, every instrument—the deep bass of the tubas, the blare of the trumpets and the boom of the bass drum.

Fritz Kreisler, Ernestine Schumann-Heink and many other celebrities were astounded by the demonstration of

(Continued on Next Page)

MONDAY AFTERNOON, JANUARY 18, 1926—2:30 P. M.

### Program

- Overture—"Tannhauser".....Wagner  
The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.  
The sumptuous overture is too well known to call for any extended resume, but a brief recital of the salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus", which is made up to do service as an introduction. This is first given out in a subdued chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombones excepted.  
After a furious development, which halts for a moment to make way for Venus' seductive song (The Venus motive proper, in the clarinet), the Pilgrim's Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paean which brings the overture to a gorgeous conclusion.
- Cornet Solo—"Centennial".....Bellstedt  
MR. WILLIAM TONG
- Suite "El Capitan and His Friends".....Sousa  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
- Soprano Solo—"Shadow Dance" from "Dinorah".....Meyerbeer  
MISS MARJORIE MOODY  
Flute obligato by R. E. WILLIAMS
- Largo—"The New World".....Dvorak
- Village Scene—"Sunday Evening in Alsace".....Massenet
- (a) Saxophone Octette—"On the Mississippi".....Klein  
MESSRS. STEPHENS, HENRY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN and MONROE  
(b) March—"The National Game" (new).....Sousa
- Xylophone Duet—"March Wind".....Carey  
MESSRS. CAREY and GOULDEN
- "Pomp and Circumstance".....Elgar

All instruments used in Sousa's Band made by C. G. Conn, Ltd.  
Sousa and his Band play exclusively for the Victor.  
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MONDAY NIGHT, JANUARY 18, 1926—8:15 P. M.

### Program

- Overture, "Maximilien Robespierre", or "The Last Day of the Reign of Terror".....Litolf  
Countless overtures have been written, but the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser", "Sakuntala", "Robespierre", "William Tell" and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre".  
"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue.  
Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Palace de la Revolution, from thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils with their motley patch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation."—From Carlyle's "The French Revolution".
- Cornet Solo, "The Carnival".....Arban  
MR. WILLIAM TONG
- Suite, "Cuba Under Three Flags" (New).....Sousa  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban
- Soprano Solo, "I am Titania" from "Mignon".....Thomas  
MISS MARJORIE MOODY
- (a) "Love Scene" from "Feuersnoth".....R. Strauss  
"This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings."  
(b) March, "The Liberty Bell".....Sousa
- "Jazz America" (new).....Sousa
- (a) Saxophone Octette, "I Want to Be Happy", from  
"No, No, Nanette".....Youmans  
MESSRS. STEPHENS, HENRY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN and MONROE  
(b) March, "The Black Horse Troop" (new).....Sousa
- Xylophone Solo, "Morning, Noon and Night".....Suppe  
MR. GEORGE CAREY
- Old Fiddler's Tune, "Sheep and Goats Walking to Pasture".....Guion

SOU  
Lieut.-Col.

- Overture, "Tannhauser"
- Cornet Solo—"Centennial"
- Suite, "El Capitan and His Friends"  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
- Soprano Solo—"Shadow Dance" from "Dinorah"
- Largo—"The New World"
- Village Scene—"Sunday Evening in Alsace"
- (a) Saxophone Octette—"On the Mississippi"  
(b) March—"The National Game" (new)
- Xylophone Duet—"March Wind"
- "Pomp and Circumstance"



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Are these characteristics easily observable?

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It is another type of Victor talking machine in which the music is amplified by the use of vacuum tubes and then transmitted in some models by Orthophonic procedure and in others through the latest type Cone Reproducer.

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Will it be possible to enjoy to the utmost the playing of Sousa's Band, for example, on these new Victrolas?

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(Continued on Next Page)

*Encores are Selected from the Following Compositions and Arrangements of John Philip Sousa*

New Humoresque	"FOLLOW THE SWALLOW"
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Charlatan	Power and Glory (new)
Diplomat	Ancient and Honorable Artillery (new)
Directorate	Peaches and Cream (new)
El Capitan	Music of the Minute (new)
Fairest of the Fair	Nobles of the Mystic Shrine
Free Lance	The Dauntless Battalion
From Maine to Oregon	High School Cadets
Glory of the Yankee Navy	Washington Post
Hands Across the Sea	Semper Fidelis
Imperial Edward	The Gallant Seventh
Invincible Eagle	U. S. Field Artillery
Jack Tar	Sabre and Spurs
King Cotton	Comrades of the Legion
Liberty Bell	Boy Scouts
Man Behind the Gun	Bullets and Bayonets
Manhattan Beach	The Thunderer
Co-Eds of Michigan	Liberty Loan March
	League of Nations March by G. T. Bye

Stars and Stripes Forever  
(The greatest march ever written)

**MATINEE PROGRAM**

# SOUSA and HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

- Overture, "Tannhauser" ..... Wagner
- Cornet Solo, "Centennial" ..... Bellstedt  
MR. WILLIAM TONG
- Suite, "El Capitan and His Friends" ..... Sousa  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
- Soprano Solo, "Shadow Dance" from "Dinorah" ..... Meyerbeer  
MISS MARJORIE MOODY  
(Flute obligato by MR. R. E. WILLIAMS)
- Largo, "The New World" ..... Dvorak

**INTERVAL**

- Village Scene, "Sunday Evening in Alsace" ..... Massenet
- (a) Saxophone Octette, "On the Mississippi" ..... Klein  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MUNROE  
(b) March, "The National Game" (new) ..... Sousa
- Xylophone Duet, "March Wind" ..... Carey  
MESSRS. CAREY AND GOULDEN
- "Pomp and Circumstance" ..... Elgar



MEDFORD ARMORY, Wed. Jan. 20, 1926  
MANAGEMENT ANDREWS AND HAZELRIGG

EVENING PROGRAM

# SOUSA and HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*

MR. WILLIAM TONG, *Cornet*

MR. GEORGE CAREY, *Xylophone*

1. Overture, "Maximilien Robespierre" or  
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2. Cornet Solo, "The Carnival" *Arban*  
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5. (a) Love Scene from "Feuersnoth" *R. Strauss*  
(This number is the great moment in Richard Strauss' Opera and is  
believed to be one of this master's most important offerings.)  
(b) March, "The Liberty Bell" *Sousa*

INTERVAL

6. "Jazz America" (new) *Sousa*
7. (a) Saxophone Octette, "I Want to Be Happy" from  
"No, No, Nanette" *Youmans*  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MU  
(b) March, "The Black Horse Troop" (new)
8. Xylophone Solo, "Morning, Noon and Night"  
MR. GEORGE CAREY
9. Old Fiddler's Tune, "Sheep and Goats Walking to

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---Program---

## SOUSA AND HIS BAND

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Miss Marjorie Moody, Soprano

Mr. William Tong, Cornet

Mr. George Carey, Xylophone

Mr. Howard Goulden, Xylophone

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MEDFORD ARMORY, Wed. Jan. 20, 1926

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EVENING PROGRAM

# SOUSA and HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*

MR. WILLIAM TONG, *Cornet*

MR. GEORGE CAREY, *Xylophone*

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror" ..... *Litolf*
2. Cornet Solo, "The Carnival" ..... *Arban*  
MR. WILLIAM TONG
3. Suite, "Cuba Under Three Flags" (new) ..... *Sousa*  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban
4. Soprano Solo, "I Am Titania" from "Mignon" ..... *Thomas*  
MISS MARJORIE MOODY
5. (a) Love Scene from "Feuersnoth" ..... *R. Strauss*  
(This number is the great moment in Richard Strauss' Opera and is  
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INTERVAL

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7. (a) Saxophone Octette, "I Want to Be Happy" from  
"No, No, Nanette" ..... *Youmans*  
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PROGRAM

MATINEE

1. Overture, "Tannhauser" ..... Wagner
2. Cornet Solo, "Centennial" ..... Bellstedt  
MR. WILLIAM TONG
3. Suite, "El Capitan and His Friends" ..... Sousa  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah" ..... Meyerbeer  
Miss Marjorie Moody  
(Flute Obligato by Mr. R. E. Williams)
5. Largo, "The New World" ..... Dvorak

INTERVAL

6. Village Scene, "Sunday Evening in Alsace" ..... Massenet
7. (a) Saxophone Octette, "On the Mississippi" ..... Klein  
Messrs. Stephens, Heney, Goodrich, Johnson, Weir,  
Madden, Conklin and Munroe  
(b) March, "The National Game" (new) ..... Sousa
8. Xylophone Duet, "March Wind" ..... Carey  
Messrs. Carey and Golden
9. "Pomp and Circumstance" ..... Edgar

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PROGRAM

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Madden, Conklin and Munroe  
(b) March, "The Black Horse Troop" (new) ..... *Sousa*
8. Xylophone Solo, "Morning, Noon and Night" ..... *Suppe*  
MR. GEORGE CAREY
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" ..... *Guoin*



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MEDFORD ARMORY, Wed. Jan. 20, 1926

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MR. GEORGE CAREY, *Xylophone*

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# SOUSA AND HIS BAND

Lieut.-Commander John Philip Sousa  
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# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor  
Harry Askin, Manager

Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone

1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" ..... Litoff  
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
- "And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbrel. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."
2. Cornet Solo, "The Carnival" ..... Arban  
Mr. William Tong
3. Suite, "Cuba Under Three Flags" (new) ..... Sousa  
(a) Under the Spanish  
(b) Under the American  
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Mr. George Carey
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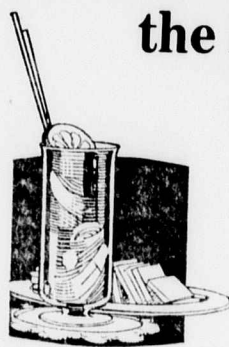
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## Program

Saturday Matinee, January 23, 1926

## SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR  
HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano  
MR. WILLIAM TONG, Cornet  
MR. GEORGE CAREY, Xylophone  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Tannhauser" ..... Wagner  
The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in  
1842, while en route from Paris to Germany. Three years later (on October 19, 1845), the work was  
brought out at Dresden.

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4. Soprano Solo, "I
5. (a) Love Scene fr
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- is believed t
- (b) March, "The

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7. (a) Saxophone Oct
- "No, No, Nanette
- Mess
- (b) March, "The E

8. Xylophone Solo, "T
9. Old Fiddler's Tune

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**PROGRAM—Continued**

The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus," which is made to do services as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses, against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombones excepted.

After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper, is in the clarinet) the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paean which brings the overture to a gorgeous conclusion.

2. Cornet Solo, "Centennial" ..... Bellstedt
3. Suite, "El Capitan and His Friends" ..... Sousa
- (a) "El Capitan"
- (b) "The Charlatan"
- (c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah" ..... Meyerbeer
- MISS MARJORIE MOODY
- (Flute obligato by MR. R. E. WILLIAMS)
5. Largo, "The New World" ..... Dvorak
- INTERVAL
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7. (a) Saxophone Octette, "On the Mississippi" ..... Klein
- MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,
- WEIR, MADDEN, CONKLIN AND MUNROE
- (b) March, "The National Game" (new) ..... Sousa
8. Xylophone Duet, "March Wind" ..... Carey
- MESSRS. CAREY AND GOULDEN
9. "Pomp and Circumstance" ..... Elgar

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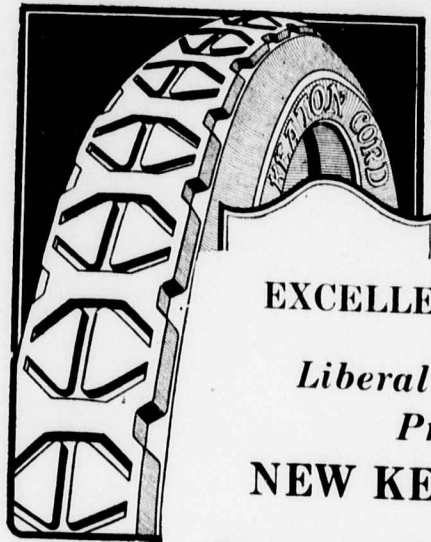
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Saturday Evening, January 23, 1926

MISS MARJORIE MOODY, Soprano  
MR. WILLIAM TONG, Cornet  
MR. GEORGE CAREY, Xylophone

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror"

Latolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankantala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

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MYRTLE NOORLIN, piano assistant to Miss Helen Calbreath.

LON CHANEY "THE BLACKBIRD" COMING TO COLUMBIA

2. Cornet Solo, "The

3. Suite, "Cuba Und  
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4. Soprano Solo, "I L

5. (a) Love Scene fr  
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6. "Jazz America" (C  
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(b) March, "The E

8. Xylophone Solo, "X

9. Old Fiddler's Tune

All instrume  
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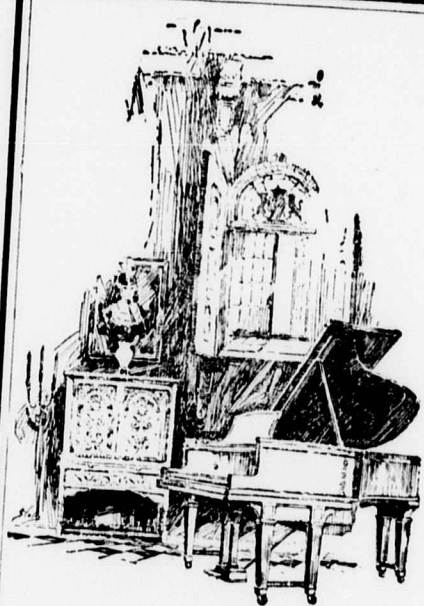
## Program—Continued

2. Cornet Solo, "The Carnival" MR. WILLIAM TONG Arban
3. Suite, "Cuba Under Three Flags" (new) Sousa
  - (c) Under the Spanish
  - (b) Under the American
  - (c) Under the Cuban
4. Soprano Solo, "I Am Titania" from "Midsummer Night's Dream" MISS MARJORIE MOODY Thomas
5. (a) Love Scene from "Feuersnøth" R. Strauss
  - (b) March, "The Liberty Bell" Sousa
6. "Jazz America" (new) INTERVAL
7. (a) Saxophone Octette, "I Want to be Happy" from "No, No, Nanette" Sousa
  - (b) March, "The Black Horse Troop" (new) Youmans
8. Xylophone Solo, "Morning, Noon and Night" MR. GEORGE CAREY Sousa
  - (b) March, "The Black Horse Troop" (new) Suppe
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guion
 

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for  
**UNITED STATES SENATOR**

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at the May, 1926, Primaries

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Raised on an Iowa farm. Graduated from Iowa University—academic and law departments—and post-graduate at Yale. Served four years as County Superintendent of Schools. Served five sessions in State Senate. Served six and one-half years as U. S. Attorney under Roosevelt and Taft. National Guard and Mexican Border service and twenty-nine months in World War from Oregon. Overseas with front line divisions in Champaign and Oise-Aisne and with Rainbow (42) Division in Argonne. One of the delegates from 42nd Division that founded the American Legion in Paris in March, 1919.

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## SOLOISTS

MISS MARJORIE MOODY, Soprano  
MISS WINIFRED BAMBRICK, Harpist  
MR. JOSEPH DELUCA, Euphonium  
MR. GEORGE CAREY, Xylophone

- Overture, "When Autumn Comes" (new).....Leo Sowerby  
"COMES AUTUMN TIME"  
Now when the time of fruit and grain is come,  
When apples hang above the orchard wall,  
And from a tangle by the roadside stream  
Scent of wild grapes fills the racy air,  
Comes Autumn with her sunburnt caravan,  
Like a long gypsy train with trappings gay.
- Harp Solo, "Fantasie" Op. 57.....Parish Alvares  
MISS WINIFRED BAMBRICK
- Suite, "Camera Studies".....Sousa  
(a) "The Flashing Eyes of Andalusia"  
(b) "Drifting to Loveland"  
(c) "The Children's Ball"
- Soprano Solo, "Caro Nome" from "Rigoletto".....Verdi  
MISS MARJORIE MOODY
- "Neapolitan Scenes".....Massenet
- Fantasie, "Algerienne".....Saint Saens
- (a) Euphonium Solo, "Concerto in B".....DeLuca  
MR. JOSEPH DELUCA  
(b) March, "Solid Men to the Front".....Sousa
- Xylophone Solo, "Andree".....Carey  
MR. GEORGE CAREY
- Folk Tune, "Country Gardens".....Grainger

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(c) Under the Cu
- Soprano Solo, "I
- (a) Love Scene fr  
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(b) March, "The
- "Jazz America" (
- (a) Saxophone Oct  
"No, No, Nanette"  
Mess
- (b) March, "The E
- Xylophone Solo, "I
- Old Fiddler's Tune

All instrume  
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Sunday Night, January 24, 1926

### SOLOISTS

MISS MARJORIE MOODY, Soprano  
MR. R. E. WILLIAMS, Flute  
MR. GEORGE CAREY, Xylophone

1. Rhapsody, "Ethiopian" (new) . . . . . Hosmer
2. Flute Solo, "Concerto" . . . . . Chaminade
3. Suite, "Dwellers in the Western World" . . . . . MR. R. E. WILLIAMS
- (a) "The Red Man" . . . . . Sousa
- (b) "The White Man" . . . . .
- (c) "The Black Man" . . . . .
4. Soprano Solo, "Ah fors' e lui" from "La Traviata" . . . . . MISS MARJORIE MOODY
5. Loves Death, "Tristan and Isolde" . . . . . Wagner
6. New Fantasie, "Themes" . . . . . SULLIVAN
7. (a) Saxophones, "A Rube" . . . . . Penn
- MESSRS. STEPHENS, HENRY, GOODRICH, JOHNSON, WEIR,
- (b) March, "Ancient and Honorable Artillery" . . . . . Sousa
8. Xylophone Solo, "Rondo Capriccioso" . . . . . Mendelssohn
- MR. GEORGE CAREY
9. Folk Tune, "Turkey in the Straw" . . . . . Quilon

### INTERVAL

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|--------------------------------------|-----------------------------------|
| New Humoresque, "Follow The Swallow" | "Look for the Silver Lining"      |
| Bride Elect                          | King Cotton                       |
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| Directorate                          | Manhattan Beach                   |
| El Capitan                           | Co-Eds of Michigan                |
| Fairest of the Fair                  | Power and Glory (new)             |
| Free Lance                           | Ancient and Honorable             |
| From Maine to Oregon                 | Artillery (new)                   |
| Glory of the Yankee Navy             | Peaches and Cream (new)           |
| Hands Across the Sea                 | Music of the Minute (new)         |
| Imperial Edward                      | Nobles of the Mystic Shrine       |
| Invincible Eagle                     | The Dauntless Battalion           |
| Jack Tar                             | High School Cadets                |
|                                      | Stars and Stripes Forever         |
|                                      | (The greatest march ever written) |
|                                      | Washington Post                   |
|                                      | Semper Fidelis                    |
|                                      | The Gallant Seventh               |
|                                      | U. S. Field Artillery             |
|                                      | Sabre and Spurs                   |
|                                      | Comrades of the Legion            |
|                                      | Boy Scouts                        |
|                                      | Bullets and Bayonets              |
|                                      | The Thunderer                     |
|                                      | Liberty Loan March                |
|                                      | League of Nations March           |
|                                      | By G. T. Bye.                     |

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2. Cornet Solo, "The
3. Suite, "Cuba Und
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8. Xylophone Solo, "I
9. Old Fiddler's Tune

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New Humoresque . . . . .

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| Bride Elect          | King Cotton        |
| Charlatan            | Liberty Bell       |
| Diplomat             | Man Behind the Gun |
| Directorate          | Manhattan Beach    |
| El Capitan           | Co-Eds of Michigan |
| Fairest of the Fair  | "STARS AND STR     |
| Free Lance           |                    |
| From Maine to Orego  |                    |
| Glory of the Yankee  |                    |
| Hands Across the Sea |                    |
| Imperial Edward      |                    |
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(b) March, "The E  
8. Xylophone Solo, "2  
9. Old Fiddler's Tune

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# Metropolitan Theatre

GEO. T. HOOD, Manager

Wednesday Matinee and Evening, January 27, 1926

## SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor  
Harry Askin, Manager

Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone

### 1. Overture, "Tannhauser" Wagner

The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while enroute from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.

The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus," which is made to do service as an introduction. This is first given out in a subdued, chant-like manner to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombones excepted.

After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper, in the clarinet) the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.

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

Mr. William Tong

### 3. Suite, "El Capitan and His Friends" Sousa

- (a) "El Capitan"
- (b) "The Charlatan"
- (c) "The Bride-Elect"

### 4. Soprano Solo, "Shadow Dance" from "Dinorah" Meyerbeer

Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)

### 5. Largo, "The New World" Dvorak

INTERVAL

### 6. Village Scene, "Sunday Evening in Alsace" Massenet

### 7. (a) Saxophone Octette, "On the Mississippi" Klein

Messrs. Stephens, Heney, Goodrich, Johnson,  
Weir, Madden, Conklin and Munroe

### (b) March, "The National Game" (new) Sousa

### 8. Xylophone Duet, "March Wind" Carey

Messrs. Carey and Goulden

### 9. "Pomp and Circumstance" Elgar

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Frederick Mercy, Manager

## SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

THURSDAY, JANUARY 28—EVENING

Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone

### 1. Overture, "Maximilien Robespierre" or

"The Last Day of the Reign of Terror" Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriet and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."

### 2. Cornet Solo, "The Carnival" Arban

Mr. William Tong

### 3. Suite, "Cuba Under Three Flags" (new) Sousa

- (a) Under the Spanish
- (b) Under the American
- (c) Under the Cuban

### 4. Soprano Solo, "I am Titania" from "Mignon" Thomas

Miss Marjorie Moody

### 5. (a) Love Scene from "Feuersoth" R. Strauss

(This number is the greatest moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings).

### (b) March, "The Liberty Bell" Sousa

INTERVAL

### 6. "Jazz America" (new) Sousa

### 7. (a) Saxophone Octette, "I Want to Be Happy" from

"No, No, Nanette" Youmans  
Messrs. Stephens, Heney, Goodrich, Johnson, Weir,  
Madden, Conklin and Munroe.

### (b) March, "The Black Horse Troop" (new) Sousa

### 8. Xylophone Solo, "Morning, Noon and Night" Suppe

Mr. George Carey

### 9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guion

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From Maine to Oregon  
Glory of the Yankee Navy  
Hands Across the Sea  
Imperial Edward  
Invincible Eagle  
Jack Tar  
King Cotton  
Liberty Bell  
Man Behind the Gun  
Manhattan Beach  
Co-Eds of Michigan

"Follow the Swallow"  
"Look for the Silver Lining"  
Power and Glory (new)  
Ancient and Honorable Artillery  
(new)  
Peaches and Cream (new)  
Music of the Minute (new)  
Nobles of the Mystic Shrine  
The Dauntless Battalion  
High School Cadets  
Washington Post  
Semper Fidelis  
The Gallant Seventh  
U. S. Field Artillery  
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PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror"..... *Litolf*  
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre." And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation. . . . From Carlyle's "The French Revolution."
2. Cornet Solo, "The Carnival"..... *Arban*  
MR. WILLIAM TONG
3. Suite, "Cuba Under Three Flags" (new)..... *Sousa*  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban
4. Soprano Solo, "I Am Titania" from "Mignon"..... *Thomas*  
MISS MARJORIE MOODY
5. (a) Love Scene from "Feuersnoth"..... *R. Strauss*  
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
(b) March, "The Liberty Bell"..... *Sousa*
- INTERVAL
6. "Jazz America" (new)..... *Sousa*
7. (a) Saxophone Octette, "I Want to be Happy" from  
"No, No, Nanette"..... *Youmans*  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MUNROE  
(b) March, "The Black Horse Troop" (new)..... *Sousa*
8. Xylophone Solo, "Morning, Noon and Night"  
MR. GEORGE CAREY
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture"

Encores are selected from the following composition  
ments of John Philip Sousa

New Hamoresque.....	} "FOLLOW THE SWALLOW" "LOOK FOR THE SIVER LINING"
Bride Elect	
Charlatan	Power and Glory (ne
Diplomat	Ancient and Honorab
Directorate	Peaches and Cream (
El Capitan	Music of the Minute (
Fairest of the Fair	Nobles of the Mystic
Free Lance	The Dauntless Battali
From Maine to Oregon	High School Cadets
Glory of the Yankee Navy	Washington Post
Hands Across the Sea	Semper Fidelis
Imperial Edward	The Gallant Seventh
Invincible Eagle	U. S. Field Artillery
Jack Tar	Sabre and Spurs
King Cotton	Comrades of the Legi
Liberty Bell	Boy Scouts
Man Behind the Gun	Bullets and Bayonets
Manhattan Beach	The Thunderer
Co-Eds of Michigan	Liberty Loan March
	League of Nations Ma

Stars and Stripes Forever  
(The greatest march ever written)

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Shelton-Turnbull-Fuller Co., Eugene, Oregon

Local Management of Heilig Theatre, W. B. McDonald, Resident Mgr.

MATINEE PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

1. Overture, "Tannhauser"..... *Wagner*  
The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.  
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After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper, in the clarinet) the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.
2. Cornet Solo, "Centennial"..... *Bellstedt*  
MR. WILLIAM TONG
3. Suite, "El Capitan and His Friends"..... *Sousa*  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah"..... *Meyerbeer*  
MISS MARJORIE MOODY  
(Flute obligato by MR. R. E. WILLIAMS)
5. Largo, "The New World"..... *Dvorak*
- INTERVAL
6. Village Scene, "Sunday Evening in Alsace"..... *Massenet*
7. (a) Saxophone Octette, "On the Mississippi"..... *Klein*  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MUNROE  
(b) March, "The National Game" (new)..... *Sousa*
8. Xylophone Duet, "March Wind"..... *Carey*  
MESSRS. CAREY AND GOULDEN
9. "Pomp and Circumstance"..... *Elgar*

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MR. WILLIAM TONG
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(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban
- Soprano Solo, "I Am Titania" from "Mignon" *Thomas*  
MISS MARJORIE MOODY
- (a) Love Scene from "Feuersnoth" *R. Strauss*  
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
(b) March, "The Liberty Bell" *Sousa*
- INTERVAL
- "Jazz America" (new) *Sousa*
- (a) Saxophone Octette, "I Want to be Happy" from "No, No, Nanette" *Youmans*  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MUNROE  
(b) March, "The Black Horse Troop" (new) *Sousa*
- Xylophone Solo, "Morning, Noon and Night" *Suppe*  
MR. GEORGE CAREY
- Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" *Guion*

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Carey

Elgar

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# HASTINGS COLLEGE ARTISTS' COURSE

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HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. WILLIAM TONG, Cornet

MR. GEORGE CAREY, Xylophone

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MR. WILLIAM TONG
3. SUITE, "CUBA UNDER THREE FLAGS" [new] SOUSA  
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(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
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### INTERVAL

6. "JAZZ AMERICA" [new] SOUSA
7. (a) SAXOPHONE OCTETTE, "I WANT TO BE HAPPY"  
from "NO. NO. NANETTE" YOUMANS  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR  
MADDEN, CONKLIN, MONROE  
(b) MARCH, "THE BLACK HORSE TROOP" [new] SOUSA
8. XYLOPHONE SOLO, "MORNING, NOON AND NIGHT" SUPPE  
MR. GEORGE CAREY
9. OLD FIDDLER'S TUNE,  
"SHEEP AND GOATS WALKING TO PASTURE" GUTON

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STATE COLLEGE of WASHINGTON

COLLEGE AUDITORIUM

Saturday, January 30, 1926



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Operated By  
**Yakima Valley Theatres, Inc.**  
Frederick Mercy, Manager

MATINEE PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander **JOHN PHILIP SOUSA**, Conductor

HARRY ASKIN, Manager

THURSDAY, JANUARY 28, 1925

Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

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(b) "The Charlatan"  
(c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah"..... Meyerbeer  
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(Flute obligato by Mr. R. E. Williams)
5. Largo, "The New World"..... Dvorak
- INTERVAL
6. Village Scene, "Sunday Evening in Alsace"..... Massenet
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(b) March, "The National Game" (new)..... Sousa
8. Xylophone Duet, "March Wind"..... Carey  
Messrs. Carey and Goulden
9. "Pomp and Circumstance"..... Elgar

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	by G. T. Bye
	Stars and Stripes Forever
	(The greatest march ever written)

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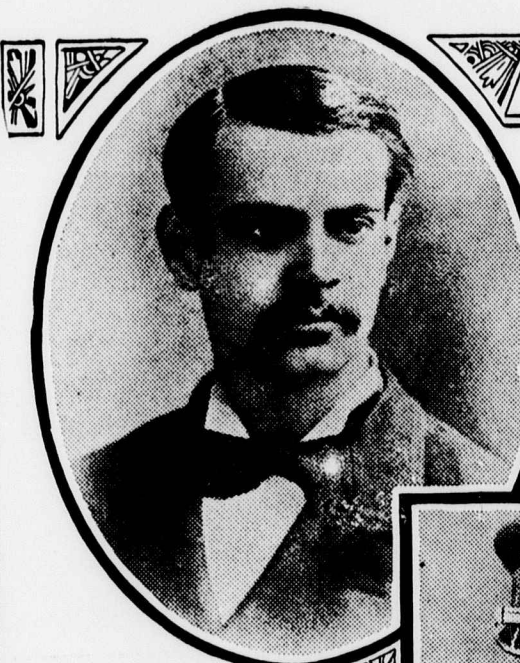
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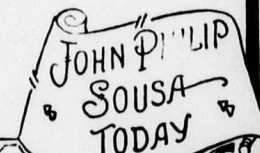
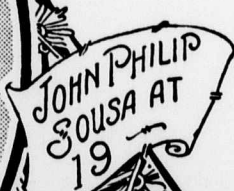
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MATINEE PROGRAM

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### Matinee Program

MISS MARJORIE MOODY, Soprano  
MR. WILLIAM TONG, Cornet  
MR. GEORGE CAREY, Xylophone

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2. Cornet Solo, "The Carnival" - - - - - *Arban*  
MR. WILLIAM TONG

PROGRAM CONTINUED

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### Matinee Program

PROGRAM CONTINUED

3. Suite, "Cuba Under Three Flags" (new) - - - - - *Sousa*  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban  
4. Soprano Solo, "I Am Titania" from Mignon - - - - - *Thomas*  
MISS MARJORIE MOODY  
5. (a) Love Scene from "Feuersnoth" - - - - - *R. Strauss*  
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
(b) March, "The Liberty Bell" - - - - - *Sousa*

INTERVAL

6. "Jazz America" (new) - - - - - *Sousa*  
7. (a) Saxophone Octette, "I Want to be Happy" from  
"No, No, Nanette" - - - - - *Youmans*  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR,  
MADDEN, CONKLIN AND MUNROE  
(b) March, "The Black Horse Troop" (new) - - - - - *Sousa*  
8. Xylophone Solo, "Morning, Noon and Night" - - - - - *Suppe*  
MR. GEORGE CAREY  
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" - *Guion*



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Frederick Mercy, Manager

MATINEE PROGRAM

## SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

THURSDAY, JANUARY 28, 1925

Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

1. Overture, "Tannhauser" ..... Wagner  
The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.

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After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper, in the clarinet) the Pilgrims' Chorus is resumed—at first softly and solemnly, and then

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### Evening Program

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

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2. Cornet Solo, "Centennial" ..... Bellstedt  
MR. WILLIAM TONG  
PROGRAM CONTINUED

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### Evening Program

(CONTINUED)

3. Suite, "El Capitan and His Friends" - - - - - Sousa  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah" - - - - - Meyerbeer  
MISS MARJORIE MOODY  
(Flute obligato by Mr. R. E. WILLIAMS)
5. Largo, "The New World" - - - - - Dvorak
- INTERVAL
6. Village Scene, "Sunday Evening in Alsace" - - - - - Massenet
7. (a) Saxophone Octette, "On the Mississippi" - - - - - Klein  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MUNROE  
(b) March, "The National Game" (new) - - - - - Sousa
8. Xylophone Duet, "March Wind" - - - - - Carey  
MESSRS. CAREY AND GOULDEN
9. "Pomp and Circumstance" - - - - - ELGAR

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Frederick Mercy, Manager

MATINEE PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander **JOHN PHILIP SOUSA**, Conductor

HARRY ASKIN, Manager

**THURSDAY, JANUARY 28, 1925**

Miss Marjorie Moody, Soprano  
Mr. William Tong, Cornet  
Mr. George Carey, Xylophone  
Mr. Howard Goulden, Xylophone

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Charlatan	Fairest of the Fair
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Hands Across the Sea	The Dauntless Battalion
Imperial Edward	High School Cadets
Invincible Eagle	Washington Post
Jack Tar	Semper Fidelis
King Cotton	The Gallant Seventh
Liberty Bell	U. S. Field Artillery
Man Behind the Gun	Sabre and Spurs
Manhattan Beach	Comrades of the Legion
Co-Eds of Michigan	Boy Scouts
Power and Glory (new)	Bullets and Bayonets
Ancient and Honorable	The Thunderer
Artillery (new)	Liberty Loan March
Peaches and Cream (new)	League of Nations March by
Music of the Minute (new)	G. T. Bye

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MATINEE PROGRAM

# SOUSA AND HIS BAND

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HARRY ASKIN, Manager

Miss MARJORIE MOODY, Soprano

Mr. WILLIAM TONG, Cornet

Mr. GEORGE CAREY, Xylophone

Mr. HOWARD GOULDEN, Xylophone

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2. Cornet Solo, "Centennial".....Bellstedt  
Mr. WILLIAM TONG

3. Suite, "El Capitan and His Friends".....Sousa  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"

4. Soprano Solo, "Shadow Dance" from "Dinorah".....Meyerbeer  
Miss MARJORIE MOODY  
(Flute obligato by Mr. R. E. WILLIAMS)

5. Largo, "The New World".....Dvorak

INTERVAL

6. Village Scene, "Sunday Evening in Alsace".....Massenet

7. (a) Saxophone Octette, "On the Mississippi".....Klein  
Messrs. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MUNROE

- (b) March, "The National Game" (new).....

8. Xylophone Duet, "March Wind".....  
Messrs. CAREY AND GOULDEN

9. "Pomp and Circumstance".....

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HIGH SCHOOL AUDITORIUM, EVENING, FEBRUARY 1, 1926

PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss MARJORIE MOODY, Soprano

Mr. WILLIAM TONG, Cornet

Mr. GEORGE CAREY, Xylophone

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror".....Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sarkuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbrel. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."

2. Cornet Solo, "The Carnival".....Arban  
Mr. WILLIAM TONG

3. Suite, "Cuba Under Three Flags" (new).....Sousa  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban

4. Soprano Solo, "I Am Titania" from "Mignon".....Thomas  
Miss MARJORIE MOODY

5. (a) Love Scene from "Feuersnoth".....R. Strauss  
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
(b) March, "The Liberty Bell".....Sousa

INTERVAL

6. "Jazz America" (new).....Sousa

7. (a) Saxophone Octette, "I Want to Be Happy" from  
"No, No, Nanette".....Youmans  
Messrs. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR,  
MADDEN, CONKLIN AND MUNROE

- (b) March, "The Black Horse Troop" (new).....Sousa

8. Xylophone Solo, "Morning, Noon and Night".....Suppe  
Mr. GEORGE CAREY

9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture".....Guion

ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA: New Humoresque ("FOLLOW THE SWALLOW," "LOOK FOR THE SILVER LINING"), Bride Elect, Charlatan, Diplomat, Directorate, El Capitan, Fairest of the Fair, Free Lance, From Maine to Oregon, Glory of the Yankee Navy, Hands Across the Sea, Imperial Edward, Invincible Eagle, Jack Tar, King Cotton, Liberty Bell, Man Behind the Gun, Manhattan Beach, Co-Eds of Michigan, Power and Glory (new), Ancient and Honorable Artillery (new), Peaches and Cream (new), Music of the Minute (new), Nobles of the Mystic Shrine, The Dauntless Battalion, High School Cadets, Washington Post, Semper Fidelis, The Gallant Seventh, U. S. Field Artillery, Sabre and Spurs, Comrades of the Legion, Boy Scouts, Bullets and Bayonets, The Thunderer, Liberty Loan March, League of Nations March by G. T. Bye, Stars and Stripes Forever (the greatest march ever written).

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STRAWN & CO., INC., PRINTERS, BOISE



High School Auditorium, February 1, 1926

MATINEE PROGRAM

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5. Largo, "The New World".....Dvorak

INTERVAL

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7. (a) Saxophone Octette, "On the Mississippi".....Klein  
Messrs. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MUNROE

(b) March, "The National Game" (new).....Sousa

8. Xylophone Duet, "March Wind".....Carey  
Messrs. CAREY AND GOULDEN

9. "Pomp and Circumstance".....Elgar

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America's Beloved Bandmaster



HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

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# SOUSA AND HIS BAND

TABERNACLE—SALT LAKE CITY  
WEDNESDAY AFTERNOON, FEBRUARY 3, 1926

LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR  
HARRY ASKIN, *Manager* GEO. D. PYPER, *Local Manager*  
MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*  
MR. HOWARD GOULDEN, *Xylophone*

## PROGRAM

### 1 Overture, "Tannhauser" - - - - - Wagner

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### 2 Cornet Solo, "Centennial" - - - - - Bellstedt MR. WILLIAM TONG

### 3 Suite, "El Capitan and His Friends" - - - - - Sousa a "El Capitan" b "The Charlantan" c "The Bride-Elect"

### 4 Soprano Solo, "Shadow Dance" from "Dinorah" - Meyerbeer MISS MARJORIE MOODY (Flute obligato by MR. R. E. WILLIAMS)

### 5 Largo, "The New World" - - - - - Dvorak

## INTERVAL

### 6 Village Scene, "Sunday Evening in Alsace" - - - Massenet

### 7 a Saxophone Octette, "On the Mississippi" - - - Klein MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR, MADDEN, CONKLIN AND MUNROE

### b March, "The National Game" (new) - - - - - Sousa

### 8 Xylophone Duet, "March Wind" - - - - - Carey MESSRS. CAREY AND GOULDEN

### 9 "Pomp and Circumstance" - - - - - Elgar

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MR. HOWARD GOULDEN, *Xylophone*

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## Matinee Program

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After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper in the clarinet) the Pilgrims Chorus is resumed—at first softly and solemnly, and then swelling to the mighty paeon which brings the overture to a gorgeous conclusion.

### 2. Cornet Solo, "Centennial" - Bellstedt MR. WILLIAM TONG

### 3. Suite, "El Capitan and His Friends" - Sousa (a) "El Capitan" (b) "The Charlatan" (c) "The Bride-Elect"

### 4. Soprano Solo, "Shadow Dance" from "Dinorah" - Meyerbeer MISS MARJORIE MOODY (Flute Obligato by MR. R. E. WILLIAMS)

### 5. Largo, "The New World" - Dvorak INTERVAL

### 6. Village Scene, "Sunday Evening in Alsace" - Massenet

### 7. (a) Saxophone Octette, "On the Mississippi" - Klein MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON WEIR, MADDEN, CONKLIN, MONROE

### (b) March, "The National Game" (new) - Sousa

### 8. Xylophone Duet, "March Wind" - Carey MESSRS. CAREY AND GOULDEN

### 9. "Pomp and Circumstance" - Elgar

(Encores Will be Selected from List on Page 4)

All Instruments used in Sousa's Band made by C. G. Conn, Ltd.

Sousa and His Band plays exclusively for the Victor.

John Phillip Sousa recommends the Steinart Pianoforte.

For Advertising rates in Sousa Band Souvenir Program—Geo. Martin Advertising Agency, 247 Park Ave., New York City.

## Evening Program

### 1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" - Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these splendid examples is "Robespierre."

And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation. . . . From Carlyle's "The French Revolution."

### 2. Cornet Solo, "The Carnival" - Arban MR. WILLIAM TONG

### 3. Suite, "Cuba Under Three Flags" (new) - Sousa (a) Under the Spanish (b) Under the American (c) Under the Cuban

### 4. Soprano Solo, "I Am Titania" from "Mignon" - Thomas MISS MARJORIE MOODY

### 5. (a) Love Scene from "Feuersnoth" - R. Strauss (This number is the great moment in Richard Strauss' Opera and is believed to be one of the master's most important offerings) (b) March, "The Liberty Bell" - Sousa

INTERVAL

### 6. "Jazz America" (new) - Sousa

### 7. (a) Saxophone Octette, "I Want to be Happy" from "No, No, Nanette" - Youmans MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR, MADDEN, CONKLIN AND MONROE

### (b) March, "The Black Horse Troop" (new) - Sousa

### 8. Xylophone Solo, "Morning, Noon and Night" - Suppe MR. GEORGE WRAY

### 9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" - Guion

(Encores Will be Selected from List on Page 4)

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# SOUSA AND HIS BAND

TABERNACLE—SALT LAKE CITY  
WEDNESDAY EVENING, FEBRUARY 3, 1926

LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR  
HARRY ASKIN, *Manager* GEO. D. PYPER, *Local Manager*

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*

## PROGRAM

- 1 Overture, "Maximilien Robespierre" or "The Last Day of the  
Reign of Terror" - - - - - *Litolf*

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the five splendid examples is "Robespierre."  
"And so, at six in the morning, a victorious convention adjourns. It is on golden wings; penetrates the prisons; irradiates the faces of the perished; turnkeys and moutons, fallen from their high estate, look on Fouquier had but to identify; his prisoners being already out of law. At never before were the streets of Paris seen so crowded. From the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation. . . . From Carlyle's "The French Revolution."

- 2 Cornet Solo a "The Carnival" - - - - -  
MR. WILLIAM TONG  
b "The Lost Chord" - - - - -  
MR. TONG WITH MR. EDWARD P. KIMBALL

- 3 Suite, "Cuba Under Three Flags" (new) -  
a Under the Spanish  
b Under the American  
c Under the Cuban

- 4 Soprano Solo, "I Am Titania" from "Mignon"  
MISS MARJORIE MOODY

- 5 a Love Scene from "Feuersnoth" - - - - -  
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
b March, "The Liberty Bell" - - - - -

## INTERVAL

- 6 "Jazz America" (new) - - - - -  
7 a Saxophone Octette, "I Want to be Happy"  
"No, No, Nanette" - - - - -

MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
MADDEN, CONKLIN AND MONROE

- b March, "The Black Horse Troop" (new)  
8 Xylophone Solo, "Morning, Noon and Night"  
MR. GEORGE CAREY

- 9 Old Fiddler's Tune, "Sheep and Goats Walking to Pasture"

All instruments used in Sousa's Band made by C. G. Conn, Ltd.  
Sousa and His Band plays exclusively for the Victor.  
John Philip Sousa recommends the Steinert Piano.  
For Advertising rates in Sousa Band Souvenir Program—George M. 247 Park Ave., New York City

## ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS OF JOHN PHILIP SOUSA

New Humoresque	Imperial Edward
"FOLLOW THE SWALLOW"	Invincible Eagle
"LOOK FOR THE SILVER LINING"	Jack Tar
	King Cotton
Bride Elect	Liberty Bell
Charlatan	Man Behind the Gun
Diplomat	Manhattan Beach
Directorate	Co-Eds of Michigan
El Capitan	Power and Glory (new)
Fairest of the Fair	Ancient and Honorable Artillery
Free Lance	(new)
From Maine to Oregon	Peaches and Cream (new)
Glory of the Yankee Navy	Music of the Minute (new)
Hands Across the Sea	Nobles of the Mystic Shrine
	STARS AND STRIPES FOREVER (The greatest march)

THE SEACULL PRESS

# RIALTO THEATRE

ROCK SPRINGS, WYOMING

Thursday Evening, February 4th

## PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor  
HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror" - - - - - *Litolf*

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."  
"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, and down to this generation. . . . From Carlyle's "The French Revolution."

2. Cornet Solo, "The Carnival" - - - - - *Arban*  
MR. WILLIAM TONG  
3. Suite, "Cuba Under Three Flags" (new) - - - - - *Arban*  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban

4. Soprano Solo, "I Am Titania" from "Mignon" - - - - - *Thomas*  
MISS MARJORIE MOODY  
5. (a) Love Scene from "Feuersnoth" - - - - - *R. Strauss*  
(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
(b) March, "The Liberty Bell" - - - - - *Sousa*

## INTERVAL

6. "Jazz America" (new) - - - - - *Sousa*  
7. (a) Saxophone Octette, "I want to be Happy" from  
"No, No, Nanette" - - - - - *Youmans*  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN and MONROE  
(b) March, "The Black Horse Troop" (new) - - - - - *Sousa*  
8. Xylophone Solo, "Morning, Noon and Night" - - - - - *Suppe*  
MR. GEORGE CAREY  
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" - - - - - *Guion*

Encores are Selected from Compositions and Arrangements of  
JOHN PHILIP SOUSA

Furniture on Stage Furnished by Home Furniture Co.

All instruments used in Sousa's Band made by C. G. Conn, Ltd.  
Sousa and His Band plays exclusively for the Victor.  
John Philip Sousa recommends the Steinert Pinaforte.

Next Attraction—Monday, February 15th  
The Greatest of all Musical Comedies  
"NO, NO, NANNETTE"

John Philip Sousa uses C. G. Conn Musical Instruments Exclusively



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# SOUSA AND HIS BAND

TABERNACLE—SALT LAKE CITY  
WEDNESDAY EVENING, FEBRUARY 3, 1926

LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR  
HARRY ASKIN, *Manager* GEO. D. PYPER, *Local Manager*

MISS MARJORIE MOODY, *Soprano*  
MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*

## PROGRAM

### 1 Overture, "Maximilien Robespierre" or "The Last Day of the Regin of Terror" - - - - - *Litolf*

Countess overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."  
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### 2 Cornet Solo a "The Carnival" - - - - - *Arban* MR. WILLIAM TONG

### b "The Lost Chord" - - - - - *Sullivan* MR. TONG WITH MR. EDWARD P. KIMBALL AT THE ORGAN

### 3 Suite, "Cuba Under Three Flags" (new) - - - - - *Sousa* a Under the Spanish b Under the American c Under the Cuban

### 4 Soprano Solo, "I Am Titania" from "Mignon" - - - - - *Thomas* MISS MARJORIE MOODY

### 5 a Love Scene from "Feuersnoth" - - - - - *R. Strauss* (This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)

### b March, "The Liberty Bell" - - - - - *Sousa*

## INTERVAL

### 6 "Jazz America" (new) - - - - - *Sousa*

### 7 a Saxophone Octette, "I Want to be Happy" from "No, No, Nanette" - - - - - *Youmans*

MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR,  
MADDEN, CONKLIN AND MUNROE

### b March, "The Black Horse Troop" (new) - - - - - *Sousa*

### 8 Xylophone Solo, "Morning, Noon and Night" - - - - - *Suppe* MR. GEORGE CAREY

### 9 Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" *Guion*

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For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency,  
247 Park Ave., New York City

## ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA

New Humoresque	Imperial Edward	The Dauntless Battalion
"FOLLOW THE SWALLOW"	Invincible Eagle	High School Cadets
"LOOK FOR THE SILVER LINING"	Jack Tar	Washington Post
Bride Elect	King Cotton	Semper Fidelis
Charlatan	Liberty Bell	The Gallant Seventh
Diplomat	Man Behind the Gun	U. S. Field Artillery
Directorate	Manhattan Beach	Sabre and Spurs
El Capitan	Co-Eds of Michigan	Comrades of the Legion
Fairest of the Fair	Power and Glory (new)	Boy Scouts
Free Lance	Ancient and Honorable Artillery (new)	Bullets and Bayonets
From Maine to Oregon	Peaches and Cream (new)	The Thunderer
Glory of the Yankee Navy	Music of the Minute (new)	Liberty Loan March
Hands Across the Sea	Nobles of the Mystic Shrine	League of Nations March
		by G. T. Bye

STARS AND STRIPES FOREVER (The greatest march ever written)

37

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# COLUMBIA THEATRE

Tuesday Afternoon, February 9th

## Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. WILLIAM TONG, Cornet

MR. GEORGE CAREY, Xylophone

MR. HOWARD GOULDEN, Xylophone

### PROGRAM

#### 1. Overture, "Tanhauser"

The impulse to write "Tanhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 18, 1854) the work was brought out at Dresden.

The sumptuous overture is too well known to call for an extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus," which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tanhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombones excepted.

After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper, in the clarinet) the Pilgrim's Chorus is resumed—a first softly and solemnly, and then swelling into the mighty paean which brings the overture to a gorgeous conclusion.

#### 2. Cornet Solo, "Centennial"

Mr. William Tong

#### 3. Suite, "El Capitan and His Friends"

(a) "El Capitan"

(b) "The Charlatan"

(c) "The Bride-Elect"

#### 4. Soprano Solo, "Shadow Dance" from "Dinorah"

Miss Marjorie Moody

(Flute obligato by Mr. R. E. Williams)

#### 5. Largo, "The New World"

### INTERVAL

#### 6. Village Scene, "Sunday Evening in Alsace"

#### 7. (a) Saxophone Octette, "On the Mississippi"

Messrs. Stephens, Henry, Goodrich, Johnson,

Weir, Madden, Conklin and Munroe

#### (b) March, "The National Game" (new)

#### 8. Xylophone Duet, "March Wind"

Messrs. Carey and Goulden

#### 9. "Pomp and Circumstance"

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### Next Attraction

## "MY GIRL"

March 3rd.

# COLUMBIA THEATRE

Tuesday Evening, February 9th

## Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. WILLIAM TONG, Cornet

MR. GEORGE CAREY, Xylophone

### PROGRAM

#### 1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror"

Litolf

Countless overtures have been written, but of the overture that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant," have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

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#### 2. Cornet Solo, "The Carnival"

Mr. William Tong

#### 3. Suite, "Cuba Under Three Flags" (new)

(a) Under the Spanish

(b) Under the American

(c) Under the Cuban

#### 4. Soprano Solo, "I Am Titania" from "Mignon"

Miss Marjorie Moody

#### 5. (a) Love Scene from "Feuersnot"

(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)

#### (b) March, "The Liberty Bell"

### INTERVAL

#### 6. "Jazz America" (new)

#### 7. (a) Saxophone Octette, "I Want to be Happy" from

"No, No, Nanette"

Messrs. Stephens, Heney, Goodrich, Johnson,

Weir, Madden, Conklin and Munroe

#### (b) March, "The Black Horse Troop" (new)

#### 8. Xylophone Solo, "Morning, Noon and Night"

Mr. George Carey

#### 9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture"

Guion

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Encores are Selected from the Following Compositions and Arrangements of John Philip Sousa

New Humoresque } "Follow the Swallow"  
} "Look for the Silver Lining"

Bride Elect

Charlatan

Diplomat

Directorate

El Capitan

Fairest of the Fair

Free Lance

From Maine to Oregon

Glory of the Yankee Navy

Hands Across the Sea

Imperial Edward

Invincible Eagle

Jack Tar

King Cotton

Liberty Bell

Man Behind the Gun

Manhattan Beach

Co-Eds of Michigan

Power and Glory (new)

Ancient and Honorable Artillery

(new)

Peaches and Cream (new)

Music of the Minute (new)

Nobles of the Mystic Shrine

The Dauntless Battalion

High School Cadets

Washington Post

Semper Fidelis

The Gallant Seventh

U. S. Field Artillery

Sabre and Spurs

Comrades of the Legion

Boy Scouts

Bullets and Bayonets

The Thunderer

Liberty Loan March

League of Nations March, by G. T.

Bye

Stars and Stripes Forever (The greatest March ever written).

### Next Attraction

## "MY GIRL"

March 3rd.



# COLUMBIA THEATRE

Tuesday Afternoon, February 9th

## Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*

MR. WILLIAM TONG, *Cornet*

MR. GEORGE CAREY, *Xylophone*

MR. HOWARD GOULDEN, *Xylophone*

### PROGRAM

1. Overture, "Tanhauser" - - - - - *Wagner*

The impulse to write "Tanhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 18, 1854), the work was brought out at Dresden.

The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus," which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tanhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombones excepted.

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2. Cornet Solo, "Centennial" - - - - - *Bellstedt*

Mr. William Tong

3. Suite, "El Capitan and His Friends" - - - - - *Sousa*

(a) "El Capitan"

(b) "The Charlatan"

(c) "The Bride-Elect"

4. Soprano Solo, "Shadow Dance" from "Dinorah" - *Meyerbeer*

Miss Marjorie Moody

(Flute obligato by Mr. R. E. Williams)

5. Largo, "The New World" - - - - - *Dvorak*

### INTERVAL

6. Village Scene, "Sunday Evening in Alsace" - - *Massenet*

7. (a) Saxophone Octette, "On the Mississippi" - *Klein*

Messrs. Stephens, Henry, Goodrich, Johnson,

Weir, Madden, Conklin and Munroe

- (b) March, "The National Game" (new) - - *Sousa*

8. Xylophone Duet, "March Wind" - - - - *Carey*

Messrs. Carey and Goulden

9. "Pomp and Circumstance" - - - - - *Elgar*

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John Philip Sousa recommends the Steinert Pianoforte

For advertising rates in Sousa Band Souvenir Program—George Martin

Agency, 247 Park Avenue, New York City.

Next Attraction

"MY GIRL"

March 3rd.

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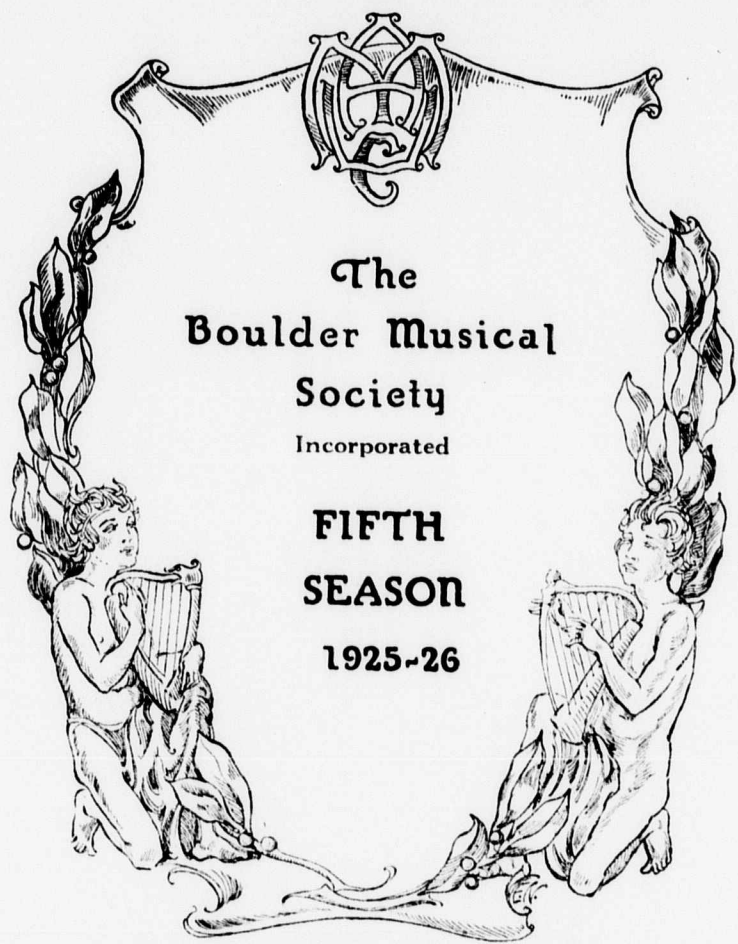
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FIFTH ARTIST SERIE  
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Kirksville Community  
Lyceum Association

*Presents*

*Sousa and His Band*

Lieut.-Commander JOHN PHILIP SOUSA  
Conductor

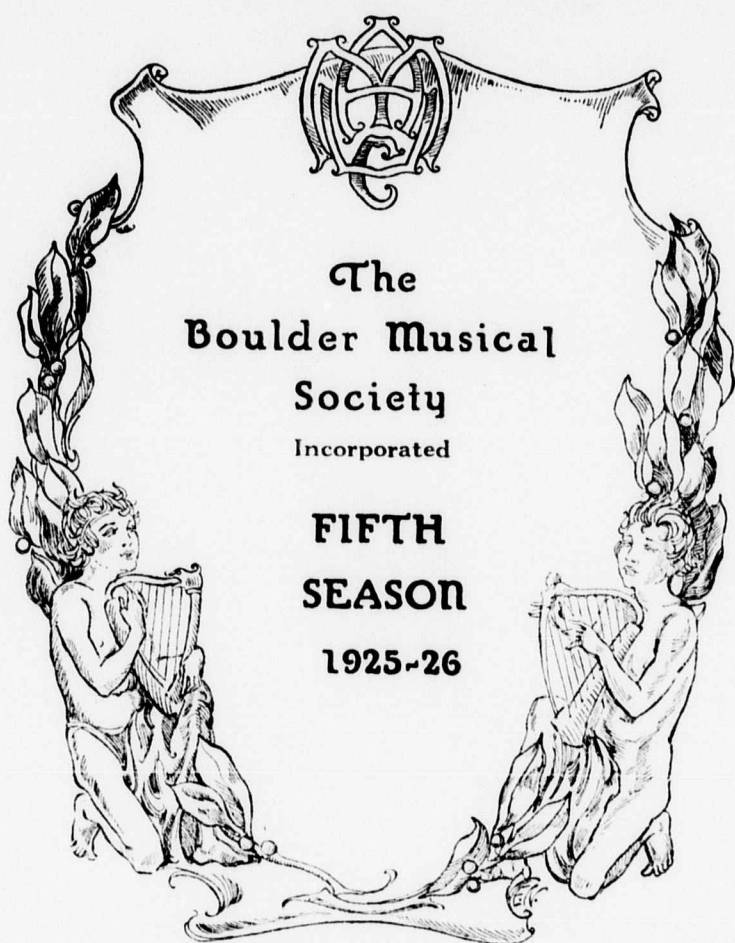
HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano  
MR. WILLIAM TONG, Cornet  
MR. GEORGE CAREY, Xylophone



*Kirk Auditorium*  
*Monday, February 8, 1926*





## FIFTH ARTIST SERIE

### EXTRA NUMBER

## Program

1. Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror" ..... Litolf  
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## ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA

New Humoresque	{ "FOLLOW THE SWALLOW"
Bride Elect	{ "LOOK FOR THE SILVER LINING"
Charlatan	Power and Glory (new)
Diplomat	Ancient and Honorable Artillery (new)
Directorate	Peaches and Cream (new)
El Capitan	Music of the Minute (new)
Fairest of the Fair	Nobles of the Mystic Shrine
Free Lance	The Dauntless Battalion
From Maine to Oregon	High School Cadets
Glory of the Yankee Navy	Washington Post
Hands Across the Sea	Semper Fidelis
Imperial Edward	The Gallant Seventh
Invincible Eagle	U. S. Field Artillery
Jack Tar	Sabre and Spurs
King Cotton	Comrades of the Legion
Liberty Bell	Boy Scouts
Man Behind the Gun	Bullets and Bayonets
Manhattan Beach	The Thunderer
Co-Eds of Michigan	Liberty Loan March
	League of Nations March by G. T. Bye
	Stars and Stripes Forever
	(The greatest march ever written)

## COMING ATTRACTIONS

Tues., Feb. 9—ARNA HENI, noted Scandinavian actress, in person, reading Ibsen's "Peer Gynt;" with the music of Grieg's "Peer Gynt Suite." Admission 50c, Junior High School Auditorium, 7:30 p. m.

The productions listed below will all be in Kirk Auditorium:

Feb. 18—8 p. m., LIEUT. JACK HARDING, telling the story of the American Around the World Flight, in which he participated. Illustrated with still and motion pictures.

Feb. 19 and 20—"THE SORCERER," light opera by Gilbert & Sullivan.

Feb. 24, 8 p. m.—"ROMAN HOLIDAY," by C. M. Wise. Period drama, handsomely produced and ably interpreted by a cast of competent and experienced actors.

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Sousa and his Band have so long been a national institution that any thing one might say at this late day would seem to be superfluous. John Philip Sousa is the most famous band master that this country has produced and his band under his able training has long been a model organization. The present tour is call the Third of a Century tour, for it was back in 1892 that the Sousa Band started out on its tours of the country. For the majority of Americans who are interested in music the Sousa Band dates from the Chicago World's Fair of 1893. Then it was that the first of the famous Sousa marches began to stir the blood of the American people. Even now the old marches of World's Fair time are among the very best of Mr. Sousa's compositions and they will be heard again in this evening's program to the delight of the old timers present as well as of those younger persons who may perhaps never have heard them rendered to perfection.

Notice: The date of the next entertainment in the Boulder Musical Society Series has been changed from Friday Feb. 26 to Thursday, Feb. 25. On this occasion Mozart's "Marriage of Figaro" will be presented in English by the Hinshaw Opera Company.

About fifteen years after "The Black Crook" a manifestation against immodesty was made in Cleveland, Ohio, which is rich in cultural significance. Those whose memory goes back as far as the year 1881, may perhaps remember that in that year The Boston Ideal Opera Company, the most famous light opera company in the history of this or any other coun-

try, produced Andran's OLIVETTE in splendid style. In the last act the entire chorus men and women appeared as sailors wearing full-length pale blue tights. In Boston where the original production took place, this incident passed unnoticed, but when the company later appeared in Cleveland, a delegation of women waited upon Miss E. H. Ober, the founder and first manager of the company, and entered a protest on the grounds that the women of her company were not mere chorus girls but ladies. It is true that when the Boston Ideals were first organized to produce PINAFORE, the chorus was recruited largely from amateur church choir singers without experience on the stage, but they could sing, and they came from an intelligent and even cultivated stratum of society. This last fact was not lost on the Cleveland ladies, and it was for this reason that they did what they felt was right, and no one can do more. The result was that at the next performance, Miss Ober having graciously acquiesced, the ladies of the OLIVETTE chorus appeared in skirts of chorus-girl length as the sailors' sweethearts. On the whole this change can certainly have done no harm, and it would even seem as if it may have improved the general effect. Of course the whole incident is now

closed, and is of no great consequence except as a sidelight on the manners and customs of Cleveland in 1881.

To those persons who like music with their meals, and who are so fortunate as to own the trifling matter of a radio set, it is recommended that they listen in on the concert broadcasted from the Brown Palace dining room orchestra each evening from 6:30 to 7:30. One can then hear a program of real music. It is admirably chosen and admirably executed. Probably only a very few of those dining resent the selections from the old masters. Hayden, Mozart and Beethoven are not dead and buried yet. Not long ago the orchestra played a series of the best known of Schubert's songs, one after another with a moment's pause in between. The effect was charming.

Four years of conscientious work and drill are beginning to show in the playing of the Denver Civic Symphony Orchestra under the direction of Horace Tureman, and they can now stand the test of searching criticism. It must be remembered that the members of the organization are largely amateurs who play without pay for the love of music and the benefit which they derive from playing ensemble music under leadership.



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# PROGRAM

## SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. WILLIAM TONG, Cornet

MR. GEORGE CAREY, Xylophone

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#### New Humoresque FOLLOW THE SWALLOW LOOK FOR THE SILVER LINING

- |                          |                                       |
|--------------------------|---------------------------------------|
| Bride Elect              | Power and Glory (new)                 |
| Charlatan                | Ancient and Honorable Artillery (new) |
| Diplomat                 | Peaches and Cream (new)               |
| Directorate              | Music of the Minute (new)             |
| El Capitan               | Nobles of the Mystic Shrine           |
| Fairest of the Fair      | The Dauntless Battalion               |
| Free Lance               | High School Cadets                    |
| From Maine to Oregon     | Washington Post                       |
| Glory of the Yankee Navy | Semper Fidelis                        |
| Hands Across the Sea     | The Gallant Seventh                   |
| Imperial Edward          | U. S. Field Artillery                 |
| Invincible Eagle         | Sabre and Spurs                       |
| Jack Tar                 | Comrades of the Legion                |
| King Cotton              | Boy Scouts                            |
| Liberty Bell             | Bullets and Bayonets                  |
| Man Behind the Gun       | The Thunderer                         |
| Manhattan Beach          | Liberty Loan March                    |
| Co-Eds of Michigan       | League of Nations March               |

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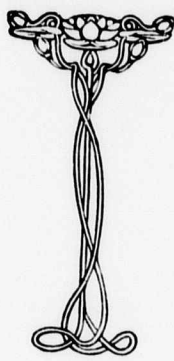
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# SOUSA AND HIS BAND

Lieutenant-Commander John Philip Sousa, Conductor



East St. Louis High School Auditorium  
Wednesday, February the Tenth  
Nineteen Hundred and Twenty-six  
2:30 P. M.

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Season  
1925 1926

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## SOUSA AND HIS BAND

Lieut.-Com. JOHN PHILIP SOUSA,  
Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. WILLIAM TONG, Cornet

MR. GEORGE CAREY, Xylophone

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MATINEE PROGRAM

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Lieut.-Commander JOHN PHILIP SOUSA, Conductor

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MISS MARJORIE MOODY, Soprano  
MR. WILLIAM TONG, Cornet  
MR. GEORGE CAREY, Xylophone  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Tannhauser" .....Wagner

The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while enroute from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.

The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus," which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombones excepted.

After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper, in the clarinet) the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.

2. Cornet Solo, "Centennial" .....Bellstedt  
MR. WILLIAM TONG

3. Suite, "El Capitan and His Friends" .....Sousa  
(a) "El Capitan"  
(b) "The Charlatan"  
(c) "The Bride-Elect"

4. Soprano Solo, "Shadow Dance" from  
"Dinorah" .....Meyerbeer  
MISS MARJORIE MOODY  
(FLUTE OBLIGATO BY MR. R. E. WILLIAMS)

5. Largo, "The New World" .....Dvorak

INTERVAL

6. Village Scene, "Sunday Evening in  
Alsace" .....Massenet

7. (a) Saxophone Octette, "On the  
Mississippi" .....Klein  
MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
WEIR, MADDEN, CONKLIN AND MUNROE

(b) March, "The National Game"  
(new) .....Sousa

8. Xylophone Duet, "March Wind" .....Carey  
MESSRS. CAREY AND GOULDEN

9. "Pomp and Circumstance" .....Elgar

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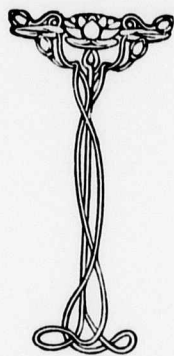


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### PROGRAM

- Overture, "Maximilien Robespierre" or  
"The Last Day of the Reign of Terror".....Litolf  
Countless overtures have been written, but of the overtures that combine the  
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MR. WILLIAM TONG
- Suite, "Cuba Under Three Flags" (new).....Sousa  
(a) Under the Spanish  
(b) Under the American  
(c) Under the Cuban

(Continued on Page 3)

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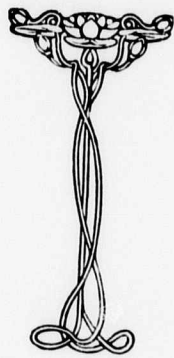
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## PROGRAM (Continued)

4. Soprano Solo, "I Am Titania" from "Mignon".....Thomas  
MISS MARJORIE MOODY
5. (a) Love Scene from "Feuersnoth".....R. Strauss  
(This number is the great moment in Richard Strauss' Opera and is believed to  
be one of this master's most important offerings.)
- (b) March, "The Liberty Bell".....Sousa

## INTERVAL

(Continued on Page 4)

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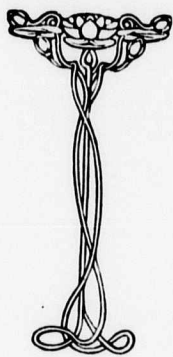
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### PROGRAM—Continued

6. "Jazz America" (new) ..... Sousa
7. (a) Saxophone Octette, "I Want to be Happy" from  
"No, No, Nanette" ..... Youmans  
MESSERS. STEPHENS, HENNEY, GOODRICH, JOHNSON, WEIR  
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- (b) March, "The Black Horse Troop" (new) ..... Sousa
8. Xylophone Solo, "Morning, Noon and Night" ..... Suppe  
MR. GEORGE CAREY
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*Conductor*

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano  
MR. WILLIAM TONG, Cornet  
MR. GEORGE CAREY, Xylophone  
MR. HOWARD GOULDEN, Xylophone



Last Concert of Season  
TITO SCHIPA, Monday, February 15

*Matinee and Night*  
*Thursday, February 11, 3:30 and 8:15 p. m.*

MUNICIPAL AUDITORIUM  
*Memphis, Tenn.*

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## PROGRAM

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CONDUCTOR



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#### 1. Overture, "Tannhauser" Wagner

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MR. WILLIAM TONG

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- (a) "El Capitan"
- (b) "The Charlatan"
- (c) "The Bride-Elect"

#### 4. Soprano Solo, "Shadow Dance" from "Dinorah" Meyerbeer

MISS MARJORIE MOODY

(Flute obligato by MR. R. E. WILLIAMS)

#### 5. Largo, "The New World" Dvorak

INTERVAL

#### 6. Village Scene, "Sunday Evening in Alsace" Massenet

#### 7. (a) Saxophone Octette, "On the Mississippi" Klein

MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR, MADDEN, CONKLIN AND MUNROE

- (b) March, "The National Game" (new) Sousa

#### 8. Xylophone Duet, "March Wind" Carey

MESSRS. CAREY AND GOULDEN

#### 9. "Pomp and Circumstance" Elgar

### EVENING PROGRAM

#### 1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" Litolf

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- (a) Under the Spanish
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- (c) Under the Cuban

#### 4. Soprano Solo, "I Am Titania" from "Mignon" Thomas

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#### 5. (a) Love Scene from "Feuersnoth" R. Strauss

(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)

- (b) March, "The Liberty Bell" Sousa

INTERVAL

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from "No, No, Nannette"

MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR, MADDEN, CONKLIN AND MUNROE

- (b) March, "The Black Horse Troop" (new) Sousa

#### 8. Xylophone Solo, "Morning, Noon and Night" Suppe

MR. GEORGE CAREY

#### 9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guion

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## Program—Matinee



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### 2. Cornet Solo, "Centennial" . . . . . Bellstedt MR. WILLIAM TONG

### 3. Suite, "El Capitan and His Friends" . . . . . Sousa (a) "El Capitan" (b) "The Charlatan" (c) "The Bride-Elect"

### Soprano Solo, "Shadow Dance" from "Dinorah" . . . . . Meyerbeer MISS MARJORIE MOODY (Flue obligato by Mr. R. E. WILLIAMS)

### 5. Largo, "The New World" . . . . . Dvorak

#### INTERVAL

### 6. Village Scene, "Sunday Evening in Alsace" . . . . . Massenet

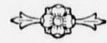
### 7. (a) Saxophone Octette, "On the Mississippi" . . . . . Klein MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON, WEIR MADDEN, CONKLIN AND MUNROE

### (b) March, "The National Game" (new) . . . . . Sousa

### 8. Xylophone Duet, "March Wind" . . . . . Carey MESSRS. CAREY AND GOULDEN

### 9. "Pomp and Circumstance" . . . . . Elgar

## Program—Evening



### 1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" . . . . . Litolf

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### 5. (a) Love Scene from "Feuersnoth" . . . . . R. Strauss (This number is the great moment in Richard Strauss' Opera, and is believed to be one of the master's most important offerings.) (b) March, "The Liberty Bell" . . . . . Sousa

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### (b) March, "The Black Horse Troop" (new) . . . . . Sousa

### 8. Xylophone Solo, "Morning, Noon and Night" . . . . . Suppe MR. GEORGE CAREY

### 9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" . . . . . Guion

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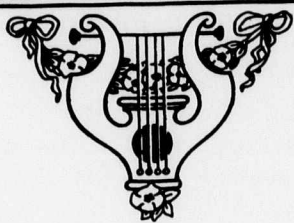
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## SOUSA and HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Municipal Auditorium, Savannah, Ga.

WEDNESDAY, FEBRUARY 24, 1926

MISS MARJORIE MOODY, Soprano  
MR. WILLIAM TONG, Cornet  
MR. GEORGE CAREY, Xylophone  
MR. HOWARD GOULDEN, Xylophone

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- Xylophone Duet, "March Wind" ..... Carey  
MESSRS. CARY AND GOULDEN
- "Pomp and Circumstance" ..... Elgar

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MATINEE PROGRAM

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HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano      Mr. William Tong, Cornet  
Mr. George Carey, Xylophone      Mr. Howard Goulden, Xylophone

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MR. GEORGE CAREY
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" .... Guion

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Imperial Edward	U. S. Field Artillery
Invincible Eagle	Sabre and Spurs
Jack Tar	Comrades of the Legion
King Cotton	Boy Scouts
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5. Largo
6. Villag
7. (a)  
  
(b)
8. Xylo
9. "Pom



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5. Large
6. Villag
7. (a)  
  
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8. Xylo
9. "Pom



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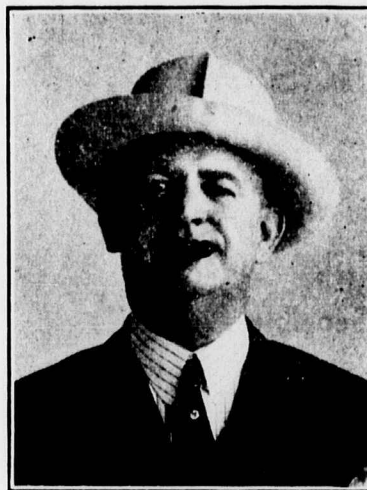
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## The Imperial Theatre

PRESENTS

### SOUSA AND HIS BAND

Lieut-Commander JOHN PHILIP SOUSA, Conductor

Evening Program

Thursday, February 25, 1926

AFTER THE SHOW ---

EAT AT

### NEW YORK LUNCH ROOM

NICK ANTONOPOULOS, Prop.

228-230 JACKSON ST.

## Auditorium

DAYTONA BEACH, FLORIDA

TUESDAY, FEBRUARY 23, 3 p. m.  
MATINEE PROGRAM

### SOUSA AND HIS BAND

LIEUTENANT-COMMANDER JOHN PHILLIP SOUSA  
*Conductor*

HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*

MR. WILLIAM TONG, *Cornet*

MR. GEORGE CAREY, *Xylophone*

MR. HOWARD GOULDEN, *Xylophone*

1. Overture, "Tannhauser" *Wagner*

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Miss Marjorie Moody  
(Flute obligato by Mr. R. E. Williams)

5. Largo, "The New World" *Dvorak*

INTERVAL

6. Village Scene, "Sunday Evening in Alsace" *Massenet*

7. (a) Saxophone Octette, "On the Mississippi" *Klein*  
Messrs. Stephens, Heney, Goodrich, Johnson, Weir,  
Madden, Conklin and Munroe  
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8. Xylophone Duet, "March Wind" *Carey*  
Messrs. Carey and Goulden

9. "Pomp and Circumstance" *Elgar*

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March 18—ALBERT SPALDING



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MR. WILLIAM TONG, *Cornet*  
MR. GEORGE CAREY, *Xylophone*

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Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

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(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
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INTERVAL

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Mr. George Carey
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" *Guion*

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Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. WILLIAM TONG, Cornet

MR. GEORGE CAREY, Xylophone

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Mr. George Carey

9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guion

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## MATINEE PROGRAM

## SOUSA AND HIS BAND

CONVERSE COLLEGE AUDITORIUM

MONDAY, MARCH 1, 1926

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY.....Soprano  
 MR. WILLIAM TONG.....Cornet  
 MR. GEORGE CAREY.....Xylophone  
 MR. HOWARD GOULDEN.....Xylophone

1. Overture, "Tannhauser".....Wagner  
 The impulse to write "Tannhauser" came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. Three years later (on October 19, 1845), the work was brought out at Dresden.  
 The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrim's Chorus," which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure (the Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombones excepted.  
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 MR. WILLIAM TONG
3. Suite, "El Capitan and His Friends".....Sousa  
 (a) "El Capitan"  
 (b) "The Charlatan"  
 (c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah".....Meyerbeer  
 MISS MARJORIE MOODY  
 (Flute obligato by MR. R. E. WILLIAMS)
5. Largo, "The New World".....Dvorak

## INTERVAL

6. Village Scene, "Sunday Evening in Alsace".....Massenet
7. (a) Saxophone Octette, "On the Mississippi".....Klein  
 MESSRS. STEPHENS, HENEY, GOODRICH, JOHNSON,  
 WEIR, MADDEN, CONKLIN AND MUNROE  
 (b) March, "The National Game" (new)
8. Xylophone Duet, "March Wind".....  
 MESSRS. CAREY AND GOULDEN
9. "Pomp and Circumstance".....

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BAND &amp; WHITE, PRINTERS, SPARTANBURG, S. C.

## PROGRAM

Monday, March 1, 1926, 8:30 P. M.

Converse College Auditorium

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HARRY ASKIN, Manager

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 MR. WILLIAM TONG, Cornet  
 MR. GEORGE CAREY, Xylophone

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MATINEE PROGRAM

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PROGRAM  
March 1, 1926, 8:30 P. M. Converse College Auditorium

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MR. GEORGE CAREY, Xylophone

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(a) Under the Spanish  
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4. Soprano Solo, "I Am Titania" from "Mignon".....Thomas  
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(This number is the great moment in Richard Strauss' Opera and is believed to be one of this master's most important offerings.)  
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(b) March, "The Black Horse Troop" (new).....Sousa

8. Xylophone Solo, "Morning, Noon and Night".....Suppe  
MR. GEORGE CAREY

9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture".....Guion

AUSPICES ROTARY, LIONS, KIWANIS CLUBS AND CONVERSE COLLEGE.

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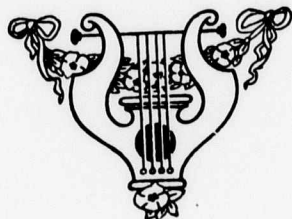
# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

MISS MARJORIE MOODY, *Soprano*

MR. WILLIAM TONG, *Cornet*

MR. GEORGE CAREY, *Xylophone*



WINTHROP AUDITORIUM  
MARCH 2 :: 2:00 P. M.

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GASTONIA, N. C.

TUESDAY EVENING, MARCH 2, 1926

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CONCERT TO BE GIVEN IN OUR

**Enlarged Show Rooms**

**FRIDAY EVENING, MARCH 5,**

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PROGRAM

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No Admission Charge

221 E. Main Street



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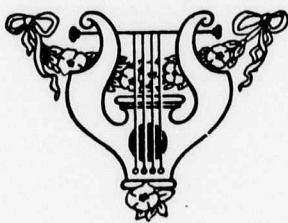
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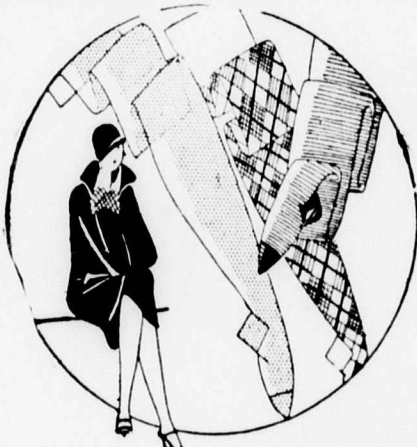
Mr. GEORGE CAREY, *Xylophone*



WINTHROP AUDITORIUM

MARCH 2 :: 2:00 P. M.

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### PROGRAM PART ONE

1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" ----- Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre." And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense, stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation. . . . From Carlyle's "The French Revolution."

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### INTERVAL

(During this intermission the Gastonia High School Band will play "High School Cadets", conducted by Mr. Sousa)

### PART TWO

6. "Jazz America" (new) ----- Sousa
7. (a) Saxophone Octette, "I Want to be Happy" from "No, No, Nanette" ----- Youmans  
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe  
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Mr. George Carey
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" ----- Guion

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MR. GEORGE CAREY
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## ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA

New Humoresque { "Follow the Swallow" "Look for the Silver Lining"	
Bride Elect	Ancient and Honorable Artillery (new)
Charlatan	Peaches and Cream (new)
Diplomat	Music of the Minute (new)
Directorate	Nobles of the Mystic Shrine
El Capitan	The Dauntless Battalion
Fairest of the Fair	High School Cadets
Free Lance	Washington Post
From Maine to Oregon	Semper Fidelis
Glory of the Yankee Navy	The Gallant Seventh
Hands Across the Sea	U. S. Field Artillery
Imperial Edward	Sabre and Spurs
Invincible Eagle	Comrades of the Legion
Jack Tar	Boy Scouts
King Cotton	Bullets and Bayonets
Liberty Bell	The Thunderer
Man Behind the Gun	Liberty Loan March
Manhattan Beach	League of Nations March By G. T. Bye
Co-Eds of Michigan	
Power and Glory (new)	Stars and Stripes Forever (The greatest march ever written)

## HIGH SCHOOL AUDITORIUM

GASTONIA, N. C.

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Wednesday, March 3, 1926

## SOUSA AND HIS BAND

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MISS MARJORIE MOODY, *Soprano*  
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