

MATINEE PROGRAM

Sousa ^{AND} _{HIS} Band



Lieut.-Commander JOHN PHILIP SOUSA,
Conductor

MILLER AUDITORIUM

Sunday, October 24th

272

MATINEE PROGRAM

Sousa AND HIS Band

MILLER AUDITORIUM

Sunday, October 24th

Lieut.-Commander JOHN PHILIP SOUSA,
Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" - - - - - Hadley
Written for Richard Manfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera"-Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
(a) "Morning Journals" - - - - - Strauss
(b) "The Lost Chord" - - - - - Sullivan
(c) "Mars and Venus" - - - - - Sousa
4. Vocal Solo, "On the Beautiful Blue Danube"
-Strauss

MISS MARJORIE MOODY

5. Symphonic Poem, "Le Voyvode" - Tschaikowsky
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master, he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

6. A Fancy, "The Wets and the Drys" (new) - Sousa
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about TEA FOR TWO?" So they go off to a Tea Dansant where the orchestra is playing "How DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." I know something better than that," says the Dry. Let's get a drink out of "The OLD OAKEN BUCKET." They march off to the well, singing, "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewki" -
-Paderewski-Hicks
Messrs. HENEY, KINCAID, SULLIVAN, SPALTI,
MADDEN, CONKLIN, SCHLANZ, and MONROE
(b) March, "The Sesqui-Centennial" (new)
-Sousa
8. Xylophone Solo, "Liebesfreud" - - - - - Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba" - - - - - R. N. Dett

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

- Humoresques—"THE WETS AND THE DRYS"
"OH HOW I'VE WAITED FOR YOU"
"FOLLOW THE SWALLOW"
- | | |
|--|-----------------------------------|
| The Sesqui-Centennial Exposition March (new) | The Pride of the Wolverines (new) |
| Man Behind the Gun | Manhattan Beach |
| The Gridiron Club March (new) | The Black Horse Troop |
| Co-Eds of Michigan | Power and Glory |
| The National Game | Ancient and Honorable Artillery |
| Charlatan | Diplomat |
| Peaches and Cream | Music of the Minute (new) |
| Directorate | El Capitan |
| Nobles of the Mystic Shrine | Fairest of the Fair |
| High School Cadets | Free Lance |
| Washington Post | U. S. Field Artillery |
| Semper Fidelis | Glory of the Yankee Navy |
| From Maine to Oregon | Hands Across the Sea |
| Sabre and Spurs | Invincible Eagle |
| Comrades of the Legion | Jack Tar |
| Boy Scouts | King Cotton |
| Bullets and Bayonets | Liberty Bell |
| The Thunderer | |
| Liberty Loan March | |
| Stars and Stripes Forever—The greatest march ever written. | |

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

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NIGHT PROGRAM

Sousa AND HIS Band



Lieut.-Commander JOHN PHILIP SOUSA,
Conductor

MILLER AUDITORIUM

Sunday, October 24th

228

NIGHT PROGRAM

Sousa AND HIS Band

MILLER AUDITORIUM

Sunday, October 24th

Lieut.-Commander JOHN PHILIP SOUSA,
Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new)
Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" - - - Demarc
MR. JOHN DOLAN
3. Suite, "All-American"
(a) "Pan-Americana" - - - Herbert
(b) "Song of the Flame" - - - Gershwin
(c) "Her Majesty, the Queen" - - - Sousa
4. Vocal Solo, "Crossing the Bar" (new) - Sousa
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:
"The wind blew as 'twere blawn its last
The rattling showers rose on the blast,"

* * *
"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely,"

* * *
"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire,"

* * *
"Kirk Alloway is drawing nigh" * * *

* * *
Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.
* * * "He srewed the pipes and gart them skirl," *
* * *
* * * "Ae spring brought off her master hale,
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole" - - Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How are You?" - - - Baer
Messrs. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN, SCHLANZ, and MONROE
(b) March, "The Gridiron Club (new)" - Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers." - - - Jessel
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" - Grainger

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

- Humoresques—"THE WETS AND THE DRY'S"
"OH HOW I'VE WAITED FOR YOU"
"FOLLOW THE SWALLOW"
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| The Sesqui-Centennial Exposition March (new) | The Pride of the Wolverines (new) |
| Man Behind the Gun | Manhattan Beach |
| The Gridiron Club March (new) | The Black Horse Troop |
| Co-Eds of Michigan | Power and Glory |
| The National Game | Ancient and Honorable Artillery |
| Charlatan | Diplomat |
| Peaches and Cream | Music of the Minute (new) |
| Directorate | El Capitan |
| Nobles of the Mystic Shrine | Fairest of the Fair |
| High School Cadets | Free Lance |
| Washington Post | U. S. Field Artillery |
| Semper Fidelis | Glory of the Yankee Navy |
| From Maine to Oregon | Hands Across the Sea |
| Sabre and Spurs | Invincible Eagle |
| Comrades of the Legion | Jack Tar |
| Boy Scouts | King Cotton |
| Bullets and Bayonets | Liberty Bell |
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SOUSA *AND HIS* BAND

1892



1926

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

AUSPICES

PECK'S BAND *of* WATERTOWN
WATERTOWN, S. D.

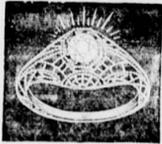
Monday, October 25, 1926

M. E. CHURCH AUDITORIUM

Matinee 3:00 p. m.

Evening 8:15 o'clock

226



HALBKAT'S

ARE NOW SHOWING THE

MOST BEAUTIFUL WATCHES IN AMERICA

CALL AT THEIR STORE AND SEE THESE LATEST MODELS.

ALSO ASK TO SEE THEIR ATTRACTIVE OFFERINGS IN

DIAMONDS, SILVERWARE, CUT GLASS, JEWELRY

HAND-TOOLED LEATHER GOODS

"IT'S GOOD IF IT'S FROM HALBKAT'S"

WATERTOWN'S GIFT STORE THE PAST 29 YEARS



Chas. F. Halbkät, Opt. D.
Optometrist - Jeweler
 105 North Broadway
 WATERTOWN ~ S. D.

Encores are selected from the following Compositions and Arrangements of John Philip Sousa

Humoresques—"The Wets and the Drys," "Oh How I've Waited For You," "Follow the Swallow"

- | | |
|--|---------------------------------|
| The Pride of the Wolverines (new) | Liberty Bell |
| The Gridiron Club March (new) | Man Behind the Gun |
| The Sesqui-Centennial Exposition March (new) | Manhattan Beach |
| The Black Horse Troop | Co-Eds of Michigan |
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| Jack Tar | Boy Scouts |
| King Cotton | Bullets and Bayonets |
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| | Liberty Loan March |

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. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new).....Collected by Arthur Wood
2. Cornet Solo, "Cleopatra"Demare
MR. JOHN DOLAN
3. Suite, "All American"
(a) "Pan-Americana"Herbert
(b) "Song of the Flame".....Gershwin
(c) "Her Majesty, the Queen"Sousa
4. Vocal Solo, "Crossing the Bar" (new).....Sousa
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5. Symphonic Ballade, "Tam O'Shanter".....Chadwick
 The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:
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 The rattling showers rose on the blast."
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 "Ae market night
 Tam had got planted unco right,
 Wi' reaming swats that drank divinely," * * * * *
 "Weel mounted on his gray mare Meg
 Tam skelpit on thro' dub and mire," * * * * *
 * * * * * "Kirk Alloway is drawing nigh" * * * * *
 Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.
 * * * * * "He screwed the pipes and gart them skirl," * * * * *
 * * * * * "Ae spring brought off her master hale,
 But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole"Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How are you?".....Baer
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ and MONROE
(b) March, "The Gridiron Club" (new).....Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers".....Jessel
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens"Grainger

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NIGHT PROGRAM

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HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod"Hadley
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod"
2. Cornet Solo, "Sounds from the Riviera"Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
(a) "Morning Journals"Strauss
(b) "The Lost Chord"Sullivan
(c) "Mars and Venus"Sousa
4. Vocal Solo, "On the Beautiful Blue Danube"Strauss
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode"Tschaikowsky

This is a posthumous work and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

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"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dance where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski"Paderewski-Hicks
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ and MONROE
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MR. HOWARD GOULDEN
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PROGRAM

SOUSA AND HIS BAND

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HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*
MR. JOHN DOLAN, *Cornet*
MR. HOWARD GOULDEN, *Xylophone*

MATINEE
DAKOTA THEATER

Yankton, South Dakota
October 26, 1926 at 2 O'clock

UNDER THE AUSPICES OF
CONSERVATORY OF MUSIC
YANKTON COLLEGE

228

Vermillion, S.D. Oct. 26, 1926

PARK THEATRE

Sunday October 26th., 1926

LAROE'S MUSIC STORE

presents

SOUSA AND HIS BAND

Lieut. Com. John Philip Sousa, Conductor
Harry Askin, Manager

MISS MARJORIE MOODY, *Soprano*
MR. JOHN DOLAN, *Cornet*
MR. HOWARD GOULDEN, *Xylophone*

PROGRAMME

1. Overture, "Herod" Hadley
(Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod".)
2. Cornet Solo, "Sounds from the Riviera" Boccalari
Mr. JOHN DOLAN
3. Suite, "The Three S's"
a. "Morning Journals" Strauss
b. "The Lost Chord" Sullivan
c. "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
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—INTERVAL—

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7. a. Saxophone Corps, "Saxerewski" Paderewski-Hicks
Messrs. HENEY, KINCAID, SULLIVAN, SPALTI,
MADDEN, CONKLIN, SCHLANZ, and MONROE.
b. March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
Mr. HOWARD GOULDEN
9. Dance African, "Juba" R. N. Dett

LAROE'S MUSIC STORE

Federal Bldg.

STEINWAY PIANOS

VICTROLAS and VICTOR RECORDS

RADIO RECEIVERS

R. C. A. Zenith, Magnavox, Atwater Kent

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PROGRAM

Part I

1. Overture, "Herod" *Hadley*
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod"
2. Cornet Solo, "Sounds from the Riviera" *Boccalari*
MR. JOHN DOLAN
3. Suite, "The Three S's"
 - (a) "Morning Journals" *Strauss*
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PROGRAM

Part II

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7. (a) Saxophone Corps, "Saxerewski" *Paderewski-Hicks*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN, SCHLANZ, and MONROE
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MR. HOWARD GOULDEN
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ENCORES

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

Humoresque, "Oh How I've Waited for You"

Humoresque, "Follow the Swallow"

| | |
|---|-----------------------------|
| The Pride of the Wolverines | Man Behind the Gun |
| The Gridiron March | Manhattan Beach |
| The Black Horse Troop | Co-Eds of Michigan |
| The National Game | Power and Glory |
| Charlatan | Peaches and Cream |
| Diplomat | Music of the Minute |
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| Invincible Eagle | Boy Scouts |
| Jack Tar | Bullets and Bayonets |
| King Cotton | The Thunderer |
| Liberty Bell | Liberty Loan March |
| Ancient and Honorable Artillery | |
| Stars and Stripes Forever (The greatest march ever written) | |

228

MATINEE PROGRAM - WEDNESDAY, OCT. 27

THE DAIRY CATTLE CONGRESS
PRESENTS

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

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- Cornet Solo, "Cleopatra" *Demare*
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- Suite, "All American"
(a) "Pan-Americana" *Herbert*
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(c) "Her Majesty, the Queen" *Sousa*
- Vocal Solo, "Crossing the Bar" (new) *Sousa*
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- Symphonic Ballade, "Tam O'Shanter" *Chadwick*

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Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.
"He screwed the pipes and gart them skirl."
"Ae spring brought off her master hale,
But left behind her ain gray tail."

INTERVAL

- Divertissement, "Espagnole" *Demersmann*
- (a) Saxophone Corps, "Hello, Aloha! How Are You?" *Baer*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
(b) March, "The Gridiron Club" (new) *Sousa*
- Xylophone Solo, "Parade of the Wooden Soldiers" *Jessel*
MR. HOWARD GOULDEN
- Dance Tune, "Country Gardens" *Grainger*

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| | |
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| Humoresques | { "THE WETS AND THE DRY'S" "OH HOW I'VE WAITED FOR YOU" "FOLLOW THE SWALLOW" |
| The Pride of the Wolverines (new) | Man Behind the Gun |
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STARS AND STRIPES FOREVER
(The greatest march ever written)

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MR. HOWARD GOULDEN, Xylophone

- Overture, "Herod" *Hadley*
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
- Cornet Solo, "Sounds from the Riviera" *Boccalari*
MR. JOHN DOLAN
- Suite, "The Three S's"
(a) "Morning Journals" *Strauss*
(b) "The Lost Chord" *Sullivan*
(c) "Mars and Venus" *Sousa*
- Vocal Solo, "On the Beautiful Blue Danube" *Strauss*
MISS MARJORIE MOODY
- Symphonic Poem, "Le Voyvode" *Tschaikowsky*

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead. Fate had aimed the servant's bullet at him.

INTERVAL

- A Fancy, "The Wets and the Dry's" (new) *Sousa*
"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dancant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
- (a) Saxophone Corps, "Saxerewski" *Paderewski-Hicks*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
(b) March, "The Sesqui-Centennial" (new) *Sousa*
- Xylophone Solo, "Liebesfreud" *Kreisler*
MR. HOWARD GOULDEN
- Dance African, "Juba" *R. N. Dett*

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

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

| | |
|--|--|
| Humoresques | { "THE WETS AND THE DRY'S" "OH HOW I'VE WAITED FOR YOU" "FOLLOW THE SWALLOW" |
| The Pride of the Wolverines (new) | Man Behind the Gun |
| The Gridiron Club March (new) | Manhattan Beach |
| The Sesqui-Centennial Exposition March (new) | Co-Eds of Michigan |
| The Black Horse Troop | Power and Glory |
| The National Game | Ancient and Honorable Artillery |
| Charlatan | Peaches and Cream (new) |
| Diplomat | Music of the Minute (new) |
| Directorate | Nobles of the Mystic Shrine |
| El Capitan | High School Cadets |
| Fairest of the Fair | Washington Post |
| Free Lance | Semper Fidelis |
| From Maine to Oregon | U. S. Field Artillery |
| Glory of the Yankee Navy | Sabre and Spurs |
| Hands Across the Sea | Comrades of the Legion |
| Invincible Eagle | Boy Scouts |
| Jack Tar | Bullets and Bayonets |
| King Cotton | The Thunderer |
| Liberty Bell | Liberty Loan March |

STARS AND STRIPES FOREVER
(The greatest march ever written)

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Cedar Rapids, Ia. Oct. 28, 1926

MATINEE PROGRAM

ALEXANDER FRANK PRESENTS

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

- 1. Dances, "Yorkshire Lassies" (new) Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" Demare MR. JOHN DOLAN
3. Suite, "All American" (a) "Pan-Americana" Herbert (b) "Song of the Flame" Gershwin (c) "Her Majesty, the Queen" Sousa
4. Vocal Solo, "Crossing the Bar" (new) Sousa MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows: "The wind blew as 'twere blown its last The rattling showers rose on the blast." "Ae market night Tam had got planted unco right. Wi' reaming swats that drank divinely." "Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire." "Kirk Alloway is drawing nigh" Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style. "He screwed the pipes and gart them skirl." "Ae spring brought off her master hale. But left behind her ain gray tail."

INTERVAL

- 6. Divertissement, "Espagnole" Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" Baer MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN, SCHLANZ AND MONROE (b) March, "The Gridiron Club" (new) Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" Jessel MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" Grainger

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

- Humoresques: "THE WETS AND THE DRY'S", "OH HOW I'VE WAITED FOR YOU", "FOLLOW THE SWALLOW"
The Pride of the Wolverines (new)
The Gridiron Club March (new)
The Sesqui-Centennial Exposition March (new)
The Black Horse Troop
The National Game
Charlatan
Diplomat
Directorate
El Capitan
Fairest of the Fair
Free Lance
From Maine to Oregon
Glory of the Yankee Navy
Hands Across the Sea
Invincible Eagle
Jack Tar
King Cotton
Liberty Bell
Man Behind the Gun
Manhattan Beach
Co-Eds of Michigan
Power and Glory
Ancient and Honorable Artillery
Peaches and Cream (new)
Music of the Minute (new)
Nobles of the Mystic Shrine
High School Cadets
Washington Post
Semper Fidelis
U. S. Field Artillery
Sabre and Spurs
Comrades of the Legion
Boy Scouts
Bullets and Bayonets
The Thunderer
Liberty Loan March

STARS AND STRIPES FOREVER (The greatest march ever written)

Cedar Rapids, Ia. Oct. 28, 1926

NIGHT PROGRAM

ALEXANDER FRANK PRESENTS

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

- 1. Overture, "Herod" Hadley Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" Boccalari MR. JOHN DOLAN
3. Suite, "The Three S's" (a) "Morning Journals" Strauss (b) "The Lost Chord" Sullivan (c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" Tschaiowsky

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead. Fate had aimed the servant's bullet at him.

INTERVAL

- 6. A Fancy, "The Wets and the Drys" (new) Sousa "HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN, SCHLANZ AND MONROE (b) March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler MR. HOWARD GOULDEN
9. Dance African, "Juba" R. N. Dett

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

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

- Humoresques: "THE WETS AND THE DRY'S", "OH HOW I'VE WAITED FOR YOU", "FOLLOW THE SWALLOW"
The Pride of the Wolverines (new)
The Gridiron Club March (new)
The Sesqui-Centennial Exposition March (new)
The Black Horse Troop
The National Game
Charlatan
Diplomat
Directorate
El Capitan
Fairest of the Fair
Free Lance
From Maine to Oregon
Glory of the Yankee Navy
Hands Across the Sea
Invincible Eagle
Jack Tar
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Liberty Bell
Man Behind the Gun
Manhattan Beach
Co-Eds of Michigan
Power and Glory
Ancient and Honorable Artillery
Peaches and Cream (new)
Music of the Minute (new)
Nobles of the Mystic Shrine
High School Cadets
Washington Post
Semper Fidelis
U. S. Field Artillery
Sabre and Spurs
Comrades of the Legion
Boy Scouts
Bullets and Bayonets
The Thunderer
Liberty Loan March

STARS AND STRIPES FOREVER (The greatest march ever written)

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Davenport, Iowa

Friday, Oct. 29, 1926

MASONIC AUDITORIUM

MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager, New York W. J. KLINCK, Local Manager

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) *Collected by Arthur Wood*
2. Cornet Solo, "Cleopatra" *Demare*
MR. JOHN DOLAN
3. Suite, "All American"
 - (a) "Pan-Americana" *Herbert*
 - (b) "Song of the Flame" *Gershwin*
 - (c) "Her Majesty, the Queen" *Sousa*
4. Vocal Solo, "Crossing the Bar" (new) *Sousa*
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" *Chadwick*

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:

"The wind blew as 'twere blawn its last
The rattling showers rose on the blast,"

"'Ae market night
Tam had got plantit unco right,
Wi' reaming swats that drank divinely,"

"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire,"

"Kirk Alloway is drawing nigh"

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl,"

"'Ae spring brought off her master hale,
But left behind her ain gray tail,"

INTERVAL

6. Divertissement, "Espagnole" *Demersmann*
7. (a) Saxophone Corps, "Hello, Aloha! How are you?" *Baer*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ and MONROE
- (b) March, "The Gridiron Club" (new) *Sousa*
8. Xylophone Solo, "Parade of the Wooden Soldiers" *Jessel*
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" *Grainger*

ENCORES

will be selected from the following compositions of John Philip Sousa:

- | | |
|-------------------------------|-----------------------|
| "Stars and Stripes Forever" | "Semper Fidelis" |
| "U. S. Field Artillery" | "Music of the Minute" |
| "The Pride of the Wolverines" | "The National Game" |
| "The Black Hawk Troup" | "Fairest of the Fair" |
| "Oh How I've Waited for You" | "Peaches and Cream" |

Sousa and His Band plays exclusively for Victor. Many of the selections on this program can be obtained at the Harned & Von Maur Victrola parlors, on the new electrically recorded Victor records.

Harned & Von Maur Music Department

Main Floor, Balcony

C. B. Beiderbecke, Mgr.

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Davenport, Iowa

Friday, Oct. 29, 1926

MASONIC AUDITORIUM

NIGHT PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, *Manager, New York* W. J. KLINCK, *Local Manager*

MISS MARJORIE MOODY, *Soprano* MR. JOHN DOLAN, *Cornet*
MR. HOWARD GOULDEN, *Xylophone*

1. Overture, "Herod" *Hadley*
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" *Boccalari*
MR. JOHN DOLAN
3. Suite, "The Three S's"
 - (a) "Morning Journals" *Strauss*
 - (b) "The Lost Chord" *Sullivan*
 - (c) "Mars and Venus" *Sousa*
4. Vocal Solo, "On the Beautiful Blue Danube" *Strauss*
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" *Tschaikowsky*
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead. Fate had aimed the servant's bullet at him.
6. A Fancy, "The Wets and the Drys" (new) *Sousa*
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZBURGER FLOWS," "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" *Padereewski-Hicks*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ and MONROE
- (b) March, "The Sesqui-Centennial" (new) *Sousa*
8. Xylophone Solo, "Liebesfreud" *Kreister*
MR. HOWARD GOULDEN
9. Dance African, "Juba" *R. N. Dett*

ENCORES

will be selected from the following compositions of John Philip Sousa:

| | |
|-------------------------------|-----------------------|
| "Stars and Stripes Forever" | "Semper Fidelis" |
| "U. S. Field Artillery" | "Music of the Minute" |
| "The Pride of the Wolverines" | "The National Game" |
| "The Black Hawk Troup" | "Fairest of the Fair" |
| "Oh How I've Waited for You" | "Peaches and Cream" |

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Harned & Von Maur Music Department

Main Floor, Balcony

C. B. Beiderbecke, Mgr.

Dubuque, Ia. Oct. 30, 1926.

MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager.

MISS MARJORIE MOODY, Soprano.

MR. JOHN DOLAN, Cornet.

MR. HOWARD GOULDEN, Xylophone.

1. Dances, "Yorkshire Lasses" (new) Collected by Arthur Wood
2. Cornet Solo, "Cleopatra"..... Demare
MR. JOHN DOLAN.
3. Suite, "All American"
(a) "Pan-Americana" Herbert
(b) "Song of the Flame" Gershwin
(c) "Her Majesty, the Queen" Sousa
4. Vocal Solo, "Crossing the Bar" (new) Sousa
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter"..... Chadwick
The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:
"The wind blew as 'twere blawn its last
The rattling showers rose on the blast," * * *
* * *
"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely," * * *
* * *
"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire." * * *
* * *
"Kirk Alloway is drawing nigh" * * *
* * *
Tam catches his first glimpse of the revels in the church. This orgy is described as a series of dances much like the Scottish style.
* * * "He screwed the pipes and gart them skirl." * * *
* * *
"Ae spring brought off her master hale,
But left behind her ain gray tail."
6. Divertissement, "Espagnole" Demersmann
- 7 (a) Saxophone Corps, "Hello, Aloha! How are you?" Baer
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN CONKLIN,
SCHLANZ, and MONROE.
(b) March, "The Gridiron Club" (new) Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" Jessel
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens"..... Grainger

All encores selected from compositions of John Philip Sousa.

All instruments used in Sousa's Band made by C. G. Conn, Ltd.
Sousa and his Band plays exclusively for the Victor.

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Dubuque, Ia. Oct. 30, 1926.

NIGHT PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager.

MISS MARJORIE MOODY, Soprano.

MR. JOHN DOLAN, Cornet.

MR. HOWARD GOULDEN, Xylophone.

1. Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillips tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
 - (a) "Morning Journals" Strauss
 - (b) "The Lost Chord" Sullivan
 - (c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" Tchaikowsky
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INTERVAL

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7. (a) Saxophone Corps "Saxerewski" Paderewski-Hicks
MESSRS. HENEY, KINCAID, SULIVAN, SPALTI, MADDEN, CONKLIN,
SCHLANZ and MONROE.
(b) March "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
MR. HOWARD GOULDEN.
8. Dance African, "Juba" R. N. Dett

All encores selected from compositions of John Philip Sousa.

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Sousa and his Band plays exclusively for the Victor.

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Clinton, Ia. Oct. 31, 1926.

MATINEE PROGRAM

ALEXANDER FRANK
PRESENTS

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lassies" (new) Collected by Arthur Wood
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MR. JOHN DOLAN
3. Suite, "All American"
(a) "Pan-Americana" Herbert
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"Kirk Alloway is drawing nigh"

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"Ae spring brought off her master hale,
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole" Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" Baer
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
(b) March, "The Gridiron Club" (new) Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" Jessel
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" Grainger

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

- | | |
|--|--|
| Humoresques | { "THE WETS AND THE DRY'S" "OH HOW I'VE WAITED FOR YOU" "FOLLOW THE SWALLOW" |
| The Pride of the Wolverines (new) | Man Behind the Gun |
| The Gridiron Club March (new) | Manhattan Beach |
| The Sesqui-Centennial Exposition March (new) | Co-Eds of Michigan |
| The Black Horse Troop | Power and Glory |
| The National Game | Ancient and Honorable Artillery |
| Charlatan | Peaches and Cream (new) |
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| Directorate | Nobles of the Mystic Shrine |
| El Capitan | High School Cadets |
| Fairest of the Fair | Washington Post |
| Free Lance | Semper Fidelis |
| From Maine to Oregon | U. S. Field Artillery |
| Glory of the Yankee Navy | Sabre and Spurs |
| Hands Across the Sea | Comrades of the Legion |
| Invincible Eagle | Boy Scouts |
| Jack Tar | Bullets and Bayonets |
| King Cotton | The Thunderer |
| Liberty Bell | Liberty Loan March |

STARS AND STRIPES FOREVER
(The greatest march ever written)

Clinton, Ia. Oct. 31, 1926.

NIGHT PROGRAM

ALEXANDER FRANK
PRESENTS

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" Hadley
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(a) "Morning Journals" Strauss
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4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" Tschaiakowsky

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

6. A Fancy, "The Wets and the Drys" (new) Sousa
"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZBURGER FLOWS," "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
(b) March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba" R. N. Dett

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

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

- | | |
|--|--|
| Humoresques | { "THE WETS AND THE DRY'S" "OH HOW I'VE WAITED FOR YOU" "FOLLOW THE SWALLOW" |
| The Pride of the Wolverines (new) | Man Behind the Gun |
| The Gridiron Club March (new) | Manhattan Beach |
| The Sesqui-Centennial Exposition March (new) | Co-Eds of Michigan |
| The Black Horse Troop | Power and Glory |
| The National Game | Ancient and Honorable Artillery |
| Charlatan | Peaches and Cream (new) |
| Diplomat | Music of the Minute (new) |
| Directorate | Nobles of the Mystic Shrine |
| El Capitan | High School Cadets |
| Fairest of the Fair | Washington Post |
| Free Lance | Semper Fidelis |
| From Maine to Oregon | U. S. Field Artillery |
| Glory of the Yankee Navy | Sabre and Spurs |
| Hands Across the Sea | Comrades of the Legion |
| Invincible Eagle | Boy Scouts |
| Jack Tar | Bullets and Bayonets |
| King Cotton | The Thunderer |
| Liberty Bell | Liberty Loan March |

STARS AND STRIPES FOREVER
(The greatest march ever written)

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Monmouth, Ills. Nov. 1, 1926.

MATINEE PROGRAM

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, *Soprano*
MR. JOHN DOLAN, *Cornet*
MR. HOWARD GOULDEN, *Xylophone*

1. Dances, "Yorkshire Lasses" (new) Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" Demare
MR. JOHN DOLAN
3. Suite, "All-American"
(a) "Pan-Americana" Herbert
(b) "Song of the Flame" Gershwin
(c) "Her Majesty, the Queen" Sousa
4. Vocal Solo, "Crossing the Bar" (new) Sousa
MISS MARJORIE MOODY

5. Symphonic Ballade, "Tam O'Shanter" Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:

"The wind blew as 'twere blawn its last
The rattling showers rose on the blast," * * *

"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely." * * *

"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire," * * *

"Kirk Alloway is drawing nigh" * * *

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl," * * *

"Ae spring brought off her master hale,
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole" Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How are you?" Baer
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ, and MONROE
(b) March, "The Gridiron Club" (new) Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" Jessel
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" Grainger

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

Humoresques—The Wets and the Drys; Oh, How I've Waited for You; Follow the Swallow. The Pride of the Wolverines (new); The Gridiron Club March (new); The Sesqui-Centennial March (new); The Black Horse Troop, The National Game, Charlatan, Diplomat, Directorate, El Capitan, Fairest of the Fair, Free Lance, From Maine to Oregon, Glory of the Yankee Navy, Hands Across the Sea, Invincible Eagle, Jack Tar, King Cotton, Liberty Bell, Man Behind the Gun, Manhattan Beach, Co-eds of Michigan, Power and Glory, Ancient and Honorable Artillery, Peaches and Cream (new), Music of the Minute (new), Nobles of the Mystic Shrine, High School Cadets, Washington Post, Semper Fidelis, U. S. Field Artillery, Sabre and Spurs, Comrades of the Legion, Boy Scouts, Bullets and Bayonets, The Thunderer, Liberty Loan March, Stars and Stripes Forever (the greatest March ever written).

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Monmouth, Ills. Nov. 1, 1926.

NIGHT PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod"Hadley
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera"Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
(a) "Morning Journals"Strauss
(b) "The Lost Chord"Sullivan
(c) "Mars and Venus"Sousa
4. Vocal Solo, "On the Beautiful Blue Danube"Strauss
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode"Tschai^kow^sky
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

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7. (a) Saxophone Corps, "Saxerewski"Paderewski-Hicks
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ, and MONROE
(b) March, "The Sesqui-Centennial" (new)Sousa
8. Xylophone Solo, "Liebesfreud"Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba"R. N. Dell

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

Humoresques—The Wets and the Drys; Oh, How I've Waited for You; Follow the Swallow. The Pride of the Wolverines (new); The Gridiron Club March (new); The Sesqui-Centennial March (new); The Black Horse Troop, The National Game, Charlatan, Diplomat, Directorate, El Capitan, Fairest of the Fair, Free Lance, From Maine to Oregon, Glory of the Yankee Navy, Hands Across the Sea, Invincible Eagle, Jack Tar, King Cotton, Liberty Bell, Man Behind the Gun, Manhattan Beach, Co-eds of Michigan, Power and Glory, Ancient and Honorable Artillery, Peaches and Cream (new), Music of the Minute (new), Nobles of the Mystic Shrine, High School Cadets, Washington Post, Semper Fidelis, U. S. Field Artillery, Sabre and Spurs, Comrades of the Legion, Boy Scouts, Bullets and Bayonets. The Thunderer, Liberty Loan March, Stars and Stripes Forever (the greatest March ever written).

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HANNIBAL, MISSOURI

ORPHEUM THEATRE — TUESDAY, NOVEMBER 2, 1926

MATINEE PROGRAM

SOUSA AND BAND
HIS

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano
Mr. John Dolan, Coronet

Mr. Howard Goulden, Xylophone

1. Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Coronet Solo, "Sounds from the Riviera" Boccalari
Mr. John Dolan
3. Suite, "The Three S's"
(a) "Morning Journals" Strauss
(b) "The Lost Chord" Sullivan
(c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
Miss Marjorie Moody

5. Symphonic Poem, "Le Voyvode" Tchaikowsky
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

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7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.
(b) March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
Mr. Howard Goulden
9. Dance African, "Juba" R. N. Dett

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Sousa and His Band plays exclusively for the Victor.

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Humoresques—"The Wets and the Drys," "Oh How I've Waited For You," "Follow the Swallow."

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Quincy College Auditorium

Tuesday, November 2nd, 1926

PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod".....Hadley
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera".....Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
 - (a) "Morning Journals".....Strauss
 - (b) "The Lost Chord".....Sullivan
 - (c) "Mars and Venus".....Sousa
4. Vocal Solo, "On the Beautiful Blue Danube".....Strauss
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INTERVAL

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"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZ-BURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing, "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TILL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
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MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ and MONROE
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8. Xylophone Solo, "Liebesfreud".....Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba".....R. N. Dett

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MATINEE PROGRAM
 East St. Louis High School
 Wednesday, November 3, 1926

SOUSA AND HIS BAND

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

Miss Marjorie Moody, Soprano
 Mr. John Dolan, Cornet
 Mr. Howard Goulden, Xylophone

1. Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" Boccalari
Mr. John Dolan
3. Suite, "The Three S's"
 (a) "Morning Journals" Strauss
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8. Xylophone Solo, "Liebesfreud" Kreisler
Mr. Howard Goulden
9. Dance African, "Juba" R. N. Dett

| | | | |
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SOUSA AND HIS BAND
 Lieut.-Com. JOHN PHILIP SOUSA,
 Conductor

HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*
 MR. JOHN DOLAN, *Cornet*
 MR. HOWARD GOULDEN, *Xylophone*

WENDNESDAY EVE., NOV. 3
 8:15 O'CLOCK

Concert Direction

ASSOCIATE

Elizabeth Cueny

Alma Cueny

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PROGRAM

1. Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" Boccalari
MR. JOHN DOLAN
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(a) "Morning Journals" Strauss
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(c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
MISS MARJORIE MOODY

(Continued on Page 2)

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MUSICAL ART BLDG.

DELMAR 0850

PROGRAM—(Continued)

5. Symphonic Poem, "Le Voyvode" *Tschaikowsky*

"This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to the bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

Continued on Page 3

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PROGRAM—(Continued)

6. A Fancy, "The Wets and the Drys" (new) *Sousa*

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Continued on Page 4

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PROGRAM—(Continued)

7. (a) Saxophone Corps. "Saxerewski" *Paderewski Hicks*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
- (b) March. "The Sesqui-Centennial" (new) *Sousa*
8. Xylophone Solo. "Liebesfreud" *Kreisler*
MR. HOWARD GOULDEN
9. Dance African. "Juba" *R. N. Dett*

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HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lassies" (new) Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" Demare
3. Suite, "All American" MR. JOHN DOLAN
- (a) "Pan-Americana" Herbert
- (b) "Song of the Flame" Gershwin
- (c) "Her Majesty, the Queen" Sousa
4. Vocal Solo, "Crossing the Bar" (new) Sousa
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MATINEE PROGRAM (Continued)

5. Symphonic Ballade, "Tam O'Shanter"

Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:
"wind blew as 'twere blawn its last
The rattling showers rose on the blast,"

"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank devinely,"

"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire,"

"Kirk Alloway is drawing nigh"

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.
"He screwed the pipes and gart them skirl,"

"Ae spring brought off her master hale,
But left behind her ain gray tail."

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MATINEE PROGRAM (Continued)

INTERVAL

- 6. Divertissement, "Espagnole" *Demersmann*
- 7. (a) Saxophone Corps, "Hello, Aloha! How are you?" *Baer*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ and MONROE
- (b) March, "The Gridiron Club" (new) *Sousa*
- 8. Xylophone Solo, "Parade of the Wooden Soldiers" *Jessel*
MR. HOWARD GOULDEN
- 9. Dance Tune, "Country Gardens" *Grainger*

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NIGHT PROGRAM

SOUSA AND HIS BAND

Lieut-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, *Manager*
MISS MARJORIE MOODY, *Soprano*
MR. JOHN DOLAN, *Cornet*
MR. HOWARD GOULDEN, *Xylophone*

1. Overture, "Herod" *Hadley*
2. Cornet Solo, "Sounds from the Riviera" *Boccalari*
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
MR. JOHN DOLAN
3. Suite, "The Three S's" *Strauss*
 - (a) "Morning Journals" *Sullivan*
 - (b) "The Lost Chord" *Sousa*
 - (c) "Mars and Venus" *Sousa*

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NIGHT PROGRAM (Continued)

4. Vocal Solo, "On the Beautiful Blue Danube" *Strauss*
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" *Tschaikowsky*
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

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NIGHT PROGRAM (Continued)

INTERVAL

- 6. A Fancy, "The Wets and the Drys" (new) Sousa
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about TEA FOR TWO?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZ-BURGER FLOWS," "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
- 7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks
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- (b) March, "The Sesqui-Centennial" (new) Sousa
- 8. Xylophone Solo, "Liebesfreud" Kreisler
MR. HOWARD GOULDEN
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Humoresques } "THE WETS AND THE DRYs"
 } "OH HOW I'VE WAITED FOR YOU"
 } "FOLLOW THE SWALLOW"

- | | |
|--|--------------------------|
| The Pride of the Wolverines (new) | Fairest of the Fair |
| The Gridiron Club March (new) | Free Lance |
| The Sesqui-Centennial Exposition March (new) | From Maine to Oregon |
| The Black Horse Troop | Glory of the Yankee Navy |
| The National Game | Hands Across the Sea |
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| Power and Glory | Sabre and Spurs |
| Ancient and Honorable Artillery | Comrades of the Legion |
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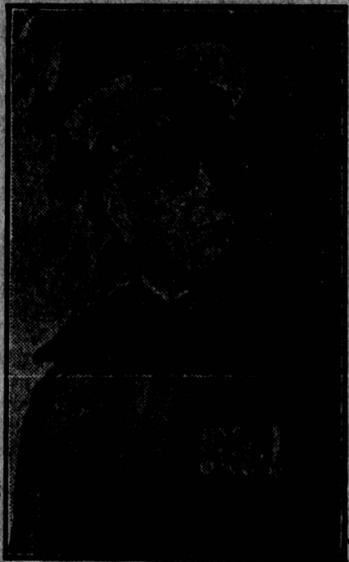
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Sousa Makes His Third-of-a-Century Tour

Lieutenant-Commander John Philip Sousa with the tour of this present season rounds out a full third of a century at the head of his famous band. Sousa's musical career, of course, is much longer than this since he was director of the United States Marine Band from 1880 to 1892 when he resigned his commission to form his own organization. Even before his appointment to the "President's own" he had firmly established himself as one of the foremost of American director-composers. Sousa made his first appearance at the head of his own band September 26, 1892, in Plainfield, New Jersey. Every season since, he has toured America and in addition he has made two tours of Europe and one tour around the world.

The tour of the present season is one of the longest and most comprehensive of Sousa's career. Beginning in Hershey, Pennsylvania, July 4th and ending in Richmond, Virginia, March 6th, he will make his fourteenth trip from Coast to Coast. Forty-three States, four Canadian Provinces and 202 cities are in his itinerary, which includes such widely separated points as Portland, Oregon, and Tampa, Florida, and Portland, Maine, and San Diego, California. His bookings call for no less than 436 appearances during the season and the total length of his itinerary is more than 30,000 miles. During the season he visits virtually every important city in the United States and Canada, including New York, Chicago, Philadelphia, Boston, St. Louis, Pittsburgh, Detroit, Cleveland (where 20,000 persons three years ago attended the performances of a single day), New Orleans, Kansas City, Minneapolis, St. Paul, Milwaukee, Denver, Los Angeles, San Francisco and the Canadian cities of Ottawa, Toronto, Winnipeg, Regina and many others.

Sousa occupies a unique position in the field of American music. Gaining his first fame as a composer of operettas, he eventually became the greatest exponent of the military march, and the brilliant series of marches the most famous of which is "Stars and Stripes Forever" earned him the title of "March King." He has not confined himself to this musical form, however, and his compositions include not only marches and operas but suites, ballets, cantatas, transcriptions and arrangements. Perhaps his greatest contribution to American music, however, has been his work of bringing good music to the masses. The Sousa programs always have included selections from the greatest composers, and he actually played excerpts from "Parsifal" on tour with his band a decade before that work was sung at the Metropolitan Opera House in New York. Two years ago he presented Ernest Schelling's much-discussed "Victory Ball" throughout a continental tour and before that work had been performed except by two Eastern orchestras. Beginning his career as a violinist and playing under Jacques Offenbach, during his American tour in 1876, Sousa transformed the brass band from an organization essentially military to a concert ensemble, presenting programs as varied and of a standard as high as those of any symphony orchestra.

There is little doubt that Sousa is the most beloved of American musicians. His appearance in any American city is an "event." Many mayors have proclaimed holidays in honor of his visits and flags commonly are displayed when Sousa is in town. "Stars and Stripes Forever" has virtually reached the status of a national march, and throughout the country it has become the custom for audiences to rise spontaneously when it is played.

Sousa's Band is the only musical organization in America which has been able to maintain itself over a period of years without subsidy. The people who attend his concerts have been Sousa's only backers and the fact that a total attendance of more than one million persons is recorded during the average season is the best testimony to the affection in which he is held by the American people.

The Sousa organization this season consists of 100 bandsmen and soloists. The majority of the members have been with Sousa for a period of years, and all have become thoroughly schooled in the Sousa musical ideals.

264

CONGRATULATIONS

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The Many-Sided Sousa

"A long life and a merry one" has been accorded Lieut.-Com. John Philip Sousa. In his seventy-first year he is more vigorous and more youthful than many a man twenty years younger, and the fact that this season's tour in mileage is almost the equivalent of a tour around the Globe is the best evidence that the "strenuous life" agrees with him. And even realizing the tremendous energy of the man, one is surprised at the variety of the accomplishments and interests which he has crowded into his lifetime.

His musical accomplishments have been so many that one regrets occasionally that his facility with military music has detracted from his other musical virtues. Yet it must be remembered that in an era when the comic opera was in high favor in America that Sousa—then in his twenties and early thirties—was one of the leading composers. "The Smugglers," "Desire," "The Queen of Hearts," "El Capitan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The American Maid" were Sousa operas and operettas, written before the march period or during his first years as director of the United States Marine Band.

Because it is a third of a century since Sousa's Band was formed, it is not generally remembered that the first great marches, "Washington Post," "Hands Across the Sea," "Semper Fidelis," "High School Cadets" and "United States Field Artillery" were written during his service with the Marine Band from 1880 to 1892. Neither is it generally remembered that in those twelve years he knew intimately five Presidents—Hayes, Garfield, Arthur, Cleveland and Harrison, and that he was really a national figure when he resigned his commission as a lieutenant in the Marine Corps in 1892. Nor is it given to many Americans to serve in two branches of the United States military service with an interval of a quarter of a century between services. Yet Sousa "came back" to become a lieutenant-commander in the United States Navy during the World War, and it was with this rank that he retired upon reaching the age limit.

Sousa probably was happiest when he was writing marches, and as his fame increased he found that he must write new marches for each of his tours. But he wrote other music, too, suites, transcriptions, songs, and arrangements and a year ago when he was approaching three score and ten he completed one of his most pretentious works, "The Last Crusade," a work for orchestra, organ and choir, which was performed with an orchestra of more than 100 pieces and a choir of more than 200 voices in Philadelphia in 1924.

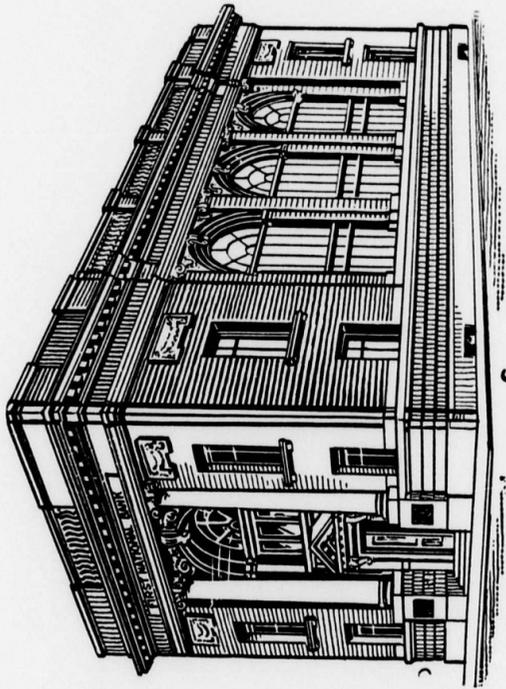
Sousa has written more than music. During his career he has written innumerable essays and critical articles for musical publications here and in Europe. He is the author of three novels, all successful in their time: "The Fifth String," "Pipetown Sandy," and "The Transit of Venus." During the Spring, in addition to preparing his programs for the present season, he found time to write his autobiography, a mere matter of 70,000 words.

Hunting and riding were Sousa's favorite pastimes during his entire career. He still hunts each season, usually for ducks at his shooting preserve in South Carolina, and until a few years ago, he was one of the best trap-shooters in America. He still rides and keeps several saddle horses, although he several years ago closed out his interests in a breeding establishment which, founded as a hobby, eventually grew to such proportions that he no longer was able to manage it as a commercial enterprise.

Few Americans have received during their life times the honor and the adulation that have come to Sousa. Wherever he goes, his coming is an event and there is evidence that he is one of the best-loved of Americans. This love has come because Sousa in his music caught the American spirit as no other composer has expressed it. "Stars and Stripes Forever" is by will of the people, rather than by official action, the national march—a song of the youth, the vigor, the ideals and the hopes of America!

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MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod"Hadley
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera"Boccalari
Mr. JOHN DOLAN
3. Suite, "The Three S's"
(a) "Morning Journals"Strauss
(b) "The Lost Chord"Sullivan
(c) "Mars and Venus"Sousa
4. Vocal Solo, "On the Beautiful Blue Danube"Strauss
MISS MARJORIE MOODY

5. Symphonic Poem, "Le Voyvode"Tschaikowsky
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant and gets out into the night with her young lover. Choking with grief, he orders his servant to shoot together with her young lover. Choking with grief, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servants' bullet at him.

INTERVAL

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MESSRS. HENRY, KINCAID, SULLIVAN, SPALTI, MADDEN,
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"OH HOW I'VE WAITED FOR YOU"
"FOLLOW THE SWALLOW"

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| Glory of the Yankee Navy | Sabre and Spurs |
| Hands Across the Sea | Comrades of the Legion |
| Invincible Eagle | Boy Scouts |
| Jack Tar | Bullets and Bayonets |
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| Stars and Stripes Forever | (The greatest march ever written) |

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Madison, Wis.

SOUSA and his BAND
Lieut.-Commander John Philip Sousa, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano

Mr. John Dolan, Cornet

Mr. Howard Goulden, Xylophone

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8. Xylophone Solo, "Liebesfreud" Kreisler
Mr. Howard Goulden
9. Dance African, "Juba" R. N. Dett

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Oh, How I've Waited for You
Follow the Swallow
The Pride of the Wolverines (new)
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Charlatan
Diplomat
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El Capitan
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Comrades of the Legion
Boy Scouts
Bullets and Bayonets
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PROGRAM
MATINEE AND NIGHT

SOUSA AND HIS BAND

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

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MR. JOHN DOLAN, *Cornet*
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8. Xylophone Solo, "Liebesfreud".....*Kreisler*
MR. HOWARD GOULDEN
9. Dance African, "Juba".....*R. N. Dett*

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Vinannes, Ind. Nov. 8, 1926

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Matinee Only, Monday, November 8, 1926

SOUSA And His BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager.

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

- | | | |
|---|---|---------------------------------|
| Humoresques | { | "The Wets and the Drys" |
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SOUSA AND HIS BAND

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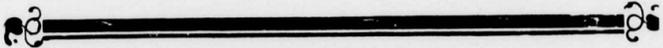
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COLISEUM

EVANSVILLE, INDIANA

MONDAY, NOVEMBER 8, 1926

NIGHT PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

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275

Hopkinsville, Ky. Nov. 9, 1926.

MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) collected by Arthur Wood
2. Cornet Solo, "Cleopatra" Demare
MR. JOHN DOLAN
3. Suite, "All American"
 - (a) "Pan-American" Herbert
 - (b) "Song of the Flame" Gershwin
 - (c) "Her Majesty, the Queen" Sousa
4. Vocal Solo, "Crossing the Bar" (new) Sousa
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:

"The wind blew as 'twere blawn its last,
The rattling showers rose on the blast," —

"As market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely," —

"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire," —

—"Kirk Alloway is drawing night" —

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

—"He screwed the pipes and gart them skirl," —

—"Ae spring brought off her master hale,
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole" Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How are you?" Baer
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI,
MADDEN, CONKLIN, SCHLANZ, and MONROE
(b) March, The Gridiron Club (new) Sousa
8. Xylophone solo, "Parade of the Wooden Soldiers" Jessel
MR. HOWARD GOULDEN
9. Dance tune, "Country Gardens" Grainger

276

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PROGRAM CONTINUED

1. Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
(a) "Morning Journals" Strauss
(b) "The Lost Chord" Sullivan
(c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
MISS MARJORIE MOODY

After the Show



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"The Thinking Fellow Calls a Yellow"

Hopkinsville, Ky. Nov. 9, 1926

MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lassies" (new) collected by Arthur
2. Cornet Solo, "Cleopatra"
MR. JOHN DOLAN
3. Suite, "All American"
(a) "Pan-American"
(b) "Song of the Flame"
(c) "Her Majesty, the Queen"
4. Vocal Solo, "Crossing the Bar" (new)
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter"

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are:

"The wind blew as 'twere blawn its last
The rattling showers rose on the blast,"

"As market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely,"

"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire,"

"Kirk Alloway is drawing night"

Tam catches his first glimpse of the revels in the church. This is described in a series of dances very much in the Scottish style:

"He screwed the pipes and gart them skirl,"

"Ae spring brought off her master hale,
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole"
7. (a) Saxophone Corps, "Hello, Aloha"
MESSRS. HENEY, KING,
MADDEN, CONKLIN, et al.
- (b) March, The Gridiron Club
8. Xylophone solo, "Parade of the"
MR. HOWARD GOULDEN
9. Dance tune, "Country Garden"



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PROGRAM CONTINUED

5. Symphonic Poem, "Le Voyvode".....Tschaikowsky

This is a posthumous work, and is founded upon a poem by the Russian poet Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his young bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

6. A Fancy, "The Wets and the Drys" (new).....Sousa

"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the Orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and Dry take a walk. "DOWN WHERE THE WURLITZER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.

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Hopkinsville, Ky. Nov. 9

MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut. Com. **JOHN PHILIP SOUSA**

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDER, Trombone

1. Dances, "Yorkshire Lasses" (new)
2. Cornet Solo, "Cleopatra"
3. Suite, "All American"
(a) "Pan-American"
- (b) "Song of the Flame"
- (c) "Her Majesty, the Queen"

4. Vocal Solo, "Crossing the Bar"

5. Symphonic Ballade, "Tam O'Shanter"

The lines of the poem by Robert Burns:

"The wind blew as 'twas
The rattling showman

"As market
Tam had got plann'd
Wi' reaming

"Weel mounted
Tam skipt on

"Kirk Auld

Tam catches his horse
is described in a

"He

"So
But left

6. Divertissement

7. (a) Saxophone

- (b) Music

8. Xylophone

9. Dance

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PROGRAM CONTINUED

7. (a) Saxophone Corps, "Saxerewski".....Paderewski-Hicks
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ and MONROE
(b) March, "The Sesqui-Centennial" (new).....Sousa
8. Xylophone Solo, "Liebesfreud".....Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba".....R. N. Dett

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- | | |
|--|--|
| Humoresques..... | { "THE WETS AND THE DRY'S" "OH HOW I'VE WAITED FOR YOU" "FOLLOW THE SWALLOW" |
| The Pride of the Wolverines (new) | Man Behind the Gun |
| The Gridiron Club March (new) | Manhattan Beach |
| The Sesqui-Centennial Exposition March (new) | Co-Eds of Michigan |
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Hopkinsville, Ky. Nov. 9.

MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new)
2. Cornet Solo, "Cleopatra"
3. Suite, "All American"
(a) "Pan-American"
- (b) "Song of the Flame"
- (c) "Her Majesty, the Queen"
4. Vocal Solo, "Crossing the Bar" (new)

MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter"
The lines of the poem by Robert Burns, which have
"The wind blew as 'twere blaws
The rattling showers rose on the
"As market night
Tam had got planted unco
Wi' reaming swats that
"Weel mounted on his gray
Tam skelpit on thro' dub
"Kirk Alloway is
Tam catches his first glimpse
is described in a series of
"He screwed
"As spring
But left behind

6. Divertissement, "The
7. (a) Saxophone
MISS
MARJORIE
(b) March,
8. Xylophone
9. Dance

PROGRAM CONTINUED

The National Game
 Charlatan
 Diplomat
 Directorate
 El Capitan
 Fairest of the Fair
 Free Lance
 From Maine to Oregon
 Glory of the Yankee Navy
 Hands Across the Sea
 Invincible Eagle
 Jack Tar
 King Cotton
 Liberty Bell

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 Music of the Minute (new)
 Nobles of the Mystic Shrine
 High School Cadets
 Washington Post
 Semper Fidelis
 U. S. Field Artillery
 Sabre and Spurs
 Comrades of the Legion
 Boy Scouts
 Bullets and Bayonets
 The Thunderer
 Libberty Loan March

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Hopkinsville, Ky. Nov.

MATINEE PROGRAM

SOUSA AND HIS B

Lieut. Com. JOHN PHILIP SOUSA, C
 HARRY ASKIN, Manager

MISS MARJORIE MOODY, Sopra

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylo

1. Dances, "Yorkshire Lasses" (new) colle
2. Cornet Solo, "Cleopatra"
 MR. JOHN DOLAN
3. Suite, "All American"
 (a) "Pan-American"
 (b) "Song of the Flame"
 (c) "Her Majesty, the Queen"
4. Vocal Solo, "Crossing the Bar" (new)
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Tam catches his first glimpse of the revels in the church. This or
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"He screwed the pipes and gart them skirl,"

"Ae spring brought off her master hale,
 But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole"
7. (a) Saxophone Corps, "Hello, Aloha! How are you
 MESSRS. HENEY, KINCAID, SULLIVAN, SPA
 MADDEN, CONKLIN, SCHLANZ, and MONR
 (b) March, The Gridiron Club (new)
8. Xylophone solo, "Parade of the Wooden Soldiers" ..
 MR. HOWARD GOULDEN
9. Dance tune, "Country Gardens"

Hopkinsville, Ky. Nov. 9, 1926.

EVENING PROGRAM

SOUSA AND HIS BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Rivera" Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
(a) "Morning Journals" Strauss
(b) "The Lost Chord" Sullivan
(c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" Tschaiikowsky

This is a posthumous work, and is founded upon a poem by a Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

6. A Fancy, "The Wets and the Drys" (new) Sousa
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME TILL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI,
MADDEN, CONKLIN, SCHLANZ, and MONROE
(b) March, "The Sesqui-Centennial (new)" Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba" R. N. Dett

277

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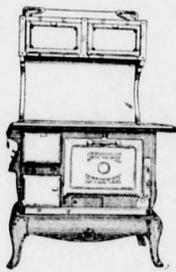
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MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Ryman Auditorium, Wednesday Afternoon, November 10, 1926, 2:45

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

PROGRAM

1. Dances, "Yorkshire Lassies" (new)-----Collected by Arthur Wood

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PROGRAM—Continued

2. Cornet Solo, "Cleopatra"-----Demare
Mr. John Dolan
3. Suite, "All American"
(a) "Pan-Americana"-----Herbert
(b) "Song of the Flame"-----Gershwin
(c) "Her Majesty, the Queen"-----Sousa
4. Vocal Solo, "Crossing the Bar" (new)-----Sousa
Miss Marjorie Moody

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CARE-SAVING-CHEAP-FOURSEASON

NASHVILLE, TENN.

PROGRAM—Continued

5. Symphonic Ballade, "Tam O'Shanter"-----Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade.

"The wind blew as 'twere through his hair,

The rattling showers rose on the blast,"

"A market night

Tam had got planted unco right,

Wi' reaming swats that drank divinely,"

"Weel mounted on his gray mare Meg,

Tam skelpit on thro' dith and mire,"

"Kirk Alloway is drawing nigh,"

Tam catches his first glimpse of the revels in the church. This oray is described in a

series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl,"

"Ae spring brought off her master hale,

But left behind her an gray tail."

INTERVAL

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PARIS OPENINGS

PROGRAM—Continued

6. Divertissement, "Espagnole"-----Demersmann

7. (a) Saxophone Corps, "Hello, Aloha! How Are You?"-----Baer

Messrs. Heney, Kincaid, Sullivan, Spalti, Maddlen,

Conklin, Schlanz, and Monroe

(b) March, "The Gridiron Club" (new)-----Sousa

8. Nymphonic Solo, "Parade of the Wooden Soldiers"-----Jessel

Mr. Howard Goutlden

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youth, of beauty of quality and practical
price, Exclusive at LOVEMAN'S

Love man, Better with them
CARE-SAVING-CHEAP-FOURSEASON

NASHVILLE, TENN.

PROGRAM—Continued

5. Symphonic Ballade, "Tam O'Shanter"-----Chadwick

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INTERVAL

GLORIA FLOUR

**RIGHT ALWAYS
IN ALL WAYS**

HARRISON BROS.

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PROGRAM—Continued

9. Dance Tune, "Country Gardens"-----Grainger

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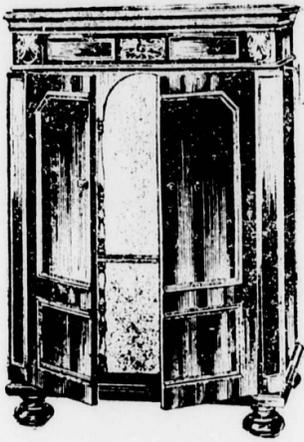
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COMING

NOVEMBER 26

Lucrezia Bori, Metropolitan Opera Star, in concert. Benefit Martha O'Bryan Settlement Home. Tickets can be ordered now.

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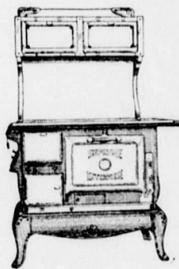
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EVENING PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Ryman Auditorium, Wednesday Evening, November 10, 1926, 8:15

HARRY ASKIN, Manager
MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

PROGRAM

1. Overture, "Herod"
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod".....Hadley

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PROGRAM—Continued

2. Cornet Solo, "Sounds from the Riviera".....Boccalari
Mr. John Dolan
3. Suite, "The Three S's"
(a) "Morning Journals".....Strauss
(b) "The Lost Chord".....Sullivan
(c) "Mars and Venus".....Sousa
4. Vocal Solo, "On the Beautiful Blue Danube"
Miss Marjorie Moody

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NASHVILLE, TENN.

PROGRAM—Continued

5. Symphonic Poem, "Le Voyvode" -----Tschalkowsky

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride, together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead—Fate had aimed the servant's bullet at him.

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PROGRAM—Continued

6. A Fancy, "The Wets and the Drys" (new) -----Souza

"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM!" "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers, but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME TILL MORNING." And they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition, when people drank water.

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PROGRAM—Continued

7. (a) Saxophone Corps, "Saxerewski"-----Paderewski-Hicks
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden,
Conklin, Schlantz, and Monroe
- (b) March, "The Sesqui-Centennial" (new)-----Sousa
8. Xylophone Solo, "Liebesfreud"-----Kreisler
Mr. Howard Goulden
9. Dance African, "Juba"-----R. N. Dett

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PROGRAM—Continued

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

Humoresques
"THE WETS AND THE DRIES"
"O, HOW I'VE WAITED FOR YOU!"
("FOLLOW THE SWALLOW")

The Pride of the Wolverines (new), The Gridiron Club March (new), The Sesqui-Centennial Exposition March (new), The Black Horse Troop, The National Game, Charlatan, Diplomat, Directorate, El Capitan, Fairest of the Fair, Free Lance, From Maine to Oregon, Glory of the Yankee Navy, Hands Across the Sea, Invincible Eagle, Jack Tar, King Cotton, Liberty Bell, Man Behind the Gun, Manhattan Beach, Co-Eds of Michigan, Power and Glory, Ancient and Honorable Artillery, Preaches and Cream (new), Music of the Minute (new), Nobles of the Mystic Shrine, High-School Cadets, Washington Post, Semper Fidelis, U. S. Field Artillery, Saber and Spurs, Comrades of the Legion, Boy Scouts, Bullets and Bayonets, The Thunderer, Liberty Loan March, Stars and Stripes Forever (the greatest march ever written).

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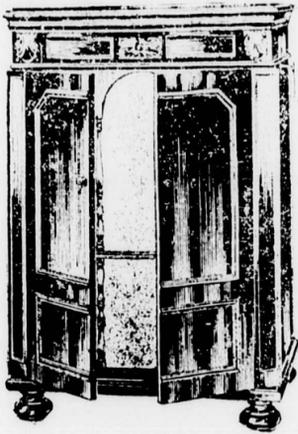
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COMING

NOVEMBER 26

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SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*

MR. JOHN DOLAN, *Cornet*

MR. HOWARD GOULDEN, *Zylophone*



MEMORIAL AUDITORIUM
THURSDAY, NOVEMBER 11th, 1926
ARMISTICE DAY
AFTERNOON AND EVENING



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

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MATINEE PROGRAM



1. Dances, "Yorkshire Lassies" (new)-----*Collected by Arthur Wood*
2. Cornet Solo, "Cleopatra"-----*Demarc*
MR. JOHN DOLAN
3. Suite, "All American"
(a) "Pan-Americana"-----*Herbert*
(b) "Song of the Flame"-----*Gershwin*
(c) "Her Majesty, the Queen"-----*Sousa*
4. Vocal Solo, "Crossing the Bar" (new)-----*Sousa*
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter"-----*Chadwick*

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:

"The wind blew as 'twere blawn its last
The rattling showers rose on the blast," * * *

"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely," * * *

"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire," * * *

"Kirk Alloway is drawing nigh" * * *

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl," * * *

"Ae spring brought off her master hale,
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole"-----*Demersmann*
7. (a) Saxophone Corps, "Hello, Aloha; How Are You?"-----*Baer*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN,
SCHLANZ AND MONROE
(b) March, "The Gridiron Club" (new)-----*Sousa*
8. Xylophone Solo, "Parade of the Wooden Soldiers"-----*Jessel*
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens"-----*Grainger*

NIGHT PROGRAM



1. Overture, "Herod"-----*Hadley*
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod"
2. Cornet Solo, "Sounds from the Riviera"-----*Boccalari*
MR. JOHN DOLAN
3. Suite, "The Three S's"
(a) "Morning Journals"-----*Strauss*
(b) "The Lost Chord"-----*Sullivan*
(c) "Mars and Venus"-----*Sousa*
4. Vocal Solo, "On the Beautiful Blue Danube"-----*Strauss*
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode"-----*Tschaikowsky*

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead. Fate had aimed the servant's bullet at him.

INTERVAL

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7. (a) Saxophone Corps, "Saxerewski"-----*Pederczewski-Hicks*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN,
SCHLANZ AND MONROE
(b) March, "The Sesqui-Centennial" (new)-----*Sousa*
8. Xylophone Solo, "Liebesfreud"-----*Kreisler*
MR. HOWARD GOULDEN
9. Dance African, "Juba"-----*R. N. Dett*

288

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



Humoresques----- { "THE WETS AND THE DRY'S"
"OH HOW I'VE WAITED FOR YOU"
"FOLLOW THE SWALLOW"

- | | |
|---|---------------------------------|
| The Pride of the Wolverines (new) | Man Behind the Gun |
| The Gridiron Club March (new) | Manhattan Beach |
| The Sesqui-Centennial Exposition March (new) | Co-Eds of Michigan |
| The Black Horse Troop | Power and Glory |
| The National Game | Ancient and Honorable Artillery |
| Charlatan | Peaches and Cream (new) |
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| Directorate | Nobles of the Mystic Shrine |
| El Capitan | High School Cadets |
| Fairest of the Fair | Washington Post |
| Free Lance | Semper Fidelis |
| From Maine to Oregon | U. S. Field Artillery |
| Glory of the Yankee Navy | Sabre and Spurs |
| Hands Across the Sea | Comrades of the Legion |
| Invincible Eagle | Boy Scouts |
| Jack Tar | Bullets and Bayonets |
| King Cotton | The Thunderer |
| Liberty Bell | Liberty Loan March |

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Knoxville, Tenn. Nov. 12, 1926.

LYRIC THEATRE

FRED W. BRUNELLE, Manager for Tennessee Enterprises
A. W. NUSS, House Manager

MATINEE PROGRAM

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" Demare
MR. JOHN DOLAN
3. Suite, "All American"
(a) "Pan-Americana" Herbert
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(c) "Her Majesty, the Queen" Sousa
4. Vocal Solo, "Crossing the Bar" (new) Sousa
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7. (a) Saxophone Corps, "Hello, Aloha! How are you?" Baer
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CONKLIN, SCHLANZ and MONROE
(b) March, "The Gridiron Club" (new) Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" Jessel
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" Grainger

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KEITH PRESS, PRINTERS, KNOXVILLE

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Knoxville, Tenn. Nov. 12, 1926.

LYRIC THEATRE

FRED W. BRUNELLE, Manager for Tennessee Enterprises
A. W. NUSS, House Manager

NIGHT PROGRAM

SOUSA AND HIS BAND

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

MISS. MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod"
2. Cornet Solo, "Sounds from the Riviera" Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
 - (a) "Morning Journals" Strauss
 - (b) "The Lost Chord" Sullivan
 - (c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
MISS MARJORIE MOODY
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7. (a) Saxophone Chops, "Saxerewski" Paderewski-Hicks
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN, SCHLANZ and MONROE
(b) March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba" R. N. Dett

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

HUMORESQUES..... ["THE WETS AND THE DRY'S"
"OH, HOW I'VE WAITED FOR YOU"
"FOLLOW THE SWALLOW"]

| | |
|--|---------------------------------|
| The Pride of the Wolverines (new) | Liberty Bell |
| The Gridiron Club March (new) | Man Behind the Gun |
| The Sesqui-Centennial Exposition March (new) | Manhattan Beach |
| The Black Horse Troop | Co-Eds of Michigan |
| The National Game | Power and Glory |
| Charlatan | Ancient and Honorable Artillery |
| Diplomat | Peaches and Cream (new) |
| Directorate | Music of the Minute (new) |
| El Capitan | Nobles of the Mystic Shrine |
| Fairest of the Fair | High School Cadets |
| Free Lance | Washington Post |
| From Maine to Oregon | Semper Fidelis |
| Glory of the Yankee Navy | U. S. Field Artillery |
| Hands Across the Sea | Sabre and Spurs |
| Invincible Eagle | Comrades of the Legion |
| Jack Tar | Boy Scouts |
| King Cotton | Bullets and Bayonets |
| | The Thunderer |
| | Liberty Loan March |

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The Auditorium

C. R. BAMFORD, Manager ASHEVILLE, N. C.

SATURDAY AFTERNOON, NOVEMBER 13, 1926

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano
 MR. JOHN DOLAN, Cornet
 MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) Collected by Arthur Wood

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Phone 1116

The Auditorium

C. R. BAMFORD, Manager ASHEVILLE, N. C.

SATURDAY EVENING, NOVEMBER 13, 1926

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 HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
 MR. JOHN DOLAN, Cornet
 MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" Hadley
 Written for Richard Mansfield's production of Stephen Phillips
 tragedy, "Herod."

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"INTO HER KINGDOM"

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MR. JOHN DOLAN
3. Suite, "All American"
 - (a) "Pan-Americana" Herbert
 - (b) "Song of the Flame" Gershwin
 - (c) "Her Majesty, the Queen" Sousa

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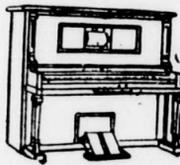
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4. Vocal Solo, "Crossing the Bar" (new)Sousa
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" Chadwick
The lines of the poem by Robert Burns, which have suggested this symphonic ballade as follows:
"The wind blew as 'twere blown its last
The rattling showers rose on the blast." * * *
* * * "Ae market night

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PRINCESS

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2. Cornet Solo, "Sounds from the Riviera" Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
 - (a) "Morning Journals" Strauss
 - (b) "The Lost Chord" Sullivan
 - (c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" Tchaikowsky
This is a posthumous work, and is founded upon a poem by the Russian Poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreck vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he

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KINDLING MOVING RUBBER STAMPS OF ALL KINDS MADE BY GROVES PRINTING COMPANY

commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

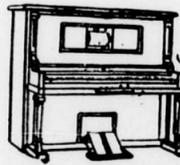
INTERVAL

6. A Fancy, "The Wets and the Drys" (new)Sousa
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about TEA FOR TWO?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN

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At the AUDITORIUM—Tuesday, Nov. the twenty-third

the RHONDDA WELSH MALE SINGERS

a musical attraction of sterling merit . . . and those who love the harmonies of a wonderfully well trained chorus of fine men's voices cannot afford to miss this evening of entertainment.

Presented under the auspices of THE AMERICAN BUSINESS CLUB—
Prices, Orchestra \$1.50; Dress Circle and First Three Rows in Balcony, \$1.10; Balance Balcony 75c and Gallery Seats 50c—Plus War Tax.

JAY MEARS—3 SHOE STORES IN ONE—15 and 17 BILTMORE AVENUE

Tam had got planted unco right.

Wi' reaming swats that drank divinely," * * *

"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire," * * *

* * * "Kirk Alloway is drawing nigh" * * *

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

* * * "He screwed the pipes and gart them skirl," * * *

* * * "Ae spring brought off her master hale.

But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole" Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How are you?" Baer
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
- (b) March, "The Gridiron Club" (new) Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" Jessel
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" Grainger

All instruments used in Sousa's Band made by C. G. Conn. Ltd.
For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency, 247 Park Ave., New York City.

JAY MEARS—15 and 17 BILTMORE AVENUE—SHOES UP STAIRS

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ASHEVILLE WELDING COMPANY

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JAY MEARS—3 SHOE STORES IN ONE—15 and 17 BILTMORE AVENUE

BUCKET." They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "We WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.

7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
- (b) March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba" R. N. Dett

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

| | |
|-----------------------------------|-----------------------------------|
| Humoresques | Liberty Bell |
| "The Wets and the Drys" | Man Behind the Gun |
| "Oh How I've Waited for You" | Manhattan Beach |
| "Follow the Swallow" | Co-Eds of Michigan |
| The Pride of the Wolverines (new) | Power and Glory |
| The Gridiron Club March (new) | Ancient and Honorable Artillery |
| The Sesqui-Centennial Exposition | Peaches and Cream (new) |
| March (new) | Music of the Minute (new) |
| The Black Horse Troop | Nobles of the Mystic Shrine |
| The National Game | High School Cadets |
| Charlatan | Washington Post |
| Diplomat | Semper Fidelis |
| Directorate | U. S. Field Artillery |
| El Capitan | Sabre and Spurs |
| Fairest of the Fair | Comrades of the Legion |
| Free Lance | Boy Scouts |
| From Maine to Oregon | Bullets and Bayonets |
| Glory of the Yankee Navy | The Thunderer |
| Hands Across the Sea | Liberty Loan March |
| Invincible Eagle | Stars and Stripes Forever |
| Jack Tar | (The Greatest March Ever Written) |
| King Cotton | |

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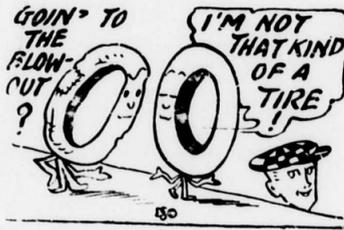
JAY MEARS—15 and 17 BILTMORE AVENUE—SHOES UP STAIRS

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MATINEE PROGRAM
SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet
 MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lassies" (new) *Collected by Arthur Wood*
2. Cornet Solo, "Cleopatra" Demare

MR. JOHN DOLAN

3. Suite, "All American"
 - (a) "Pan-American" Herbert
 - (b) "Song of the Flame" Gershwin
 - (c) "Her Majesty, the Queen" Sousa
4. Vocal Solo, "Crossing the Bar" (new) Sousa

MISS MARJORIE MOODY

5. Symphonic Ballade, "Tam O'Shanter" Chadwick

INTERVAL

6. Divertissement, "Espagnole" Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" *Baer*
 Messrs. Heney, Kincaid, Sullivan, Spalti, Madden
 Conklin, Schlanz and Monroe
- (b) March, "The Gridiron Club" (new) Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" Jessel

MR. HOWARD GOULDEN

9. Dance Tune, "County Gardens" Grainger

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

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

Humoresques { "THE WETS AND THE DRY'S"
 "OH HOW I'VE WAITED FOR YOU"
 "FOLLOW THE SWALLOW"

| | |
|---|---------------------------------------|
| The Pride of the Wolverines (new) | Man Behind the Gun |
| The Gridiron Club March (new) | Manhattan Beach |
| The Sesqui-Centennial Exposition March (new) | Co-Eds of Michigan Power and Glory |
| The Black Horse Troop | Ancient and Honorable Artillery |
| The National Game | Peaches and Cream (new) |
| Charlatan | Music of the Minute (new) |
| Diplomat | Nobles of the Mystic Shrine |
| Directorate | High School Cadets |
| El Capitan | Washington Post |
| Fairest of the Fair | Semper Fidelis |
| Free Lance | U. S. Field Artillery |
| From Maine to Oregon | Sabre and Spurs |
| Glory of the Yankee Navy | Comrades of the Legion |
| Hands Across the Sea | Boy Scouts |
| Invincible Eagle | Bullets and Bayonets |
| Jack Tar | The Thunderer |
| King Cotton | Liberty Loan March |
| Liberty Bell | |

STARS AND STRIPES FOREVER (The Greatest march ever written)

NIGHT PROGRAM
SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet
 MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" Hadley
2. Cornet Solo, "Sounds from the Riviera" Boccalari

MR. JOHN DOLAN

3. Suite, "The Three S's"
 - (a) "Morning Journals" Strauss
 - (b) "The Lost Chord" Sullivan
 - (c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss

MISS MARJORIE MOODY

5. Symphonic Poem, "Le Voyvode" Tschaikowsky

INTERVAL

6. A Fancy, "The Wets and the Drys" (new) Sousa
7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks
 Messrs. Heney, Kincaid, Sullivan, Spalti, Madden
 Conklin, Schlanz and Monroe
- (b) March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler

MR. HOWARD GOULDEN

9. Dance African, "Juba" R. N. Dett

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Humoresques { "THE WETS AND THE DRY'S"
 "OH HOW I'VE WAITED FOR YOU"
 "FOLLOW THE SWALLOW"

| | |
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| The Pride of the Wolverines (new) | Man Behind the Gun |
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| The National Game | Peaches and Cream (new) |
| Charlatan | Music of the Minute (new) |
| Diplomat | Nobles of the Mystic Shrine |
| Directorate | High School Cadets |
| El Capitan | Washington Post |
| Fairest of the Fair | Semper Fidelis |
| Free Lance | U. S. Field Artillery |
| From Maine to Oregon | Sabre and Spurs |
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| Hands Across the Sea | Boy Scouts |
| Invincible Eagle | Bullets and Bayonets |
| Jack Tar | The Thunderer |
| King Cotton | Liberty Loan March |
| Liberty Bell | |

STARS AND STRIPES FOREVER (The Greatest march ever written)

SOUVENIR PROGRAMME

The Charleston Lions Club
PRESENTS



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THE CHARLESTON LIONS CLUB PRESENTS

SOUSA AND HIS BANDLIEUT.-COM. JOHN PHILIP SOUSA, *Conductor*HARRY ASKIN, *Manager*MISS MARJORIE MOODY, *Soprano*MR. JOHN DOLAN, *Cornet*MR. HOWARD GOULDEN, *Xylophone***MATINEE PROGRAM**

1. Dances, "Yorkshire Lasses" (new) *Collected by Arthur Wood*
2. Cornet Solo, "Cleopatra" ----- *Demare*
MR. JOHN DOLAN
3. Suite, "All American"
(a) "Pan-Americana" ----- *Herbert*
(b) "Song of the Flame" ----- *Gershwin*
(c) Her Majesty, the Queen" ----- *Sousa*
4. Vocal Solo, "Crossing the Bar" (new) ----- *Sousa*
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" ----- *Chadwick*

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:

"The wind blew as 'twere blawn its last
The rattling showers rose on the blast,"

* * * * *

"As market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely,"

* * * * *

"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire,"

* * * * *

"Kirk Alloway is drawing nigh" * * * * *

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

* * * * *

"He screwed the pipes and gart them skirl," * * * * *

* * * * *

"As spring brought off her master hale,
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole" ----- *Demersmann*
7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" *Baer*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
(b) March, "The Gridiron Club" (new) ----- *Sousa*
8. Xylophone Solo, "Parade of the Wooden Soldiers" ----- *Jesse!*
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" ----- *Grainger*

EVENING PROGRAM

1. Overture, "Herod" ----- *Hadley*
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ----- *Boccalari*
MR. JOHN DOLAN
3. Suite, "The Three S's"
(a) "Morning Journals" ----- *Strauss*
(b) "The Lost Chord" ----- *Sullivan*
(c) "Mars and Venus" ----- *Sousa*
4. Vocal Solo, "On the Beautiful Blue Danube" ----- *Strauss*
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" ----- *Tschaikowsky*

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

6. A Fancy, "The Wets and the Drys" (new) ----- *Sousa*
"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZBURGER FLOWS," "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" ----- *Paderewski-Hicks*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
(b) March, "The Sesqui-Centennial" (new) ----- *Sousa*
8. Xylophone Solo, "Liebesfreud" ----- *Kreisler*
MR. HOWARD GOULDEN
9. Dance African, "Juba" ----- *R. N. Dett*

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WEDNESDAY AFTERNOON, NOVEMBER 17, 1926

3:30 o'clock

ALEXANDER FRANK

Presents

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
 - (a) "Morning Journals" Strauss
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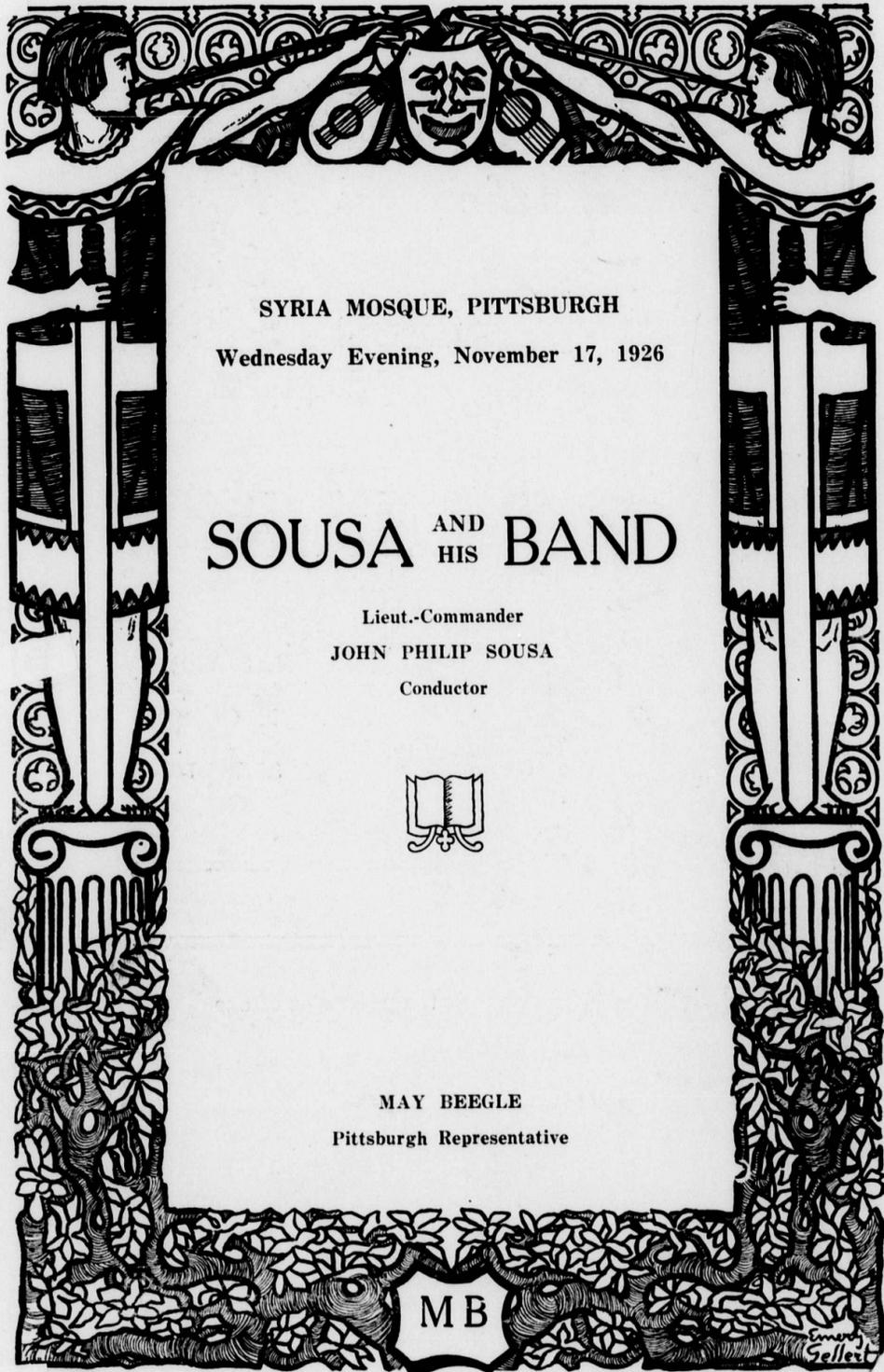
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INTERVAL

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"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about TEA FOR TWO?" So they go off to a Tea Denant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and Dry take a walk. "DOWN WHERE THE WURZBURGER FLOWS," "I know something better than that," says the Dry. "Let's get a drink out of "THE OLD OAKEN BUCKET." They march off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
- (b) March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba" R. N. Dett

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 Wednesday Evening, November 17, 1926

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 Conductor



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Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod"
2. Cornet Solo, "Sounds from the Riviera" Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
 (a) "Morning Journals" Strauss
 (b) "The Lost Chord" Sullivan
 (c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" Tschaiakowsky
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

(Program Continued on Page 3)

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THE CONCERT MAGAZINE

6. A Fancy, "The Wets and the Drys" (new).....Sousa
"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about TEA FOR TWO?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of THE OLD OAKEN BUCKET." They march off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
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8. Xylophone Solo, "Liebesfreud".....Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba".....R. N. Dett

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| The Gridiron Club March (new) | Manhattan Beach |
| The Sesqui-Centennial Exposition March (new) | Co-Eds of Michigan |
| The Black Horse Troop | Power and Glory |
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"BARBER OF SEVILLE"
 To Open Opera Season at Syria Mosque
 "The Barber of Seville," to be presented here in lavish style with Feodor Chaliapin and Elvira Hidalgo as principal stars, will open the series of four Grand Opera performances, announced by May Beegle to be presented at Syria Mosque this season. "The Barber of Seville," which will be given on Friday evening, December 3rd, is declared to be an operatic masterpiece that is not only musically perfect, but which likewise has one of the cleverest librettos known to opera. Chaliapin will be surrounded with not only a first class supporting cast and orchestral accompaniment, but also with scenic and costuming effects worthy of this great artist's talents. One of the world's foremost masters of design, Konstantin Korovin, designed the scenery and costumes.
 The other operas in this series will be given by the Chicago Grand Opera Company, and will feature Claudia Muzio, Charles Hackett and company in Verdi's "Traviata" on Friday evening, February 18th; Mary Garden, Jose Mojica, Ferdinand Anseau, and company in Tolstoi's "Resurrection," with music by Franco Alfano, on Saturday afternoon, February 19th; and Rosa Raisa, Cyrena Van Gordon, Charles Marshall and company in "Aida" on Saturday night, February 19th. Subscriptions for the series of four operas are now open.

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OLGA WARREN COMING!

Olga Warren, coloratura soprano, who was one of the conspicuous artists on the program of the Ballad Concerts, at the Selwyn Theatre, New York, last season, is one of that brilliant group of native-born artists who are doing much to stimulate musical pride in this country, and to bring to a realization that as in other matters of artistic nature, the United States is taking its place among the foremost nations of the world. Mme. Warren is a Texan by birth, and though artistically inclined from childhood, it took the form of painting, which she studied in Paris before adopting her present profession. Her debut was made at the Nollendorf Theatre, Berlin, in a series of special Mozart performances of "The Magic Flute," in the role of Queen of the Night, one of the most famous coloratura roles, singing four performances in one week. She then joined the Denhof English Opera Company, which was the first to sing the entire Wagner Ring in English in the English provinces, and when her native country became interested in the late war, she returned and has since continued her career as a concert singer.

Mme. Warren will be heard in recital at Carnegie Music Hall on Monday evening, November 29th, under the management of May Beegle.

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CINCINNATI ORCHESTRA — COMING THIS WEEK

Fritz Reiner, the distinguished Hungarian conductor of the Cincinnati Orchestra, will be welcomed in Pittsburgh for the second pair of concerts in the Pittsburgh Orchestra Association series this week on Friday night and Saturday afternoon, November 19 and 20, at Syria Mosque. This orchestra under Conductor Reiner, occupies a foremost place among the symphonic organizations of America. Next Friday night's program will open with the Beethoven "Leonora" Overture, followed by the Beethoven Symphony No. 2. Other numbers for Friday night include "The Swan of Tuonela" by Sibelius; Debussy's Symphonic Sketches "La Mer," and Wagner's "Tannhauser" Overture. Saturday afternoon, "Surprise Symphony" by Haydn will open the program, followed by Stravinsky's Symphonic Poem, "The Song of the Nightingale;" Strauss Symphonic Poem, "Thus Spake Zarathustra," and Weber's Overture, "Der Freischutz."

In addition to the two regular concerts, a special concert will be given for children by the Cincinnati Orchestra on Friday afternoon at Syria Mosque, from four to five o'clock. The program has been arranged especially for children, and the numbers to be presented are studied in advance in the schools.

SPECIAL MATINEE PERFORMANCE

By Mordkin and Russian Ballet

Announcement is made that Mikhail Mordkin and his Russian Ballet and Symphony Orchestra will give a special matinee performance at Syria Mosque on Saturday, November 27th. The evening performance is included in the May Beegle Concert series, and owing to the popularity of this attraction, a matinee performance will also be given, presenting an entirely different program. Mordkin's company comprises over fifty accomplished artists, including three distinguished principals, Vladimiroff, Butsova and Nemtchinova. Mordkin will present two great Ballets here, and a score of new divertissement creations. The Ballet for the matinee is entitled "Carnival," a confetti potpourri of dramatic excitement, and for the evening, the principal number is "Aziade," a ravishing tale from the Arabian Nights.



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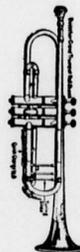


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"THE GRIDIRON
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"THE PRIDE OF
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(New)

"THE BLACK HORSE
TROOP MARCH"
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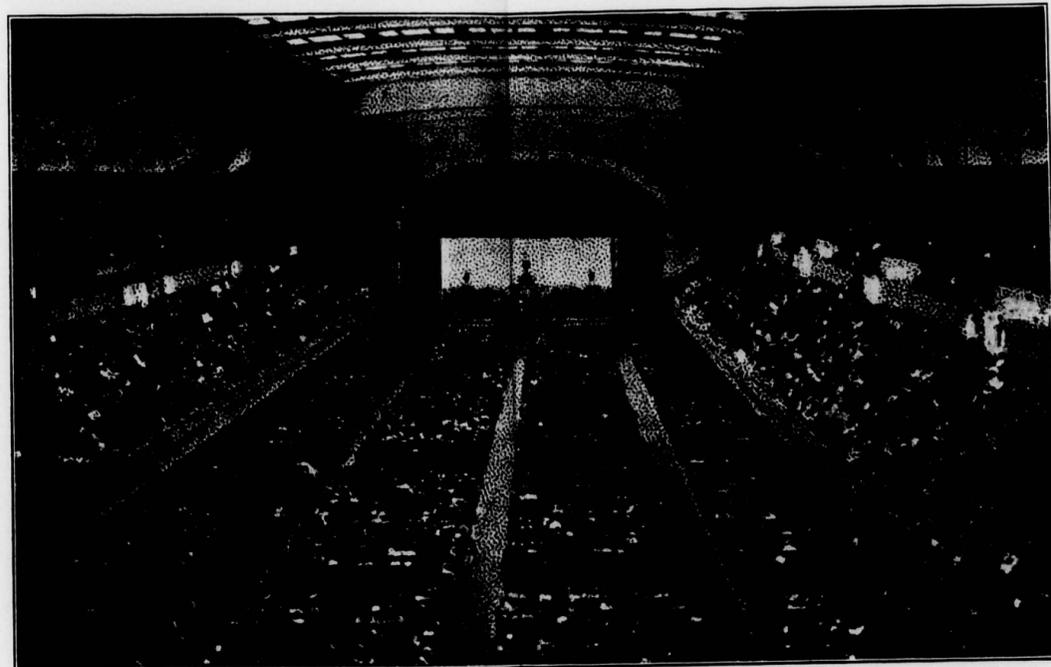
"EL CAPITAN"

"HIGH SCHOOL
CADETS"

"WASHINGTON
POST"

"SEMPER FIDELIS"
(March of the Devil
Dogs)

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UNANIMOUS — MAINE TO OREGON!

The people had a grand good time at Sousa's Concert last evening. John Philip Sousa and his one hundred bandsmen gave a brilliant concert of the usual variety of pep and charm that delights people annually, at City Hall.—*Portland, Me., Express, Sept. 30, 1925.*

John Philip Sousa, one of the finest musicians that America has produced and a native of Washington, brought his famous band, that typically American musical organization, to the Washington Auditorium yesterday for two performances and was given the gala welcome that Washington as a city offers only to him, to inaugural parades, and to "the biggest and best circus in the world."—*The Washington Star, Oct. 8, 1925.*

Three thousand spines tingled in unison in the Philharmonic Auditorium yesterday afternoon. Sousa and His Band discoursed the music

which is all their own, and the response was overwhelming. At the beginning of the concert, most of the listeners were children. At the end of it, all of them were. Inhibitions go by the board when Sousa's Band plays a Sousa march and you cheerfully kick time against the chair in front of you, or against your neighbor's feet.—*Patterson Greene, Los Angeles Examiner, Jan. 8, 1926.*

John Philip Sousa is taking Portland by storm. Saturday he entertained two capacity audiences at the Auditorium and, when the box office closed last night the advance sale indicated that today's concert, too, would draw capacity houses. Saturday's total attendance was approximately 8,000.—*J. L. Wallin, Portland Journal, Portland, Ore., Jan. 24, 1926.*



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SPURS"

"COMRADES OF
THE LEGION"

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BAYONETS"

"THE INVINCIBLE
EAGLE"

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| MISS WINIFRED BAMBRICK..... | Harp |
| JOHN DOLAN..... | Cornet |
| JOHN W. BELL..... | Xylophone |
| R. E. WILLIAMS..... | Flute |
| EDW. HENEY..... | Saxophone |
| ROY SCHMIDT..... | Clarinet |
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MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone
- Dances, "Yorkshire Lassies" (new) Collected by Arthur Wood
 - Cornet Solo, "Cleopatra" Demare
- MR. JOHN DOLAN
- Suite, "All American"
(a) "Pan-Americana" Herbert
(b) "Song of the Flame" Gershwin
(c) "Her Majesty, the Queen" Sousa
 - Vocal Solo, "Crossing the Bar" (new) Sousa
- MISS MARJORIE MOODY
- Symphonic Ballade, "Tam O'Shanter" Chadwick

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The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:
"The wind blew as 'twere blawn its last
The rattling showers rose on the blast."

"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely."

"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire."

"Kirk Alloway is drawing nigh"
Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.
"He screwed the pipes and gart them skirl."

"Ae spring brought off her master hale,
But left behind her ain gray tail."

INTERVAL

- Divertissement, "Espagnole" Demersmann
 - (a) Saxophone Corps, "Hello, Aloha! How Are You?" Baer
- Messrs. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
- (b) March, "The Gridiron Club" (new) Sousa
 - Xylophone Solo, "Parade of the Wooden Soldiers" Jessel
- MR. HOWARD GOULDEN
- Dance Tune, "Country Gardens" Grainger

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THURSDAY EVENING, NOVEMBER 18

I. C. MISHLER, PRESENTS

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" Hadley
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" Boccalari
MR. JOHN DOLAN
3. Suite, "The Three S's"
(a) "Morning Journals" Strauss
(b) "The Lost Chord" Sullivan
(c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" Tschaikowsky
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out in to the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.
INTERVAL
6. A Fancy, "The Wets and the Drys" (new) Sousa
"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "How DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET!'" They marched off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORN-ING," and they stayed at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks
Messrs. HENEY, KINCAID, SUTLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
(b) March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler
MR. HOWARD GOULDEN
9. Dance African, "Juba" R. N. Dett

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THE WASHINGTON AUDITORIUM

LOUIS J. FOSSE, Manager

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

Friday, Matinee and Evening, November Nineteenth, Nineteen Twenty-Six

MATINEE PROGRAM.

1. DANCES, "YORKSHIRE LASSES" (new).....*Collected by Arthur Wood*
2. CORNET SOLO, "CLEOPATRA".....*Demare*
MR. JOHN DOLAN.
3. SUITE, "ALL AMERICAN"
(a) "PAN-AMERICANA"*Herbert*
(b) "SONG OF THE FLAME".....*Gershwin*
(c) "HER MAJESTY, THE QUEEN".....*Sousa*
4. VOCAL SOLO, "CROSSING THE BAR" (new).....*Sousa*
MISS MARJORIE MOODY
5. SYMPHONIC BALLADE, "TAM O'SHANTER".....*Chadwick*
The lines of the poem by Robert Burns, which have suggested
this symphonic ballade, are as follows:
"The wind blew as 'twere blawn its last
The rattling showers rose on the blast," * * *
* * *
"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely," * * *
* * *
"Weel mounted on his gray mare Meg
Tam skelpit on thro' dub and mire," * * *
* * * "Kirk Alloway is drawing nigh" * * *
* * *
Tam catches his first glimpse of the revels in the church. This
orgy is described in a series of dances very much in the
Scottish style.
* * * "He screwed the pipes and gart them skirl," * * *
* * *
"Ae spring brought off her master hale,
But left behind her ain gray tail."

INTERVAL

6. DIVERTISSEMENT, "ESPAGNOLE"*Demersmann*
7. (a) SAXAPHONE CORPS, "HELLO, ALOHA! HOW ARE YOU?".....*Baer*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE.
(b) MARCH, "THE GRIDIRON CLUB" (new).....*Sousa*
8. XYLOPHONE SOLO, "PARADE OF THE WOODEN SOLDIERS".....*Jessel*
MR. HOWARD GOULDEN.
9. DANCE TUNE, "COUNTRY GARDENS".....*Grainger*

3/2

EVENING PROGRAM.

1. OVERTURE, "HEROD" *Hadley*
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
 2. CORNET SOLO, "SOUNDS FROM THE RIVIERA"..... *Boccalari*
MR. JOHN DOLAN.
 3. SUITE, "THE THREE S'S"
(a) "MORNING JOURNALS"..... *Strauss*
(b) "THE LOST CHORD"..... *Sullivan*
(c) "MARS AND VENUS"..... *Sousa*
 4. VOCAL SOLO, "ON THE BEAUTIFUL BLUE DANUBE"..... *Strauss*
MISS MARJORIE MOODY.
 5. SYMPHONIC POEM, "LE VOYVODE"..... *Tschaikowsky*
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.
- INTERVAL
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 7. (a) SAXOPHONE CORPS, "SAXEREWski"..... *Pedercowski-Hicks*
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ AND MONROE
(b) MARCH, "THE SESQUI-CENTENNIAL" (new)..... *Sousa*

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8. XYLOPHONE SOLO, "LIEBESFREUD"..... *Krcisler*
MR. HOWARD GOULDEN.

9. DANCE AFRICAN, "JUBA"..... *R. N. Dett*
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Sousa and His Band plays exclusively for the Victor.

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

- | | |
|--|--|
| Humoresques..... | <ul style="list-style-type: none"> "THE WETS AND THE DRIES" "OH HOW I'VE WAITED FOR YOU" "FOLLOW THE SWALLOW" |
| The Pride of the Wolverines (new) | Man Behind the Gun |
| The Gridiron Club March (new) | Manhattan Beach |
| The Sesqui-Centennial Exposition March (new) | Co-Eds of Michigan |
| The Black Horse Troop | Power and Glory |
| The National Game | Ancient and Honorable Artillery |
| Charlatan | Peaches and Cream (new) |
| Diplomat | Music of the Minute (new) |
| Directorate | Nobles of the Mystic Shrine |
| El Capitan | High School Cadets |
| Fairest of the Fair | Washington Post |
| Free Lance | Semper Fidelis |
| From Maine to Oregon | U. S. Field Artillery |
| Glory of the Yankee Navy | Sabre and Spurs |
| Hands Across the Sea | Comrades of the Legion |
| Invincible Eagle | Boy Scouts |
| Jack Tar | Bullets and Bayonets |
| King Cotton | The Thunderer |
| Liberty Bell | Liberty Loan March |

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PROGRAM



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IN CONCERT
MATINEE AND EVENING
Lyric, Saturday, November 20, 1926



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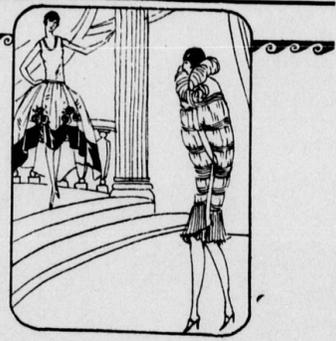
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INTERVAL

(Evening Program Continued on Page 6.)



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ABC

(Evening Program continued from Page 4.)

- 6. A FANCY, "THE WETS AND THE DRIES" (new).....*Sousa*
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 MR. HOWARD GOULDEN.
- 9. DANCE AFRICAN, "JUBA".....*R. N. Dett*
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(Evening Program Continued on Page 10.)

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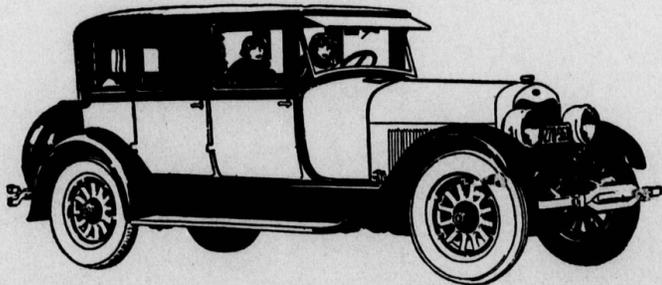
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(Evening Program Continued from Page 6)

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| Directorate | Nobles of the Mystic Shrine |
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| Free Lance | Semper Fideles |
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| Jack Tar | Bullets and Bayonets |
| King Cotton | The Thunderer |
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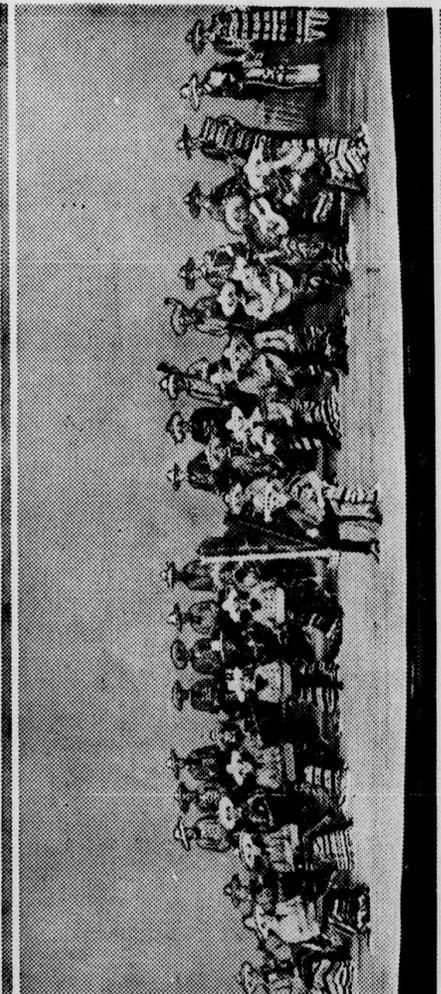
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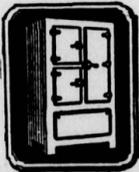
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