

Sousa's Band.

Tour

Season 1920.

REGENT THEATRE

NORWALK, CONN.

SATURDAY, JULY 31, 1920

PROGRAM

SOUSA AND HIS BAND

Lieut. Commander, John Philip Sousa, Conductor

MISS MARJORIE MOODY, - Soprano
MISS WINIFRED BAMBRICK, Harpist
MR. JOHN DOLAN, - - - - - Cornetist

MATINEE

1. Overture, "The Bartered Bride" - - - - - Smetana

This Overture belongs to the comic opera, "Die verkaufte Braut," which was performed for the first time at Prague, May 30, 1866. According to Hanslick, it might well serve as prelude to a comedy of Shakespeare. The theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

It begins *viva isimo*, with the chief theme at once announced in unison and octaves against heavy chords in basses and tympani. This theme is soon treated in fugal manner; the second clarinets lead, and are followed in turn by the first clarinets, intermediate instruments and basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full band. The fugal work is resumed, and the subsidiary theme is used as a counter-subject. There is development *fortissimo* by full band, and the chief theme is again announced as at the beginning. The second theme enters, a melody of oboe, as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for clarinets. The original motive returns, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture. The tonality is changed, and the first subsidiary theme keeps coming in over harmonies in the lower instruments, while the music sinks to *pianissimo*. Fragments of the first theme reappear, and there is a brilliant coda.

2. Cornet Solo, "Fantasia Brillante" - - - - - Arban
MR. JOHN DOLAN

3. Suite, "Last Days of Pompeii" - - - - - Sousa

- (a) "In the House of Barbo and Stratonicus"

Within the room were placed several small tables; round these were seated several knots of men drinking, some playing at dice.

- (b) "Nydia"

"Ye have a world of light
When love in the loved rejoices
And the blind girl's home is the House of Night,
And its beings are empty voices."

- Rhapsody, "The Scotchman" - - - - - Hosmer

INTERVAL

- "A Study in Rhythms" (new) - - - - - Sousa

- (a) Valsette, "The Wood Nymphs" - - - - - Eric Coates

- (b) March, "Who's Who in Navy Blue" - - - - - Sousa

Harp Solo

MISS WINIFRED BAMBRICK

- Symphonic Poem, "Mazeppa" - - - - - Liszt

- (c) "The Destruction of Pompeii and Nydia's Death"

At that moment they felt the earth shake beneath their feet and beyond, in the darkness, they heard the crash of falling roofs. A group of men and women bearing torches passed by the Temple, they were of the congregation of the Nazarenes. The troops chanted along with the wild horror of the air, "Behold the Lord descendeth to judgment! He maketh fire come down from Heaven in the sight of men! Woe to the harlot of the sea! Woe!" At that moment a wild yell burst through the air—and thinking only of escape, whither they knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. In the silence of the general sleep Nydia rose gently: "Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest."
—Bulwer Lytton.

- Vocal Solo, "Caro Nome" - - - - - Verdi

MISS MARJORIE MOODY

REGENT THEATRE

NORWALK, CONN.

SATURDAY, JULY 31, 1920

PROGRAM

SOUSA AND HIS BAND

Lieut. Commander, John Philip Sousa, Conductor

MISS MARJORIE MOODY, - Soprano
MISS WINIFRED BAMBRICK, Harpist
MR. JOHN DOLAN, - - - - - Cornetist

EVENING

1. Rhapsody, "The American Indian" (new) - - - - - Orem
(On themes recorded and suggested by Thurlow Lieurance)

2. Cornet Solo, "Souvenir of Switzerland" - - - - - Liberati
MR. JOHN DOLAN

3. Suite, "Tales of a Traveler" (new) - - - - - Sousa

- (a) "The Kaffir on the Karoo"

"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound,
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their sil'ry light."
(In South Africa.)

- (b) "The Land of the Golden Fleece"

"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dews of the skies O, she shall be his queen;
And the twain shall sport in a golden court, beneath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)

- (c) "Grand Promenade at the White House."

"Fame points the course, and glory leads the way."

- Vocal Solo, Aria from "Louise" - - - - - Charbonnier
MISS MARJORIE MOODY

- Andante Cantabile from String Quartette Op. 11 - - - - - Tchaikowsky

INTERVAL

- A Mixture, "Showing Off Before Company" - - - - - Sousa

- (a) Novelette, "Amorita" (new) - - - - - Zamecnik

- (b) March, "Comrades of the Legion" (new) - - - - - Sousa

- Harp Solo, "Prelude, Theme - Variation" - - - - - Pinto

MISS WINIFRED BAMBRICK

- Scene Heroic, "Szabadi" - - - - - Massenet

Springfield Mass. Sunday Aug 1, 1920.

SOUSA AND HIS BAND

LIEUT. JOHN PHILIP SOUSA, Conductor

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornetist
MR. LEE H. DAVIS, Piccolo
MR. GEORGE J. CAREY, Xylophone

AT RIVERSIDE PARK, SUNDAY, AUGUST 1

AFTERNOON PROGRAM

- Overture, "The Bartered Bride" Smetana
- Cornet solo, "Fantasia Brillante" Arban
MR. JOHN DOLAN
- Suite, "Last Days of Pompeii" Sousa
(a) "In the House of Burbo and Stratonice"
(b) "Nydia"
(c) "The Destruction of Pompeii and Nydia's Death"
- Vocal solo, "Caro Nome" Verdi
MISS MARJORIE MOODY
- A religious meditation, "Songs of Grace and Songs of Glory" Sousa
INTERVAL
- Rhapsody, "The Northern" (new) Hosmer
- (a) Valsette, "The Wood Nymphs" Eric Coates
(b) March, "Who's Who in Navy Blue" Sousa
Dann
- Piccolo solo, "Through the Air" Liszt
MR. LEE DAVIS
- Symphonic poem, "Mazeppa"

EVENING PROGRAM

- Rhapsody, "The American Indian" (new) Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
- Cornet solo, "Souvenir of Switzerland" Liberati
MR. JOHN DOLAN
- Suite, "Tales of a Traveler" Sousa
(a) "The Kaffir on the Karoo"
(b) "The Land of the Golden Fleece"
(c) "Grand Promenade at the White House"
- Vocal solo, "Aria" from "Louise" Charpentier
MISS MARJORIE MOODY
- Grand scene, "Mephistopheles" Boito
INTERVAL
- "A Study in Rhythm" (new), Transcribed by Sousa, being a manipulation of a group of classics.
- (a) Novelette, "Amorita" (new) Zamecnik
(b) March, "Comrades of the Legion" (new) Sousa
Suppe
- Xylophone solo, "Morning, Noon and Night" MR. GEORGE J. CAREY
- Scene heroic, "Szabadi" Massenet

North Adams Mass

DRURY AUDITORIUM
Monday Afternoon, August 2d, 1920

WILLIAM J. HEALY presents

SOUSA AND HIS BAND

Lieut-Commander
JOHN PHILIP SOUSA, U. S. N. R. F., Conductor
HARRY ASKIN, Manager

SOLOISTS

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophonist

SOUSA MAKES RECORDS FOR THE VICTOR ONLY

PROGRAMME

- Rhapsody—"The American Indian" (new) *Preston Ware Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance)
- Cornet Solo—"Souvenir of Switzerland," *Liberati*
MR. JOHN DOLAN
- Suite—"Tales of a Traveler," *Sousa*
(a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
("In South Africa.")
(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dew of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
(c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
- Vocal Solo—Aria from "Louise" *Charpentier*
MISS MARJORIE MOODY
- Grand Scene—"Mephistopeles," *Boito*
INTERVAL
- "A Study in Rhythms" (new) Transcribed by Sousa, being a manipulation of a group of classics.
- (a) Novelette—"Amorita," (new) *Zamecnik*
(b) March—"Comrades of the Legion," (new) *Sousa*
- Xylophone Solo—"Morning, Noon and Night," *Suppe*
MR. GEORGE J. CAREY
- Scene Heroic—"Szabadi," *Massenet*

Pittsfield Mass.

MAJESTIC THEATRE
Monday Evening, August 2d, 1920

WILLIAM J. HEALY presents

SOUSA AND HIS BAND

Lieut-Commander
JOHN PHILIP SOUSA, U. S. N. R. F., Conductor
HARRY ASKIN, Manager

SOLOISTS

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophonist

SOUSA MAKES RECORDS FOR THE VICTOR ONLY

PROGRAMME

- Rhapsody—"The American Indian" (new) *Preston Ware Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance)
- Cornet Solo—"Souvenir of Switzerland," *Liberati*
MR. JOHN DOLAN
- Suite—"Tales of a Traveler," *Sousa*
(a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
("In South Africa.")
(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dew of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
(c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
- Vocal Solo—Aria from "Louise" *Charpentier*
MISS MARJORIE MOODY
- Grand Scene—"Mephistopeles," *Boito*
INTERVAL
- "A Study in Rhythms" (new) Transcribed by Sousa, being a manipulation of a group of classics.
- (a) Novelette—"Amorita," (new) *Zamecnik*
(b) March—"Comrades of the Legion," (new) *Sousa*
- Xylophone Solo—"Morning, Noon and Night," *Suppe*
MR. GEORGE J. CAREY
- Scene Heroic—"Szabadi," *Massenet*

Southampton Mass. Aug 3rd 1920

SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, Conductor
Harry Askin, Manager

EVENING PROGRAM

Miss Marjorie Moody, Soprano Miss Winifred Bambrick, Harpist
Mr. John Dolan, Cornetist

1. Rhapsody, "The American Indian" (new), Orem
(On themes recorded and suggested by
Mr. Thurlow Lieurance)
 2. Cornet Solo, "Souvenir of Switzerland," Liberati
Mr. John Dolan
 3. Suite, "Tales of a Traveler" Sousa
(a) "THE KAFFIR ON THE KAROO"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound,
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
(In South Africa")
(b) "THE LAND OF THE GOLDEN FLEECE"
"When Australia smiles with a lover's wiles in the sun's adoring
rays;
Where the harbor's view, like a jewel blue, enchants the lingering
gaze,
And the lass whose eyes have the dew of the skies, oh, she shall be
his queen
And the twain shall sport in a golden court, 'neath a roof of
chequered green."
(Extract from Australian poems by A. G. Stephens.)
(c) GRAND PROMENADE AT THE WHITE HOUSE
"Fame points the course, and glory leads the way."
 4. Vocal Solo, Aria from "Louise" Charpentier
Miss Marjorie Moody
 5. Andante Cantabile from String Quartette, Op. II Tchaikowsky
- INTERVAL
6. A Mixture, "Showing Off Before Company," Sousa
 7. (a) Novelette, "Amorita" (new) Zamecnik
(b) March, "Comrades of the Legion" (new) Sousa
 8. Harp Solo, Prelude—Theme—Variation Pinto
Miss Winifred Bambrick
 9. Scene Heroic, "Szabadi" Massenet

The Middlesex.

HENRY ENGEL, Lessee and Manager.

[PRESS OF THE STEWART PRINTING CO.]

MIDDLETOWN, CONN., AUGUST 4, 1920.

WEDNESDAY MATINEE, August 4, 1920

SOUSA AND HIS BAND

Conductor, Lieut. Commander

John Philip Sousa, U. S. N. R. F.

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone

PROGRAMME

1. Rhapsody, "The American Indian" (new)
Preston Ware Orem
(On themes recorded and suggested by Mr.
Thurlow Lieurance)
2. Cornet Solo, "Souvenir of Switzerland" Liberati
MR. JOHN DOLAN

3. Suite, "Tales of a Traveler" Sousa
(a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound,
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom
floor,
The moon their silv'ry light."
(In South Africa.)
(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles
in the sun's adoring rays;
Where the harbor's view, like a jewel blue,
enchants the lingering gaze,
And the lass whose eyes have the dew of the
skies, O, she shall be his queen;
And the twain shall sport in a golden court,
'neath a roof of chequered green."
(Extract from Australian poems of
A. G. Stephens.)
(c) "Grand Promenade at the White House"
"Fame points the course, and glory leads
the way."
 4. Vocal Solo, Aria from "Louise" Charpentier
MISS MARJORIE MOODY
 5. Grand Scene, "Mephistepes" Boito
- INTERVAL
6. "A Study in Rhythms" (new) Transcribed by
Sousa—being a manipulation of a group of
classics.
 7. (a) Novelette, "Amorita" (new) Zamecnik
(b) March, "Comrades of the Legion" (new) Sousa
 8. Xylophone Solo, "Morning, Noon and Night" Suppe
MR. GEORGE J. CAREY
 9. Scene Heroic, "Szabadi" Massenet

Meriden Conn.
Auditorium Wed Eve Aug 4 1920

PROGRAMME

1. Rhapsody, "The American Indian" (new), Orem
(On themes recorded and suggested by Thurlow Lieurance)
 2. Cornet Solo, "Souvenir of Switzerland," Liberati
MR. JOHN DOLAN
 3. Suite, "Tales of a Traveler" (new), Sousa
(a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound,
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
(In South Africa.)
(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dew of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered
green."
(Extract from Australian poems of A. G. Stephens.)
(c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way"
 4. Vocal Solo, Aria from "Louise," Charpentier
MISS MARJORIE MOODY
 5. Andante Cantabile from String Quartette, Op. II, Tchaikowsky
- INTERVAL
6. A Mixture, "Showing Off Before Company," Sousa
 7. (a) Novelette, "Amorita" (new), Zamecnik
(b) March, "Comrades of the Legion" (new), Sousa
 8. Harp Solo, "Prelude, Theme—Variation," Pinto
MISS WINIFRED BAMBRICK
 9. Scene Heroic, "Szabadi," Massenet

Willimantic Conn.
Thursday Aug 5 1920
Matinee

Waterbury Conn.
American Brass park.
Thursday Aug 5 1920
Evening

Sousa and His Band

(Lieut. Commander JOHN PHILIP SOUSA, Conductor)



Miss MARJORIE MOODY, Soprano

Mr. JOHN DOLAN, Cornetist

Mr. GEORGE J. CAREY, Xylophone



PROGRAM FOR MATINEE

1. Overture, "The Bartered Bride" Smetana

This Overture belongs to the comic opera, "Die verkaufte Braut," which was performed for the first time at Prague, May 30, 1866. According to Hanslick, it might well serve as prelude to a comedy of Shakespeare. The theme of the operatic score as well as of the dramatic action is the sale of the betrothed and this furnishes the chief thematic material of the overture.

It begins vivacissimo, with the chief theme at once announced in unison and octaves against heavy chords in basses and tympani. This theme is soon treated in fugal manner; the second clarinets lead, and are followed in turn by the first clarinets, intermediate instruments and basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full band. The fugal work is resumed, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full band, and the chief theme is again announced as at the beginning. The second theme enters, a melody of oboe, as a fleeting episode; it is hardly developed at all, and is followed by a tuncful theme for clarinets. The original motive returns, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture. The tonality is changed, and the first subsidiary theme keeps coming in over harmonies in the lower instruments, while the music sinks to pianissimo. Fragments of the first theme reappear, and there is a brilliant coda.

2. Cornet Solo, "Fantasia Brillante" Arban
Mr. John Dolan

3. Suite, "Last Days of Pompei" Sousa

[a] "In the House of Burbo and Stratonice"

Within the room where placed several small tables; round these were seated several knots of men drinking, some playing at dice.

[b] "Nydia"

"Ye have a world of light
When love in the loved rejoices,
And the blind girl's home is the House of Night,
And its beings are empty voices."

[c] "The Destruction of Pompei and Nydia's Death"

At that moment they felt the earth shake beneath their feet and beyond, in the darkness, they heard the crash of falling roofs. A group of men and women bearing torches passed by the Temple, they were of the congregation of the Nazarenes. The troops chanted along with the wild horror of the air, "Behold the Lord descendeth to judgment! He maketh fire come down from Heaven in the sight of men! Woe to the harlot of the sea! Woe!" At that moment a wild yell burst through the air—and thinking only of escape, whither they knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. In the silence of the general sleep Nydia rose gently: "Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest."

—Bulwer Lytton.

4. Vocal Solo, "Caro Nome" Verdi
Miss Marjorie Moody

5. Rhapsody, "The ~~Southern~~ ^{new} Hosmer

INTERVAL

6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics)

7. (a) Valsette, "The Wood Nymphs" Eric Coates
(b) March, "Who's Who in Navy Blue" (new) Sousa

8. Xylophone Solo, "Morning, Noon and Night" Suppe
Mr. George J. Carey

9. Symphonic Poem, "Mazeppa" Listz

PROGRAMME

1. Rhapsody, "The American Indian" (new) Orem
(On themes recorded and suggested by Thurlow Lieurance)

2. Cornet Solo, "Souvenir of Switzerland" Liberati
MR. JOHN DOLAN

3. Suite, "Tales of a Traveler" (new) Sousa
(a) "The Kaffir on the Karoo"

"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night:
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
(In South Africa.)

(b) "The Land of the Golden Fleece"

"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dews of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."

(Extract from Australian poems of A. G. Stephens.)

(c) "Grand Promenade at the White House"

"Fame points the course, and glory leads the way"

4. Vocal Solo, Aria from "Louise" Charpentier
MISS MARJORIE MOODY

5. Andante Cantabile from String Quartette, Op. 11,
Tschaikowsky

INTERVAL

6. A Mixture, "Showing Off Before Company" Sousa

7. (a) Novelette, "Amorita" (new) Zamecnik

- (b) March, "Comrades of the Legion" (new) Sousa

8. Harp Solo, "Prelude, Theme—Variation" Pinto
MISS WINIFRED BAMBRICK

9. Scene Heroic, "Szabadi" Massenet

Fall River Mass.

ACADEMY of MUSIC

L. M. BOAS, Gen. Mgr.

Friday Afternoon, August 6th

SOUSA AND HIS BAND

Conductor Lieut. Commander John Philip Sousa, USNRF.

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone

PROGRAMME.

- Rhapsody, "The American Indian" (new)..... Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
 - Cornet Solo, "Souvenir of Switzerland" Liberati
MR. JOHN DOLAN
 - Suite, of a Traveler" Sousa
(a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
("In South Africa.")
(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dew of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
(c) "Grand Promenade at the White House."
Fame points the course, and glory leads the way."
 - Vocal Solo, Aria from "Louise" Charpentier
MISS MARJORIE MOODY
 - Grand Scene, "Mephistopheles" Boito
- INTERVAL
- "A Study in Rhythms" (new) Transcribed by Sousa
being a manipulation of a group of classics.
 - (a) Novelette, "Amorita" (new) Zamecnik
(b) March, "Comrades of the Legion" (new) . Sousa
 - Harp solo, Fantasie, Prelude, Theme-Variation, Pinto
MISS WINIFRED BAMBRICK
 - Scene Heroic, "Szabadi" Massenet

New Bedford Mass.

New Bedford Theatre

WARREN O'HARA MANAGER

SATURDAY EVENING, AUG. 7th.

SOUSA and His BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harpist
MR. JOHN DOLAN, Cornetist

- Rhapsody, "The American Indian" (new)..... Orem
(On themes recorded and suggested by Thurlow Lieurance)
 - Cornet Solo, "Souvenir of Switzerland"..... Liberati
MR. JOHN DOLAN
 - Suite, "Tales of a Traveler" (new)..... Sousa
(a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear.
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
("In South Africa.")
(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dew of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
(c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
 - Vocal Solo, Aria from "Louise"..... Charpentier
MISS MARJORIE MOODY
 - Andante Cantabile from String Quartette, Op. 11..... Tchaikowsky
- INTERVAL
- A Mixture, "Showing Off Before Company"..... Sousa
 - (a) Novelette, "Amorita" (new)..... Zamecnik
(b) March, "Comrades of the Legion"..... Sousa
 - Harp Solo, "Prelude—theme—variation"..... Pinto
MISS WINIFRED BAMBRICK
 - Scene Heroic, "Szabadi"..... Massenet

Taunton Mass.

Park Theatre Program

Friday Evening, August 6, 1920

Sousa and His Band

Lieut. Commander John Philip Sousa, Conductor

MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harpist
MR. JOHN DOLAN, Cornetist

EVENING

- Rhapsody, "The American Indian" (new) Orem
(On themes recorded and suggested by Thurlow Lieurance.)
 - Cornet solo, "Souvenir of Switzerland,"..... Liberati
Mr. John Dolan
 - Suite, "Tales of a Traveler," (new)..... Sousa
(a) "The Kaffir on the Karoo"
"The Kaffir girl pipe shrill and clear
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
("In South Africa.")
(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dew of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
(c) "Grand Promenade at the White House."
"Fame points the course, and glory leads the way"
 - Vocal solo, Aria from "Louise"..... Charpentier
Miss Marjorie Moody
 - Andante Cantabile from String Quartette, Op. 11..... Tchaikowsky
- INTERVAL
- A Mixture, "Showing Off Before Company,"..... Souza
 - (a) Novelette, "Amorita" (new)..... Zamecnik
(b) March, "Comrades of the Legion" (new)..... Sousa
 - Harp solo, "Prelude, theme—Variation" Pinto
Miss Winifred Bambrick
 - Scene Heroic, "Szabadi,"..... Massenet

New Bedford Mass.

New Bedford Theatre

WARREN O'HARA MANAGER

SATURDAY MATINEE AUG. 7th

SOUSA and His BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harpist
MR. JOHN DOLAN, Cornetist

- Overture, "The Bartered Bride"..... Smetana
This Overture belongs to the comic opera, "Die verkaufte Braut," which was performed for the first time at Prague, May 30, 1866. According to Hanslick, it might well serve as prelude to a comedy of Shakespeare. The theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.
It begins vivacissimo, with the chief theme at once announced in unison and octaves against heavy chords in basses and tympani. This theme is soon treated in fugal manner; the second clarinets lead, and are followed in turn by the first clarinets, intermediate instruments and basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full band. The fugal work is resumed, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full band, and the chief theme is again announced as at the beginning. The second theme enters, a melody of oboe, as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for clarinets. The original motive returns, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture. The tonality is changed, and the first subsidiary theme keeps coming in over harmonies in the lower instruments, while the music sinks to pianissimo. Fragments of the first theme reappear, and there is a brilliant coda.
 - Cornet Solo, "Fantasia Brillante"..... Arban
MR. JOHN DOLAN
 - Suite, "Last Days of Pompeii"..... Sousa
[a] "In the House of Burbo and Stratonice"
Within the room were placed several small tables; round these were seated several knots of men drinking, some playing at dice.
[b] "Nydia"
"Ye have a world of light
When love in the loved rejoices,
And the blind girl's home is the House of Night,
And its beings are empty voices."
[c] "The Destruction of Pompeii and Nydia's Death"
At that moment they felt the earth shake beneath their feet and beyond, in the darkness, they heard the crash of falling roofs. A group of men and women bearing torches passed by the Temple, they were of the congregation of the Nazarenes. The troops chanted along with the wild horror of the air, "Behold the Lord descendeth to judgment! He maketh fire come down from Heaven in the sight of men! Woe to the harlot of the sea! Woe!" At that moment a wild yell burst through the air—and thinking only of escape, whither they knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. In the silence of the general sleep Nydia rose gently: "Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest."
—Bulwer Lytton.
 - Vocal Solo, "Caro Nome"..... Verdi
MISS MARJORIE MOODY
 - Rhapsody, "The Northern" (new)..... Hosmer
- INTERVAL
- "A Study in Rhythms"..... Transcribed by Sousa
(Being a manipulation of a group of classics)
 - (a) Valsette, "The Wood Nymphs"..... Eric Coates
(b) March, "Who's Who in Navy Blue" (new)..... Sousa
 - Xylophone solo, "Morning, Noon and Night"..... Suppe
MR. GEORGE J. CAREY
 - Symphonic Poem, "Mazeppa"..... Listz

Boston Mass

Fenway Park, Sunday Afternoon, August 8th, 1920

Sousa and His Band

Conductor

Lieut. Commander JOHN PHILIP SOUSA, U. S. N. R. F.

Miss MARJORIE MOODY *Soprano*
Mr. JOHN DOLAN *Cornetist*
Mr. GEORGE J. CAREY *Xylophone*

Programme

1. RHAPSODY, "The American Indian" (new)
Preston Ware Orem
(On themes recorded and suggested by Mr. THURLOW LIEURANCE)
 2. CORNET SOLO, "Souvenir of Switzerland" *Liberati*
Mr. JOHN DOLAN
 3. SUITE, "Tales of a Traveler" *Sousa*
 - (a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound,
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued yeldt their ballroom floor,
The moon their sil'ry light."
(In South Africa.)
 - (b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dew of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
 - (c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
 4. VOCAL SOLO, Aria from "Louise" *Charpentier*
Miss MARJORIE MOODY
 5. GRAND SCENE, "Mephistopheles" *Boito*
- INTERVAL
6. "A STUDY IN RHYTHMS" (new) Transcribed by
Sousa—being a manipulation of a group of classics.
 7. (a) NOVELETTE, "Amorita" (new) *Zamecnik*
(b) MARCH, "Comrades of the Legion" (new) *Sousa*
 8. XYLOPHONE SOLO, "Morning, Noon and Night" *Suppe*
Mr. GEORGE J. CAREY
 9. SCENE HEROIC, "Szabadi" *Massenet*

Portland maine
monday August 9 1920
City Hall

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

PROGRAM FOR MATINEE

1. Overture, "The Bartered Bride" *Smetana*
 2. Cornet Solo, "Fantasia Brillante" *Arban*
MR. JOHN DOLAN
 3. Suite, "Last Days of Pompeii" *Sousa*
 - (a) "In the House of Burbo and Stratonice"
 - (b) "Nydia"
 - (c) "The Destruction of Pompeii and Nydia's Death"
 4. Vocal Solo, "Caro Nome" *Verdi*
MISS MARJORIE MOODY
 5. Rhapsody, "The North Star" (new) *Hosmer*
- INTERVAL
6. "A Study in Rhythms" (new) *Sousa*
Being a manipulation of a group of classics
 7. (a) Valsette, "The Wood Nymphs" *Eric Coates*
(b) March, "Who's Who in Navy Blue" (new) *Sousa*
 8. Xylophone solo, "Morning, Noon and Night" *Suppe*
MR. GEORGE J. CAREY
 9. Symphonic Poem, "Mazeppa" *Listz*

PROGRAM FOR EVENING

1. Rhapsody, The American Indian (new) *Orem*
(On themes recorded and suggested by Thurlow Lieurance)
 2. Cornet solo, Souvenir of Switzerland *Liberati*
MR. JOHN DOLAN
 3. Suite, Tales of a Traveler *Sousa*
 - (a) The Kaffir on the Karoo
 - (b) The Land of the Golden Fleece
 - (c) Grand Promenade at the White House
 4. Vocal solo, Aria from Louise *Charpentier*
MISS MARJORIE MOODY
 5. Andante Cantabile from String Quartette Op II *Tschaikowsky*
- INTERVAL
6. A Mixture, Showing Off Before Company *Sousa*
 7. [a] Novelette, Amorita [new] *Zamecnik*
[b] March, Comrades of the Legion [new] *Sousa*
 8. Harp solo, Prelude--Theme--Variation *Pinto*
MISS WINIFRED BAMBRICK
 9. Scene Heroic, Szabadi *Massenet*

Matinee.

Brunswick Maine.

SOUSA AND HIS BAND
 Lieut. Commander John Philip Sousa, Conductor.
TOWN HALL, BRUNSWICK
TUESDAY MATINEE, AUGUST 10
 Under the Auspices of The Saturday Club.

MISS MARJORIE MOODY.....Soprano
 MR. JOHN DOLAN.....Cornetist
 MR. GEORGE J. CAREY.....Xylophone

Matinee

1. Overture, "The Bartered Bride".....Smetana

This Overture belongs to the comic opera, "Die verkaufte Braut," which was performed for the first time at Prague, May 30, 1866. According to Hanslick, it might well serve as prelude to a comedy of Shakespeare. The theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

It begins vivacissimo, with the chief theme at once announced in unison and octaves against heavy chords in basses and tympani. This theme is soon treated in fugal manner; the second clarinets lead, and are followed in turn by the first clarinets, intermediate instruments and basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full band. The fugal work is resumed, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full band, and the chief theme is again announced as at the beginning. The second theme enters, a melody of oboe, as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for clarinets. The original motive returns, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture. The tonality is changed, and the first subsidiary theme keeps coming in over harmonies in the lower instruments, while the music sinks to pianissimo. Fragments of the first theme reappear, and there is a brilliant coda.

2. Cornet Solo, "Fantasia Brillante".....Arban

MR. JOHN DOLAN.

3. Suite, "Last Days of Pompeii".....Sousa

(a) "In the House of Burbo and Stratonice"

Within the room were placed several small tables; round these were seated several knots of men drinking, some playing at dice.

(b) "Nydia"

"Ye have a world of light
 When love in the loved rejoices,
 And the blind girl's home is the House of Night,
 And its beings are empty voices."

(c) "The Destruction of Pompeii and Nydia's Death"

At that moment they felt the earth shake beneath their feet and beyond, in the darkness, they heard the crash of falling roofs. A group of men and women bearing torches passed by the Temple, they were of the congregation of the Nazarenes. The troops chanted along with the wild horror of the air, "Behold the Lord descendeth to judgment! He maketh fire come down from Heaven in the sight of men! Woe to the harlot of the sea! Woe!" At that moment a wild yell burst through the air—and thinking only of escape, whither they knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. In the silence of the general sleep Nydia rose gently: "Oh sacred sea! I hear thy voice invitingly—Rest—Rest—Rest."
 —Bulwer Lytton.

4. Vocal Solo, "Caro Nome".....Verdi

MISS MARJORIE MOODY.

5. Rhapsody, "The Northern" (new).....Hosmer

Interval

6. "A Study in Rhythms" transcribed by Sousa

(Being a manipulation of a group of classics.)

7. (a) Valsette, "The Wood Nymphs".....Eric Coates

- (b) March, "Who's Who in Navy Blue" (new).....Sousa

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

MR. GEORGE J. CAREY.

9. Symphonic Poem, "Mazeppa".....Listz

SOUSA'S FAMOUS MARCHES ARE PLAYED AS ENCORES.

Evening.

Lewiston Maine
 Tuesday Aug 10 1920
 City Hall

Program

SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

MISS MARJORIE MOODY, Soprano MISS WINIFRED BAMBRICK, Harpist

MR. JOHN DOLAN, Cornetist

EVENING

1. Rapsody, "The American Indian" (new).....Orem

(On themes recorded and suggested by THURLOW LIEURANCE)

2. Cornet Solo, "Souvenir of Switzerland".....Liberati

MR. JOHN DOLAN

3. Suit, "Tales of a Traveler," (new).....Sousa

(a) "The Kaffir on the Karoo"

"The Kaffir girl pipes shrill and clear,
 The cow-horn speeds its sound,
 From out the darkness, far and near,
 The tribal dancers bound.
 In groups of eight and ten and more,
 They dance throughout the night;
 The brown-hued veldt their ballroom floor,
 The moon their silv'ry light."
 ("In South Africa.")

(b) "The Land of the Golden Fleece"

When Australia smiles with a lover's wiles in the sun's adoring rays:
 Where the harbor's view, like a jewel blue, enchants the lingering gaze,
 And the lass whose eyes have the dews of the skys O, she shall be his queen,
 And the twain shall sport in a golden court, "neath a roof of chequered green."
 (Extract from Australian Poems of A. G. Stephens.)

(c) "Grand Promenade at the White House."

"Fame points the course, and glory leads the way."

4. Vocal solo, "Aria from "Louise".....Charpentier

MISS MARJORIE MOODY

5. Andante Cantabile from String Quartette Op. II.....Tschaikowsky

INTERVAL

6. A Mixture, "Showing off Before Company".....Sousa

7. (a) Novelette, "Amorita" (new).....Zamecnik

- (a) March, "Comrades of the Legion".....Sousa

8. Harp solo, "Prelude-theme-variation".....Pinto

MISS WINIFRED BAMBRICK

9. Scene Heroic, "Szabadi".....Massenet

Bangor Maine
Wed Aug 11. 1920.

Auditorium

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

PROGRAM FOR MATINEE

- | | |
|--|-------------|
| 1. Overture, "The Bartered Bride" | Smetana |
| 2. Cornet Solo, "Fantasia Brillante" | Arban |
| MR. JOHN DOLAN | |
| 3. Suite, "Last Days of Pompeii" | Sousa |
| (a) "In the House of Burbo and Stratonice" | |
| (b) "Nydia" | |
| (c) "The Destruction of Pompeii and Nydia's Death" | |
| 4. Vocal Solo, "Caro Nome" | Verdi |
| MISS MARJORIE MOODY | |
| 5. Rhapsody, "The Northern" (new) | Hosmer |
| INTERVAL | |
| 6. "A Study in Rhythms" (new) | Sousa |
| Being a manipulation of a group of classics | |
| 7. (a) Valsette, "The Wood Nymphs" | Eric Coates |
| (b) March, "Who's Who in Navy Blue" (new) | Sousa |
| 8. Xylophone solo, "Morning, Noon and Night" | Suppe |
| MR. GEORGE J. CAREY | |
| 9. Symphonic Poem, "Mazeppa" | Listz |

PROGRAM FOR EVENING

- | | |
|---|--------------|
| 1. Rhapsody, The American Indian (new) | Orem |
| (On themes recorded and suggested by Thurlow Lieurance) | |
| 2. Cornet solo, Souvenir of Switzerland | Liberati |
| MR. JOHN DOLAN | |
| 3. Suite, Tales of a Traveler | Sousa |
| (a) The Kafir on the Karoo | |
| (b) The Land of the Golden Fleece | |
| (c) Grand Promenade at the White House | |
| 4. Vocal solo, Aria from Louise | Charpentier |
| MISS MARJORIE MOODY | |
| 5. Andante Cantabile from String Quartette Op II | Tschaikowsky |
| INTERVAL | |
| 6. A Mixture, Showing Off Before Company | Sousa |
| 7. [a] Novelette, Amorita [new] | Zamecnik |
| [b] March, Comrades of the Legion [new] | Sousa |
| 8. Harp solo, Prelude--Theme--Variation | Pinto |
| MISS WINIFRED BAMBRICK | |
| 9. Scene Heroic, Szabadi | Massenet |

Portsmouth N.H.

Salem Mass.

Colonial Theatre

THURSDAY AFTERNOON, AUGUST 12th

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

PROGRAM FOR MATINEE

- | | |
|--|-------------|
| 1. Overture, "The Bartered Bride" | Smetana |
| 2. Cornet Solo, "Fantasia Brillante" | Arban |
| MR. JOHN DOLAN | |
| 3. Suite, "Last Days of Pompeii" | Sousa |
| (a) "In the House of Burbo and Stratonice" | |
| (b) "Nydia" | |
| (c) "The Destruction of Pompeii and Nydia's Death" | |
| 4. Vocal Solo, "Caro Nome" | Verdi |
| MISS MARJORIE MOODY | |
| 5. Rhapsody, "The Northern" (new) | Hosmer |
| INTERVAL | |
| 6. "A Study in Rhythms" (new) | Sousa |
| Being a manipulation of a group of classics | |
| 7. (a) Valsette, "The Wood Nymphs" | Eric Coates |
| (b) March, "Who's Who in Navy Blue" (new) | Sousa |
| 8. Xylophone solo, "Morning, Noon and Night" | Suppe |
| MR. GEORGE J. CAREY | |
| 9. Symphonic Poem, "Mazeppa" | Listz |

EMPIRE

THEATRE

SALEM, MASS.

Thursday, August 12, 1920

Sousa and His Military Band

Lieut. Commander JOHN PHILIP SOUSA, Conductor.

PROGRAM FOR EVENING

- | | |
|---|--------------|
| 1. Rhapsody, The American Indian (new) | Orem |
| (On themes recorded and suggested by Thurlow Lieurance) | |
| 2. Cornet solo, Souvenir of Switzerland | Liberati |
| MR. JOHN DOLAN | |
| 3. Suite, Tales of a Traveler | Sousa |
| (a) The Kafir on the Karoo | |
| (b) The Land of the Golden Fleece | |
| (c) Grand Promenade at the White House | |
| 4. Vocal solo, Aria from Louise | Charpentier |
| MISS MARJORIE MOODY | |
| 5. Andante Cantabile from String Quartette Op II | Tschaikowsky |
| INTERVAL | |
| 6. A Mixture, Showing Off Before Company | Sousa |
| 7. [a] Novelette, Amorita [new] | Zamecnik |
| [b] March, Comrades of the Legion [new] | Sousa |
| 8. Harp solo, Prelude--Theme--Variation | Pinto |
| MISS WINIFRED BAMBRICK | |
| 9. Scene Heroic, Szabadi | Massenet |

Lowell Mass
Friday Aug 13 1920.

SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

PRESENTED BY

BATTERY B, 102nd FIELD ARTILLERY 26th DIVISION

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornetist
MR. GEORGE CAREY, Xylophone

MATINEE

- Overture, "The Bartered Bride" *Smetana*
This Overture belongs to the comic opera, "Die verkaufte Braut," which was performed for the first time at Prague, May 30, 1866. According to Hanslick, it might well serve as prelude to a comedy of Shakespeare. The theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.
It begins vivacissimo, with the chief theme at once announced in unison and octaves against heavy chords in basses and tympani. This theme is soon treated in fugal manner; the second clarinets lead, and are followed in turn by the first clarinets, intermediate instruments and basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full band. The fugal work is resumed, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full band, and the chief theme is again announced as at the beginning. The second theme enters, a melody of oboe, as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for clarinets. The original motive returns, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture. The tonality is changed, and the first subsidiary theme keeps coming in over harmonies in the lower instruments, while the music sinks to pianissimo. Fragments of the first theme reappear, and there is a brilliant coda.
- Cornet Solo, "Fantasia Brillante" *Arban*
MR. JOHN DOLAN
- Suite, "Last Days of Pompeii" *Sousa*
(a) "In the House of Burbo and Stratonice"
Within the room were placed several small tables; round these were seated several knots of men drinking, some playing at dice.
(b) "Nydia"
"Ye have a world of light
When love in the loved rejoices,
And the blind girl's home is the House of Night,
And its beings are empty voices."
(c) "The Destruction of Pompeii and Nydia's Death"
At that moment they felt the earth shake beneath their feet and beyond, in the darkness, they heard the crash of falling roofs. A group of men and women bearing torches passed by the Temple, they were of the congregation of the Nazarenes. The troops chanted along with the wild horror of the air: "Behold the Lord descendeth to judgment! He maketh fire come down from Heaven in the sight of men! Woe to the harlot of the sea! Woe!" At that moment a wild yell burst through the air—and thinking only of escape, whither they knew not, the tiger of the desert leaped among the throng and hurried through its parted streams. And so came the earthquake. And so darkness once more fell upon the earth. In the silence of the general sleep Nydia rose gently: "Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest."
—Bulwer Lytton.
(Extract from Australian poems of A. G. Stephens.)
- Vocal Solo, "Caro Nome" *Verdi*
MISS MARJORIE MOODY
- Rhapsody, "The Northern" (new) *Hosmer*

INTERVAL

- "A Study in Rhythms" (new) *Sousa*
(Being a manipulation of a group of classics)
- (a) Valsette, "The Wood Nymphs" *Eric Coates*
(b) March, "Who's Who in Navy Blue" (new) *Sousa*
- Xylophone Solo, "Morning, Noon and Night" *Suppe*
MR. GEORGE J. CAREY
- Symphonic Poem, "Mazeppa" *Listz*

ARE YOU AN HONORARY MEMBER OF BATTERY B?

B. F. Keith's Theatre Donated by Mgr. Benj. Pickett to the Boys of Battery "B" 102nd F. A., 26th Div.

KILBURN PRINTING CO. FOOT OF ANNE STREET

SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

PRESENTED BY

BATTERY B, 102nd FIELD ARTILLERY 26th DIVISION

MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harpist
MR. JOHN DOLAN, Cornetist

EVENING

- Rhapsody, "The American Indian" (new) *Orem*
(On themes recorded and suggested by Thurlow Lieurance)
- Cornet Solo, "Souvenir of Switzerland" *Liberati*
MR. JOHN DOLAN
- Suite, "Tales of a Traveler" (new) *Sousa*
(a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued velvet their ballroom floor,
The moon their silvery light."
(In South Africa.)
(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dews of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
- Vocal Solo, "Aria from 'Louise'" *Charpentier*
MISS MARJORIE MOODY
- Andante Cantabile from String Quartette Op. 11 *Tschaikowsky*

INTERVAL

- A Mixture, "Showing Off Before Company" *Sousa*
- (a) Novelette, "Amorita" (new) *Zamecnik*
(b) March, "Comrades of the Legion" *Sousa*
- Harp Solo, "Prelude—theme—variation" *Pinto*
MISS WINIFRED BAMBRICK
- Scene Heroic, "Szabadi" *Massenet*

ARE YOU AN HONORARY MEMBER OF BATTERY B?

B. F. Keith's Theatre Donated by Mgr. Benj. Pickett to the Boys of Battery "B" 102nd F. A., 26th Div.

KILBURN PRINTING CO. FOOT OF ANNE STREET

Fitchburg Mass.
 Saturday Aug 14 1920.
 Whalom park.

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

PROGRAM FOR MATINEE

1. Overture, "The Bartered Bride" Smetana
2. Cornet Solo, "Fantasia Brillante" Arban
- MR. JOHN DOLAN
3. Suite, "Last Days of Pompeii" Sousa
 - (a) "In the House of Burbo and Stratonice"
 - (b) "Nydia"
 - (c) "The Destruction of Pompeii and Nydia's Death"
4. Vocal Solo, "Caro Nome" Verdi
- MISS MARJORIE MOODY
5. Rhapsody, "The Northern" (new) Hosmer
- INTERVAL
6. "A Study in Rhythms" (new) Sousa

Being a manipulation of a group of classics
7. (a) Valsette, "The Wood Nymphs" Eric Coates
- (b) March, "Who's Who in Navy Blue" (new) Sousa
8. Xylophone solo, "Morning, Noon and Night" Suppe
- MR. GEORGE J. CAREY
9. Symphonic Poem, "Mazepa" Listz

PROGRAM FOR EVENING

1. Rhapsody, The American Indian (new) Orem

(On themes recorded and suggested by Thurlow Lieurance)
2. Cornet solo, Souvenir of Switzerland Liberati
- MR. JOHN DOLAN
3. Suite, Tales of a Traveler Sousa
 - (a) The Kullir on the Karoo
 - (b) The Land of the Golden Fleece
 - (c) Grand Promenade at the White House
4. Vocal solo, Aria from Louise Charpentier
- MISS MARJORIE MOODY
5. Andante Cantabile from String Quartette Op II Tschaikowsky
- INTERVAL
6. A Mixture, Showing Off Before Company Sousa
7. [a] Novelette, Amorita [new] Zamecnik
- [b] March, Comrades of the Legion [new] Sousa
8. Harp solo, Prelude--Theme--Variation Pinto
- MISS WINIFRED BAMBRICK
9. Scene Heroic, Szabadi Massenet

WILLOW GROVE PARK
TWENTY-FIFTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

¹⁴ WEEK BEGINNING AUGUST FIFTEENTH
NINETEEN HUNDRED TWENTY

WILLOW GROVE PARK

WEEK BEGINNING AUGUST FIFTEENTH
NINETEEN HUNDRED TWENTY

SUNDAY, AUGUST 15th, 1920

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone
1. Rhapsody, "The American Indian," P. W. Orem
 2. Cornet Solo, "Souvenir of Switzerland," Liberati
Mr. John Dolan
 3. Fantasia, "Breezes from the South," Myddleton
 4. Vocal Solo, "When You Look in the Heart
of a Rose" Methven
Miss Betty Gray
 5. Dance of the comedians from "The Bartered
Bride" Smetana

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

1. Tone Poem, "The Dawn of Peace" (new), Hume
2. Xylophone Solo, "Morning, Noon and Night,"
Mr. George J. Carey Suppe
3. a. "A Study in Rhythms" (new), trans-
cribed by Sousa
b. "Who's Who in Navy Blue" (new), Sousa
4. Vocal Solo, "Louise" Charpentier
Miss Marjorie Moody
5. Caprice, "Szabadi" Massenet

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. John Dolan, Cornetist
Mr. J. Gurewich, Saxophone
1. Rhapsody, "The Northern" (new) Hosmer
 2. Saxophone Solo, "La Jolie Anna" ... Gurewich
Mr. J. Gurewich
 3. a. Novelette, "Amorita" (new) Zamecnik
b. March, "Comrades of the Legion" (new),
Sousa
 4. Vocal Solo, Aria, "Traviata" Verdi
Miss Marjorie Moody
 5. "The French Military in Algiers" .. Saint-Saens

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

1. Poetical Scenes Goddard
2. Cornet Solo, "From the Shores of the Mighty
Pacific" Clarke
Mr. John Dolan
3. a. Collocation, "Apple Blossoms," Kreisler-Jacobi
b. March, "Who's Who in Navy Blue" (new),
Sousa
4. Vocal Solo, "Page's Song" from "The
Huguenots" Meyerbeer
Miss Betty Gray
5. a. Rondo, "Piccolo Pic" (new) Slater
b. March, "Bullets and Bayonets" Sousa

MONDAY, AUGUST 16th, 1920

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. John Dolan, Cornetist
Mr. Ellis McDiarmid, Flute
1. Symphonic Poem, "Mazepa" Liszt
 2. Flute Solo, "Polly Willis" Arne-Bellstedt
Mr. Ellis McDiarmid
 3. a. Caprice, "In a Bird Store" (new) Lake
b. March, "Comrades of the Legion" (new),
Sousa
 4. Vocal Solo, "I am the Rose" Ardit
Miss Marjorie Moody
 5. "Tangled Tunes" (new) Ketelby

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

1. Collocation, "Ruddigore" Sullivan
2. Cornet Solo, "Southern Air" Chambers
Mr. John Dolan
3. a. Fantasia, "Eugene Onegin" .. Tschaiakowsky
b. Valse, "The Merchant's Casino" ... Gungl
4. Vocal Solo, "When You and I Were Young,
Maggie"
Miss Betty Gray
5. a. "In Ole Arkansaw" Zimmerman
b. March, "The New York Hippodrome," Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. Richard Stross, Cornetist
Mr. Lee Davis, Piccolo
1. Meditation, "A Dream of Love" Liszt
 2. Cornet Solo, "Sounds from the Hudson," Clarke
Mr. Richard Stross
 3. Ballet Suite, "Aida" Verdi
 4. Vocal Solo, "Some Time You'll Remember,"
Heath
Miss Betty Gray
 5. Military Scene, "The Outpost" (new).
Mackenzie

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

1. Dale Dances of Yorkshire (new) Wood
2. Piccolo Solo, "Through the Air," Damm
Mr. Lee Davis
3. Fantasia, "Maid of the Mountain" (new).
Fraser-Simson
4. Vocal Solo, "Chanson Provencale," Dell Acqua
Miss Marjorie Moody
5. March Song, "We are Coming" Sousa

TUESDAY, AUGUST 17th, 1920

AFTERNOON

2d Concert, 4.30 to 5.30

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. John Dolan, Cornetist
Mr. J. Gurewich, Saxophone
1. Fantasia, "La Boheme" Puccini
 2. Saxophone Solo, "The Beautiful Rosemarin,"
Kreisler
Mr. J. Gurewich
 3. a. Marceau, "A Night in Toledo," Schermertz
b. March, "Solid Men to the Front" Sousa
 4. Vocal Solo, "Micaela's Song" Bizet
Miss Betty Gray
 5. Satarelle, "The Bohemians" Hume

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

1. Overture, "The Bartered Bride" Smetana
2. Cornet Solo, "The Volunteer" Rogers
Mr. John Dolan
3. a. Fantasia on themes of Moskowski
b. March, "The Diplomat" Sousa
4. Vocal Solo, "There are Fairies at the bottom
of the Garden" Lehman
Miss Marjorie Moody
5. Grand entree, "Triumph of the Boyards,"
Halvorsen

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. George J. Carey, Xylophone
Miss Winifred Bambrick, Harpist
1. "Pomp and Circumstance" Elgar
 2. Xylophone Solo, "Poet and Peasant" ... Suppe
Mr. George J. Carey
 3. a. "Visions in a Dream" Lumbye
b. March, "Wisconsin Forward" Sousa
 4. Vocal Solo, "Ol' Carolina" Cooke
Miss Marjorie Moody
 5. "Village Life in the Olden Days" ... LeThiere

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

1. Ballet Suite, "Coppelia" Delibes
2. Harp Solo, "Themes and Variations" ... Pinto
Miss Winifred Bambrick
3. Gems, "Madam Butterfly" Puccini
4. Vocal Solo, "If I But Knew" Smith
Miss Betty Gray
5. a. Valse, "Pryne" Joyce
b. March, "The Naval Reserve" Sousa

WEDNESDAY, AUGUST 18th, 1920

AFTERNOON—1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. John Dolan, Cornetist
Mr. Joseph Norrito, Clarinet
- Suite, "Yedda" Metra
 - Clarinet Solo, "Rigoletto" Norrito
Mr. Joseph Norrito
 - a. Serenade, "Aubade Printaniere" Lacombe
b. Valse, "Sweethearts" Sullivan
 - Vocal Solo, "Romeo and Juliet" Gounod
Miss Marjorie Moody
 - a. "Moon Moths" (new) Kussner
b. March, "The Boy Scouts of America," Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Suite, "Peer Gynt" Grieg
- Cornet Solo, "Scintilla" Perkins
Mr. John Dolan
- Scenes, "Faust" Gounod
- Aria, "Tancredi" Rossini
Miss Betty Gray
- a. "Minstrel-like Minglings" Voelker
b. March, "The Chantymen" Sousa

EVENING—3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. John Dolan, Cornetist
Mr. Ellis McDiarmid, Flute
- Overture, "Zampa" Herold
 - Flute Solo, "Pan's Pranks" Bellstedt
Mr. Ellis McDiarmid
 - Suite, "Sylvia" Delibes
 - Vocal Solo, "Smilin' Through" Penn
Miss Betty Gray
 - a. "Love in Idleness" Macbeth
b. March, "Flags of Freedom" Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Cortege de Sirdar from the "Caucasian Sketches" Ippolito-Ivanow
- Cornet Solo, "Fantasia Brilliant" Ascher
Mr. John Dolan
- Suite, "Tales of a Traveler" Sousa
a. "The Kafir on the Karoo"
"The Kafir girl pipes shrill and clear,
The cow horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued velvet their ballroom floor,
The moon their sil'ry light."
("In South Africa.")
b. "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the
sun's adoring rays;
Where the harbor's view, like a jewel blue,
enchants the lingering gaze,
And the lass whose eyes have the dew of the
skies, O, she shall be his queen;
And the twain shall sport in a golden court,
neath a roof of chequered green."
(Extract from Australian poems of
A. G. Stephens)
c. "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
4. Aria, "Thou Brilliant Bird" David
Miss Marjorie Moody
(Flute Obligato by Mr. Ellis McDiarmid)
5. a. "Persian Infantry on Parade" Langley
b. March, "Anchor and Star" Sousa

THURSDAY, AUGUST 19th, 1920

DEVOTED TO THE COMPOSITIONS OF JOHN PHILIP SOUSA

AFTERNOON—1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
- Scenes, "El Capitan"
 - Valse, "Queen of the Sea"
 - Suite, "Three Quotations"
(a) "The King of France marched up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again."
(b) "And I, too, was born in Arcadia."
(c) "Nigger in the wood-pile."
4. Vocal Solo, "Lovely Mary Donnelly"
Miss Betty Gray
 - a. "Social Laws"
b. March, "The Volunteers"

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- An American Wedding March
- Scenes, "The Free Lance"
- "A Study in Rhythms"
(Being a manipulation of classical compositions)
- Vocal Solo, "Will You Love When the Lilies
are Dead?"
Miss Marjorie Moody
Will you love when the lilies are dead?
And the bloom from the roses has fled?
Will my eyes be the eyes that are brightest?
Will my hand be the softest and whitest?
Will my laugh be the sweetest and lightest
When the lily and rose are dead?
5. a. Tango, "The Gliding Girl"
b. March, "Who's Who in Navy Blue"

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
- Overture, "The Charlatan"
 - a. "The Golden Star"
b. "The Lily Bells"
c. "Oh, Warrior Grim"
d. "Willow Blossoms"
 - Aria, "The Bride Elect"
 - Vocal Solo, "Chrystal Lute"
Miss Marjorie Moody
 - March, "Sabre and Spurs"

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- "Showing Off Before Company"
- Suite, "People Who Live in Glass Houses"
a. "The Champagnes"
b. "The Rhine Wines"
c. "The Whiskies; Scotch, Irish and Kentucky"
d. "The Cordials"
- a. "Girls who have loved"
b. "Comrades of the Legion"
- Vocal Solo, "The Love that Lives Forever"
Miss Betty Gray
- a. Mazurka Russe
b. March, "Bullets and Bayonets"

FRIDAY, AUGUST 20th, 1920

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. George J. Carey, Xylophone
Mr. Richard Stross, Cornetist
- Overture, "Spring" Goldmark
 - Cornet Solo, "Bride of the Waves" Clarke
Mr. Richard Stross
 - Suite, "The American Maid" Sousa
 - Vocal Solo, "Queen of Sheba" Gounod
Miss Marjorie Moody
 - a. "The Gypsy" Ganne
b. March, "The Thunderer" Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Gems from the works of Meyerbeer
- Xylophone Solo, "Morning, Noon and Night,"
Mr. George J. Carey Suppe
- a. Valse, "Morning Papers" Strauss
b. Czardas, "Zambeski" Gungl
- Vocal Solo, "Believe me if all those endearing
young charms" Moore
Miss Betty Gray
- a. Spanish Dances Moskowski
b. Galop, "They all caught cold" Gungl

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. John Dolan, Cornetist
Mr. Lee H. Davis, Piccolo
- "Cavalleria Rusticana" Mascagni
 - Piccolo Solo, "Birdie's favorite" Cox
Mr. Lee H. Davis
 - "Largo" from "The New World" Dvorak
 - Aria, "Semiramide" Rossini
Miss Betty Gray
 - a. "La Dolores" Breton
b. March, "The Field Artillery" Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Reminiscences of Berlioz
- Cornet Solo, "Atlantic Zephyrs" Simons
Mr. John Dolan
- Suite, "Carmen" Bizet
- Vocal Solo, "The Shadow Dance" Meyerbeer
Miss Marjorie Moody
- a. Valse, "Roses from the South" Shain
b. March, "King Cotton" Sousa

SATURDAY, AUGUST 21st, 1920

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. Chas Gussikoff, Trombone
Mr. Richard Stross, Cornetist
- Overture, "Stradella" Flotow
 - Cornet Solo, "Lost Chord" Sullivan
Mr. Richard Stross
 - "Benediction of the Poignards" Meyerbeer
 - Vocal Solo, "Dear Old Pal of Mine," Gitz-Rice
Miss Betty Gray
 - a. "Bells of St. Mary's" Adams
b. March, "The Rifle Regiment" Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Moorish Suite, "The Court of Granada," Chapi
- Trombone Solo, "Dry Those Tears," Del Riego
Mr. Charles Gussikoff
- Character Studies, "The Dwellers in the West-
ern World"
a. The Red Man
b. The White Man
c. The Black Man
- Vocal Solo, "Charmant Oiseau" David
Miss Marjorie Moody
(Flute obligato by Mr. Ellis McDiarmid)
- March, "The Lambs" Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone
- Ballet Suite, "Dance of the Hours," Ponchielli
 - Cornet Solo, "Fantasia Brillante" Ascher
Mr. John Dolan
 - a. Valse, "Artist's Life" Strauss
b. March, "Comrades of the Legion" Sousa
 - Vocal Solo, "Danny Boy" Weatherly
Miss Marjorie Moody
 - March, "The Federal" Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Symphonic Poem, "Les Preludes" Liszt
- Xylophone Solo, "American Patrol," Meachim
Mr. George J. Carey
- Suite, "The Feast of Spring" from "Hamlet,"
Thomas
- Vocal Solo, from "The Huguenots," Meyerbeer
Miss Betty Gray
- March, "Semper Fidelis" Sousa

WILLOW GROVE PARK

WEEK BEGINNING AUGUST TWENTY-SECOND
NINETEEN HUNDRED TWENTY

SUNDAY, AUGUST 22nd, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. John Dolan, Cornetist
Mr. Lee H. Davis, Piccolo
Mr. J. Gurewich, Saxophonist
1. Meditation, "A Refuge in Our Lord".....Bennet
 2. Saxophone Solo, "Valse Erica".....Weidofe
Mr. J. Gurewich
 3. Suite, "Maiden's Three".....Sousa
a. The Coquette
b. The Summer Girl
c. "The Dancing Girl"
 4. Aria, "Caro Nome".....Verdi
Miss Marjorie Moody
 5. a. "Old Times".....Lake
b. March, "El Capitan".....Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

1. Religious meditation "Songs of Grace and Songs of Glory".....Sousa
2. Cornet Solo, "From the Shores of the Mighty Pacific".....Clarke
Mr. John Dolan
3. "Dance of the Hours".....Ponchielli
4. Vocal Solo, "Lucretia Borgia".....Donizetti
Miss Betty Gray
5. a. "If Flowers Could Speak".....Manna Zucca
b. March, "Sabre and Spurs".....Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Betty Gray, Contralto
Mr. Richard Stross, Cornetist
Mr. George J. Carey, Xylophone
1. Overture, "Martha".....Flotow
 2. Cornet Solo, "Sounds from the Hudson," Clarke
Mr. Richard Stross
 3. Suite, "Impressions at the Movies".....Sousa
a. "The Jazz Band in Action"
b. "The Crafty Villain and the Timid Maid"
c. "Balance All and Swing Partners"
 4. Aria, "Carmen".....Bizet
Miss Betty Gray
 5. a. Melodie.....Friml
b. March, "Hands Across the Sea".....Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

1. Prelude, "The Bells of Moscow".....Rachmanioff
2. Xylophone Solo, "Opera Airs".....Suppe
Mr. George J. Carey
3. Ballet Suite, "Faust".....Gounod
4. Aria, "La Traviata".....Verdi
Miss Marjorie Moody
5. a. "Oh, Belle Nuit".....Offenbach
b. March, "The Bride Elect".....Sousa

MONDAY, AUGUST 23rd, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. Richard Stross, Cornetist
Mr. John P. Schueler, Trombone
1. Overture, "Phedre".....Massenet
 2. Cornet Solo, "Rondo Caprice".....Clarke
Mr. Richard Stross
 3. Suite, "The Two Doves".....Messenger
 4. Vocal Solo, "There are Fairies at the bottom of the Garden".....Lchman
Miss Marjorie Moody
 5. a. Valse, "Belgravia".....Godfrey
b. March, "The Washington Post".....Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

1. "Torchlight Dance in Bilat".....Meyerbeer
2. Trombone Solo, "Valse Fantastic".....Hartly
Mr. John P. Schueler
3. Suite, "Looking Upward".....Sousa
a. "By the Light of the Polar Star"
b. "Under the Southern Cross"
c. "Mars and Venus"
4. Vocal Solo, "Carmena".....Wilson
Miss Leonora Ferrari
5. a. Valse, "On Miami" (new).....Jacobi
b. March, "Comrades of the Legion".....Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. Chas. Gussikoff, Trombone
1. Overture, "William Tell".....Rossini
 2. Trombone Solo, "At Dawning".....Cadman
Mr. Charles Gussikoff
 3. Second Polonaise.....Liszt
 4. Vocal Solo, "Mighty Lak' a Rose".....Nevin
Miss Leonora Ferrari
 5. a. Valse, "España".....Waldteufel
b. March, "The Gladiator".....Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

1. Fantasia, "The Dancing Dolls".....Beyer
2. Cornet Solo, "Whirlwind Polka".....Levy
Mr. John Dolan
3. Two Indian Dances (new).....Skilton
a. "The Deer Dance"
b. "The War Dance"
4. Vocal Solo, "Crystal Lute".....Sousa
Miss Marjorie Moody
5. a. "Norwegian Dances".....Grieg
b. March, "The National Fencibles".....Sousa

TUESDAY, AUGUST 24th, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. Lee H. Davis, Piccolo
1. Scenes from "Carmen".....Bizet
 2. Piccolo Solo, "The Lilliputian".....Bremer
Mr. Lee H. Davis
 3. Descriptive piece, "Echoes of the Marne," Hager
(Introducing parts of fifteen International melodies with battle and aeroplane effects)
 4. Vocal Solo, "Elegie".....Massenet
Miss Leonora Ferrari
 5. a. Valse, "Roses of Picardy".....Wood
b. March, "The Charlatan".....Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

1. Suite, "The Call to the Feast" (new).....Ring
2. Cornet Solo, "Scintilla".....Perkins
Mr. John Dolan
3. a. Valse, "Fairy Voices".....Crome
b. A la Militaire.....Granados
4. Vocal Solo, "Robin's Song".....White
Miss Marjorie Moody
5. a. Valsette, "Woodnymphs".....Coates
b. March, "Powhattan's Daughter".....Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. Ellis McDiarmid, Flute
1. Overture, "Sicilian Vespers".....Verdi
 2. Flute Solo, "L'Oiseau des Bois".....Doppler
Mr. Ellis McDiarmid
 3. Fantasia, "Veronique".....Messenger
 4. Vocal Solo, "Queen of Sheba".....Gounod
Miss Marjorie Moody
 5. a. Minuet.....Bocherini
b. "The Liberty Bell".....Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Fra Diavolo".....Auber
2. Cornet Solo, "Southern Airs".....Chambers
Mr. John Dolan
3. Gems from the works of Chopin
4. Vocal Solo, "Je Veux Vivre".....Gounod
Miss Leonora Ferrari
5. a. "The Mikado".....Sullivan
b. March, "The Liberty Loan".....Sousa

WEDNESDAY, AUGUST 25th, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. Richard Stross, Cornetist
- Overture, "Carnival" Glazounow
 - Cornet Solo, "Gypsy Love" Ganne
Mr. Richard Stross
 - Suite, "Robert, the Devil" Meyerbeer
 - Vocal Solo, "In Flander's Field" Sousa
Miss Marjorie Moody
 - Airs, "Olivette" Audran

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Suite, "Rustic Revels" (new) Fletcher
- Cornet Solo, "Souvenir of Switzerland," Liberati
Mr. John Dolan
- Fantasia, "The Prophet" Meyerbeer
- Vocal Solo, "Magic of Your Eyes," Vanderpool
Miss Leonora Ferrari
- Gems, "Iolanthe" Sullivan

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. Chas. Gussikoff, Trombone
Mr. George J. Carey, Xylophone
- Overture, "The Arcadians" Monckton
 - Trombone Solo, "The King of the Vikings
Am I" Phillips
Mr. Chas. Gussikoff
 - Scenes, "Il Pagliacci" Leoncavallo
 - Vocal Solo, "Good-bye" Tosti
Miss Leonora Ferrari
 - Scenes, "Chimes of Normandy" ... Planquette

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Fantasia, "The old folks at home and in
foreign lands" Roberts
- Xylophone Solo, "Polka Brilliance" Stolbe
Mr. George J. Carey
- Scenes, "Andre Chenier" Giordano
- Vocal Solo, "Carnival of Venice" Benedict
Miss Marjorie Moody
- "Plantation Echoes" Clarke

THURSDAY, AUGUST 26th, 1920

DEVOTED TO THE COMPOSITIONS OF JOHN PHILIP SOUSA

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
- Grand Fantasia, "El Capitan"
 - Sextette, "Ah, Love"—"The Bride Elect"
Messrs. Dolan, Stross, Russell, Gussikoff,
Lammers and Dana
 - "Maiden's Three"
a. The Coquette
b. The Summer Girl
c. "The Dancing Girl"
 - Vocal Solo, "In Flander's Field"
Miss Marjorie Moody
 - a. "Mama Papa"
b. March, "Glory of the Yankee Navy"

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Fantasia, "The Free Lance"
- Cornet Solo, "Oh, Warrior Grim"
Mr. John Dolan
- Suite, "Looking Upward"
a. "By the Light of the Polar Star"
b. "Under the Southern Cross"
c. "Mars and Venus"
- Vocal Solo, "The Love that Lives Forever"
Miss Leonora Ferrari
- a. Quintette, "The Smugglers,"
b. March, "Maine to Oregon"

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. Charles Gussikoff, Trombone
- Overture, "Vautou, the Vulture"
 - Trombone Solo, "The Fighting Race"
Mr. Charles Gussikoff
 - Suite, "At the King's Court"
a. "Her Ladyship, the Countess"
b. "Her Grace, the Duchess"
c. "Her Majesty, the Queen"
 - Vocal Solo, "Belle of Bayou Teche"
Miss Leonora Ferrari
 - a. Valse, "The Colonial Dames"
b. March, "The Volunteers"

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- "Showing Off before Company"
- Valse, "Queen of the Sea"
- Vocal Solo, "The Card Song," "Here's a Pack
of red and black"
Miss Marjorie Moody
- a. Dance, "Hilarious"
b. March, "Fairest of the Fair"

FRIDAY, AUGUST 27th, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. Lee H. Davis, Piccolo
Mr. George J. Carey, Xylophone
- Reminiscences of Donizetti
 - Piccolo Solo, "The Turtle Dove" Damare
Mr. Lee H. Davis
 - a. "The Three Switzers" Bonne-Choppe
b. "Spring Song" Mendelssohn
 - Vocal Solo, "Elegie" Massenet
Miss Leonora Ferrari
 - a. "Hiawatha's Melody of Love" Meyer
b. March, "The Occidental" Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Suite, "Pharaoh's Daughter" Pugno
- Xylophone Solo, "Raymond" Thomas
Mr. George J. Carey
- Suite, "La Verbena" Lacombe
- Vocal Solo, "Lovely Mary Donnelly" ... Sousa
Miss Marjorie Moody
- a. Valse, "Delilah" (new) Nicholls
b. March, "The Directorate" Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. Ellis McDiarmid, Flute
- Suite, "Excelsior" Marengo
 - Flute Solo, "Les Oiseau de Bois" Doppler
Mr. Ellis McDiarmid
 - Overture, "Robespierre" Litolf
 - Vocal Solo, "Danny Boy" Weatherly
Miss Marjorie Moody
 - Gems from "High Jinks" Friml

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Overture, "Pique Dame" Suppe
- Cornet Solo, "Cleopatra" Demare
Mr. John Dolan
- a. "Love's Dream" Liszt
b. Valse, "Caprice" Rubenstein
- Vocal Solo, "Spring's Awakening" ... Sanderson
Miss Leonora Ferrari
- Gems, "Faust" Gounod

SATURDAY, AUGUST 28th, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. Richard Stross, Cornetist
- Overture, "Light Cavalry" Suppe
 - Cornet Solo, "Rondo Caprice" Clarke
Mr. Richard Stross
 - Variations on a well-known melody (new), Suort
 - Vocal Solo, "Shadow Dance" Meyerbeer
Miss Marjorie Moody
 - a. Valse, "Victory" (new) Baynes
b. March, "Who's Who in Navy Blue," Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Overture, "The Vikings" Hartman
- Cornet Solo, "The Carnival" Arban
Mr. John Dolan
- Rhapsody, "Slavonic" Friedman
- Vocal Solo, "From the land of the Sky
Blue Water" Cadman
Miss Leonora Ferrari
- Gems "Apple Blossoms" Kreisler-Jacobi

EVENING

3d Concert, 7.45 to 8.30

- Miss Marjorie Moody, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. Chas. Gussikoff, Trombone
- Overture, "Mignon" Thomas
 - Trombone Solo, "Cujus Animam" Rossini
Mr. Charles Gussikoff
 - Suite, "The American Maid" Sousa
a. Rondo, "You do not need a doctor"
b. Dream Picture, "The Sleeping Soldiers"
c. Dance Hilarious, "With Pleasure"
 - Vocal Solo, "De Puis le Jour" Charpentier
Miss Leonora Ferrari
 - a. Barn Dance, "The Boston Belle" ... Godfrey
b. March, "High School Cadets" Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Overture, "Poet and Peasant" Suppe
- Cornet Solo, "Fantasia Brilliance" Arban
Mr. John Dolan
- "A Study in Rhythms" (new) Sousa
- Vocal Solo, "Rigoletto" Verdi
Miss Marjorie Moody
- Reminiscences of Offenbach

WILLOW GROVE PARK

WEEK BEGINNING AUGUST TWENTY-NINTH
NINETEEN HUNDRED TWENTY

SUNDAY, AUGUST 29th, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Mary Baker, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. Ellis McDiarmid, Flute
Mr. Lee H. Davis, Piccolo

1. Grand Fantasia, "The Damnation of Faust," Berlioz
2. Serenade for Flute and HornTittl
Messrs. McDiarmid and Craz
3. Overture, "The Bartered Bride"Smetana
4. Vocal Solo, "Carmena"Wilson
Miss Leonora Ferrari
5. a. Prelude in C minorVodorinska
b. March, "King Cotton"Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

1. Meditation, "In Pulpit and Pew," arranged by Sousa
2. Cornet Solo, "Whirlwind"Levy
Mr. John Dolan
3. Suite, "Henry VIII"Saint-Saens
4. Vocal Solo, "Elegie"Massenet
Miss Mary Baker
5. Gems from "The Bride-Elect"Sousa

EVENING

3d Concert, 7.45 to 8.30

Miss Mary Baker, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone

1. Rhapsody, "The Northern" (new)Hosmer
2. Xylophone Solo, "Air Varied"Carey
Mr. George J. Carey
3. Suite of Dances from "The Bartered Bride," Smetana
4. Vocal Solo, "L'Enfant Prodigue"Debussy
Miss Mary Baker
5. Gems from "Carmen"Bizet

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "How Can I Leave Thee" ...Lassen
2. Cornet Solo, "Ocean View"Hartman
Mr. John Dolan
3. Fantasia, "El Capitan"Sousa
4. Vocal Solo, "Magic of Your Eyes," Vanderpool
Miss Leonora Ferrari
5. "Tangled Tunes" (new)Hosmer

MONDAY, AUGUST 30th 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Mary Baker, Soprano
Miss Leonora Ferrari, Soprano
Mr. Richard Stross, Cornetist
Mr. Chas. Gussikoff, Trombone

1. Overture, "Life for the Czar"Glinka
2. Cornet Solo, "Valse Brillante"Clarke
Mr. Richard Stross
3. Fantasia, "The Scarlet Feather"Lecocq
4. Vocal Solo, "Le Seis Titania"Thomas
Miss Mary Baker
5. a. Serenade, "Baby's Sweetheart"Carri
b. March, "The Field Artillery"Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

1. Overture, "The Wanderer's Destination," Suppe
2. Trombone Solo, "Oh, Dry Those Tears," Del Riego
Mr. Charles Gussikoff
3. Fantasia, "Tales from Hoffman" ...Offenbach
4. Vocal Solo, "I Hear You Calling Me," Marshall
Miss Leonora Ferrari
5. a. "Ball D'Enfants"Jexone
b. March, "Sousa's Anniversary" (new), Garing

EVENING

3d Concert, 7.45 to 8.30

Miss Mary Baker, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. J. Gurewich, Saxophonist

1. Overture, "Carnival Romaine"Berlioz
2. Saxophone Solo, "Lanette"Henton
Mr. J. Gurewich
3. Fantasia, "The Gypsy Baron"Strauss
4. Vocal Solo, "Vissi d'Arte"Puccini
Miss Leonora Ferrari
5. Masque, "As You Like It"Edw. German

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "The Beautiful Galatea"Suppe
2. Cornet Solo, "The Whirlwind Polka" ...Levy
Mr. John Dolan
3. Fantasia, On Themes from the Operas, Offenbach
4. Vocal Solo, "Villanelle"Dellacqua
Miss Mary Baker
5. "A Hunt in the Black Forest"Voelker

TUESDAY, AUGUST 31st, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.00 to 2.45

Miss Mary Baker, Soprano
Miss Leonora Ferrari, Soprano
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone

1. Overture, "Macbeth"Hatton
2. Cornet Solo, "Souvenir of Switzerland," Liberatori
Mr. John Dolan
3. Fantasia, "Robert Bruce"Bonnisseau
4. Vocal Solo, "Mighty Lak' a Rose"Nevin
Miss Leonora Ferrari
5. Dances to Henry VIIIEdw. German

Electric Fountain Display, 4 o'clock

2d Concert, 4.45 to 5.30

1. Fantasia, "A Life on the Ocean"Bending
2. Xylophone Solo, "Poet and Peasant"Suppe
Mr. George J. Carey
3. Meditation, "The Dying Poet"Gottschalk
4. Vocal Solo, Aria from "Butterfly"Puccini
Miss Mary Baker
5. a. "Rounds of the Guard"Low
b. March, "Sound Off"Sousa

EVENING

3d Concert, 7.45 to 8.30

Miss Mary Baker, Soprano
Miss Leonora Ferrari, Soprano
Mr. Lee H. Davis, Piccolo

1. Fantasia, "Shepherd's Life in the Alps," Kling
2. Piccolo Solo, "Through the Air"Damm
Mr. Lee Davis
3. "The Garden of Hesperides"Curtner
4. Vocal Solo, "Waiting"Millard
Miss Mary Baker
5. Airs, "Maid of the Mountain" (new), Fraser-Simson

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

1. Mixture, "Showing Off Before Company," Sousa
2. Humoresque, "Swanee"Gerswin
3. Vocal Solo, Aria, "Herodiade"Massenet
Miss Leonora Ferrari
4. a. "Piccolo Pic" (new)Slater
b. March, "Solid Men to the Front" ...Sousa

WEDNESDAY, SEPTEMBER 1st, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.00 to 2.45

- Miss Mary Baker, Soprano
- Miss Leonora Ferrari, Soprano
- Mr. Ellis McDiarmid, Flute
- Mr. Richard Stross, Cornetist
- 1. Overture, "Il Guarany"Gomez
- 2. Cornet Solo, "Bride of the Waves" ...Clarke
Mr. Richard Stross
- 3. Suite, "Autumn"Tschaikowsky
- 4. Vocal Solo, "Robert"Meyerbeer
Miss Mary Baker
- 5. a. "La Lettre de Manon"Gillet
b. March, "Madelon"Roberts

Electric Fountain Display, 4 o'clock

2d Concert, 4.45 to 5.30

- 1. A Congress of Themes from Famous Over-
turesShreiver
- 2. Flute Solo, "Pranks o' Pan"Bellstedt
Mr. Ellis McDiarmid
- 3. Suite, "La Mascarade"Lacombe
- 4. Vocal Solo, "Romeo and Juliet," Waltz, Gounod
Miss Leonora Ferrari
- 5. a. Valse, "Immortellen"Gungl
b. March, "The White Plume"Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
- Miss Leonora Ferrari, Soprano
- Mr. John Dolan, Cornetist
- Mr. George J. Carey, Xylophone
- 1. Overture, "A Night in Venice"Strauss
- 2. Xylophone Solo, "Morning, Noon and Night,"
Suppe
Mr. George J. Carey
- 3. Ballet Suite, "William Tell"Rossini
- 4. Vocal Solo, Aria from "Louise," Charpentier
Miss Leonora Ferrari
- 5. Rhapsody, "The Southern"Hosmer

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- 1. Overture, "The Red Sarafan"Urich
- 2. Cornet Solo, "Flirtation"Barnard
Mr. John Dolan
- 3. Tone Poem, "Finlandia"Sibelius
- 4. Vocal Solo, "Lullaby," "Jocelyn"Godard
Miss Mary Baker
- 5. a. Valse, "Hilda"Godfrey
b. March, "The Thunderer"Sousa

THURSDAY, SEPTEMBER 2nd, 1920

DEVOTED TO THE COMPOSITIONS OF JOHN PHILIP SOUSA

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
- Miss Leonora Ferrari, Soprano
- Mr. John Dolan, Cornetist
- 1. "A Study in Rhythms" (being a manipulation
of classical themes)
- 2. Scenes from "The Bride-Elect"
- 3. Symphonic Poem, "The Chariot Race"
- 4. Vocal Solo, "The Belle of Bayou Teche"
Miss Leonora Ferrari
- 5. a. Presidential Polonaise
b. March, "The Invincible Eagle"

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- 1. Fantasia, "The Charlatan"
- 2. Song for Cornet, "Bell Song" from "El
Capitan"
Mr. John Dolan
- 3. Suite, "The Last Days of Pompeii"
a. "In the House of Burbo and Stratonice"
b. "Nydia"
c. "The Destruction of Pompeii and Nydia's
Death"
- 4. Vocal Solo, "The Carrier Pigeon"
Miss Mary Baker
- 5. a. "The Summer Girl"
b. March, "Beau Ideal"

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
- Miss Leonora Ferrari, Soprano
- Mr. John Dolan, Cornetist
- 1. Scenes Historic, "Sheridan's Ride"
- 2. Cornet Solo, "Romance," "I Wonder if Over
Beyond the Sea"
Mr. John Dolan
- 3. Scenes, "Chris and the Wonderful Lamp"
- 4. Vocal Solo, "The Boys are Home Again"
Miss Mary Baker
- 5. a. Valse, "I've Made My Plans for the
Summer"
b. March, "Comrades of the Legion"

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- 1. A Mixture, "Showing Off Before Company"
- 2. Valse, "The Duchess" from "At the King's
Court"
- 3. Vocal Solo, "The Love That Lives Forever"
Miss Leonora Ferrari
- 4. a. "Girls Who Have Loved"
b. March, "Belle of Chicago"

FRIDAY, SEPTEMBER, 3rd 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
- Miss Leonora Ferrari, Soprano
- Mr. Chas. Gussikoff, Trombone
- Mr. John Dolan, Cornetist
- 1. Reminiscences of Tschaikowsky
- 2. Trombone Solo, "Macushla"Olcott
Mr. Chas. Gussikoff
- 3. "Woodland Pictures"Fletcher
- 4. Vocal Solo, "By the Waters of Minnetonka,"
Licurance
Miss Mary Baker
- 5. Airs, "Robin Hood"DeKoven

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- 1. Gems from the works of Verdi
- 2. Cornet Solo, "Flora"Cunard
Mr. John Dolan
- 3. Fantasia, "The Vivandier"Godard
- 4. Vocal Solo, "The Land of the Sky-Blue
Water,"
Cadman
Miss Leonora Ferrari
- 5. a. "Pasquinade"Gottschalk
b. March, "Crusader"Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
- Miss Leonora Ferrari, Soprano
- Mr. Richard Stross, Cornetist
- Mr. John Dolan, Cornetist
- 1. Gems from Tosti
- 2. Cornet Solo, "Answer"Robyn
Mr. Richard Stross
- 3. Suite, "Creole"Broeckhoven
- 4. Vocal Solo, "I Hear You Calling Me," Marsla
Miss Leonora Ferrari
- 5. a. Valse, "Playful Spirits"Strauss
b. March, "Mother Goose"Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- 1. Gems from the works of Meyer Helmund
- 2. Cornet Solo, "Fantasia Brillante"Arban
Mr. John Dolan
- 3. Fantasia, "A Waltz Dream"Strauss
- 4. Vocal Solo, "Robert"Meyerbeer
Miss Mary Baker
- 5. a. Valse, "Love and Life"Komzak
b. March, "Bullets and Bayonets"Sousa

SATURDAY, SEPTEMBER 4th, 1920:

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
- Miss Leonora Ferrari, Soprano
- Mr. John Dolan, Cornetist
- Mr. Geo. J. Carey, Xylophone
- 1. Reminiscences of Gounod.
- 2. Xylophone Solo, "Fantasia Brillante" ...Carey
Mr. George J. Carey
- 3. Gems from "Florodora"Stuart
- 4. Vocal Solo, "Carmena"Wilson
Miss Leonora Ferrari
- 5. a. Valse, "Century Plant"Waldteufel
b. March, "Semper Fidelis"Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- 1. Fantasia, "Maritana"Wallace
- 2. Cornet Solo, "Carnival of Venice"Arban
Mr. John Dolan
- 3. Suite, "Algerienne"Saint-Saens
- 4. Vocal Solo, "Louise"Charpentier
Miss Mary Baker
- 5. a. Valse, "The First Kiss"Lamotte
b. March, "Comrades of the Legion" ...Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
- Miss Leonora Ferrari, Soprano
- Mr. Lee H. Davis, Piccolo
- 1. Gems from "The Chocolate Soldier" ...Strauss
- 2. Piccolo Solo, "The Turtle Dove"Demare
Mr. Lee H. Davis
- 3. Suite, "Queen of Sheba"Gounod
- 4. Vocal Solo, "Les Yeux"Raby
Miss Mary Baker
- 5. a. Valse, "When the Birds Begin to Sing,"
Joyce
b. March, "The Free Lance"Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- 1. A Mixture, "Showing Off Before Company,"
Sousa
- 2. Suite, "L'Arlesienne"Bizet
- 3. Vocal Solo, "Good-bye"Tosti
Miss Leonora Ferrari
- 4. a. Valse, "Blue Bells"Waldteufel
b. March, "Who's Who in Navy Blue," Sousa

WILLOW GROVE PARK

WEEK BEGINNING SEPTEMBER FIFTH
NINETEEN HUNDRED TWENTY

SUNDAY, SEPTEMBER 5th, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
Mr. Ellis McDiarmid, Flute
- Overture, "The Bartered Bride" Smetana
 - Flute Solo, "Pan's Pranks" Bellstedt
Mr. Ellis McDiarmid
 - Suite, "People Who Live in Glass Houses,"
Sousa
 - "The Champagnes"
 - "The Rhine Wines"
 - "The Whiskies: Scotch, Irish and Kentucky"
 - "The Cordials"
 - Vocal Solo, "Waiting" Millard
Miss Mary Baker
 - Military Scene, "The Outpost" (new),
Mackenzie

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Collocation of Gospel Hymns Klohr
- Cornet Solo, "Carnival" Arban
Mr. John Dolan
- Suite, "The Dwellers in the Western World,"
Sousa
 - The Red Man
 - The White Man
 - The Black Man
- Violin Solo, "Zapateado" Sarasate
Miss Florence Hardeman
- Sabbath Parade Hume

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone
- Overture, "William Tell" Rossini
 - Xylophone Solo, "Annie Laurie,"
arranged by Carey
Mr. George J. Carey
 - Suite, "American Maid" Sousa
 - Violin Solo, "Fantasia," "Roméo and
Juliet" Alard
Miss Florence Hardeman
 - "Tangled Tunes" Ketelby

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Overture, "Festival" Lassen
- Cornet Solo, "Scintilla" Perkins
Mr. John Dolan
- Suite, "Looking Upward" Sousa
 - "By the Light of the Polar Star"
 - "Under the Southern Cross"
 - "Mars and Venus"
- Vocal Solo, Polonaise, "Mignon" Thomas
Miss Mary Baker
- "In Ole Arkansaw" Zimmerman
 - March, "The Pathfinder of Panama," Sousa

MONDAY, SEPTEMBER 6th 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone
- Overture, "Mignon" Thomas
 - Cornet Solo, "Souvenir of Switzerland,"
Liberati
Mr. John Dolan
 - Suite, "People Who Live in Glass Houses,"
Sousa
 - "The Champagnes"
 - "The Rhine Wines"
 - "The Whiskies: Scotch, Irish and Kentucky"
 - "The Cordials"
 - Vocal Solo, "Robert" Meyerbeer
Miss Mary Baker
 - March, "Solid Men to the Front" Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Overture, "Poet and Peasant" Suppe
- Xylophone Solo, "Morning, Noon and
Night" Suppe
Mr. George J. Carey
- Rhapsody, "The American Indian," P. W. Orem
- Violin Solo, "Gypsy Airs" Sarasate
Miss Florence Hardeman
- "In Ole Arkansaw" Zimmerman
 - March, "Bullets and Bayonets" Sousa

EVENING

3d Concert, 7.45 to 8.30

- "A Study in Rhythms" Sousa
- Cornet Solo, "The Volunteer" Rogers
Mr. John Dolan
- Suite, "Looking Upward" Sousa
 - "By the Light of the Polar Star"
 - "Under the Southern Cross"
 - "Mars and Venus"
- Violin Solo, "Concerto" Vieuxtemps
Miss Florence Hardeman
- March, "Who's Who in Navy Blue" Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Mixture, "Showing Off Before Company,"
Sousa
- Military Scene, "The Outpost" Mackenzie
- Vocal Solo, "Waiting" Millard
Miss Mary Baker
- "Piccolo Pic" Slater
 - March, "Comrades of the Legion" Sousa

TUESDAY, SEPTEMBER 7th, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Miss Winifred Bambrick, Harpist
Mr. Lee H. Davis, Piccolo
- Overture, "Maximilien Robespierre" Litoff
 - Piccolo Solo, "The Turtle-Dove" Demare
Mr. Lee H. Davis
 - "A Day in Venice" Nevin
 - Vocal Solo, "Louise" Charpentier
Miss Mary Baker
 - Pasquinade Gottschalk
 - March, "Forward" (new) Meinrath

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Military Scene, "Belgium" Van Herzele
- Harp Solo, "Valse Brillante" Hasselman
Miss Winifred Bambrick
- Suite, "Tales of a Traveler" Sousa
 - "The Kafir on the Karoo"
 - "The Land of the Golden Fleece"
 - "Grand Promenade at the White House"
- Violin Solo, "Polonaise Brillante," Vieuxtemps
Miss Florence Hardeman
- "On Miami" Jacobi
 - March, "The Bride Elect" Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
Mr. John P. Schueler, Trombone
- "Dale Dances of Yorkshire" Wood
 - Trombone Solo, "Asleep in the Deep" Petrie
Mr. John P. Schueler
 - Prelude, "The Bells of Moscow," Rachmaninoff
 - Violin Solo, "Gypsy Tales" Sarasate
Miss Florence Hardeman
 - "War Dance from Indian Suite" Skilton
 - March, "On to Victory" Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Overture, "Phedre" Massenet
- Cornet Solo, "Fantasia Brillante" Arban
Mr. John Dolan
- Scene, "The Old Cloister Clock" Kunkel
- Vocal Solo, "Fairies in our Garden," Lehman
Miss Mary Baker
- Legend, "Willow Blossoms" Sousa
 - March, "Sabre and Spurs" Sousa

WEDNESDAY, SEPTEMBER 8th, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. Richard Stross, Cornetist
Mr. J. Gurewich, Saxophone
- Fantasia, "La Gioconda" Ponchielli
 - Cornet Solo, "The Rosary" Nevin
Mr. Richard Stross
 - Suite, "L'Arlesienne" Bizet
 - Violin Solo, "La Ronde des Lutins" Bazzoni
Miss Florence Hardeman
 - March, "Sound Off" Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Rhapsody, "The Welsh" Edw. German
- Saxophone Solo, "Lanette" Henton
Mr. J. Gurewich
- Rhapsody, "España" Charlier
- Vocal Solo, Aria from "Madam Butterfly,"
Puccini
Miss Mary Baker
- Rhapsody, "The Southern" Hosmer

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
Mr. Jose R. Acosta, Piccolo
- Prelude, "Choral and Fugue" Bach
 - Piccolo Solo, "The Song of the Nightingale,"
Fillipowsky
Mr. Jose R. Acosta
 - Grand Scene, "The Benediction of
Poignards" Meyerbeer
 - Vocal Solo, "La Calma" Gounod
Miss Mary Baker
 - Valse, "Delilah" Nicholls
 - March, "Man Behind the Gun" Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Fantasia, "The Alhambra" Chapi
- Cornet Solo, "Scintilla" Perkins
Mr. John Dolan
- Suite, "Sylvia" Delibes
- Violin Solo, "Concerto" Vieuxtemps
Miss Florence Hardeman
- Valse, "Village Swallows" Strauss
 - March, "Hail to the Spirit of Liberty,"
Sousa

THURSDAY, SEPTEMBER 9th, 1920
DEVOTED TO THE COMPOSITIONS OF JOHN PHILIP SOUSA

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
- Excerpts, "El Capitan"
 - Cornet Solo, "My Own, My Geraldine"
Mr. John Dolan
 - Suite, "Three Quotations"
a. "The King of France marched up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again."
b. "And I, too, was born in Arcadia"
c. "Nigger in the wood-pile"
 - Violin Solo, "Reverie"
Miss Florence Hardeman
 - a. "The Sleeping Soldiers"
b. March, "Jack Tar"

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Scenes, "The Free Lance"
- Valse on themes from "The Mystical Miss"
- Suite, "The Dwellers in the Western World"
a. The Red Man
b. The White Man
c. The Black Man
- Vocal Solo, "The Card Song"
Miss Mary Baker
- a. Memorial March, "The Golden Star"
b. March, "Hands Across the Sea"

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
- "The Wedding March"
 - Scenes, "Chris and the Wonderful Lamp"
 - Suite, "Tales of a Traveler"
a. "The Kafir on the Karoo"
b. "The Land of the Golden Fleece"
c. "Grand Promenade at the White House"
"Fame points the course, and glory leads the way"
 - Vocal Solo, "Maid of the Meadow"
Miss Mary Baker
 - March, "Semper Fidelis"

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- A Mixture, "Showing Off Before Company"
- Suite, "American Maid"
- Violin Solo, "Nymphalin"
Miss Florence Hardeman
- March, "Yorktown Centennial"

FRIDAY, SEPTEMBER, 10th 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Miss Winifred Bambrick, Harpist
Mr. George J. Carey, Xylophone
- Overture, "La Flutista"Kling
 - Xylophone Solo, "Operatic Themes" ...Suppe
Mr. George J. Carey
 - Excerpts, "Faust"Gounod
 - Vocal Solo, "Robin, Sing Me a Song" ...Spross
Miss Mary Baker
 - a. Grand March, "Miriam"Towers
b. "Soldier's Song"Bentley
c. "Folie Bergere"Fletcher

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Gems from the works of Verdi
- Harp Solo, "Irish Rhapsody"Pinto
Miss Winifred Bambrick
- Suite, "Henry VIII"Saint-Saens
- Violin Solo, "Gypsy Life"Sarasate
Miss Florence Hardeman
- a. "Norwegian Dances"Grieg
b. March, "Washington Post"Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
Mr. Chas. Gussikoff, Trombone
- Overture, "The Vikings"Hartman
 - Trombone Solo, "Cujus Animus"Rossini
Mr. Chas. Gussikoff
 - Suite, "Algerienne"Saint-Saens
 - Violin Solo, "Hedri Kati"Hubay
Miss Florence Hardeman
 - a. Caprice, "Frivolette"Coates
b. March, "Rifle Regiment"Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- Grand Fantasia, "The Damnation of Faust,"
Berlioz
- Cornet Solo, "The Whirlwind"Levy
Mr. John Dolan
- Suite, "Pantomime"Lacombe
- Vocal Solo, "L'enfant Prodigue"Debussy
Miss Mary Baker
- a. Valse, "Toujours et encore"Lamothe
b. March, "The Field Artillery"Sousa

SATURDAY, SEPTEMBER 11th, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON—1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone
- Ballet Suite, "Aida"Verdi
 - Xylophone Solo, "Raymond"Thomas
Mr. George J. Carey
 - Suite, "Three Quotations"
a. "The King of France marched up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again."
b. "And I, too, was born in Arcadia"
c. "Nigger in the wood-pile"
 - Violin Solo, "Polonaise"Wieniawski
Miss Florence Hardeman
 - a. "Bells of St. Mary's"Nicholls
b. March, "Solid Men to the Front"Sousa

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Ballet Suite, "Yedda"Metra
- Cornet Solo, "Carnival of Venice"Arban
Mr. John Dolan
- Suite, "The Dwellers in the Western World,"
Sousa
a. The Red Man
b. The White Man
c. The Black Man
- Vocal Solo, "Waiting"Millard
Miss Mary Baker
- a. "Aubade Printaniere"Lacombe
b. March, "Bullets and Bayonets"Sousa

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
- Overture, "The Bartered Bride"Smetana
Liberati
 - Cornet Solo, "Souvenir of Switzerland,"
Mr. John Dolan
 - Suite, "Tales of a Traveler"
a. "The Kafir on the Karoo"
b. "The Land of the Golden Fleece"
c. "Grand Promenade at the White House"
"Fame points the course, and glory leads the way"
 - Vocal Solo, "Carry me back to Ol' Virginny,"
Bland
Miss Mary Baker
 - a. "Egyptian Dance"Friml
b. March, "Comrades of the Legion"Sousa

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- A Mixture, "Showing Off Before Company,"
Sousa
- Suite, "Looking Upward"Sousa
a. "By the Light of the Polar Star"
b. "Under the Southern Cross"
c. "Mars and Venus"
- Violin Solo, "Gypsy Dances"Sarasate
Miss Florence Hardeman
- a. Valse, "Once Upon a Time"Lehman
b. March, "The Stars and Stripes Forever,"
Sousa

SUNDAY, SEPTEMBER 12th, 1920

Lieut. Commander John Philip Sousa, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Mary Baker, Soprano
Miss Winifred Bambrick, Harpist
Mr. John Dolan, Cornetist
Mr. Richard Stross, Cornetist
- "Dale Dances of Yorkshire"Wood
 - Cornet Solo, "Sounds of the Hudson"Clarke
Mr. Richard Stross
 - Suite, "People Who Live in Glass Houses,"
Sousa
a. "The Champagnes"
b. "The Rhine Wines"
c. "The Whiskies: Scotch, Irish and Kentucky"
d. "The Cordials"
 - Vocal Solo, AriaDebussy
Miss Mary Baker
 - Indian War DanceSkilton

Electric Fountain Display, 4 o'clock

2d Concert, 4.30 to 5.30

- Rhapsody, "The Northern"Hosmer
- Cornet Solo, "Carnival of Venice"Arban
Mr. John Dolan
- Camera Studies (new, first time)Sousa
a. "The Teasing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
- Harp Solo, "Irish Fantasia"Pinto
Miss Winifred Bambrick
- Scene Heroic, "Szabadi"Massenet

EVENING

3d Concert, 7.45 to 8.30

- Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone
- Rhapsody, "American Indian"Orem
 - Xylophone Solo, "Morning, Noon and Night,"
Suppe
Mr. George J. Carey
 - Suite, "Tales of a Traveler"
a. "The Kafir on the Karoo"
b. "The Land of the Golden Fleece"
c. "Grand Promenade at the White House"
 - Violin Solo, "Romeo and Juliet"Alard
Miss Florence Hardeman
 - "Dance of the Comedians"Smetana

Electric Fountain Display, 8.30 o'clock

4th Concert, 9.45 to 10.45

- A Mixture, "Showing Off Before Company,"
Sousa
- Cornet Solo, "The Pyramid"Liberati
Mr. John Dolan
- "The Outpost"Mackenzie
- Vocal Solo, "Waiting"Millard
Miss Mary Baker
- March, "The Stars and Stripes Forever,"
Sousa

Trenton N.J.
State Armory
Eve. Mon. Sept 13 - 1920

SOUSA AND HIS BAND

1. Rhapsody, "THE AMERICAN INDIAN" (new)Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet solo, "Scintilla" Perkins
MR. JOHN DOLAN
3. Camera Studies, (new) Sousa
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
4. Vocal solo, "Waiting" Millard
MISS MARY BAKER
5. Andante Cantabile from String Quartette, op. 11.....Tschaikowsky

INTERVAL

6. "A Study in Rhythms," (new)Sousa
(Being a manipulation of a group of classics)
7. a. Xylophone solo, "The March Wind" (new)Carey
MR. GEORGE J. CAREY
b. March, "Comrades of the Legion" (new)Sousa
8. Violin solo, "Two Movements from Concerto in F sharp minor" Vicutemps
MISS FLORENCE HARDEMAN
9. Dance of the Comedians from "The Bartered Bride".....Smetana

Lebanon pa
Academy of music
Matinee Tuesday Sept 14 1920

SOUSA and HIS BAND

1. Rhapsody, "THE AMERICAN INDIAN" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet solo, "Carnival of Venice".....Abran
MR. JOHN DOLAN
3. Camera studies (new) Sousa
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
4. Vocal solo, "Waiting" Millard
MISS MARY BAKER
5. Andante Cantabile from String Quartette, op 11,
Tschaikowsky

INTERVAL

6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics)
7. a. Piccolo solo, "The Song of the Nightingale"....Fillipowsky
MR. JOSE ACOSTA
b. March, "Comrades of the Legion" (new) Sousa
8. Violin solo, "Two Movements from Concerto in F
sharp minor" Vicutemps
MISS FLORENCE HARDEMAN
9. Dance of the Comedians from "The Bartered Bride"..Smetana

Harrisburg pa
Orpheum Theatre
Evening Tuesday Sept 14 1920

TUESDAY EVENING, SEPTEMBER 14, 1920

SOUSA AND HIS BAND

1. Rhapsody "The American Indian" (new) Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet solo, "Carnival of Venice" Arban
Mr. John Dolan
3. Camera Studies (new) Sousa
a. "The Flashing Eyes of Andalusia."
b. "Drifting to Loveland."
c. "The Children's Ball."
4. Vocal solo, "Waiting" Millard
Miss Mary Baker
5. Andante Cantabile from String Quartette Opp. 11. Tschaikowsky

INTERVAL

6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics)
7. a. Xylophone solo, "The March Wind" (new) Carey
Mr. George J. Carey
b. March, "Comrades of the Legion" (new) Sousa
8. Violin Solo, "Two Movements from Concerto in F sharp
minor" Vicutemps
Miss Florence Hardeman
9. Dance of the comedians from "The Bartered Bride," Smetana

STRAND THEATRE

SUNBURY, PA.

Matinee

WEDNESDAY, SEPTEMBER 15, 1920.

SOUSA AND HIS BAND

PROGRAM

1. Rhapsody "The American Indian" (new) Orem
(On themes recorded and suggested by
Mr. Thurlow Lieurance)
2. Cornet solo, "Carnival of Venice" Arban
Mr. John Dolan
3. Camera Studies, (new) Sousa
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
4. Vocal Solo, "Waiting" Millard
Miss Mary Baker
5. Andante Cantabile from String Quartette op. 11
Tschaikowsky

INTERVAL

6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics)
7. a. Xylophone Solo, "The March Wind" (new) Carey
Mr. George J. Carey
b. March, "Comrades of the Legion" (new) Sousa
8. Violin Solo, "Two Movements from Concerto in
F Sharp Minor" Viutemps
Miss Florence Hardeman
9. Dance of the comedians from "The Bartered Bride,"
..... Smetana

*Williamsport Pa
Wed Sept 15 1920
Majestic Theatre
Evening*

PROGRAM

1. Rhapsody, "The American Indian" (new)
..... Orem
(On themes recorded and suggested by
Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" Perkins
Mr. John Dolan
3. Camera Studies (new) Sousa
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
4. Vocal Solo, "Waiting" Millard
Miss Mary Baker
5. Andante Cantabile from String Quartette
op. 11 Tschaikowsky

INTERVAL

PROGRAM—Continued.

6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics)
7. a. Xylophone solo, "The March Wind"
(new) Carey
Mr. George J. Carey
b. March, "Comrades of the Legion"
(new) Sousa
8. Violin solo, "Two Movements from Con-
certo in F sharp minor" Viutemps
Miss Florence Hardeman
9. Dance of the comedians from "The Bar-
tered Bride" Smetana

park dance hall
Thursday Sept 16 1920

Matinee
SOUSA AND HIS BAND

PROGRAM

1. Rhapsody "The American Indian" (new) Orem
(On themes recorded and suggested by
Mr. Thurlow Lieurance)
2. Cornet solo, "Carnival of Venice" Arban
Mr. John Dolan
3. Camera Studies, (new) Sousa
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
4. Vocal Solo, "Waiting" Millard
Miss Mary Baker
5. Andante Cantabile from String Quartette op. 11
Tsahaikowsky

INTERVAL

6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics)
7. a. Xylophone Solo, "The March Wind" (new) Carey
Mr. George J. Carey
b. March, "Comrades of the Legion" (new) Sousa
8. Violin Solo, "Two Movements from Concerto in
F Sharp Minor" Vieuxtemps
Miss Florence Hardeman
9. Dance of the comedians from "The Bartered Bride,"
..... Smetana

**28th Anniversary Tour of
SOUSA and His Band**

Lieut. Commander John Phillip Sousa, Conductor

Thursday Evening, Sept. 16, '20

IREM TEMPLE, Wilkes-Barre, Pa.

Local Management of Edward M. Kohnstamm

... Program ...

1. Rhapsody "THE AMERICAN INDIAN" (new) Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "SCINTILLA" Perkins
MR. JOHN DOLAN
3. Camera Studies, (new) Sousa
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
4. Vocal Solo, "Waiting" Millard
MISS MARY BAKER
5. Andante Cantabile from String Quartette op. 11 Tsahaikowsky

INTERVAL

6. "A Study in Rhythms," (new) Sousa
(Being a manipulation of a group of classics)
7. a. Xylophone solo, "The March Wind," (new) Carey
MR. GEORGE J. CAREY
b. March, "Comrades of the Legion," (new) Sousa
8. Violin Solo, "Two movements from Concerto in F sharp minor..... Vieuxtemps
MISS FLORENCE HARDEMAN
9. Dance of the Comedians from "The Bartered Bride" Smetana

Pittston pa.
Strand Theatre
Friday Sept 17 1920.

Matinee
CORRECTED PROGRAM FOR THIS PERFORMANCE

-
1. Rhapsody—"The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet Solo—"Carnival of Venice".....Arban
MR. JOHN DOLAN
 3. Camera Studies (new).....Sousa
(a) "The Flashing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
 4. Vocal Solo—"Waiting".....Millard
MISS MARY BAKER
 5. Andante Cantabile from String Quartette, Op. 11.....Tschaikowsky

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo—"The March Wind" (new).....Carey
MR. GEORGE J. CAREY
(b) March—"Comrades of the Legion" (new).....Sousa
8. Violin Solo—"Two Movements from Concerto in F sharp minor,"
Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dance of the Comedians," from "The Bartered Bride".....Smetana

Deronton pa.

TWENTY-EIGHTH ANNUAL TOUR
SOUSA and His BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, *Conductor*

AT TOWN HALL
FRIDAY EVENING, SEPTEMBER 17, 1920

AT EIGHT-THIRTY O'CLOCK

LOCAL MANAGEMENT ED. M. KOHNSTAMM

PROGRAMME

1. Rhapsody "The American Indian" (new).....Orem
(On themes recorded and suggested by
Mr. Thurlow Lieurance)
2. Cornet Solo—"Scintilla".....Perkins
Mr. John Dolan
3. Camera Studies—(new).....Sousa
(a) "The Flashing Eyes of Andalusia."
(b) "Drifting to Loveland."
(c) "The Children's Ball."
4. Vocal Solo—"Waiting".....Millard
Miss Mary Baker
5. Andante Cantabile, from String Quartette,
Op. 11.....Tschaikowsky

INTERVAL

6. "A Study in Rhythms"—(new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo—"The March Wind"—(new).....Carey
Mr. George J. Carey
(b) March—"Comrades of the Legion"—(new).....Sousa
8. Violin Solo—"Two Movements from Concerto
in F sharp minor.....Vieuxtemps
Miss Florence Hardeman
9. Dance of the Comedians from "The Bartered Bride".....Smatana

Binghamton N.Y.
 Katurah Temple
 Sat Sept 18 - 1920

Sousa and His Band

SATURDAY, SEPT. 18, 1920

PROGRAM

MATINEE

- 1—Rhapsody, "The Northern" (new)..... Hosmer
 (Dedicated to the Daughters of the American Revolution.)
- 2—Flute Solo, "Pranks of Pan" (new)..... Bellstedt
 Mr. Ellis McDiarmid
- 3—Suite, "Tales of a Traveler"..... Sousa
- 4—Vocal Solo, "It Was the Time of Lilac"..... Hathway
 Miss Maty Baker
- 5—"The Outpost" (new)..... Mackenzie

Interval

- 6—A Mixture, "Showing Off Before Company"..... Sousa
- 7—(a)—Humoresque, "Swanee" (new)..... Gershwin
 (b)—"Who's Who in Navy Blue" (new)..... Sousa
- 8—Violin Solo, "Polanaise Brilliant in D"..... Wieniawski
 Miss Florence Hardeman
- 9—Scene Heroic, "Szabadi"..... Massenet

The best food that money can buy is one of the reasons for the Arlington's ever increasing popularity.

See last page for Binghamton Fair announcement.

Sousa and His Band

SATURDAY, SEPT. 18, 1920

PROGRAM

EVENING

- 1—Rhapsody "The American Indian" (new)..... Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance.)
- 2—Cornet Solo, "Carnival of Venice"..... Arban
 Mr. John Dolan
- 3—Camera Studies (new)..... Sousa
 (a)—"The Flashing Eyes of Andalusia."
 (b)—"Drifting to Loveland."
 (c)—"The Children's Ball."
- 4—Vocal Solo, "Waiting"..... Millard
 Miss Mary Baker
- 5—Andante Cantabile from String Quartette, Op. 11..... Tschaikowsky

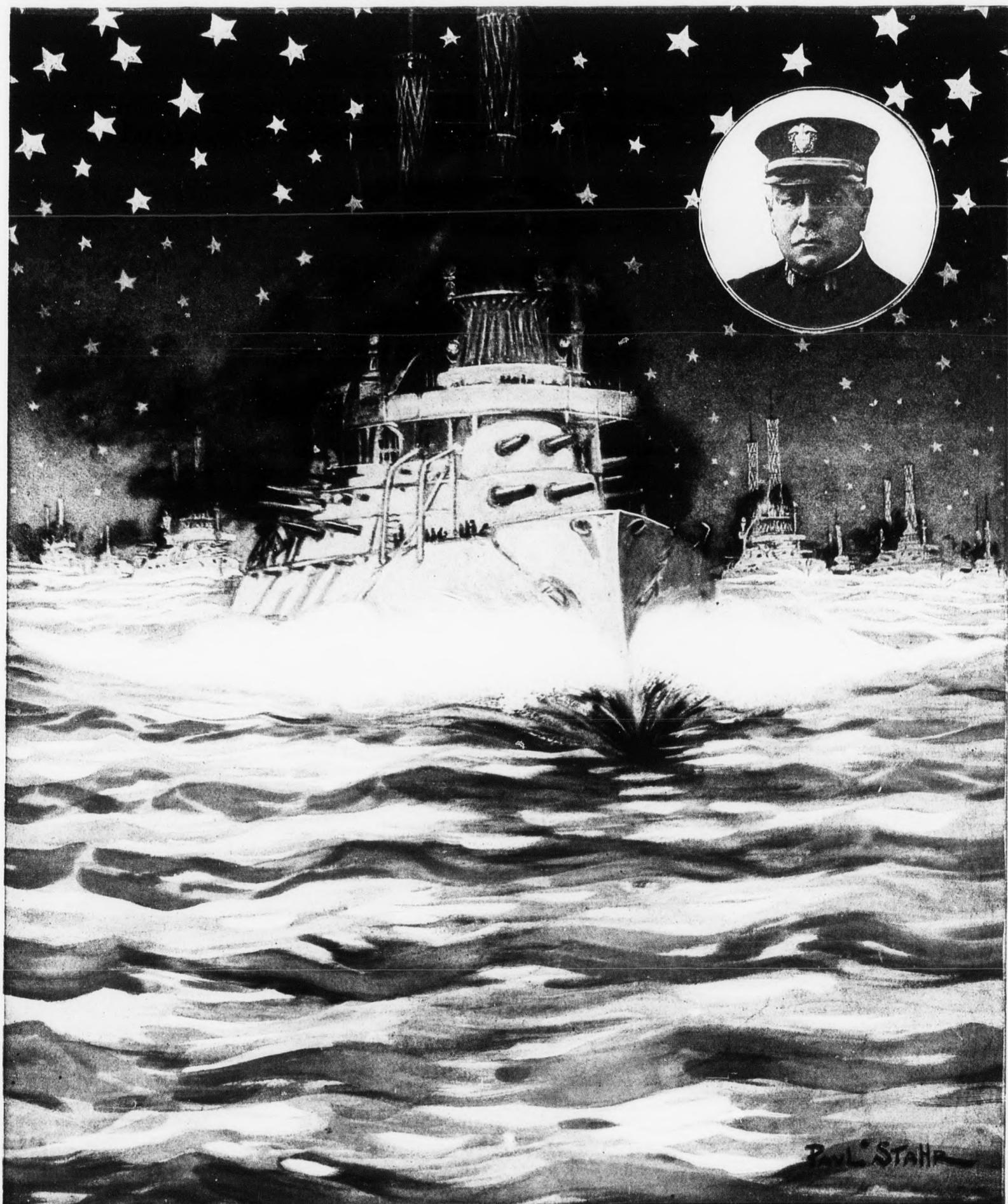
Interval

- 6—"A Study in Rhythms" (new)..... Sousa
 (Being a manipulation of a group of classics)
- 7—(a)—Xylophone Solo, "The March Wind" (new)..... Carey
 Mr. George J. Carey
 (b)—March, "Comrades of the Legion" (new)..... Sousa
- 8—Violin Solo, "Two Movements from Concerto in F Sharp Minor"..... Vieuxtemps
 Miss Florence Hardeman
- 9—Dance of the Comedians from "The Bartered Bride"..... Smetana

TEN
CENTS

1892 SOUVENIR 1920
JOHN PHILIP SOUSA

TEN
CENTS



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THE STARS AND STRIPES FOREVER

IN
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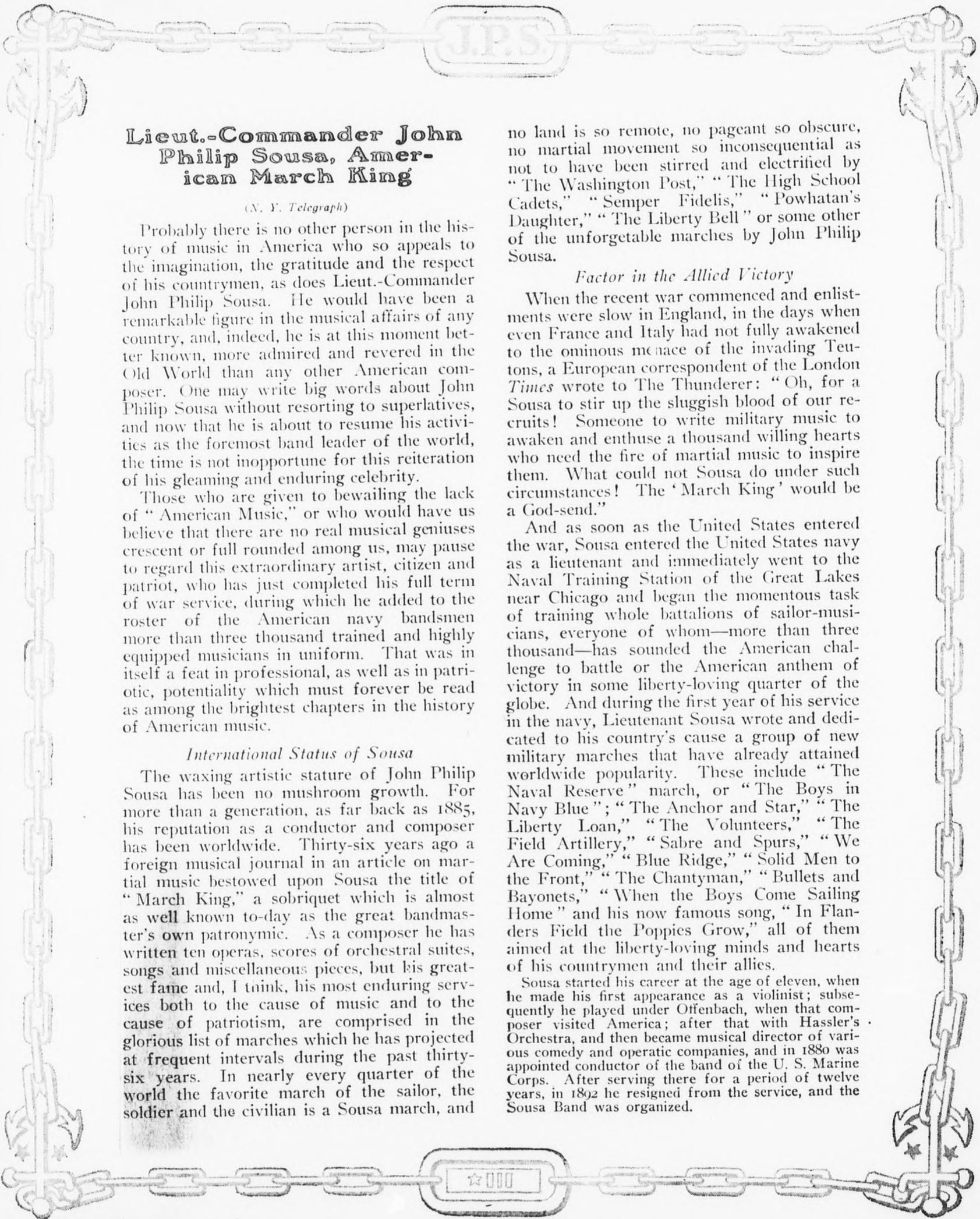
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to New York"

OPEN JUNE TO OCTOBER





LIEUT. COMMANDER JOHN PHILIP SOUSA



J.P.S.

Lieut.-Commander John Philip Sousa, American March King

(N. Y. Telegraph)

Probably there is no other person in the history of music in America who so appeals to the imagination, the gratitude and the respect of his countrymen, as does Lieut.-Commander John Philip Sousa. He would have been a remarkable figure in the musical affairs of any country, and, indeed, he is at this moment better known, more admired and revered in the Old World than any other American composer. One may write big words about John Philip Sousa without resorting to superlatives, and now that he is about to resume his activities as the foremost band leader of the world, the time is not inopportune for this reiteration of his gleaming and enduring celebrity.

Those who are given to bewailing the lack of "American Music," or who would have us believe that there are no real musical geniuses crescent or full rounded among us, may pause to regard this extraordinary artist, citizen and patriot, who has just completed his full term of war service, during which he added to the roster of the American navy bandsmen more than three thousand trained and highly equipped musicians in uniform. That was in itself a feat in professional, as well as in patriotic, potentiality which must forever be read as among the brightest chapters in the history of American music.

International Status of Sousa

The waxing artistic stature of John Philip Sousa has been no mushroom growth. For more than a generation, as far back as 1885, his reputation as a conductor and composer has been worldwide. Thirty-six years ago a foreign musical journal in an article on martial music bestowed upon Sousa the title of "March King," a sobriquet which is almost as well known to-day as the great bandmaster's own patronymic. As a composer he has written ten operas, scores of orchestral suites, songs and miscellaneous pieces, but his greatest fame and, I think, his most enduring services both to the cause of music and to the cause of patriotism, are comprised in the glorious list of marches which he has projected at frequent intervals during the past thirty-six years. In nearly every quarter of the world the favorite march of the sailor, the soldier and the civilian is a Sousa march, and

no land is so remote, no pageant so obscure, no martial movement so inconsequential as not to have been stirred and electrified by "The Washington Post," "The High School Cadets," "Semper Fidelis," "Powhatan's Daughter," "The Liberty Bell" or some other of the unforgettable marches by John Philip Sousa.

Factor in the Allied Victory

When the recent war commenced and enlistments were slow in England, in the days when even France and Italy had not fully awakened to the ominous menace of the invading Teutons, a European correspondent of the *London Times* wrote to *The Thunderer*: "Oh, for a Sousa to stir up the sluggish blood of our recruits! Someone to write military music to awaken and enthuse a thousand willing hearts who need the fire of martial music to inspire them. What could not Sousa do under such circumstances! The 'March King' would be a God-send."

And as soon as the United States entered the war, Sousa entered the United States navy as a lieutenant and immediately went to the Naval Training Station of the Great Lakes near Chicago and began the momentous task of training whole battalions of sailor-musicians, everyone of whom—more than three thousand—has sounded the American challenge to battle or the American anthem of victory in some liberty-loving quarter of the globe. And during the first year of his service in the navy, Lieutenant Sousa wrote and dedicated to his country's cause a group of new military marches that have already attained worldwide popularity. These include "The Naval Reserve" march, or "The Boys in Navy Blue"; "The Anchor and Star," "The Liberty Loan," "The Volunteers," "The Field Artillery," "Sabre and Spurs," "We Are Coming," "Blue Ridge," "Solid Men to the Front," "The Chantyman," "Bullets and Bayonets," "When the Boys Come Sailing Home" and his now famous song, "In Flanders Field the Poppies Grow," all of them aimed at the liberty-loving minds and hearts of his countrymen and their allies.

Sousa started his career at the age of eleven, when he made his first appearance as a violinist; subsequently he played under Offenbach, when that composer visited America; after that with Hassler's Orchestra, and then became musical director of various comedy and operatic companies, and in 1880 was appointed conductor of the band of the U. S. Marine Corps. After serving there for a period of twelve years, in 1892 he resigned from the service, and the Sousa Band was organized.

☆ 000

TOUR OF THE WORLD

TEN years ago Sousa and his Band started on a tour of the world, which, for magnitude and achievement, stands alone in the annals of concert-giving. It is the first time in the history of music that a musical organization of such great numbers and highly cultured artists made a tour of the world. Europe, Africa, Tasmania, Australia, New Zealand, Fiji Islands and Honolulu were visited

before returning to America, and over 60,000 miles of travel was accomplished by the organization. It is doubtful if such a trip could be made again until another man arises who enjoys the dual popularity of international composer and international conductor. Everywhere the Band, its soloists and Sousa received the highest honors and the most flattering receptions, and Sousa was able to return to America with added laurels to his reputation and added dollars to his savings.



The Breakers

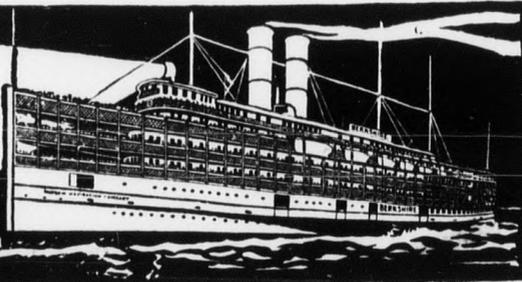
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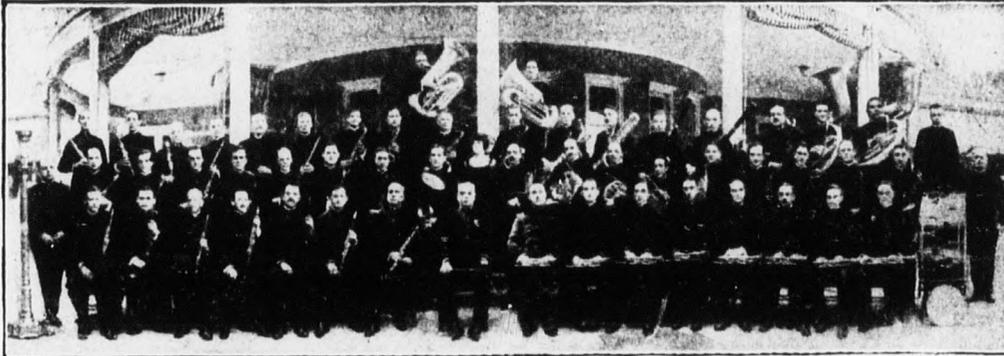
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Sousa and His Band 1919-1920

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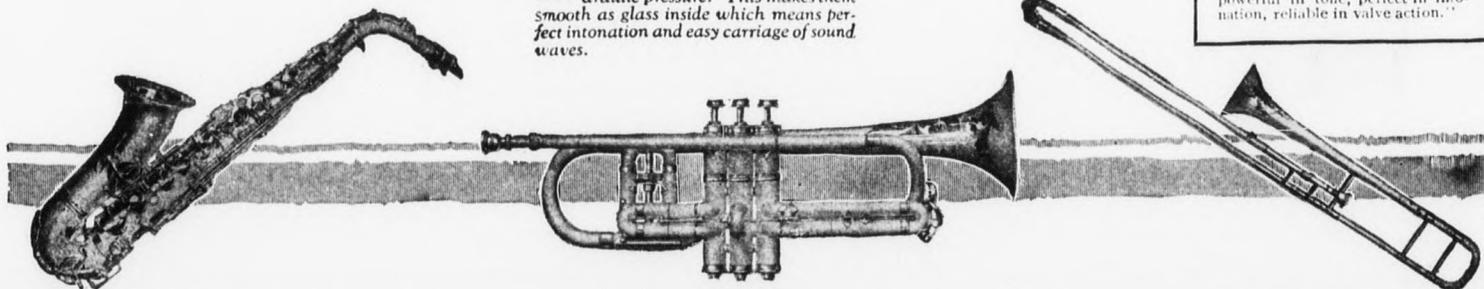
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DECORATIONS

NO American musician has ever had so many honors paid to him as has John Philip Sousa. He received from King Edward the VII the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French Government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and a large collection of medals, loving cups, and various other gifts given by Academies, Institutions, Societies and Individuals. He had the honor of appearing before King Edward and his Court on two "Command occasions," once at Sandringham and once at Windsor.



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Sousa as a Sportsman

LIEUTENANT SOUSA, although he has passed his three-score years, appears to be more like a man in his early forties, and this youth and vigor can probably be attributed to his love of outdoor life and his interest in all healthy outdoor sports. Despite his many years of travel and his musical and literary labors, he has always made himself find time for athletic activities.

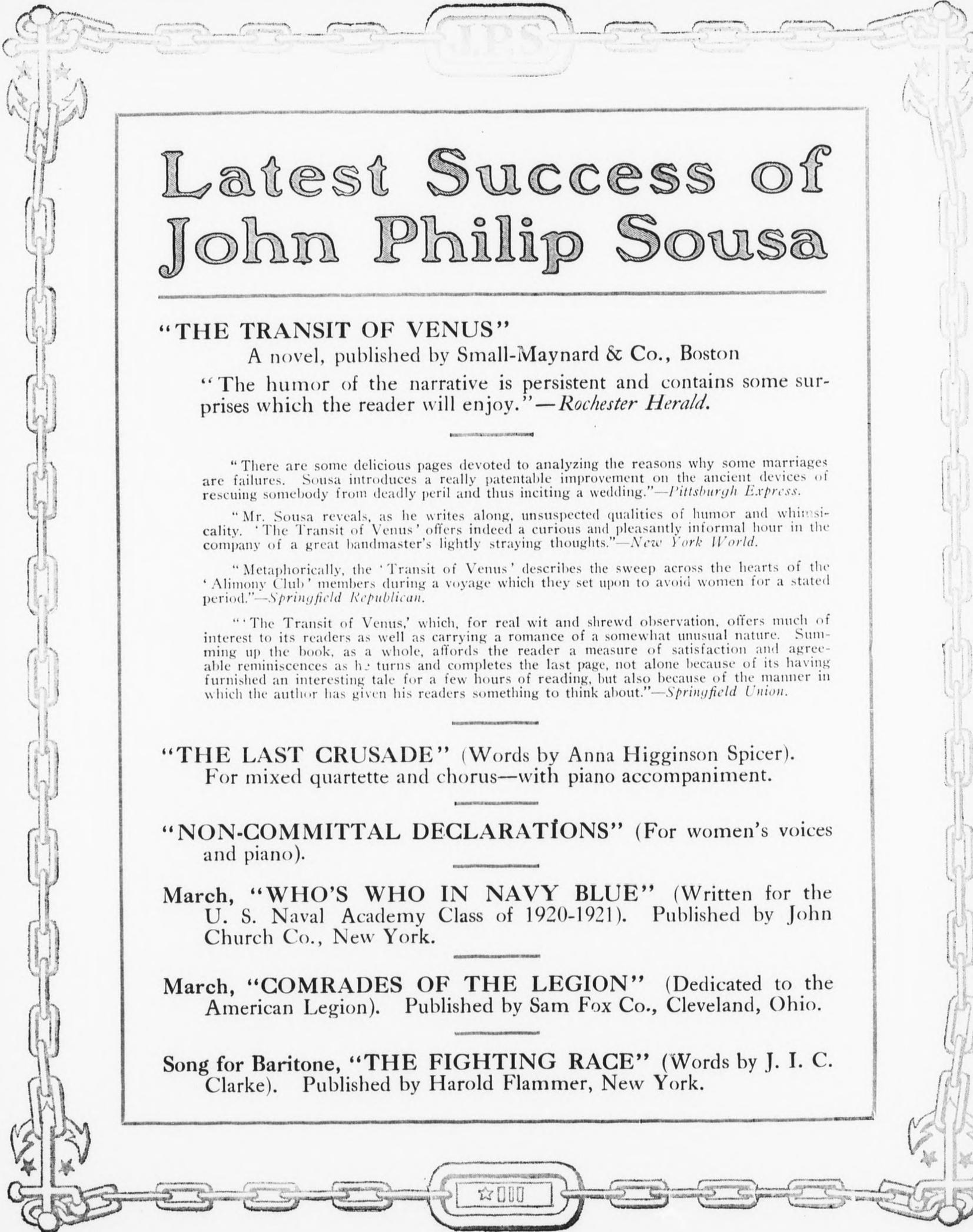
Horseback riding is his favorite recreation. It is not unusual, between his seasons of concert-giving, his making horseback hikes of a thousand miles. He and his horse are familiar objects on Long Island for miles about his summer home on Manhasset Bay. It was not so long ago that he alighted from his saddle in Washington after having completed a three-hundred-mile ride with his daughter and a party from Hot Springs.

He is a well-known trapshot and President of the Trapshooters' League. Many trophies won in trap-

shooting tournaments grace his home, as he has shot as high as 10,000 clay pigeons in a season, averaging some years around 90 per cent.

"A man who is under a strain of giving one or two concerts a day, conducting a large body of men, is going some," Lieutenant Sousa once said to an interviewer, "therefore he must have relaxation, exercise and diversion." "Trapshooting is like playing the violin—the greatest violinist often misses the tone, though his fingers seem provided with a thousand eyes for the notes. It is so with a gun. One year I had an average of 90; sometimes I shoot and run up 95 and 97, then I sort of swell up, and the next time I shoot I can only make 70."

Lieutenant Sousa has long been a familiar figure at the hunting grounds of Southern waters. Every possible chance he gets he slips into his ducking clothes and with a party of friends can be seen in pursuit of wild duck in the Carolinas or along the marshy Maryland shore.



Latest Success of John Philip Sousa

"THE TRANSIT OF VENUS"

A novel, published by Small-Maynard & Co., Boston

"The humor of the narrative is persistent and contains some surprises which the reader will enjoy."—*Rochester Herald*.

"There are some delicious pages devoted to analyzing the reasons why some marriages are failures. Sousa introduces a really patentable improvement on the ancient devices of rescuing somebody from deadly peril and thus inciting a wedding."—*Pittsburgh Express*.

"Mr. Sousa reveals, as he writes along, unsuspected qualities of humor and whimsicality. 'The Transit of Venus' offers indeed a curious and pleasantly informal hour in the company of a great bandmaster's lightly straying thoughts."—*New York World*.

"Metaphorically, the 'Transit of Venus' describes the sweep across the hearts of the 'Alimony Club' members during a voyage which they set upon to avoid women for a stated period."—*Springfield Republican*.

"The 'Transit of Venus,' which, for real wit and shrewd observation, offers much of interest to its readers as well as carrying a romance of a somewhat unusual nature. Summing up the book, as a whole, affords the reader a measure of satisfaction and agreeable reminiscences as he turns and completes the last page, not alone because of its having furnished an interesting tale for a few hours of reading, but also because of the manner in which the author has given his readers something to think about."—*Springfield Union*.

"THE LAST CRUSADE" (Words by Anna Higginson Spicer).

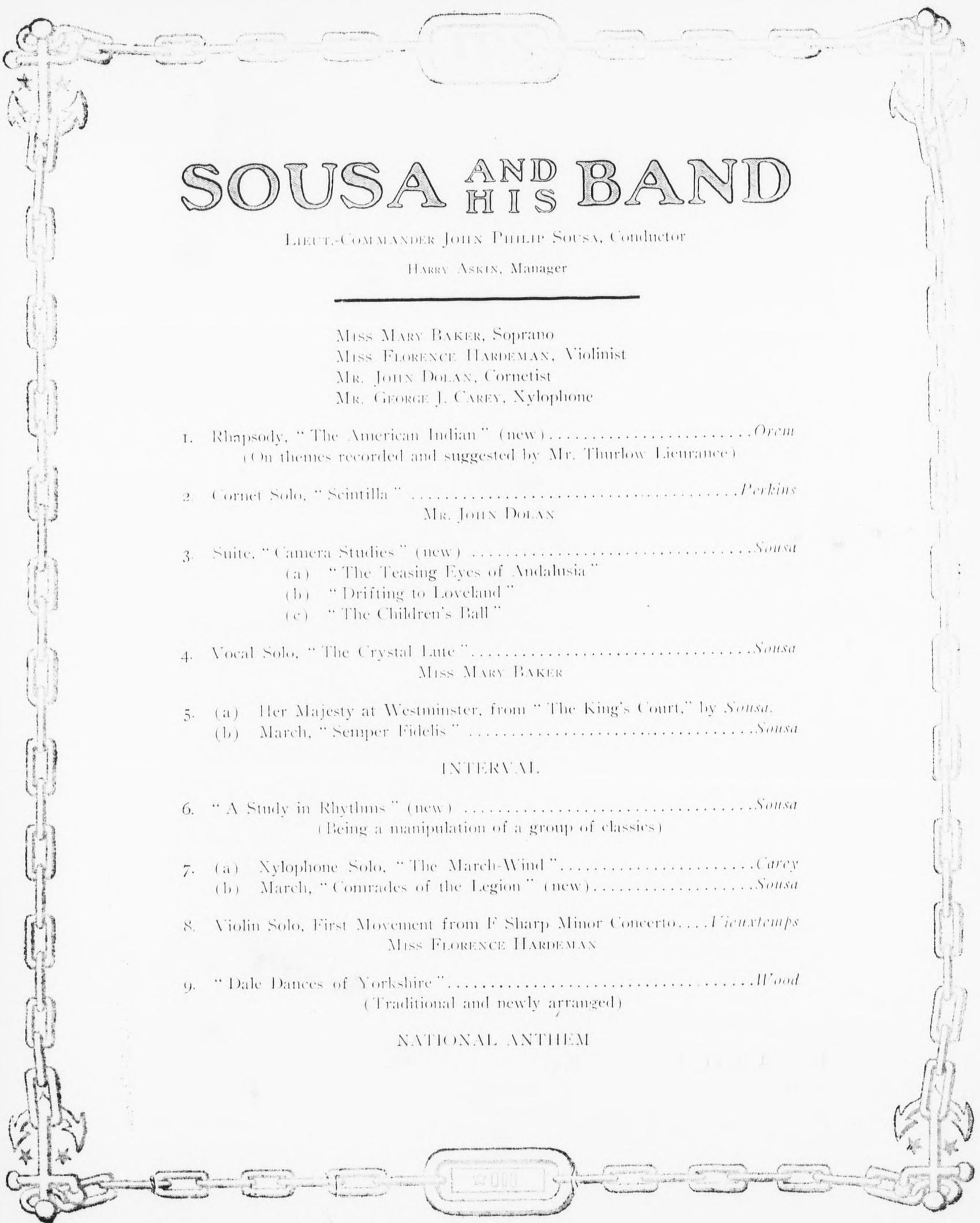
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March, "WHO'S WHO IN NAVY BLUE" (Written for the U. S. Naval Academy Class of 1920-1921). Published by John Church Co., New York.

March, "COMRADES OF THE LEGION" (Dedicated to the American Legion). Published by Sam Fox Co., Cleveland, Ohio.

Song for Baritone, "THE FIGHTING RACE" (Words by J. I. C. Clarke). Published by Harold Flammer, New York.



SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new).....*Orcm*
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....*Perkins*
Mr. JOHN DOLAN
3. Suite, "Camera Studies" (new).....*Sousa*
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Crystal Lute".....*Sousa*
MISS MARY BAKER
5. (a) Her Majesty at Westminster, from "The King's Court," by *Sousa*.
(b) March, "Semper Fidelis".....*Sousa*

INTERVAL

6. "A Study in Rhythms" (new).....*Sousa*
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind".....*Carey*
(b) March, "Comrades of the Legion" (new).....*Sousa*
8. Violin Solo, First Movement from F Sharp Minor Concerto.....*Vieuxtemps*
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire".....*Wood*
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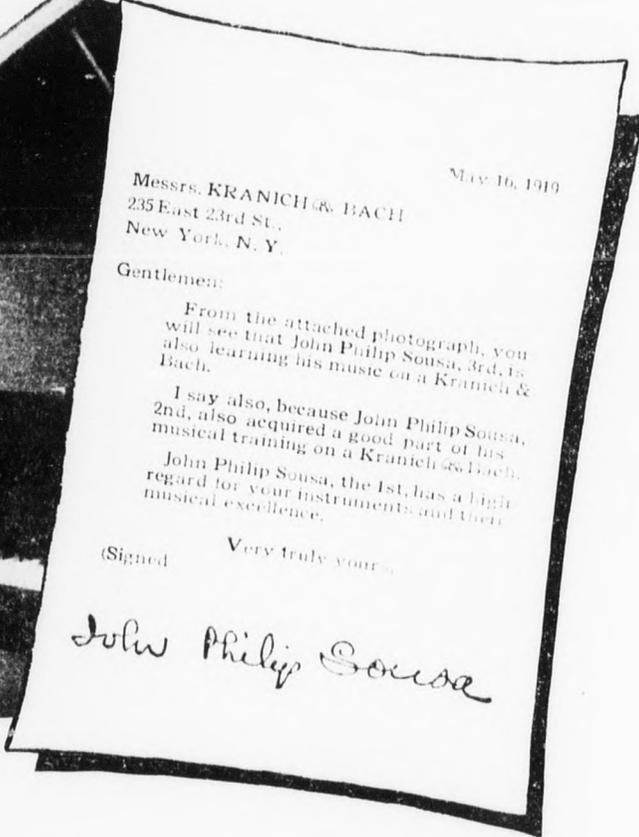
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Bureau of Navigation



Know ye that in accordance with the provisions of the Act of Congress approved August 29, 1916, and the regulations for the Government of the United States Naval Reserve Force

John Philip Sousa
having enrolled in the United States Naval Reserve Force for a period of four years from

May 21, 1917

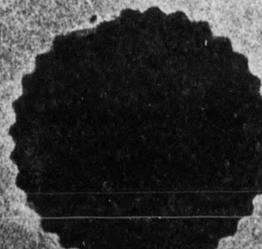
is hereby given the provisional rank and grade of

Quartermaster Commander
in the

Naval Coast Defense Reserve

from *Feb. 15, 1920*

Class 4 for general service.



Registered No. The lowest number of same date takes rank.

Act Registrar

Given this 27th day of Feb. 1917

☆ 000



"OH, LISTEN TO THE BAND!"

By Lieut.-Commander John Philip Sousa

AUTHORITIES are agreed that military bands as an integral part of the warring hosts, did not assume shape in Europe until the Crusades. The Saracens were the progenitors of military music, and used the band to indicate the rallying in the combat.

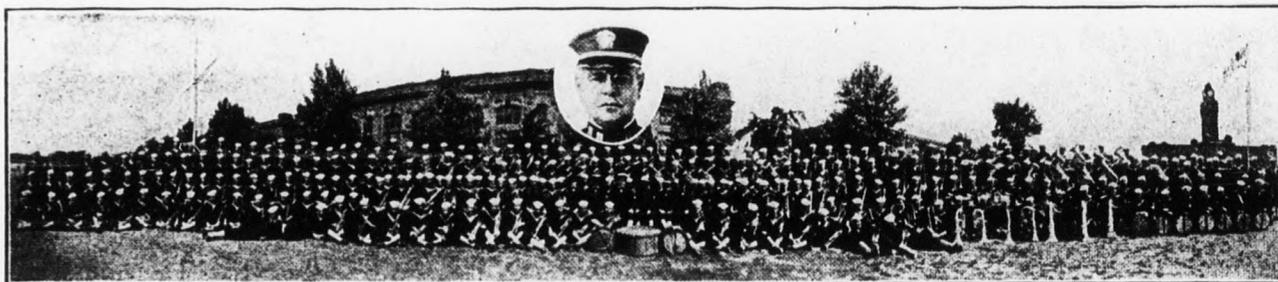
Geoffrey de Vinsauf says: "The musical force of the Saracens comprised trumpets, clarions, horns, pipes, drums and cymbals"—not such a far cry from the Jazz band of to-day.

Farmer, in his "Rise and Development of Military Music," closes the work with this sentence: "If, as our social prophets tell us, the to-morrow belongs to democracy, then the recent enormous growth and increasing recognition of the military band, which truly reflects the tastes of the masses, may be taken

Miller, Zaverthal and Kappey in England; and Dods-worth, Downing, Gilmore, Cappa, Reeves, Missud and the United States Marine Band in our own country.

The first to recognize the necessity and attractiveness of the concert band, a combination of wood-wind, brass and percussion for purely indoor concerts was Patrick Sarsfield Gilmore, who, to use his own words, "came from Ireland and was born in Boston nineteen years later." He merged the military band of the 22nd N. Y. N. G. into the Gilmore Concert Band that toured this country from coast to coast and was the musical Messiah bringing the glad tidings to the many, that Wagner, Liszt, Verdi, Rossini, etc., were realities, and not musical myths.

Pages and pages of good music were unfolded to the masses by Gilmore and his men, music that would



THE BAND BATTALION, U. S. NAVAL TRAINING STATION, GREAT LAKES, ILL.
The only battalion of bandsmen ever organized.

as a sign of the time, and augurs well for the future."

We have but to look down the avenue of time to verify this. The improvement in instrumentation, the better care of musicians in pay and rank, the wider appeal, all make for democracy. In the older days the soldier's "one enjoyment was escaping with his life"; to-day he is petted by the populace, recreations of all sorts are provided for him, and all manner of entertainments are supplied gratuitously by either citizens or the Government. The musician-soldier, like the combatant-soldier, is the true embodiment of perfect democracy; his essentials are the paramounts of a people-loving nation, for he gives his time, his brains, and even his life, for the love of his country and his countrymen.

In the report of the English Commission appointed to determine the things most important in winning the war, music was placed only after food, clothing and shelter.

The beginning of the upward trend of the military band dates from the days onward of Wieprecht, Saro and Faust in Germany; Sellenick, Paulus, Wettge and Pares in France; Farbach, Ziehrer and Zomzak in Austria; Dan, Fred and Charles Godfrey, George

never have been heard, in many towns, by any other instrumental means.

Our War Department has recognized the Army bands, but there is still much to do in creating proper schools of instruction for bandsmen and bandmasters, and I trust the Navy will see the advantage of also putting its bands on the best possible footing in well conducted schools, thereby attracting our youth desiring to follow the seas as musician-sailors.

The commercial importance of music, the financial benefits the Government derives from musical activities are arguments in favor of our Government doing more and more each year for the advance of its military bands.

It has long been a dream of mine, and I sincerely hope its fulfillment is near, that our various municipalities co-operate and form band leagues, much on the order of the baseball leagues common to our country. These leagues could be operated according to geographical position and size of population, sustained by municipal appropriation, and, during the season of outdoor pleasures and entertainments, each band making a circuit of its league cities, playing, as the case may be, a week or two in each city, town or village of its circuit. The public, by this means,

Continued on following page





would have an opportunity to hear eight, ten or twelve bands, to note the stimulating effect of novelty in music, personality in conducting and the best effort in personnel.

Competition is the soul of trade, and in this case it would be the soul of Art. Artistry means the ability to do a thing easily, and thus, by recurrence of programs, players and conductor would be greatly developed and auditors would imbibe a critical discernment not often apparent in outdoor performances at the present time.

In recalling the work and effect of music during the war, there is probably no one in America more entitled to the thanks of our people than Captain W. A. Moffett, Commandant at the U. S. Naval Training Station, Great Lakes.

This officer, combining the qualities of an organizer and administrator, a diplomat and a lover of music, realizing the great importance of music in stimulating recruiting, in entertaining, in the pomp and circumstances of military life, and in bringing to the surface all that is patriotic in us, stands among the leading figures of the war.

At our inception into the war, he began recruiting musicians for the Navy, and after he had attached to his station some one hundred and odd players, he asked my friend, John Alden Carpenter, the well-known composer, and one of his officers, Lieutenant James McKesson Bower, to ask if I would not come to Great Lakes and talk over band matters with him. I left New York immediately and went to Great Lakes, where the Captain and myself had an interview on the necessity of music during the war. He asked if I would not accept a commission as Lieutenant of the line and take charge of the musical forces. I accepted, and I might add, I was offered by the Commandant two promotions during the twenty months I was there, but refused them because I felt a Lieutenant could do the work just as thoroughly as an officer of higher grade. Captain Moffett and myself began formulating our plans and recruiting as rapidly as possible. I found the musicians at the station had all sorts of instruments, of all sorts of makes and pitch, but after the forces had been recruited to six hundred the Commandant asked the Navy Department for an appropriation to purchase instruments of one pitch and of a standard make. The Honorable, the Secretary of the Navy, granted this request, and we were given forty thousand dollars for instrumental equipment.

Although band units and individual players were continually sent overseas or to the fleet or other stations, the recruiting was so persistent that during the war we had at all times a thousand or more players in training. Our first consideration was the organization of the Band battalion.

The Band battalion consisted of seventeen files of sixteen men each and one file of drums of twelve; the first and second file numbered thirty-two field trumpets in "F"; the third and fourth, thirty-two trombones; the fifth, sixth and seventh—forty-eight cornets; the eighth and ninth—thirty-two horns and altos; the tenth, eleventh and twelfth—twenty-four

euphoniums and twenty-four bases; the thirteenth—ten small drums, one base drum, one cymbal; the fourteenth—sixteen saxophones; the fifteenth, sixteenth and seventeenth—forty-eight "B" clarionets; the eighteenth file divided among piccolos, flutes and oboes and "E" clarionets.

In the formation of the battalion the soprano brass was placed on the right flank and the soprano reed on the left flank. The drums came between the heaviest brass and the heaviest reeds.

Apart from the band musicians and field music, we had a color-guard, with a beautiful set of colors presented us by some ladies of New York; guidons, a gift from the New York Hippodrome Organization; hospital stewards, master-at-arms, one bandmaster for each division of seventy-five, drum major and three commissioned officers in charge of the military, the musical and the medical departments of the battalion.

We also organized regimental detachments of fifty-six men, a double battleship unit of the Delaware type, under the command of a bandmaster and a drum major. We had at the station at times as high as seventeen of these bands.

The instrumentation of the regimental bands was made to conform very largely to that of the Band battalion. It will be noted that in the instrumentation the first consideration was given to volume and carrying power, with the idea that, as the military band's work, of necessity, must be largely outdoors, it is of more advantage to have volume than it is to have variegated coloring.

After the Armistice was signed the Band battalion was disbanded by order of the Department.

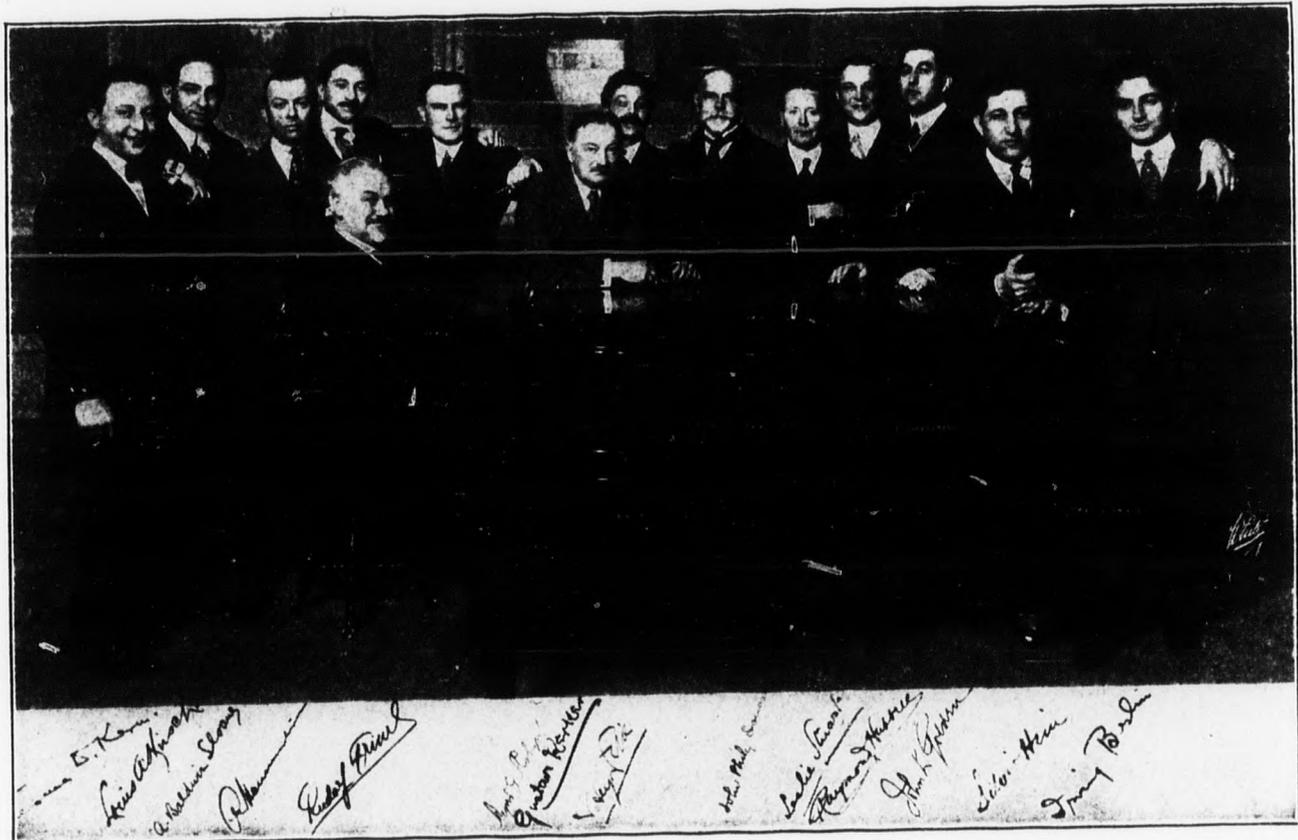
During the war, above and beyond the duties at the Station of the Band battalion and the regimental bands, they took part in Liberty Loan Drives, Red Cross Drives, Navy Relief Drives, Recruiting Expeditions, and were called upon for all sorts of musical duty in the war activities. The Bands of Great Lakes Training Station covered an immense amount of territory, and were instrumental in raising millions of dollars and creating patriotic enthusiasm of the highest type. They even went to Canada, at the request of the Dominion Government, on two occasions.

A famous writer in the olden days said, "Music is the only sensual gratification which mankind may indulge in to excess without injury to their moral or religious feelings."

I will add that music is a great uplift for a community. The very hand organ and electric piano brings joy and contentment to the people of the slums, the talking machine is heard everywhere in the world, and the spending of money freely for music will save thousands that are now spent on prisons and police bills, and many sources of discontent will grow beautifully less and be forgotten.

If the student of War and its means to a triumphant end places music as one of the first essentials, certainly Peace—nurturing the beautiful, replenishing the earth, bringing joy to mankind—should crown Music as its loveliest handmaiden.





Composers' Night

AN interesting event, pictured above, occurred at the New York Hippodrome one Sunday night of 1917, when a group of the foremost composers then in New York appeared together on the stage, headed by Sousa and the veteran Oscar Hammerstein. This occurred during the season when Sousa and His Band were playing at the Hippodrome.

The names of these composers are familiar to music lovers. From left to right they are:

Jerome Kern	Louis A. Hirsch	A. Baldwin Sloane	Rudolph Friml
Oscar Hammerstein (seated at the piano)	Alfred G. Robyn	Gustave Kerker	
Hugo Felix	John Philip Sousa	Leslie Stuart	Raymond Hubbell
John Golden	Silvio Hein	Irving Berlin	

J.P.S.

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**The Symphony Orchestra
and
The Concert Band**

Written Expressly for THE ETUDE

By John Philip Sousa

AT the very dawn of history, vocal and instrumental combinations existed, for do we not read in Chronicles:

"And David and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets."

Again, is it not recorded in Daniel:

"Nebuchadnezzar spake and said unto them, 'is it true, O Shadrach, Meshach and Abed-nego? Do not ye serve my gods, nor worship the golden image which I have set up?"

"Now if ye be ready that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery and dulcimer, and all kinds of music, ye fall down and worship the image which I have made; well: but if ye worship not, ye shall be cast the same hour into the midst of a burning, fiery furnace; and who is that God that shall deliver you out of my hands?"

"Shadrach, Meshach and Abed-nego answered and said to the King, 'O Nebuchadnezzar, we are not careful to answer thee in this matter.'"

Evidently, Nebuchadnezzar and his band were not very popular.

Poor old Neb had as much trouble securing an audience as some of the moderns.

"Be sure and do not miss my concert to-night," says the Nebuchadnezzar of to-day.

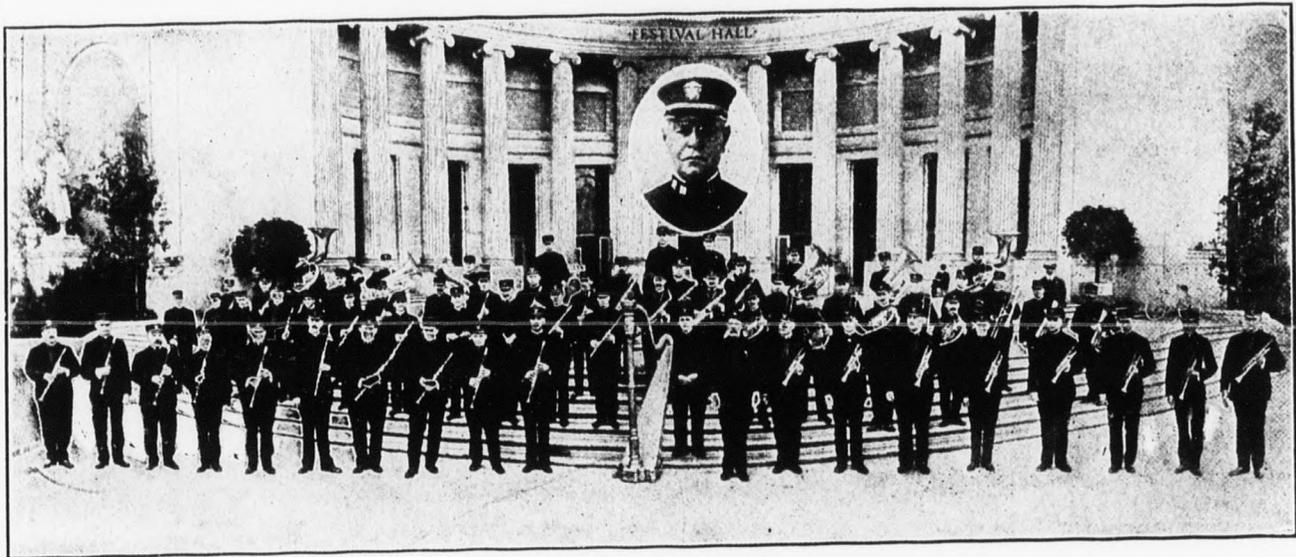
"Sorry, but I can't," says the Shadrach of these times, edging away, "I have a previous engagement to take a nap in a boiler factory."

Hugo Riemann, Sir Charles Villiers Stanford, and Cecil Forsyth, those indefatigable delvers into the mystical mines of musical antiquity agree that everything in music, up or down to 900 A. D., should be considered ancient. They record the use of voices and instruments giving melody only, or, at most, octaves in singing and playing. Of course, the rhythmic instruments of percussion were used to mark the time and accentuate the melodies.

If, as some claim, music is a man-created invention, its improvements in the innumerable years that preceded the makers of modern harmony were slight indeed.

It is self-evident that man, in the ancient days, had brain, eyes, voice and hands, even as he has to-day, but polyphonic music did not exist until the breath of God warmed into music a soul, and cold mathematics

★ 000



SOUSA AND HIS BAND AT THE PANAMA-PACIFIC EXPOSITION

gave way to creative genius, inventive skill and inspiration.

The Messiahs of Music

The Messiahs who brought the glad tidings—Palestrina, Bach, Beethoven, Wagner and a multitude of divinely-endowed musicians, have led the world out to the wilderness of crudity into the dazzling realm of the present—a present rich in the treasures of the masters who have arrived, rich in the promise of those to come.

The precursor of the present in relation to the combination known as the Symphony Orchestra dates from the Eighteenth Century.

Joseph Haydn has long been known as the "Father of Instrumental Music." Many of his symphonies remain in the repertoire of the famous orchestras of the world and are played with never-ending delight to the auditor, the performer and the conductor, each succeeding year.

Although it is a far cry from the combination of strings, wood-wind and brass of "Papa Haydn's" orchestra to the instrumental tools employed by Richard Strauss—to the composer of "The Surprise," "The Farewell," "The Clock" and other immortal works, should be given the honor of establishing the classic orchestra.

The group of the "Father of Instrumental Music" (1766) consisted of six violins, one cello, one bass, one flute, two oboes, two bassoons and two horns. The earliest of the Haydn symphonies were given to the world by these instruments. The "Alpine Symphony" of Richard Strauss (1914) calls for two flutes, two piccolos, two oboes (doubled), one English horn, one heckelphone, one E-flat clarinet (doubled), two B clarinets, one C clarinet (doubled), one bass clarinet, three bassoons, one contra-bassoon, sixteen horns, four tenor-tubas, in B and F, six trumpets, six trombones, two bass-tubas, two harps, organ, celest, timpani, eighteen first violins, sixteen second violins, twelve violas, ten cellos, eight double basses, small drum, bass drum and a host of "effect" instruments, which we, in America, call "the traps." Besides the

above instruments, Strauss, in a previous composition, employed saxophones.

The Modern Symphony Orchestra

It will be noticed that between 1766 and 1914 composers have added a multitude of wood-wind, brass and percussion instruments to the primitive symphonic combination. With the single exception of the harp, there has been no effort made to permanently incorporate into the string band any other stringed instrument. While the guitar, the lute, the mandolin, the banjo, the zither and the viola-d'amour have been used in orchestral combinations they have only been employed for some effect believed necessary by the composer. In fact, "the symphony orchestra," to quote W. S. Rockstro, "has become a large wind band plus strings, instead of a string band plus wind."

Why?

The most æsthetic of the pure families of instruments is beyond question the violin group. In sentiment, mystery, glamor, register, unanimity of tonal facility and perfection in dexterity, it more than equals all other families. But, aside from its delicate nuances and diffident dynamics, it reduces itself to the skeleton of the symphonic structure, because, like bread served with each course, it loses its novelty; and, if violins are used alone, beyond a certain time limit, they suggest an Adamless Eden, which, however beautiful, does not appeal to Eve. Instruments can be likened to man. Man is a social animal; orchestral instruments crave company.

Of the separate instrumental groups, apart from the violin, the vocal, while in compass, lightness or mobility, is not the equal of the violin family, it possesses a power for pathos, passion and soul-grIPPING quality not possible by any other group. The wood-wind has a slightly greater register than the violin. In marbelized chastity, crystallized coquetry, humorous murmurs and voicing animated nature, it is in a class by itself. The last orchestral family, the brass, in gamut is less than any save the vocal, but has the power to thunder

Continued on following page

forth the barbaric splendor of sound or intone the holiness of the Cathedral.

The Orchestral Palette

Therefore, composers have found a greater diversity of tone color in a multitude of wind instruments, cylinder or conical, single-reed, double-reed, direct vibration by blowing into an aperture, or cup-shaped mouthpiece, taking the vibrations from the trumpet muscles of the human lip and various sizes of tubes, than in the string family alone. All these wind instruments have added to the pallet of the orchestrator and have permitted him to use his creative power in blending the various colors. In this connection, it is not amiss to point out that that giant of the music drama, Richard Wagner, in nearly every instance, enunciates the "leit-motifs" of his operas through the agency of wood-wind or brass.

The Band at the Beginning—the Band of To-day

The so-called Thurmer (Watchman) bands of the Middle Ages seem to be the progenitors of the present-day concert band. They were made up of fifes, oboes, zinken, trombones and drums. Trumpets were not at first used, because they were for royal ears alone; not for the common herd. As time passed, numerous wind instruments were added to this group; some of the originals became obsolete and others were improved upon, until to-day, 1917, the wind band consists of four flutes, two piccolos, two oboes, one English horn, two bassoons, one contra-bassoon, or sarrusophone, two alto saxophones, two tenor saxophones, one baritone saxophone, twenty B clarinets, one alto clarinet, one bass clarinet, four cornets, two trumpets, two flugel horns or added cornets, four horns, four trombones, two euphoniums, six basses (double B), one harp, one timpani, one small drum and one bass drum. (This is the instrumentation of Sousa's Band.)

The tendency of the modern composer to place, on the shoulders of the wood-wind corps and the brass choir of the orchestra, the most dramatic effects of the symphonic body has much to do with the development of the wind band, although there is no question that the inventive genius of Boehm, Klose, Wieprecht and Sax have been important factors. With the improvements in mechanism, looking to purity of intonation and facility of execution, observant musicians and capable conductors saw the coming of a new constellation in the musical firmament—a constellation of star players on wood-wind, brass and percussion instruments.

Pioneer Instrument Makers

The pioneers were Wieprecht and Parlow in Germany, Paulus and Sellenik in France, the Godfreys and George Miller in England, Bender in Belgium, Dunkler in Holland, and, last but not least, Patrick Sarsfield Gilmore in America. Gilmore organized a corps of musicians superior to any wind-band players of his day, many of them coming from the leading orchestras of the world and possessing a virtuoso's ability on their respective instruments. He engaged his musicians regardless of expense and paid them salaries commensurate with their talents. Conductors and players alike should tenderly cherish the memory of Patrick Sarsfield Gilmore for what he did in the interest of instrumental performers.

The only distinction that can be made in the name of progressive art between the modern string band and the modern wind-band is, *which at the moment* presents the most perfect massing of sounds and

tonal colors. An incessant playing of all groups combined, or the serving of music pabulum in solid blocks of string, wood-wind or brass becomes wearisome. Recitals by a single vocalist or instrumental performer are made attractive through the personality and pedagogy of the performer rather than through the entertainment itself. When personality is missing, auricular fatigue prevails sooner or later.

In placing the string band and the wind-band on the same plane, I see, in my mind's eye, the lover of Haydn, of Mozart, of Beethoven and the violin family standing aghast at the thought and asking why wind instruments should attempt the immortal symphonies of these beloved masters; and well may they stand aghast and question. These compositions were created for one purpose only, to be played by the instruments the masters intended for them, and *never* by any other combination. The efforts on the part of some misguided conductors and orchestrators to "improve" on the original, and the equally self-elective task of some wind-band arranger to transcribe Mozart, Beethoven and Haydn to the wind instrument combination are greatly to be deplored. The earlier symphonies are the musical flowers, plants and trees grown in the shadowy lane of the past, and it is not necessary to put up barbed-wire fences and telegraph poles to modernize these masterpieces. Either play them as they were, or let them alone entirely.

The New and the Old

I recall attending a concert in London in the early 90's conducted by the great Hans Richter. The program was, with the exception of a symphony of Haydn, entirely Wagner. The orchestra for the Wagner excerpts numbered fully one hundred men. When the time came to play the Haydn symphony all the musicians left the stage save eight first violins, six second violins, six violas, four cellos, four basses, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets and one timpani, leaving less than one-half of the musical force on the stage. The effect, after the highly dramatic and overwhelming Wagner numbers, was charming in its simplicity. It was like looking at an exquisite miniature after viewing a canvas of a mighty battle scene.

On the other hand, there is much modern music that is better adapted to a wind combination than to a string, although for obvious reasons originally scored for an orchestra. If, in such cases, the interpretation is equal to the composition, the balance of a wind combination is more satisfying.

The Aim of the Composer

The all-pervading aim of the composer is to produce color, dynamics, nuances, the story-telling quality, and the greatest number of mixed and unmixed quartettes, and the combination and composition that vivifies that result is the most desired one. To presume that the clarinet, the cornet and the trombone should be simply used to blare forth marches and ragtime tunes, or that the violin family should devote its days to scraping waltzes, two-steps and fox-trots is equally ludicrous. The string band and the wind-band are among the brightest constellations in the melodic heavens. The former may be likened to the feminine, the latter to the masculine, for like maid and man, they can breathe into life the soulful, the religious, the sentimental, the heroic and the sublime. The mission of each is to uplift humanity; the doctrine, "God's Sunshine is for All"; the motto, "Beauty, Love and Harmony Must Prevail."



Sousa's Unparalleled Engagement at the New York Hippodrome

SOUSA'S BAND enjoys the distinction of being the only musical organization that ever played for an entire season in New York City and also the distinction of playing for this period in the largest theatrical structure in the world, viz.: the New York Hippodrome. Sousa and His Band opened in this vast playhouse on September 30, 1916, and gave two performances a day for a period of ten months.

In this period the Band played accompaniments to some of the world's most famous operatic singers, moving picture stars and dancers. Among them were Madame Melba, Emma Destinn, Olive Fremsted, Maggie Teyte and the little Japanese prima donna,

Tamakio Miura, who was with the Boston Opera Company and who, incidentally, stood on tiptoe and kissed the Bandmaster, to the great delight of the audience; Mary Pickford, Charlie Chaplin, Anna Pavlowa and also the last appearance of the late Vernon Castle and Irene Castle.

It was during this season that Sousa wrote the march fitting the huge spectacle called "The March of the States" and devised by R. H. Burnside, stage director of the New York Hippodrome. This spectacle employed about twelve hundred persons, and the music of Sousa and His Band, in conjunction with the brilliant colorings, made this one of the most noted ensembles in the history of Charles Dillingham's productions.

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THE BILTMORE
GRAND CENTRAL TERMINAL

HOTEL COMMODORE
GEORGE W. SWEENEY, V. P.

EMPIRE THEATRE

SUNDAY MATINEE, SEPT. 19

SOUSA and HIS BAND

1. Rhapsody, "The ^{Southern} Northern" (new) Hosmer
(Dedicated to the Daughters of the American Revolution)
 2. Flute solo, "Pranks of Pan" (new) Bellsteda
MR. ELLIS McDIARMID
 3. Suite, "Tales of a Traveler" Sousa
 - (a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-barn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
(In South Africa)
 - (b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the
sun's adorning rays;
Where the harbor's view, like a jewel blue, enchants
the lingering gaze,
And the lass whose eyes have the dew of the skies
O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a
roof of chequered green."
(Extract from Australian poems of A. G. Stephens)
 - (c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
 4. Vocal solo, "It Was the Time of Lilac" Hathway
MISS MARY BAKER
 5. "The Outpost" (new) Mackenzie
- INTERVAL
6. A Mixture, "Showing Off Before Company" Sousa
 7. a. Humoresque, "Swanee" (new) Gerswin
b. "Who's Who in Navy Blue" (new) Sousa
 8. Violin solo, "Polanaise Brilliant in D" Wieniawski
MISS FLORENCE HARDEMAN
 9. Scene Heroic, "Szabadi" Massenet

Syracuse N.Y.

EMPIRE THEATRE

SUNDAY EVENING, SEPT. 19

SOUSA and HIS BAND

1. Rhapsody, "THE AMERICAN INDIAN" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet solo, "Carnival of Venice".....Abran
MR. JOHN DOLAN
 3. Camera studies (new) Sousa
 - a. "The Flashing Eyes of Andalusia"
 - b. "Drifting to Loveland"
 - c. "The Children's Ball"
 4. Vocal solo, "Waiting" Millard
MISS MARY BAKER
 5. Andante Cantabile from String Quartette, op 11,
Tschaikowsky
- INTERVAL
6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics)
 7. a. Piccolo solo, "The Song of the Nightingale".....Fillipowsky
MR. JOSE ACOSTA
b. March, "Comrades of the Legion" (new) Sousa
 8. Violin solo, "Two Movements from Concerto in F
sharp minor" Vieutemps
MISS FLORENCE HARDEMAN
 9. Dance of the Comedians from "The Bartered Bride"..Smetana

Auburn N.Y.

AUDITORIUM
Monday Evening, September 20th

SOUSA AND HIS BAND

1. Rhapsody, "THE AMERICAN INDIAN" (new) *Orem*
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet solo, "Scintilla" *Perkins*
 MR. JOHN DOLAN
3. Camera Studies, (new) *Sousa*
 - a. "The Flashing Eyes of Andalusia"
 - b. "Drifting to Loveland"
 - c. "The Children's Ball"
4. Vocal solo, "Waiting" *Millard*
 MISS MARY BAKER
5. Andante Cantabile from String Quartette, op. 11..... *Tschaikowsky*

INTERVAL

6. "A Study in Rhythms," (new) *Sousa*
 (Being a manipulation of a group of classics)
7. a. Xylophone solo, "The March Wind" (new) *Carey*
 MR. GEORGE J. CAREY
- b. March, "Comrades of the Legion" (new) *Sousa*
8. Violin solo, "Two Movements from Concerto in F sharp minor" *Vieutemps*
 MISS FLORENCE HARDEMAN
9. Dance of the Comedians from "The Bartered Bride"..... *Smetana*

Geneva N.Y.

matinee

Tuesday Sept 21 - 1920

SMITH OPERA HOUSE

B. B. Gutstadt, Owner and Manager

Vol. XXVII

TUESDAY, SEPT. 21, 1920

No. 9

SOUSA AND HIS BAND



PROGRAM

- 1 Rhapsody, "The American Indian" (new) *Orem*
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
 - 2 Cornet Solo, "Scintilla" *Perkins*
 MR. JOHN DOLAN
 - 3 Camera Studies (new) *Sousa*
 - (a) "The Flashing Eyes of Andalusia"
 - (b) "Drifting to Loveland"
 - (c) "The Children's Ball"
 - 4 Vocal Solo, "Waiting" *Millard*
 MISS MARY BAKER
 - 5 Andante Cantabile from String Quartette, Op. 11 - *Tschaikowsky*
- INTERVAL
- 6 "A Study in Rhythms" (new) - *Sousa*
 (Being a manipulation of a group of classics)
 - 7 (a) Xylophone Solo, "The March Wind" (new) - *Carey*
 MR. GEORGE J. CAREY
 - (b) "Comrades of the Legion" (new) - *Sousa*
 - 8 Violin Solo, "Two Movements from Concerto in F sharp
 minor" *Vieutemps*
 MISS FLORENCE HARDEMAN
 - 9 Dance of the Comedians from "The Bartered Bride" - *Smetana*

COMING ATTRACTIONS

Friday, Sept. 24—Walter Scunlon in "Hearts of Erin"
 Saturday, Sept. 25—"Lightnin'"

CONVENTION HALL, ROCHESTER
Tuesday Evening, Sept. 21st, 1920
SOUSA AND HIS BAND

LIEUT. JOHN PHILIP SOUSA, Conductor

Miss Mary Baker, Soprano Mr. John Dolan, Cornetist
Miss Florence Hardeman, Violin Mr. Geo. J. Carey, Xylophone

- 1 Rhapsody, "The American Indian" (New)Orem
- 2 Cornet Solo, "Scintilla".....Perkins
MR. JOHN DOLAN
- 3 Camera Studies (New).....Sousa
(a) "The Flashing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
- 4 Vocal Solo, "Waiting"Millard
MISS MARY BAKER
- 5 Andante Cantabile from String Quartette, op. II...Tschaikowsky
INTERVAL
- 6 "A study in Rythms" (New)..... Sousa
(Being a manipulation of a group of classics.)
- 7 (a) Xylophone Solo, "The March Wind" (New).....Carey
MR. GEORGE J. CAREY
(b) "Comrades of the Legion" (New).....Sousa
- 8 Violin Solo, Two movements from Concerto in F. sharp.....
minorVieutemps
MISS FLORENCE HARDEMAN
- 9 Dance of the Comedians from "The Bartered Bride"....Smetana

Oneida N.Y.
Matinee

MADISON THEATRE
M. J. KALLET, Manager **Phone 579-J**
WEDNESDAY AFTERNOON, SEPT. 22
SOUSA AND HIS BAND

PROGRAM

1. Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
MR. JOHN DOLAN
3. Camera Studies (new).....Sousa
(a) "The Flashing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "Waiting".....Millard
MISS MARY BAKER
5. Andante Cantabile from String Quartette, Op. 11..Tsaheikowsky
INTERVAL
6. "A Study in Rythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March Wind" (new).....Carey
MR. GEORGE J. CAREY
(b) "Comrades of the Legion" (new).....Sousa
8. Violin Solo, Two Movements from Concerto in F sharp
minorVieutemps
MISS FLORENCE HARDEMAN
9. Dance of the Comedians from "The Bartered Bride"....Smetana

utica n. y.
Park Theatre
Wed Sept 22 1920 Evening

... Program ...

1. Rhapsody "THE AMERICAN INDIAN" (new) Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet Solo, "SCINTILLA" Perkins
 MR. JOHN DOLAN
 3. Camera Studies, (new) Sousa
 - a. "The Flashing Eyes of Andalusia"
 - b. "Drifting to Loveland"
 - c. "The Children's Ball"
 4. Vocal Solo, "Waiting" Millard
 MISS MARY BAKER
 5. Andante Cantabile from String Quartette op. 11 Tschaikowsky
- INTERVAL**
6. "A Study in Rhythms," (new) Sousa
 (Being a manipulation of a group of classics)
 7. a. Xylophone solo, "The March Wind," (new) Carey
 MR. GEORGE J. CAREY
 - b. March, "Comrades of the Legion," (new) Sousa
 8. Violin Solo, "Two movements from Concerto in F sharp minor" Vieuxtemps
 MISS FLORENCE HARDEMAN
 9. Dance of the Comedians from "The Bartered Bride" Smetana

Amsterdam n. y.
Amsterdam Theatre
Thurs Sept 23rd 1920.

Matinee

PROGRAM

1. Rhapsody—"The American Indian" (new) - - - - - Orem
 (On themes suggested and recorded by
 Mr. Thurlow Lieurance)
 2. Cornet Solo—"Scintilla" - - - - - Perkins
 MR. JOHN DOLAN.
 3. Camera Studies (new) - - - - - Sousa
 - a. "The Flashing Eyes of Andalusia."
 - b. "Drifting to Loveland."
 - c. "The Children's Ball."
 4. Vocal Solo—"Waiting" - - - - - Millard
 MISS MARY BAKER.
 5. Andante Cantabile, from String Quartette, Op. 11 - - - - - Tschaikowsky
- INTERVAL**
6. "A Study in Rhythms" (new) - - - - - Sousa
 (Being a manipulation of a group of classics.)
 7. a. Xylophone Solo—"The March Wind" (new) - - - - - Carey
 MR. GEORGE J. CAREY.
 - b. "Comrades of the Legion" (new) - - - - - Sousa
 8. Violin Solo—Two Movements from Concerto in F sharp
 minor - - - - - Vieuxtemps
 MISS FLORENCE HARDEMAN.
 9. Dance of the Comedians, from "The Bartered Bride" - - - - - Smetana

Schenectady N.Y.
 Armory
 Thursday Evening Sept 23rd 1920.

PROGRAM

1. Rhapsody—"The American Indian" (new) - - - - - Orem
 (On themes suggested and recorded by
 Mr. Thurlow Lieurance)
2. Cornet Solo—"Scintilla" - - - - - Perkins
 MR. JOHN DOLAN.
3. Camera Studies (new) - - - - - Sousa
 a. "The Flashing Eyes of Andalusia."
 b. "Drifting to Loveland."
 c. "The Children's Ball."
4. Vocal Solo—"Waiting" - - - - - Millard
 MISS MARY BAKER.
5. Andante Cantabile, from String Quartette, Op. 11 - - - - - Tchaikowsky

INTERVAL

6. "A Study in Rythms" (new) - - - - - Sousa
 (Being a manipulation of a group of classics.)
7. a. Xylophone Solo—"The March Wind" (new) - - - - - Carey
 MR. GEORGE J. CAREY.
 b. "Comrades of the Legion" (new) - - - - - Sousa
8. Violin Solo—Two Movements from Concerto in F sharp
 minor - - - - - Vicentemps
 MISS FLORENCE HARDEMAN.
9. Dance of the Comedians, from "The Bartered Bride" - - - - - Smetana
2000

Glenn's Falls N.Y.
 Friday Sept 24 1920
 Rialto Theater

Matinee

PROGRAMME

1. Rhapsody "The American Indian" (new).....Orem
 (On themes recorded and suggested by
 Mr. Thurlow Lieurance)
2. Cornet Solo—"Scintilla".....Perkins
 Mr. John Dolan
3. Camera Studies—(new).....Sousa
 (a) "The Flashing Eyes of Andalusia."
 (b) "Drifting to Loveland."
 (c) "The Children's Ball."
4. Vocal Solo—"Waiting".....Millard
 Miss Mary Baker
5. Andante Cantabile, from String Quartette,
 Op. 11.....Tchaikowsky

INTERVAL

6. "A Study in Rhythms"—(new).....Sousa
 (Being a manipulation of a group of classics)
7. (a) Xylophone Solo—"The March Wind"—(new)..... Carey
 Mr. George J. Carey
 (b) March—"Comrades of the Legion"—(new).....Sousa
8. Violin Solo—"Two Movements from Concerto
 in F sharp minor.....Vicentemps
 Miss Florence Hardeman
9. Dance of the Comedians from "The Bartered Bride".....Smetana
2000

Troy May
Music Hall

Friday evening Sept 24 1920

PROGRAM

3a

1. Rhapsody—"The American Indian" (new) - - - - - *Orem*
(On themes suggested and recorded by
Mr. Thurlow Lieurance)
2. Cornet Solo—"Scintilla" - - - - - *Perkins*
MR. JOHN DOLAN.
3. Camera Studies (new) - - - - - *Sousa*
 - a. "The Flashing Eyes of Andalusia."
 - b. "Drifting to Loveland."
 - c. "The Children's Ball."
4. Vocal Solo—"Waiting" - - - - - *Millard*
MISS MARY BAKER.
5. Andante Cantabile, from String Quartette, Op. 11 *Tschaikowsky*

INTERVAL

6. "A Study in Rythms" (new) - - - - - *Sousa*
(Being a manipulation of a group of classics.)
7. a. Xylophone Solo—"The March Wind" (new) - - - *Carey*
MR. GEORGE J. CAREY.
b. "Comrades of the Legion" (new) - - - - - *Sousa*
8. Violin Solo—Two Movements from Concerto in F sharp
minor - - - - - *Vieutemps*
MISS FLORENCE HARDEMAN.
9. Dance of the Comedians, from "The Bartered Bride" *Smetana*

Kingston N.Y.
Sat Sept 25 1920.
opera House.

Matinee

SATURDAY—Matinee Only SEPTEMBER 25th,

Souza and His Band

PROGRAM

1. RHAPSODY—"The American Indian" (new) OREM
(On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. CORNET SOLO—"Carnival of Venice" ARBAN
MR. JOHN DOLAN
 3. CAMERA STUDIES (new) SOUSA
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
 4. VOCAL SOLO, "Waiting" MILLARD
MISS MARY BAKER
 5. Andante Cantabile from String Quartette, Op. II .. TASHAIKOWSKY
- INTERVAL
6. "A STUDY in RHYTHMS" (new) SOUSA
(Being a manipulation of a group of classics)
 7. a. XYLOPHONE SOLO, "The March Wind" (new) CAREY
MR. GEORGE J. CAREY
b. MARCH, "Comrades of the Legion" (new) SOUSA
 8. Violin Solo, "Two movements, Concerto, F sharp minor" Vieuxtemps
MISS FLORENCE HARDEMAN
 9. "Dance of the Comedians" from "The Bartered Bride" SMETANA
Waltz

Poughkeepsie N.Y.
Sat Sept 25 1920,
Collingwood Theatre.

Evening

Saturday Evening, September 25

SOUSA AND HIS BAND

- 1 Rhapsody, "The American Indian" (new)..Orem
(On themes recorded and suggested by
Mr. Thurlow Lieurance)
 2. Cornet Solo, 'Carnival of Venice.....Arban
Mr. John Dolan
 3. Camera Studies (new).....Sousa
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
 4. Vocal Solo, "Waiting"Millard
Miss Mary Baker
 5. Andante Cantabile from String Quartette. Op. 11,
—Tashaikowsky
- INTERVAL.
6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics).
 7. Xylophone Solo:—
a. "The March Wind" (new)Carey
b. March, "Comrades of the Legion" (new)....Sousa
Mr. George J. Carey
 8. Violin Solo, "Two Movements From Concerto in F
Sharp Minor"Vieuxtemps
Miss Florence Hardeman
 9. "Dance of the Comedians"Smetana
(From "The Bartered Bride.")

New York City
 Sunday Evening
 Sept 26th 1920.

NEW YORK HIPPODROME

Management CHARLES DILLINGHAM

28th Anniversary Program SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor
 Sunday Evening, September 26, 1920

Miss Mary Baker - Soprano
 Miss Florence Hardeman Violinist
 Mr. John Dolan - - - Cornetist
 Mr. George J. Carey Xylophone

1. Rhapsody: "The American Indian" (new) *Orcan*
 (On themes recorded and suggested by Mr. Thurlow
 Lieurance)
 2. Cornet Solo: "~~Scimitar~~ *Carmina* *by Benie*
 MR. JOHN DOLAN *Hibau*
 3. Suite: "Camera Studies" (new) *Sousa*
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
 4. Vocal Solo: "The Crystal Lute" *Sousa*
 MISS MARY BAKER
 5. (a) "Andante Cantabile" from String Quartette Op. 11 *Tschaikowsky*
 (b) March: "Semper Fidelis" *Sousa*
- INTERVAL
6. "A Study in Rhythms" (new) *Sousa*
 (Being a manipulation of a group of classics)
 7. (a) Xylophone Solo: "The March-Wind" *Carey*
 MR. GEORGE J. CAREY
 (b) March: "Comrades of the Legion" (new) *Sousa*
 8. Violin Solo: "First movement from F sharp Minor
 Concerto" *Licuytemp*
 MISS FLORENCE HARDEMAN
 9. "Dale Dances of Yorkshire" *Wood*
 (Traditional and newly arranged)
 NATIONAL ANTHEM
 (Knabe Pianos Used)

Allentown pa
 New Lyric Theatre.
 Monday Sept 27-1920.
 Matinee

SOUSA AND HIS BAND



PROGRAM

- 1 Rhapsody, "The American Indian" (new) Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
- 2 Cornet Solo, "Carnival of Venice" *Arban*
 MR. JOHN DOLAN *Perkins*
- 3 Camera Studies (new) Sousa
 (a) "The Flashing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
- 4 Vocal Solo, "Waiting" Millard
 MISS MARY BAKER
- 5 Andante Cantabile from String Quartette, Op. 11 - Tchaikowsky
 INTERVAL
- 6 "A Study in Rhythms" (new) Sousa
 (Being a manipulation of a group of classics)
- 7 (a) Xylophone Solo, "The March Wind" (new) Carey
 MR GEORGE J. CAREY
 (b) "Comrades of the Legion" (new) Sousa
- 8 Violin Solo, "Two Movements from Concerto in F sharp
 minor" Vieuxtemps
 MISS FLORENCE HARDEMAN *Wald*
- 9 *Wald* Dance of the Comedians from "The Bartered Bride" Smetana

Reading pa.
 Rajah Theatre
 Monday Sept 27 1920
 Evening

Sousa and His Band

PROGRAM

1. RHAPSODY,—"The American Indian" (new) OREM
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. CORNET SOLO,—"Carnival of Venice" ARBAN
 MR. JOHN DOLAN
3. CAMERA STUDIES (n) SOUSA
 a. "The Flashing Eyes of Andalusia"
 b. "Drifting to Loveland"
 c. "The Children's Ball"
4. VOCAL SOLO, "Waiting" MILLARD
 MISS MARY BAKER
5. Andante Cantabile from String Quartette, Op. 11 TASHAIKOWSKY
 INTERVAL
6. "A STUDY in RHYTHMS" (new) SOUSA
 (Being a manipulation of a group of classics)
7. a. XYLOPHONE SOLO,—"The March Wind" (new) CAREY
 GEORGE J. CAREY
 b. MARCH, "Comrades of the Legion" (new) SOUSA
8. Violin Solo, "Two movements, Concerto, F sharp minor" Vieuxtemps
 MISS FLORENCE HARDEMAN
9. "Dance of the Comedians" from "The Bartered Bride" SMETANA
Wald

Washington, D.C.
 National Theatre
 Tuesday Sept 28 1920.
 Matinee

SOUSA AND HIS BAND

PROGRAM

1. Rhapsody "The American Indian" (new).....Orem
 (On themes recorded and suggested by
 Mr. Thurlow Lieurance)
2. Cornet solo, "Carnival of Venice".....Arban
 Mr. John Dolan
3. Camera Studies, (new).....Sousa
 a. "The Flashing Eyes of Andalusia"
 b. "Drifting to Loveland"
 c. "The Children's Ball"
4. Vocal Solo, "Waiting".....Millard
 Miss Mary Baker
5. Andante Cantabile from String Quartette op. 11.....
Tsaikowsky

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
 (Being a manipulation of a group of classics)
7. a. Xylophone Solo, "The March Wind" (new)....Carey
 Mr. George J. Carey
 b. March, "Comrades of the Legion" (new).....Sousa
8. Violin Solo, "Two Movements from Concerto in
 F Sharp Minor".....Vioutemps
 Miss Florence Hardeman
9. Dance of the comedians from "The Barbered Bride,"
Smetana

Waltz from "The Barbered Bride" Smetana
Yorkshire Wood

Lyric Theatre
Evening
SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophone

PROGRAM

1. Rhapsody, "The American Indian" (new) *Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" *Perkins*
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) *Sousa*
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Crystal Lute" *Sousa*
MISS MARY BAKER
5. (a) "Her Majesty at Westminster, from 'The
Kings Court'." *Sousa*
(b) March, "Semper Fidelis" *Sousa*

INTERVAL

6. "A Study in Rhythms" (new) *Sousa*
(Being a manipulation of a group of classics)
7. (a) Xylophone solo, "The March-Wind" *Carey*
MR. GEORGE CAREY
(b) March, "Comrades of the Legion" (new) *Sousa*
8. Violin Solo, "First movement from F# minor con-
certo" *Vieuxtemps*
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" *Wood*
(Traditional and newly arranged)

NATIONAL ANTHEM

Lewistown Pa.
Temple Opera House
Thursday Sept 30 1920

Matinee

Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

ASSISTING ARTISTS

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophone

HARRY ASKIN, Manager

AUDITORIUM LINCOLN—Tuesday Evening, Nov. 9

PROGRAM

1. Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new).....Sousa
a) "The Teasing Eyes of Andalusia"
b) "Drifting to Loveland"
c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute".....Sousa
MISS MARY BAKER
5. Andante Cantabile from String Quartette, Op. 11.....
.....Tschaikowsky

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. a) Xylophone Solo, "The March-Wind".....Carey
MR. GEORGE J. CAREY
b) March, "Comrades of the Legion" (new).....Sousa
8. Violin Solo, "First movement from F-Sharp minor concerto"
.....Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

"We can live without music, but not so well."

Altoona Pa

MISHLER THEATRE

Thursday Evening, September 30

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa,
Conductor

Miss Mary Baker.....Soprano
Miss Florence Hardeman.....Violinist
Mr. John Dolan.....Cornetist
Mr. George J. Carey.....Xylophone

1. Rhapsody, "The American Indian,"
(new) Orem
(On themes recorded and suggested by
Mr. Thurlow Lieurance)

Philadelphia Restaurant

1108 Eleventh Avenue
It's where the crowds eat because they
know good food, the best service, and
that here one finds comfort, cleanliness
and convenience.
ALWAYS OPEN
SPECIAL DINNERS ON SUNDAYS

2. Cornet Solo, "Scintilla" Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies,"
(new) Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"

4. Vocal Solo, "The Chrystal Lute"
Sousa
Miss Mary Baker
5. (a) "Her Majesty at Westminster
From 'The King's Court'"
Sousa

WINTERS' for MUSIC

1415 Eleventh Avenue

If you hear it in this theatre you can
find it in our store.

AEOLIAN PLAYER PIANOS and Rolls
VICTOR VICTROLAS and Records

- (b) March, "Semper Fidelis," Sousa
- INTERVAL
6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of
classics)
7. (a) Xylophone Solo, "The March-
Wind" Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the
Legion" (new) Sousa
8. Violin Solo, "First Movement From
F Sharp Minor Concerto,"
Vieuxtemps
Miss Florence Hardeman
9. Dale Dances of Yorkshire" Wood
(Traditional and newly arranged)
10. National Anthem

Greensburg Pa.
High School Auditorium
Matinee Friday Oct 1 - 1920

Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

ASSISTING ARTISTS

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophone

HARRY ASKIN, Manager

~~AUDITORIUM LINCOLN Tuesday Evening, Nov. 9~~

PROGRAM

1. Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new).....Sousa
 - a) "The Teasing Eyes of Andalusia"
 - b) "Drifting to Loveland"
 - c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute".....Sousa
MISS MARY BAKER
5. Andante Cantabile from String Quartette, Op. 11.....
Tschaikowsky

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. a) Xylophone Solo, "The March-Wind".....Carey
MR. GEORGE J. CAREY
b) March, "Comrades of the Legion" (new).....Sousa
8. Violin Solo, "First movement from F-Sharp minor concerto"
.....Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

"We can live without music, but not so well."

Uniontown Pa. Penn Theatre
Friday Evening Oct 1st 1920,

FIRST NUMBER

UNIVERSITY CLUB

CONCERT COURSE SERIES, 1920-21



SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

Miss Mary Baker.....Soprano
Miss Florence Hardeman.....Violinist
Mr. John Dolan.....Cornetist
Mr. George J. Carey.....Xylophone



PENN THEATRE

FRIDAY EVENING, OCTOBER 1, 1920, 8:30.

A WORD OF THANKS

That the efforts of the University Club to bring to Uniontown attractions distinctly worth while are appreciated on the part of the public was wonderfully demonstrated by the response during the recent course ticket sale. The members of the University Club appreciate very much the good will of all patrons which has been given expression in such practical fashion.

PROGRAM

Music, sister of sunrise and herald of
life to be,
Smiled as a dawn on the spirit of men
and the thrall was free.
—Swinburne.

PART ONE

1. Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new).....Sousa
 - (a) "The Teasing Eyes of Andalusia"
 - (b) "Drifting to Loveland"
 - (c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute".....Sousa
MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The Kings
Court'".....Sousa
(b) March, "Semper Fidelis".....Sousa

INTERVAL

PART TWO

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind".....Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new).....Sousa
8. Violin Solo, "First Movement from F Minor Concerto"---
.....Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

NEXT ATTRACTION

Hans Kindler, Cellist and Louise Homer, Jr., Soprano, Monday
Evening, November 15, 1920.

Pittsburgh Pa
Oct 2 1920

PROGRAM

MISS MAY BEEGLE PRESENTS

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, *Conductor*

Miss Mary Baker - - - - - *Soprano*
Miss Florence Hardean - - - - - *Violinist*
Mr. John Dolan - - - - - *Cornetist*
Mr. George J. Carey - - - - - *Xylophone*

Matinee at 2:15

1. Rhapsody, "The Northern" (new)..... *Hosmer*
(Dedicated to the Daughters of the American Revolution)
2. Flute Solo, "Pranks of Pan" (new)..... *Bellstedt*
MR. ELLIS McDIARMID
3. Suite, "Tales of a Traveler" (new)..... *Sousa*
 - (a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten add more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'y light."
(In South Africa.)
 - (b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays:
Where the harbor's view, like a jewel lue, enchants the lingering gaze,
And the lass whose eyes have the dews of the skies, O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of checkered green."
(Extract from Australian poems of A. O. Stephens.)
 - (c) "Grand Promenade at the White House"
"Fame points the course, glory leads the way"
4. Vocal Solo, "It was The Time of Lilac"..... *Hathway*
MISS MARY BAKER
5. "The Outpost" (new)..... *Mackenzie*

INTERVAL

6. A Mixture, "Showing Off Before Company"..... *Sousa*
7. (a) Humoresque, "Swanee" (new)..... *Gershwin*
(b) "Who's Who in Navy Blue" (new)..... *Sousa*
8. Violin Solo, "Polonaise Brilliant"..... *Wieniawski*
MISS FLORENCE HARDEMAN
9. Scene Heroic, "Szabadi"..... *Massenet*

To be featured at both matinee and evening concerts among the extra numbers will be "Biddy."

Syria Mosque

Evening at 8:30

1. Rhapsody, "The American Indian" (new)..... *Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla"..... *Perkins*
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new)..... *Sousa*
 - (a) "The Teasing Eyes of Andalusia"
 - (b) "Drifting to Loveland"
 - (c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute"..... *Sousa*
MISS MARY BAKER
5. (a) "Her Majesty at Westminster, from "The Kings Court"
Sousa
(b) March, "Semper Fidelis"..... *Sousa*

INTERVAL

6. "A Study in Rhythms" (new)..... *Sousa*
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind"..... *Carey*
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new)..... *Sousa*
8. Violin Solo, "First movement from F \sharp minor concerto"
Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire"..... *Wood*
(Traditional and newly arranged)

NATIONAL ANTHEM

Newark Ohio
Sunday Oct 3 1920

Matinee

The Auditorium Theatre

GEO. M. FENBERG, Manager
SEASON OF 1920-1921

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Director.
Miss Mary Baker.....Soprano
Miss Florence Hardeman.....Violinist
Mr. John Dolan.....Cornetist
Mr. George J. Carey.....Xylophone

1. Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins

MR. JOHN DOLAN

3. Suite, "Camera Studies" (new).....Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute".....Sousa

MISS MARY BAKER

5. (a) ~~"Her Majesty at Westminster from 'The King's Court'"~~.....Sousa
Her Majesty at Westminster from 'The King's Court'"
(b) March, "Semper Fidelis".....Sousa

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind".....Carey

MR. GEORGE J. CAREY

- (b) March, "Comrades of the Legion" (new).....Sousa
8. Violin Solo, "First movement from F Sharp Minor Concerto".....Vieuxtemps

MISS FLORENCE HARDEMAN

9. "Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged.)

NATIONAL ANTHEM

*Columbus Ohio
Hartman Theatre*

Sunday Night, October 3rd SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor.

Miss Mary Baker.....Soprano
Miss Florence Hardeman.....Violinist
Mr. John Dolan.....Cornetist
Mr. George J. Carey.....Xylophone

- 1 Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
- 2 Cornet Solo, "Scintilla".....Perkins
Mr. John Dolan.

- 3 Suite, "Camera Studies" (new).....Sousa
(a) "The Teasing Eyes of Andalusia."
(b) "Drifting to Loveland."
(c) "The Children's Ball."

- 4 Vocal Solo, "The Crystal Lute".....Sousa
Miss Mary Baker.

- 5 (a) "Her Majesty at Westminster from 'The King's Court'".....Sousa
(b) March, "Semper Fidelis".....Sousa

INTERVAL

- 6 "A study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics) z

- 7 (a) Xylophone Solo, "The March-Wind".....Carey
Mr. George J. Carey.

- (b) March, "Comrades of the Legion" (new).....Sousa

- 8 Violin Solo, "First movement from F minor concerto".....Vieuxtemps
Miss Florence Hardeman.

- 9 "Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged)

NATIONAL ANTHEM.

Parkersburg W. Va
 Monday Oct 4 1920
 Camden Theatre
 Evening

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA,
 Conductor

Miss Mary Baker.....Soprano
 Miss Florence Hardeman.....Violinist
 Mr. John Dolan.....Cornetist
 Mr. George J. Carey.....Xylophone

1. Rhapsody, "The American Indian" (new).....Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
 MR. JOHN DOLAN
3. Suite, "Camera Studies" (new).....Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"

4. Vocal Solo, "The Chrystal Lute".....Sousa
 MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The King's Court'"...Sousa
 (b) March, "Semper Fidelis".....Sousa

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
 (Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind".....Carey
 M. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new).....Sousa
8. Violin Solo, "First movement from F sharp minor concerto"..
 VIEXTEMPS
 MISS FLORENCE HARDEMAN

Opera House

CLARKSBURG, W. VA.

West Virginia's Finest Theatre

(Phone 458) JACK MARKS, Proprietor

Tuesday, October 5th, 1920

MATINEE PROGRAM

SOUSA AND HIS BAND

1. Rhapsody, "The Northern" (new).....Hosmer
 (dedicated to Daughters of American Revolution)
 2. Flute Solo, "Ranks of Pan" (new) ...Bellstedt
 Mr. Ellis McDiarmid
 3. Suite, "Tales of the Traveler" Sousa
 (a) "The Kaffir on the Karoo"
 "The Kaffir girl pipes shrill and clear,
 The cow-horn speeds its sound,
 From out the darkness, far and near,
 The tribal dancers bound.
 In groups of eight and ten and more,
 They dance throughout the night;
 The brown-hued veldt their ballroom floor,
 The moon their silv'ry light."
 ("In South Africa.")
 (b) "The Land of the Golden Fleece"
 "When Australia smiles with a lover's wiles in the
 sun's adoring rays;
 Where the harbor's view, like a jewel blue, en-
 chants the lingering gaze,
 And the lass whose eyes have the dewes of the skies
 O, she shall be his queen;
 And the twain shall sport in a golden court, 'neath
 a roof of chequered green."
 (Extract from Australian poems of A.G. Stephens)
 (c) "Grand Promenade at the White House"
 "Fame points the course, and glory leads the way"
 4. Vocal Solo, "It was the Time of Lilac" Hathway
 Miss Mary Baker
 5. "The Outpost" (new) Mackenzie
- INTERVAL
6. A Mixture, "Showing off Before Company"
 Sousa
 7. (a) Humoresque, "Swanee" (new) Gershwin
 (b) "Who's Who in Navy Blue" (new) Sousa
 8. Violin Solo, "Polanaise Brilliant in Db"
 Wieniawski
 Miss Florence Hardman
 9. Scene Heroic, "Szabadi" Massenet

Opera House

CLARKSBURG, W. VA.

West Virginia's Finest Theatre

(Phone 458) JACK MARKS, Proprietor

Tuesday, October 5th, 1920

NIGHT PROGRAM

SOUSA AND HIS BAND

Miss Mary Baker..... Soprano
 Miss Florence Hardman..... Violinist
 Mr. John Dolan Cornetist
 Mr. George J. Carey..... Xylophone

1. Rhapsody, "The American Indian" (new) Orem
 (On themes recorded and suggested by Mr. Thur-
 low Lieurance)
2. Cornet Solo, "Scintilla" Perkins
 Mr. John Dolan
3. Suite, "Camera Studies" (new)..... Sousa
 (a) "The Teasing Eyes of Andalusia."
 (b) "Drifting to Loveland."
 (c) "The Children's Ball."

4. Vocal Solo, "The Chrystal Lute"..... Sousa
 Miss Mary Baker

5. (a) "Her Majesty at Westminster from 'The
 King's Court'" Sousa
 (b) March, "Semper Fidelis"..... Sausa

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
 (Being a manipulation of a group of classics)

7. (a) Xylophone Solo, "The March-Wind"
 Carey
 Mr. George J. Carey

- (b) March, "Comrades of the Legion" (new)
 Sousa

8. Violin Solo, "First Movement from F Minor
 Concerto"..... Viextemps
 Miss Florence Hardman

9. "Dale Dances of Yorkshire"Wood
 (Traditional and newly arranged)

NATIONAL ANTHEM

Morgantown W. Va
 Wednesday Oct 6 1920.
 Strand Theatre

MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

MISS MARY BAKERSoprano
 MISS FLORENCE HARDEMANViolinist
 MR. ELLIS McDIARMIDFlutist

1. Rhapsody, "The Northern" (new)Hosmer
 (Dedicated to the Daughters of the American Revolution)
2. Flute Solo, "Pranks o' Pan" (new)Bellstedt
 MR. ELLIS McDIARMID
3. Suite, "Tales of a Traveler"Sousa
 - (a) "The Kaffir on the Karoo"
 "The Kaffir girl pipes shrill and clear,
 The cow-horn speeds its sound,
 From out the darkness, far and near,
 The tribal dancers bound,
 In groups of eight and ten and more,
 They dance throughout the night;
 The brown-hued veldt their ballroom floor,
 The moon their silv'ry light."
 ("In South Africa.")
 - (b) "The Land of the Golden Fleece"
 "When Australia smiles with a lover's wiles in the sun's adoring rays;
 Where the harbor's view, like a jewel blue, enchants the lingering
 gaze,
 And the lass whose eyes have the dew of the skies O, she shall be
 his queen;
 And the twain shall sport in a golden court, "neath a roof of
 chequered green."
 (Extract from Australian poems of A. G. Stephens.)
 - (c) "Grand Promenade at the White House."
 "Fame points the course, and glory leads the way."
4. Vocal Solo, "It Was the Time of Lilac"Hathway
 MISS MARY BAKER
5. "The Outpost" (new)Mackenzie
 INTERVAL
6. A Mixture, "Showing Off Before Company"Sousa
7. (a) Humoresque, "Swanee" (new)Gershwin
 (b) March, "Who's Who in Navy Blue" (new)Sousa
8. Violin Solo, "Polonaise Brilliant in Db"Wieniawski
 MISS FLORENCE HARDEMAN
9. Scene Heroic, "Szabadi"Massenet

Evening.

Given under the auspices of the American Legion
 Post No. 2

Maj. C. C. Robison, Post Commander. Robert Hennen, Adj.

PROGRAMME

SOUSA and HIS BAND.

Lieut. Commander John Philip Sousa, Conductor

Miss Mary Baker.....Soprano
 Miss Florence Hardeman.....Violinist
 Mr. John DolanCornetist
 Mr. George J. Carey.....Xylophone

1. Rhapsody, "The American Indian" (new).....Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
 MR. JOHN DOLAN
3. Suite, "Camera Studies" (new).....Sousa
 - (a) "The Teasing Eyes of Andalusia"
 - (b) "Drifting to Loveland"
 - (c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute".....Sousa
 MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The King's Court'" Sousa
 (b) March, "Semper Fidelis"Sousa

INTERVAL

PROGRAMME—Continued.

6. "A Study in Rhythms" ((new).....Sousa
 (Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March Wind".....Carey
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new).....Sousa
8. Violin Solo, "First Movement from F Minor concerto."
 Vieuxtemps
 MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire".....Wood
 (Traditional and newly arranged)

NATIONAL ANTHEM



Let John Philip Sousa be your guide in the selection of a musical instrument. Lieut. Commander John Philip Sousa uses and prefers to use the STEINWAY PIANO. He makes Victor Records exclusively.

W. F. Frederick Piano Co.

Newcastle Pa
matinee

OPERA HOUSE

H. E. STAHLER, Mgr. NEW CASTLE, PA.
THURSDAY, OCTOBER 7

PROGRAM

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new).....Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute".....Sousa
MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The Kings Court'"Sousa
(b) March, "Semper Fidelis".....Sousa

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind".....Carey
(b) March, "Comrades of the Legion" (new).....Sousa
MR. GEORGE J. CAREY
8. Violin Solo, "First movement from F Sharp minor concerto"Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

LIEUTENANT COMMANDER

JOHN PHILIP SOUSA

AND

**HIS CELEBRATED
BAND**



PARK THEATRE, YOUNGSTOWN, OHIO

THURSDAY EVENING
OCTOBER SEVENTH
NINETEEN TWENTY
EIGHT FIFTEEN O'CLOCK

PROGRAM

1. Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new).....Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute".....Sousa
MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The King's Court'"Sousa
(b) March, "Semper Fidelis".....Sousa

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind".....Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new).....Sousa
8. Violin Solo, "First Movement from F Sharp Minor Concerto"Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

MISS MARY BAKER.....Soprano
MISS FLORENCE HARDEMAN.....Violinist
MR. JOHN DOLAN.....Cornetist
MR. GEORGE J. CAREY.....Xylophone

Akron Ohio
Armory - Fri Oct - 8th 1920

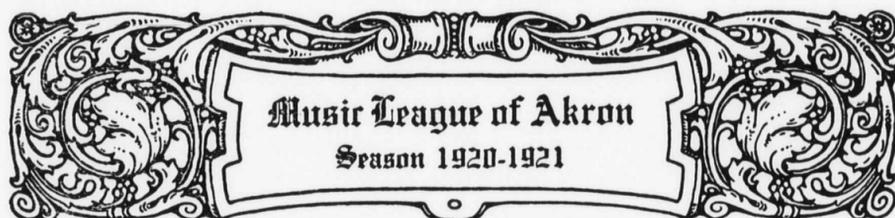
MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

MISS MARY BAKERSoprano
MISS FLORENCE HARDEMANViolinist
MR. ELLIS McDIARMIDFlutist

1. Rhapsody, "The Northern" (new)Hosmer
(Dedicated to the Daughters of the American Revolution)
2. Flute Solo, "Pranks o' Pan" (new)Bellstedt
MR. ELLIS McDIARMID
3. Suite, "Tales of a Traveler"Sousa
(a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound,
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
("In South Africa.")
(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering
gaze,
And the lass whose eyes have the dews of the skies O, she shall be
his queen;
And the twain shall sport in a golden court, "neath a roof of
chequered green."
(Extract from Australian poems of A. G. Stephens.)
(c) "Grand Promenade at the White House."
"Fame points the course, and glory leads the way."
4. Vocal Solo, "It Was the Time of Lilac"Hathway
MISS MARY BAKER
5. "The Outpost" (new)Mackenzie
INTERVAL
6. A Mixture, "Showing Off Before Company"Sousa
7. (a) Humoresque, "Swanee" (new)Gershwin
(b) March, "Who's Who in Navy Blue" (new)Sousa
8. Violin Solo, "Polonaise Brilliant in Db"Wieniawski
MISS FLORENCE HARDEMAN
9. Scene Heroic, "Szabadi"Massenet



Akron Armory, Friday, October 8th, 8:15 p.m.

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new). Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet Solo, "Scintilla" Perkins
MR. JOHN DOLAN
 3. Suite, "Camera Studies" (new) Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
 4. Vocal Solo, "The Chrystal Lute" Sousa
MISS MARY BAKER
 5. (a) "Her Majesty at Westminster, from 'The King's Court'" Sousa
(b) March, "Semper Fidelis" Sousa
- INTERVAL
6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics)
 7. (a) Xylophone Solo, "The March Wind" Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new) Sousa
 8. Violin Solo, "First movement from F# minor concerto" Vieuxtemps
MISS FLORENCE HARDEMAN
 9. "Dale Dances of Yorkshire" Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

Akron Ohio
 Armory - Fri Oct - 8th 1920

MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

MISS MARY BAKERSoprano
 MISS FLORENCE HARDEMANViolinist
 MR. ELLIS McDIARMIDFlutist

1. Rhapsody, "The Northern" (new)Hosmer
 (Dedicated to the Daughters of the American Revolution)
2. Flute Solo, "Pranks o' Pan" (new)Bellstedt
 MR. ELLIS McDIARMID
3. Suite, "Tales of a Traveler"Sousa
 - (a) "The Kaffir on the Karoo"
 "The Kaffir girl pipes shrill and clear,
 The cow-horn speeds its sound,
 From out the darkness, far and near,
 The tribal dancers bound,
 In groups of eight and ten and more,
 They dance throughout the night;
 The brown-hued veldt their ballroom floor,
 The moon their silv'ry light."
 ("In South Africa.")
 - (b) "The Land of the Golden Fleece"
 "When Australia smiles with a lover's wiles in the sun's adoring rays;
 Where the harbor's view, like a jewel blue, enchants the lingering
 gaze,
 And the lass whose eyes have the dew's of the skies O, she shall be
 his queen;
 And the twain shall sport in a golden court, "neath a roof of
 chequered green."
 (Extract from Australian poems of A. G. Stephens.)
 - (c) "Grand Promenade at the White House."
 "Fame points the course, and glory leads the way."
4. Vocal Solo, "It Was the Time of Lilac"Hathway
 MISS MARY BAKER
5. "The Outpost" (new)Mackenzie
 INTERVAL
6. A Mixture, "Showing Off Before Company"Sousa
7. (a) Humoresque, "Swanee" (new)Gershwin
 (b) March, "Who's Who in Navy Blue" (new)Sousa
8. Violin Solo, "Polonaise Brilliant in Db"Wieniawski
 MISS FLORENCE HARDEMAN
9. Scene Heroic, "Szabadi"Massenet



Akron Armory, Friday, October 8th, 8:15 p.m.

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

MISS MARY BAKER, Soprano
 MISS FLORENCE HARDEMAN, Violinist
 MR. JOHN DOLAN, Cornetist
 MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new). *Orem*
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet Solo, "Scintilla" *Perkins*
 MR. JOHN DOLAN
 3. Suite, "Camera Studies" (new) *Sousa*
 - (a) "The Teasing Eyes of Andalusia"
 - (b) "Drifting to Loveland"
 - (c) "The Children's Ball"
 4. Vocal Solo, "The Chrystal Lute" *Sousa*
 MISS MARY BAKER
 5. (a) "Her Majesty at Westminster, from 'The King's Court'" *Sousa*
 (b) March, "Semper Fidelis" *Sousa*
- INTERVAL
6. "A Study in Rhythms" (new) *Sousa*
 (Being a manipulation of a group of classics)
 7. (a) Xylophone Solo, "The March Wind" *Carey*
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new) *Sousa*
 8. Violin Solo, "First movement from F# minor concerto" *Vieuxtemps*
 MISS FLORENCE HARDEMAN
 9. "Dale Dances of Yorkshire" *Wood*
 (Traditional and newly arranged)

NATIONAL ANTHEM

Detroit Mich
Sunday Oct 10 1920.

ORCHESTRA HALL, OCT. 10, '20

Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MATINEE PROGRAM

SOLOISTS

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. ELLIS McDIARMID, Flutist

1. Rhapsody, "The Northern" (new) Hosmer
(Dedicated to the Daughters of the American Revolution)
 2. Flute Solo, "Pranks of Pan" (new) Bellstedt
Mr. Ellis McDiarmid
 3. Suite, "Tales of a Traveler" Sousa
(a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
(In South Africa.)
(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dew of the skies, O she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens)
(c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
 4. Vocal Solo, "It Was the Time of Lilac" Hathway
Miss Mary Baker
 5. "The Outpost" (new) Sousa
- INTERVAL
6. A Mixture, "Showing Off Before Company" Sousa
 7. (a) Humoresque, "Swanee" (new) Gershwin
(b) "Who's Who in Navy Blue" Sousa
 8. Violin Solo, "Polonaise Brilliant in D-b" Wieniawski
Miss Florence Hardeman
 9. Scene Heroic, "Szabadi" Massenet

EVENING PROGRAM

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

SOLOISTS

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new) Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet Solo, "Scintilla" Perkins
Mr. John Dolan
 3. Suite, "Camera Studies" (new) Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
 4. Vocal Solo, "The Chrystal Lute" Sousa
Miss Mary Baker
 5. (a) "Her Majesty at Westminster from 'The King's Court'" Sousa
(b) March, "Semper Fidelis" Sousa
- INTERVAL
6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics)
 7. (a) Xylophone solo, "The March-Wind" Carey
Mr. George J. Carey
(b) March, "Comrades of the Legion" (new) Sousa
 8. Violin Solo, "First movement from F# minor concerto" Vieuxtemps
Miss Florence Hardeman
 9. "Dale Dances of Yorkshire" Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

Sandusky Ohio
Matinee - Sandusky Theatre

The Jno. A. Himmelein Theaters

Sandusky  *Elyria*

JOHN A. HIMMELEIN
 Owner and Manager

V. O. WOODWARD
 Resident Manager

Monday, October 11th, 1920

Sousa and His Band

Lieut. Commander John Philip Sousa, Conductor

Miss Mary Baker Soprano
 Miss Florence Hardeman Violinist
 Mr. John Dolan Cornetist
 Mr. George J. Carey Xylophone

- | | |
|--|---|
| <p>1. Rhapsody, "The American Indian" (new) Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance.)</p> <p>2. Co net solo, "Scintilla" Perkins
 MR. JOHN DOLAN</p> <p>3. Suite, "Camera Studies" (new) Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"</p> <p>4. Vocal solo, "The Chrystal Lute" Sousa
 MISS MARY BAKER</p> <p>5. (a) "Her Majesty at Westminster from 'The King's Court'" Sousa
 (b) March, "Semper Fidelis" Sousa</p> <p style="text-align: center;">INTERVAL</p> | <p>6. "A Study in Rhythms" (new) Sousa
 (Being a manipulation of a group of classics.)</p> <p>7. (a) Xylophone solo, "The March-Wind" Carey
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new) Sousa</p> <p>8. Violin solo, "First movement from F minor concerto" Vieuxtemps
 MISS FLORENCE HARDEMAN</p> <p>9. "Dale Dances of Yorkshire" Wood
 (Traditional and newly arranged)</p> <p style="text-align: center;">NATIONAL ANTHEM</p> |
|--|---|

Toledo Ohio
Evening

THE COLISEUM
 Monday Evening
 October 11th



Concert Direction
 BRADFORD MILLS, Inc.
 MERLE ARMITAGE
 Associate

Program

Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MISS MARY BAKER Soprano
 MISS FLORENCE HARDEMAN Violinist
 MR. JOHN DOLAN Cornetist
 MR. GEORGE J. CAREY Xylophone

- | | |
|---|---|
| <p>1. Rhapsody, "The American Indian" (new) Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance.)</p> <p>2. Cornet Solo, "Scintilla" Perkins
 MR. JOHN DOLAN</p> <p>3. Suite, "Camera Studies" new Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"</p> <p>4. Vocal Solo, "The Chrystal Lute" Sousa
 MISS MARY BAKER</p> <p>5. (a) "Her Majesty at Westminster," from "The King's Court" Sousa
 (b) March, "Semper Fidelis" Sousa</p> <p style="text-align: center;">INTERVAL</p> | <p>6. "A Study in Rhythms" (new) Sousa
 (Being a manipulation of a group of classics.)</p> <p>7. (a) Xylophone solo, "The March-Wind" Carey
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new) Sousa</p> <p>8. Violin Solo, "First movement from F# minor concerto" Vieuxtemps
 MISS FLORENCE HARDEMAN</p> <p>9. Dale Dances of Yorkshire Wood
 (Traditional and newly arranged.)</p> <p style="text-align: center;">NATIONAL ANTHEM</p> |
|---|---|

Marion Ohio
matinee
Tuesday Oct 12 1920

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor.

Miss Mary Baker Soprano
Miss Florence Hardeman Violinist
Mr. John Dolan Cornetist
Mr. George J. Carey Xylophone

1. Rhapsody, "The American Indian" new Orem
On themes recorded and suggested by Mr. Thurlow Lieurance.
 2. Cornet Solo, "Scintilla" Perkins
MR. JOHN DOLAN
 3. Suite, "Camera Studies" new Sousa
a] "The Teasing Eyes of Andalusia"
b] "Drifting to Loveland"
c] "The Children's Ball"
 4. Vocal Solo, "The Chrystal Lute" Sousa
MISS MARY BAKER
 5. a] "Her Majesty at Westminster from 'The Kings Court'" Sousa
b] March, "Semper Fidelis" Sousa
- INTERVAL
6. "A Study in Rhythms" new Sousa
Being a manipulation of a group of classics.
 7. a] Xylophone solo, "The March-Wind" Carey
MR. GEORGE J. CAREY
b] March, "Comrades of the Legion" new Sousa
 8. Violin Solo, "First movement from F minor concerto" Vieuxtemps
MISS FLORENCE HARDEMAN
 9. "Dale Dances of Yorkshire" Wood
Traditional and newly arranged.

NATIONAL ANTHEM.

Lima Ohio
Tuesday Evening Oct 12 - 1920

PROGRAMME

Sousa and his Band

LIEUT. JOHN PHILIP SOUSA, CONDUCTOR

MISS MARY BAKER	SOPRANO
MISS FLORENCE HARDEMAN	VIOLINIST
MR. JOHN DOLAN	CORNETIST
MR. GEORGE J. CAREY	XYLOPHONE

MEMORIAL HALL, OCT. 12, 1920 LOCAL MANAGEMENT F. E. HARMAN

1. Rhapsody, "The American Indian" (new) Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute" Sousa
MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The Kings Court'" Sousa
(b) March, "Semper Fidelis" Sousa

---INTERVAL---

6. "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone solo, "The March-Wind" Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new) Sousa
8. Violin Solo, "First movement from F-Sharp Minor concerto" Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

SOUSA'S BAND SELECTIONS FOR THE VICTROLA
CAN BE HAD AT OUR VICTROLA AND EDISON DEPT.
HARMAN'S
MARKET AND ELIZABETH STREETS

48
Cincinnati Ohio
Matinee

OPERA HOUSE Matinee Wed., Oct. 13.

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor.

Miss Mary Baker Soprano
 Miss Florence Hardeman Violinist
 Mr. John Dolan Cornetist
 Mr. George J. Carey Xylophone

1. Rhapsody, "The American Indian" new Orem
 On themes recorded and suggested by Mr. Thurlow Lieurance.
2. Cornet Solo, "Scintilla" Perkins
 MR. JOHN DOLAN
3. Suite, "Camera Studies" new Sousa
 a] "The Teasing Eyes of Andalusia"
 b] "Drifting to Loveland"
 c] "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute" Sousa
 MISS MARY BAKER
5. a] "Her Majesty at Westminster from 'The
 Kings Court'" Sousa
 b] March, "Semper Fidelis" Sousa

INTERVAL

6. "A Study in Rhythms" new Sousa
 Being a manipulation of a group of classics.
7. a] Xylophone solo, "The March-Wind" Carey
 MR. GEORGE J. CAREY
 b] March, "Comrades of the Legion" new Sousa
8. Violin Solo, "First movement from F minor con-
 certo" Vieuxtemps
 MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" Wood
 Traditional and newly arranged.

NATIONAL ANTHEM.

Canton Ohio

AUDITORIUM

WEDNESDAY EVENING, OCTOBER 13th, 1920

Program

Sousa and his Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MISS MARY BAKER Soprano
 MISS FLORENCE HARDEMAN Violinist
 MR. JOHN DOLAN Cornetist
 MR. GEORGE J. CAREY Xylophone

1. Rhapsody, "The American Indian" (new) Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" Perkins
 MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute" Sousa
 MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The Kings Court'" Sousa
 (b) March, "Semper Fidelis" Sousa

INTERVAL

6. "A Study in Rhythms" (new) Sousa
 (Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March Wind" Carey
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new) Sousa
8. Violin Solo, "First Movement from F# Minor Concerto" Vieuxtemps
 MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" Wood
 (Traditional and newly arranged)

NATIONAL ANTHEM

Second Number of "The Musical Series"

W A T C H F O R T O M B U R K E

[over]

Evening

MEMORIAL HALL, DAYTON, OHIO

Thursday, October 14, 1920

Mr. A. F. Thiele presents

Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, *Conductor*

SOLOISTS

MISS MARY BAKER - *Soprano*
 MISS FLORENCE HARDEMAN, *Violinist*
 MR. JOHN DOLAN - - *Cornetist*
 MR. GEORGE J. CAREY - *Xylophone*

PROGRAM

1. Rhapsody, "The American Indian" (new) ----- *Orem*
 (On themes recorded and suggested by
 Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" ----- *Perkins*
 MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) ----- *Sousa*
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute" ----- *Sousa*
 MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The King's
 Court'" ----- *Sousa*
 (b) March, "Semper Fidelis" ----- *Sousa*

INTERVAL

6. "A Study in Rhythms" (new) ----- *Sousa*
 (Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind" ----- *Carey*
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new) ----- *Sousa*
8. Violin Solo, "First Movement from F Sharp Minor
 Concerto" ----- *Vieuxtemps*
 MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" ----- *Wood*
 (Traditional and newly arranged)

NATIONAL ANTHEM

Cincinnati Ohio

Friday Oct 15 1920,

MUSIC HALL

SEASON 1920-21

SOUSA
and His BAND

MISS MARY BAKER, *Soprano*
 MISS FLORENCE HARDEMAN, *Violinist*
 MR. JOHN DOLAN, *Cornetist*
 MR. GEORGE J. CAREY, *Xylophone*



LIEUT.-COMMANDER
 JOHN PHILIP SOUSA
 Conductor

Evening

Programme

1. **Rhapsody—"The American Indian" (New)**.....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance.)
2. **Cornet Solo—"Scintilla"**Perkins
Mr. John Dolan
3. **Suite—"Camera Studies" (New)**.....Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. **Vocal Solo—"The Chrystal Lute"**.....Sousa
Miss Mary Baker
5. (a) **Andante Cantabile, from String Quartet, Op. II**
.....Tschaikowsky
(b) **March—"Semper Fidelis"**Sousa

INTERVAL

6. **"A Study in Rhythms" (New)**.....Sousa
(Being a manipulation of a group of classics.)
7. (a) **Xylophone Solo—"The March-Wind"**.....Carey
Mr. George J. Carey
(b) **March—"Comrades of the Legion" (New)**.....Sousa
8. **Violin Solo—"First Movement from F Minor Concerto"**
.....Vieuxtemps
Miss Florence Hardeman
9. **"Dale Dances of Yorkshire"**.....Wood
(Traditional and newly arranged.)

NATIONAL ANTHEM

Louisville Ky.
 Jefferson County Armory,
 Saturday Oct 16 1920.

Matinee Program

Lieut. Commander John Philip Sousa, Conductor
 Miss Florence Hardeman, Violinist
 Miss Mary Baker, Soprano
 Mr. Ellis McDiarmid, Flutist
 Miss Winifred Bambrick, Harpist

1. Rhapsody, "The Northern" (new).....Hosmer
 (Dedicated to the Daughters of the American Revolution)
2. Flute solo, "Pranks O' Pan".....Bellstedt
Mr. Ellis McDiarmid
3. Suite, "Tales of a Traveler".....Sousa
 - (a) "The Kaffir on the Karoo"
 "The Kaffir girl pipes shrill and clear,
 The cow-horn speeds its sound,
 From out the darkness, far and near,
 The tribal dancers bound,
 In groups of eight and ten and more,
 They dance throughout the night;
 The brown-hued veldt their ballroom floor,
 The moon their silv'ry light."
 ("In South Africa.")
 - (b) "The Land of the Golden Fleece"
 "When Australia smiles with a lover's wiles
 In the sun's adoring rays;
 Where the harbor's view, like a jewel blue,
 Enchants the lingering gaze,
 And the lass whose eyes have the dew of the skies
 O, she shall be his queen;
 And the twain shall sport in a golden court,
 Neath a roof of chequered green."
 (Extract from Australian poems of A. G. Stephens.)
 - (c) "Grand Promenade at the White House"
 "Fame points the course, and glory leads the way."
4. Vocal solo, "It was the Time of Lilac".....Hathway
Miss Mary Baker
5. "The Outpost" (new).....Mackenzie

Interval

6. A Mixture, "Showing Off Before Company".....Sousa
7. (a) Humoresque, "Swanee" (new).....Gershwin
 (b) March, "Who's Who in Navy Blue" (new).....Sousa
8. Harp Solo, "The Irish Fantasy".....Pinto
Miss Winifred Bambrick
9. Scene Heroic, "Szabadi".....Massenet

Evening Program

Lieut. Commander John Philip Sousa, Conductor
 Miss Mary Baker, Soprano
 Miss Florence Hardeman, Violinist
 Mr. John Dolan, Cornetist
 Mr. George J. Carey, Xylophone

1. Rhapsody, "The American Indian" (new).....Orem
 (On themes recorded and suggested by Mr. Thurlow Licurance)
2. Cornet Solo, "Sciattilla".....Perkins
Mr. John Dolan
3. Suite, "Camera Studies" (new).....Sousa
 - (a) "The Teasing Eyes of Andalusia"
 - (b) "Drifting to Loveland"
 - (c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute".....Sousa
Miss Mary Baker
5. Andante Cantabile from String Quartette Op. 11,
 Tchaikowsky

Interval

6. "A Study in Rhythms" (new).....Sousa
 (Being a manipulation of a group of classics)
7. (a) Xylophone solo, "The March-Wind".....Carey
 (b) March, "Comrades of the Legion" (new).....Sousa
Mr. George J. Carey
8. Violin Solo, "First movement from F-Sharp minor concerto,"
 Vieuxtemp
Miss Florence Hardeman
9. "Dale Dances of Yorkshire".....Wood
 (Traditional and newly arranged)
National Anthem

Encores will be selected from Sousa's own famous repertoire.

Evansville Ind.
Sunday Oct 17-1920

Matinee
PROGRAM
SOUSA AND HIS BAND
Lieut. Commander John Philip Sousa,
Conductor

Miss Mary Baker, Soprano, Miss Florence Hardeman,
Violinist, Mr. John Dolan, Cornetist, Mr. George J.
Carey, Xylophone

PROGRAM

SOUSA AND HIS BAND

Matinee

1. Rhapsody "The Northern" (new).....Hosmer
(Dedicated to the daughters of the American Revolution)
2. Flute solo, "Pranks of Pan" (new).....Bellstodt
Mr. Ellis McDiarmid
3. Suite, "Tales of a Traveler".....Sousa
 - (a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
(In South Africa.)
 - (b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's
adoring rays;
Where the harbor's view, like a jewel blue, enchants
the lingering gaze,
And the lass whose eyes have the dew of the skies, O she
shall be his queen;
And the twain shall sport in a golden court, "neath a
roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
 - (c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
4. Vocal solo, "It Was the Time of Lilac".....Hathway
Miss Mary Baker
5. "The Outpost" (new).....Sousa

INTERVAL

6. A mixture, "Showing Off Before Company".....Sousa
7. (a) Humoresque "Swanee" (new).....Gershwin
(b) "Who's Who in Navy Blue".....Sousa
8. Violin solo, "Polonaise Brilliant in D".....Wieniawski
Miss Florence Hardeman
9. Scene Heroic, "Szabadi".....Massenet
(Over)

Evening

Evening

1. Rhapsody, "The American Indian" (new).....Oren
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
Mr. John Dolan
3. Suite, "Camera Studies" (new).....Sousa
 - (a) "The Teasing Eyes of Andalusia"
 - (b) "Drifting to Loveland"
 - (c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute".....Sousa
Miss Mary Baker
5. (a) "Her Majesty at Westminster from 'The Kings' Court'".....Sousa
(b) March, "Semper Fidelis".....Sousa

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone solo, "The March-Wind".....Carey
Mr. George J. Carey
(b) March, "Comrades of the Legion" (new).....Sousa
8. Violin solo, "First Movement from F Sharp Minor Concerto".....
Vieuxtemps
Miss Florence Hardeman
9. "Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged)

National Anthem

MATINEE PROGRAM

Sousa and His Band

1. Rhapsody "The Northern" (new).....*Hosmer*
(Dedicated to the daughters of the American Revolution)
2. Flute solo, "Pranks of Pan" (new).....*Bellstedt*
MR. ELLIS McDIARMID

3. Suite, "Tales of a Traveler".....*Sousa*
(a) "The Kaffir on the Karoo"

"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.

In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silvery light."
(*"In South Africa."*)

- (b) "The Land of the Golden Fleece"

"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering
gaze,
And the lass whose eyes have the dews of the skies O, she shall be his
queen;
And the twain shall sport in a golden court, 'neath a roof of chequered
green."
(*Extract from Australian poems of A. G. Stephens.*)

- (c) "Grand Promenade at the White House."
"Fame points the course, and glory leads the way."

4. Vocal solo, "It was the Time of Lilac".....*Hathway*
MISS MARY BAKER

5. "The Outpost" (new).....*Sousa*

INTERVAL

6. A Mixture, "Showing off Before Company".....*Sousa*

7. (a) Humoresque "Swanee" (new).....*Gershwin*
(b) "Who's Who in Navy Blue".....*Sousa*

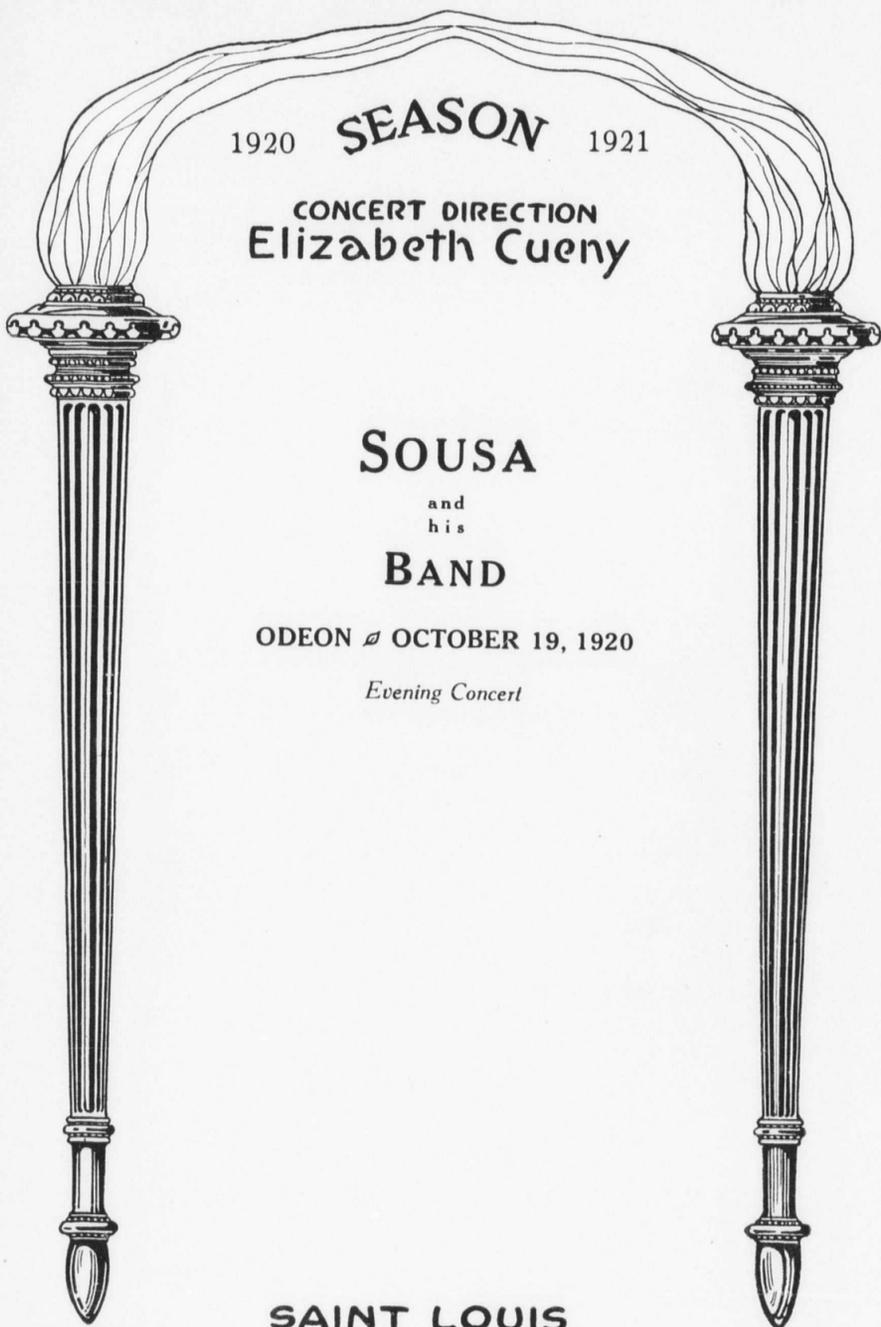
8. Violin solo, "Polanaise Brilliant in D".....*Wieniawski*
MISS FLORENCE HARDEMAN

9. Scene Heroic, "Szabadi".....*Massenet*

1920 **SEASON** 1921CONCERT DIRECTION
Elizabeth Cueny**SOUSA**
and
his
BAND

ODEON / OCTOBER 19, 1920

*Afternoon Concert***SAINT LOUIS**



1920 **SEASON** 1921

CONCERT DIRECTION
Elizabeth Cueny

SOUSA
and
his
BAND

ODEON / OCTOBER 19, 1920

Evening Concert

SAINT LOUIS

EVENING PROGRAM

Sousa and His Band

Lieut. Commander John Philip Sousa, Conductor

Miss Mary Baker	Soprano
Miss Florence Hardeman	Violinist
Mr. John Dolan	Cometist
Mr. George J. Carey	Xylophone

1. Rhapsody, "The American Indian" (new) _____ *Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance)

2. Comet Solo, "Scintilla" _____ *Perkins*
MR. JOHN DOLAN

3. Suite, "Camera Studies" (new) _____ *Sousa*
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"

4. Vocal Solo, "The Chrystal Lute" _____ *Sousa*
MISS MARY BAKER

5. (a) "Her Majesty at Westminster from 'The King's Court'" _____ *Sousa*
(b) March, "Semper Fidelis" _____ *Sousa*

INTERVAL

6. "A Study in Rhythms" (new) _____ *Sousa*
(Being a manipulation of a group of classics)

7. (a) Xylophone solo, "The March-Wind" _____ *Carey*
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new) _____ *Sousa*

8. Violin Solo, "First movement from F minor concerto" _____ *Vieuxtemps*
MISS FLORENCE HARDEMAN

9. "Dale Dances of Yorkshire" _____ *Wood*
(Traditional and newly arranged)

NATIONAL ANTHEM

Hannibal MO
wed Oct 20 1920

Matinee

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new) - *Orem*
(On themes recorded and suggested by
Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" - - - - *Perkins*
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) - - - *Sousa*
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute" - - - *Sousa*
MISS MARY BAKER
5. Andante Cantabile, from String Quartette Op. 11,
Tschaikowsky

INTERVAL

6. "A Study in Rhythms" (new) - - - *Sousa*
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind" - *Carey*
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new) - *Sousa*
8. Violin Solo, "First movement from F sharp
minor concerto" - - - - *Vieuxtemps*
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" - - - - *Wood*
(Traditional and newly arranged)

NATIONAL ANTHEM

Quincy Ill.

Evening

Empire Theatre

WEDNESDAY EVE., OCTOBER 20.

PROGRAM

Sousa and His Band

Lieut. Commander John Phillip Sousa, Conductor

Miss Mary Baker Soprano
Miss Florence Hardeman Violinist
Mr. John Dolan Cornetist
Mr. George J. Carey Xylophone

1. Rhapsody, "The American Indian" (new) *Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" *Perkins*
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) *Sousa*
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute" *Sousa*
MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The Kings Court'" *Sousa*
(b) March, "Semper Fidelis" *Sousa*

INTERVAL

6. "A Study in Rhythms" (new) *Sousa*
(Being a manipulation of a group of classics)
7. (a) Xylophone solo, "The March-Wind" *Carey*
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new) *Sousa*
8. Violin Solo, "First movement from F Minor concerto" *Vieuxtemps*
MISS FLORENCE HARDMAN
9. Dale Dances of Yorkshire" *Wood*
(Traditional and newly arranged)

NATIONAL ANTHEM

Deeatur 25. 57
 Thursday Oct 21 1920,
 Matinee

Lincoln Square Theatre Program



PROGRAM

SOUSA AND HIS BAND

Miss Mary Baker Soprano
 Miss Florence Hardeman Violinist
 Mr. John Dolan Cornetist
 Mr. George J. Carey Xylophone

1. Rhapsody, "The American Indian" (new) Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" Perkins

MR. JOHN DOLAN

3. Suite, "Camera Studies" (new) Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"

4. Vocal Solo, "The Chrystal Lute" Sousa
 MISS MARY BAKER

PROGRAM—Continued

5. (a) "Her Majesty at Westminster from 'The Kings Court'" Sousa
 (b) March, "Semper Fidelis" Sousa

INTERVAL

6. "A Study in Rhythms" (new) Sousa
 (Being a manipulation of a group of classics)
7. (a) Xylophone solo, "The March Wind" Carey
 MR. GEORGE J. CAREY

- (b) March, "Comrades of the Legion" (new) Sousa
8. Violin Solo, "First Movement from F Minor Concerta" Vieuxtemps

MISS FLORENCE HARDEMAN

9. Dale Dances of Yorkshire Wood
 (Traditional and newly arranged)

NATIONAL ANTHEM

Chatterton Opera House
Bloomington, Illinois

Friday, October 22nd, 1920, Matinee

Sousa and his Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

- Miss Mary Baker..... Soprano
- Miss Florence Hardeman..... Violinist
- Mr. John Dolan..... Cornetist
- Mr. George J. Carey..... Xylophone

1. Rhapsody, "The American Indian" (new)..... Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla"..... Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies (new)..... Sousa
(a) "The Teasing Eyes Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute"..... Sousa
MISS MARY BAKER
5. (a) "Her Majesty at Westminster from "The Kings Court"..... Sousa
(b) March, "Semper Fidelis"..... Sousa

INTERVAL

6. "A Study in Rhythms" (new)..... Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind"..... Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new)..... Sousa
8. Violin Solo, "First movement from F minor concerto"..... Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire"..... Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

*Peoria Ill - Fri Oct 22, 1920
Majestic Theatre Evening.*

One Night Only, Friday, October 22nd, 1920.

**SOUSA
AND HIS BAND**

Lieut. Commander John Philip Sousa, Conductor

PROGRAM

- Miss Mary Baker, Soprano
- Miss Florence Hardeman Violinist
- Mr. John Dolan Cornetist
- Mr. George J. Carey Xylophone

- 1—Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance).
- 2—Cornet Solo, "Scintilla".....Perkins
Mr. John Dolan.
- 3—Suite, "Camera Studies" (new) Sousa
a "The Teasing Eyes of Andalusia"
b "Drifting to Loveland"
c "The Children's Ball"
- 4--Vocal Solo, "The Chrystal Lute Sousa
Miss Mary Baker
King's Court"..... Sousa
b March, "Semper Fidelis"Sousa

INTERVAL

- 6—"A Study in Rhythms" (new)Sousa
(Being a manipulation of a group of classics)
- 7—a Xylophone solo, "The March Wind" Carey
Mr. George Carey
b March, Comrades of the Legion (new) Sousa
- 8—Violin Solo, "First Movement from F. Sharp
minor concerto"Vieuxtemps
Miss Florence Hardeman
- 9—Dale Dances of Yorkshire.....Wood
(Traditional and newly arranged.)

NATIONAL ANTHEM

COMING ATTRACTIONS

Tuesday, October 26—One Night Only
LOU TELLEGEN in BLIND YOUTH

Wednesday and Thursday, Nov. 4-5, Matinee Friday
GUY BATES POST in THE MASQUERADER

Sousa and His Band

Lieut. Commander John Philip Sousa, :-: Conductor

Illinois State Arsenal

Saturday, October 23, 1920

Matinee and Night



Under Auspices of
CRIPPLED CHILDREN'S AID SOCIETY

Program---Matinee

1. Rhapsody, "The Northern" (new) - - - - - *Hosmer*
(Dedicated to the Daughters of the American Revolution.)
2. Flute Solo, "Pranks of Pan" (new) - - - - - *Bellstedt*
MR. ELLIS M'DIARMID.
3. Suite, "Tales of a Traveler" - - - - - *Sousa*
 - (a) "The Kaffir on the Karoo."
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veils their ballroom floor,
The moon their silv'ry light."
(In South Africa.)
 - (b) "The Land of the Golden Fleece."
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dews of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
 - (c) "Grand Promenade at the White House."
"Fame points the course, and glory leads the way."
4. Vocal Solo, "It Was the Time of Lilac" - - - - - *Hathway*
MISS MARY BAKER.
5. "The Outpost" (new) - - - - - *Sousa*

INTERVAL.
6. A Mixture, "Showing Off Before Company" - - - - - *Sousa*
7. (a) Humoresque "Swanee" (new) - - - - - *Gershwin*
(b) "Who's Who in Navy Blue" - - - - - *Sousa*
8. Violin Solo, "Polanaise Brilliant in D" - - - - - *Wieniawski*
MISS FLORENCE HARDEMAN.
9. Scene Heroic, "Szabadi" - - - - - *Massenet*

Have Sousa's Band in your home all year round with a Bruce Player Piano

Program---Night

- MISS MARY BAKER, *Soprano.*
MISS FLORENCE HARDEMAN, *Violinist.*
MR. JOHN DOLAN, *Cornetist.*
MR. GEORGE J. CAREY, *Xylophone.*
1. Rhapsody, "The American Indian" (new) - - - - - *Orem*
(On themes recorded and suggested by Mr. Thurlow Licurance.)
 2. Cornet Solo, "Scintilla" - - - - - *Perkins*
MR. JOHN DOLAN.
 3. Suite, "Camera Studies" (new) - - - - - *Sousa*
 - (a) "The Teasing Eyes of Andalusia."
 - (b) "Drifting to Loveland."
 - (c) "The Children's Ball."
 4. Vocal Solo, "The Chrystal Lute" - - - - - *Sousa*
MISS MARY BAKER.
 5. (a) "Her Majesty at Westminster from 'The King's Court'"
(b) March, "Semper Fidelis" - - - - - *Sousa*

INTERVAL.
 6. "A Study in Rhythms" (new) - - - - - *Sousa*
(Being a manipulation of a group of classics.)
 7. (a) Xylophone Solo, "The March-Wind" - - - - - *Carey*
MR. GEORGE J. CAREY.
(b) March, "Comrades of the Legion" (new) - - - - - *Sousa*
 8. Violin Solo, "First Movement from F Sharp Minor Concerto"
Vieuxtemps
MISS FLORENCE HARDEMAN.
 9. "Dale Dances of Yorkshire" - - - - - *Wood*
(Traditional and newly arranged.)

NATIONAL ANTHEM.

Sousa's Band will play for you every day with a Bruce Phonograph

Chicago Ill.

Auditorium Theatre

Sunday Afternoon,
October 24th, 1920

SOUSA AND HIS BAND

Lt. Com. JOHN PHILIP SOUSA, Conductor

1. Rhapsody, "The American Indian" (new) *Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" *Perkins*
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) *Sousa*
(a) "The Flashing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute" *Sousa*
MISS MARY BAKER
5. (a) Andante Cantabile, from String Quartet, Opus Eleven *Tschaikowsky*
(b) March, "Semper Fidelis" *Sousa*

INTERVAL

6. "A Study in Rhythms" (new) *Sousa*
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind" *Carey*
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new) *Sousa*
8. Violin Solo, "First movement from F# minor concerto" *Vieuxtemps*
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" *Wood*
(Traditional and newly arranged)

NATIONAL ANTHEM

Janesville Wis.

Myers Theatre

Monday, October 25th, 1920

SOUSA and HIS BAND

Lieut. Commander John Philip Sousa, Conductor

PROGRAM

MISS MARY BAKER—Soprano
 MISS FLORENCE HARDEMAN, Violinist
 MR. JOHN DOLAN, Cornetist
 MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new) OREM
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" PERKINS
 MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) SOUSA
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
4. Vocal Solo, "The Crystal Lute" SOUSA
 MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The King's
 Court'" SOUSA
 (b) March, "Semper Fidelis" SOUSA

INTERVAL

6. "A Study in Rythms" (new) SOUSA
 (Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March Wind" CAREY
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new) SOUSA
8. Violin Solo, "First movement from F minor concerto"
 VIEUXTEMPS
 MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" WOOD
 (Traditional and newly arranged)

NATIONAL ANTHEM

FRICK'S PRINTERY

FULLER OPERA HOUSE

MONDAY EVENING, OCTOBER 25

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor
 MISS MARY BAKER, Soprano
 MISS FLORENCE HARDEMAN, Violinist
 MR. JOHN DOLAN, Cornetist
 Mr. GEORGE J. CAREY, Xylophone

Program

1. Rhapsody, "The American Indian" (new) Orem
 (On themes recorded and suggested by Mr. Thurlow
 Lieurance)
2. Cornet Solo, "Scintilla" Perkins
 MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute" Sousa
 MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The King's
 Court'" Sousa
 (b) March, "Semper Fidelis" Sousa

Interval

6. "A Study in Rhythms" (new) Sousa
 (Being a manipulation of a group of classics)
7. (a) Xylophone solo, "The March-Wind" Carey
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new) Sousa
8. Violin Solo, "First movement from F sharp minor
 concerto" Vieuxtemps
 MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" Wood
 (Traditional and newly arranged)

National Anthem

*Evening
 Madison Wis.
 Monday Oct. 25-1920*

Kenosha Wis
 Coliseum
 Tues - Oct 26 1920.
 Evening

EVENING

1. Rhapsody—"The American Indian" (new).....*Orem*
 (On themes recorded and suggested by Mr. Thurlow Lieurance.)
2. Cornet Solo—"Scintilla"*Perkins*
 MR. JOHN DOLAN
3. Suite—"Camera Studies" (new).....*Sousa*
 (a) "The Teasing Eyes of Andalusia."
 (b) "Drifting to Loveland."
 (c) "The Children's Ball."
4. Vocal Solo—"The Crystal Lute".....*Sousa*
 MISS MARY BAKER
5. (a) "Her Majesty at Westminster," from "The King's Court".*Sousa*
 (b) March—"Semper Fidelis"*Sousa*

INTERVAL

6. "A Study in Rhythms" (new).....*Sousa*
 (Being a manipulation of a group of classics)
7. (a) Xylophone Solo—"The March Wind".....*Carey*
 MR. GEORGE J. CAREY
 (b) March—"Comrades of the Legion" (new).....*Sousa*
8. Violin Solo—"First movement from F sharp minor concerto"
 MISS FLORENCE HARDEMAN *Vieuxtemps*
9. "Dale Dances of Yorkshire".....*Wood*
 (Traditional and newly arranged)

NATIONAL ANTHEM

Milwaukee Wis
Wed Oct 27 1920
Auditorium

Evening

?

Waukesha Wis

Evening

COLONIAL THEATRE

Thursday, Oct. 28th

Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA,
Conductor.

MISS MARY BAKER.....Soprano

MISS FLORENCE HARDEMANViolinist

MR. ELLIS McDIARMID Flutist

1. Overture—"The Bartered Bride"..... Smetana
 2. Flute Solo—"The Pranks of Pan".....Bellstedt
Mr. Ellis McDiarmid
 3. Tales of a Traveler"..... Sousa
 4. Soprano Solo—"Waiting"..... Millard
Miss Mary Baker
 5. Episode—"The Outpost" (new)MacKenzie
- INTERVAL
6. Scenes Poetique.....Godard
 7. (a) Valsette—"Delilah" (new).....Nicholls
(b) March—"Who's Who in Navy Blue" (new)....Sousa
 8. Violin Solo—"Pólonaise in A Major"..... Wienaiwski
Miss Florence Hardeman
 9. "Dance of the Comedians"..... Smetana

P R O G R A M

FRIDAY AFTERNOON'S CONCERT

SOUSA AND HIS BAND
 LIEUT. COMMANDER JOHN PHILIP SOUSA, CONDUCTOR.
 MISS MARY BAKER, SOPRANO
 MISS FLORENCE HARDEMAN, VIOLINIST,
 MESSRS. DOLAN, STROSS, SHULER, LAMMERS, RUSSELL,
 AND D'ANNA.

- | | | | |
|-----------|--|--|-------------------|
| 1. | Overture | William Tell | Rossini. |
| 2. | Cornet Solo, | The Fairies Lullaby,
from the Opera "Belle
of Bohemia."
Mr. John Dolan. | Rubini. |
| 3. | Suite, Carmen. | | Bizet. |
| 4. | Aria from Opera "Louise" | Miss Mary Baker. | Charpentier. |
| 5. | Sextette, "Lucia" | | Donizetti. |
| Interval. | | | |
| 6. | Scenes from "La Boheme" | | Puccini. |
| 7. | Idyle, "The Bells of St. Mary's"
(b) March, "The Volunteers", | | Godard.
Sousa. |
| 8. | Violin Solo, "Romeo & Juliet" | Miss Florence Hardeman | Alard |
| 9. | Overture, "The Poet and Peasant" | | Suppe. |

S O U S A C O N C E R T

P R O G R A M

FOR FRIDAY EVENING

Lieut. Commander John Philip Sousa, Conductor.

MISS MARY BAKER,	Soprano.
MISS FLORENCE HARDEMAN,	Violinist.
MR. JOHN DOLAN,	Cornetist.
MR. GEORGE J. CAREY,	Xylophone.

- | | | |
|-----------|--|---------------|
| 1. | Rhapsody, "The American Indian" (New) | Orem. |
| 2. | Cornet solo, "Scintilla" | Perkins. |
| 3. | Suite, "Camera Studies" (New) | Sousa. |
| | (a) 'The Flashing Eyes of Andalusia.' | |
| | (b) 'Drifting to Loveland.' | |
| | (c) 'The Children's Ball.' | |
| 4. | Vocal solo, "The Crystal Lute"
MISS MARY BAKER. | Sousa. |
| 5. | Andante Cantabile, from String Quartette, Op.11 | Tschaikowsky. |
| INTERVAL. | | |
| 6. | "A Study in Rhythms" (new)
(Being a manipulation of a group of classics.) | Sousa. |
| 7. | (a) Xylophone solo, "The March Wind"
MR. GEORGE J. CAREY. | Carey. |
| | (b) "Comrades of the Legion" (new) | Sousa |
| 8. | Violin solo, "First Movement from F Sharp Minor Concerto"
MISS FLORENCE HARDEMAN. | Vieutemps. |
| 9. | "Dale Dances of Yorkshire" | Wood. |

Milwaukee Wis

SOUSA CONCERT

SATURDAY AFTERNOON

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MISS WINIFRED BAMBRICK, Harpist

1. Episode Militaire, "Pomp and Circumstance"..... Elgar
2. Harp Solo, Fantasia, "One Sweetly Solemn Thought"..... Pinto
Miss Winifred Bambrick
3. Suite, "Dwellers in the Western World"..... Sousa

(a) THE RED MAN

"And they stood on the meadows,
With their weapons and their war-gear,
Painted like the leaves of autumn,
Painted like the sky of morning."

(b) THE WHITE MAN

They sailed, they sailed. Then spoke the Mate
"This mad sea shows its teeth tonight,
He curls his lips, he lies in wait,
With lifted tusk, as if to bite."
Ah! that night!
Of all dark nights! And then a speck—
A light! A light! A light! A light!
It grew, a startling flag unfurled:
It grew to be Time's burst of dawn!
He gained a world; he gave that world
Its grandest lesson—"On and On."

(c) THE BLACK MAN

"Now, de blessed little angels
Up in Heaben, we are told,
Don't do nothin' all dere lifetime
'Ceptin' play on harps o' gold."
"Now I think Heaben'd be mo' homelike
Ef we'd hyeah some music fall
From a real ol' fashioned banjo,
Like dat one upon de wall."

4. Soprano Solo, Aria from the Opera "Roberto"..... Meyerbeer
Miss Mary Baker
5. Grand Scene, "The Night of Sabbaoth" (Mefistofele)..... Boito

INTERVAL

6. Scenes Espanole—"A Night in Spain"..... Schelling
7. (a) "Aubade Printaniere" Lacombe
(b) March, "Solid Men to the Front"..... Sousa
8. Violin Solo, "Gypsy Dances"..... Sarasate
Miss Florence Hardeman
9. Scene Heroic "Szabadi" Massenet

SOUSA CONCERT

SATURDAY EVENING

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. RICHARD STROSS, Cornetist

1. Ballet Music, "Aida"..... Verdi
2. Cornet Solo, "Sounds from the Hudson"..... Clarke
Mr. Richard Stross
3. Suite, "Maidens Three"..... Sousa

(a) THE COQUETTE

She wears a rosebud in her hair
To mock me as it tosses free;
Were I more wise and she less fair,
I fear that I should never be
A victim to such witchery;
For at her smiles and lovely arts
I'm fain to laugh with her, while she
Plays ping-pong with my heart of hearts.

(b) THE SUMMER GIRL

"O, by earliest love, still unforgotten,
With downcast eyes of dreamy blue;
Never, somehow, could I seem to cotton
To another as I did to you."

(c) THE DANCING GIRL

"Her name was Sally;
In the corps de ballet
She represented Spring;
While exhibiting her hose
In abbreviated clothes,
A gentleman rose and said:
'Why, just look at Sally,
In the corps de ballet,
Isn't she a pretty, pretty, pretty thing,
A very pretty thing?'"

4. Soprano Solo, "It Was the Time of Lilac" (new)..... Hathaway
Miss Mary Baker
5. Prelude Rachmanioff

INTERVAL

6. A Mixture, "Showing Off Before Company"..... Sousa
7. (a) Valse, "Playful Spirits"..... Strauss
(b) March, "Sabre and Spurs"..... Sousa
8. Violin Solo, "Round of the Goblins"..... Bazzini
Miss Florence Hardeman
9. Overture, "Zampa" Herold

SOUSA CONCERT

SUNDAY AFTERNOON

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist

1. "Prelude" Choral and Fugue..... Bach
 2. Cornet Solo, "The Pyramid"..... Liberati
Mr. John Dolan
 3. Suite, "People Who Live in Glass Houses"..... Sousa
(a) "The Champagnes."
(b) "The Rhine Wines."
(c) "The Whiskies: Scotch, Irish and Kentucky."
(d) "The Cordials."
 4. Soprano Solo, Aria "Le Depuis"..... Charpentier
Miss Mary Baker
 5. Characteristic Dances (New)..... Saenger
- INTERVAL
6. A Mixture, "Showing Off Before Company"..... Sousa
 7. (a) Humeresque, "Swanee"..... Gershwin
(b) March, "Comrades of the Legion" (New)..... Sousa
 8. Violin Solo, "Polonaise in d Major"..... Wieniawski
Miss Florence Hardeman
 9. "The French Military from Algerienne Suite"..... St. Saens

SOUSA CONCERT

SUNDAY EVENING

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophonist

1. Overture, "Maximillian Robespierre" or
"Last Days of the Reign of Terror"..... Litoif
 2. Cornet Solo, "Southern Airs"..... Chambers
Mr. John Dolan
 3. Suite, "Last Days of Pompeii"..... Sousa
(a) "IN THE HOUSE OF BURBO AND STRATONICE"
Within the room were placed several small tables; round
these were seated several knots of men drinking, some playing
at dice.
(b) "NYDIA"
"Ye have a world of light
When love in the loved rejoices,
And the blind girl's home is the House of Night,
And its beings are empty voices."
(c) "THE DESTRUCTION OF POMPEII AND
NYDIA'S DEATH"
At that moment they felt the earth shake beneath their feet
and beyond, in the darkness, they heard the crash of falling
roofs. A group of men and women bearing torches passed by
the Temple, they were of the congregation of the Nazarenes.
The troops chanted along with the wild horror of the air,
"Behold the Lord descendeth to judgment! He maketh fire
come down from Heaven in the sight of men! Woe to the
harlot of the sea! Woe!" At that moment a wild yell burst
through the air—and thinking only of escape, whither they
knew not, the tiger of the desert leaped among the throng and
hurried through its parted streams. And so came the earth-
quake. And so darkness once more fell upon the earth. In
the silence of the general sleep Nydia rose gently: "Oh, sacred
sea! I hear thy voice invitingly—Rest—Rest—Rest."
—Bulwer Lytton.
 4. Soprano Solo, "Villanelle"..... Del Acqua
Miss Mary Baker
 5. "Her Majesty at Westminster" from "The King's Court"..... Sousa
- INTERVAL
6. "Dance of the Hours" (La Gioconda)..... Ponchielli
 7. Xylophone Solo, "Raymond"..... Thema
Mr. George J. Carey
(b) March, "Bullets and Bayonets"..... Sousa
 9. Violin Solo, "Zapateado"..... Sarasate
Miss Florence Hardeman
 10. Grand Entree, "The Triumph of the Boyards"..... Halvorsen

Green Bay Wis Mon Nov 1 1920

THE ENNA SCHOOL OF MUSIC

Armory PRESENTS

Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MONDAY AFTERNOON, NOV. 1

AT 3:30 O'CLOCK

PROGRAM

1. Rhapsody "The Northern" (new).....Hosmer
(Dedicated to the Daughters of the American Revolution)
 2. Flute solo, "Pranks of Pan" (new).....Bellstedt
MR. ELLIS McDIARMID
 3. Suite, "Tales of a Traveler"Sousa
 - (a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten or more,
They dance throughout the night;
The brown-hued veldt their ballroom floor.
The moon their silv'ry light."
(In South Africa.)
 - (b) "The Land of the Golden Fleece."
"When Australia smiles with a lover's wifes in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dews of the skies O, she shall be his
queen;
And the twin shall sport in a golden court, "neath a roof of checquer-
ed green."
(Extract from Australian poems of A. G. Stephens.)
 - (c) "Grand Promenade at the White House."
"Fame points the course, and glory leads the way."
 4. Vocal Solo, "It was the Time of Lilac"Hathaway
MISS MARY BAKER
 5. "The Outpost" (new)Sousa
- INTERVAL.
6. A Mixture, "Showing Off Before Company"Sousa
 7. (a) Humoresque "Swanee" (new)Gorshwin
(b) "Who's Who in Navy Blue"Sousa
 8. Violin Solo, "Bolanaise Brilliant in D"Wieniawski
MISS FLORENCE HARDEMAN
 9. Scene Heroic, "Szabadi"Massenet

THE ENNA SCHOOL OF MUSIC

PRESENTS

Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MONDAY EVENING, NOV. 1

AT 8:00 O'CLOCK

PROGRAM

MISS MARY BAKER, Soprano

MISS FLORENCE HARDEMAN, Violinist

MR. JOHN DOLAN, Cornetist

MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new) Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet Solo, "Scintilla"Perkins
MR. JOHN DOLAN
 3. Suite, "Camera Studies" (new)Sousa
 - (a) "The Teasing Eyes of Andulasia."
 - (b) "Drifting to Loveland."
 - (c) "The Children's Ball."
 4. Vocal Solo, "The Chrystal Lute"Sousa
MISS MARY BAKER
 5. (a) "Her Majesty at Westminster from 'The Kings Court' " Sousa
(b) March, "Semper Fidelis"Sousa
- INTERVAL.
6. "A Study in Rythms" (new)Sousa
(Being a manipulation of a group of classics)
 7. (a) Xylophone Solo, "The March-Wind"Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new)Sousa
 8. Violin Solo, "First movement from F minor concerto" . . .Vieuxtemps
MISS FLORENCE HARDEMAN
 9. "Dale Dances of Yorkshire".....Wood
(Traditional and newl? arranged.)

National Anthem

Eau Claire wis
Tues Nov 2 1120

Auditorium

MATINEE PROGRAM

Sousa and His Band

1. Rhapsody, "The Northern" (new) Hosmer
 (Dedicated to the Daughters of the American Revolution)
 2. Flute Solo, "Pranks of Pan" (new) Bellstedt
 Mr. Ellis McDiarmid
 3. Suite, "Tales of a Traveler" Sousa
 (a) "The Kaffir on the Karoc"
 "The Kaffir girl pipes shrill and clear,
 The cow-horn speeds its sound,
 From out the darkness, far and near,
 The tribal dancers bound.
 In group of eight and ten and more,
 They dance throughout the night;
 The brown-hued veldt their ball room floor,
 The moon their silvery light."
 (In South Africa)
 - (b) "The Land of the Golden Fleece"
 When Australia smiles with a lover's wiles in sun's
 adoring rays;
 Where the harbor's view, like a jewel blue, enchants
 the lingering gaze,
 And the lass whose eyes have the dews of the skies
 O, she shall be his queen;
 And the twain shall sport in a golden court, "Neath
 a roof of chequered green."
 - (c) "Grand Promenade at the White House"
 "Fame points the course, and glory leads the way."
 4. Vocal Solo, "It was the Time of Lilac" Hathaway
 Miss Mary Baker
 5. "The Outpost" (new) Sousa
- INTERVAL
6. A Mixture, "Showing Off Before Company" Sousa
 7. (a) Humoresque, "Swanee" (new) Gershwin
 (b) "Who's Who in Navy Blue" Sousa
 8. Violin Solo, "Polanaise Brilliant in D" Wieniawski
 Miss Florence Hardeman
 9. Scene Heroic, "Szabadi" Massenet

Auditorium - Eau Claire - Nov 2
Evening

SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, Conductor

Harry Askin, Manager

MISS MARY BAKER, Soprano
 MISS FLORENCE HARDEMAN, Violinist
 MR. JOHN DOLAN, Cornetist
 MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new) - - - - - Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet Solo, "Scintilla" *Carnival of Venice* - - - - - Perkins
 MR. JOHN DOLAN
 3. Suite, "Camera Studies" (new) - - - - - Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
 4. Vocal Solo, "The Crystal Lute" - - - - -
 MISS MARY BAKER
 5. Andante Cantabile from String Quartette op. 11 - Tschaikowsky
- INTERVAL
6. "A Study in Rhythms" (new) - - - - - Sousa
 (Being a manipulation of a group of classics)
 7. (a) Xylophone Solo, "The March-Wind" - - - - - Carey
 (b) March, "Comrades of the Legion" (new - - - - - Sousa
 8. Violin Solo, First Movement from F Sharp Minor Concerto
 MISS FLORENCE HARDEMAN Vieuxtemps
 9. "Dale Dances of Yorkshire" - - - - - Wood
 (Traditional and newly arranged)

NATIONAL ANTHEM

St Paul Minn
Wed Nov 3 - 1920

EDMUND A. STEIN

Presents

Sousa and His Band

LIEUT. COMMANDER JOHN PHILLIP SOUSA
Conductor

MISS MARY BAKER.....Soprano
MISS FLORENCE HARDEMAN.....Violinist
MR. JOHN DOLAN.....Cornetist
MR. GEORGE J. CAREY.....Xylophone
MR. ELLIS MCDIARMID.....Flute

Auditorium

ST. PAUL

WEDNESDAY, NOVEMBER 3rd, 1920

Matinee and Evening

MATINEE

Program

1. Rhapsody—"The Northern" (new).....*Hosmer*
(Dedicated to the Daughters of the American Revolution.)
2. Flute Solo—"Pranks of Pan" (new).....*Bellstedt*
MR. ELLIS MCDIARMID
3. Suite—"Tales of a Traveler".....*Sousa*
 - (a) "The Kaffir on the Karoo."
"The Kaffir girl pipes shrill and clear,
The cow horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor
The moon their silv'ry light.
(In South Africa.)"
 - (b) "The Land of the Golden Fleece."
"When Australia smiles with a lover's wiles in the sun's
adoring rays
Where the harbors view, like a jewel blue, enchants the linger-
ing gaze,
And the lass whose eyes have the dew of the skies, O, she
shall be his queen;
And the twain shall sport in a golden court, "neath a roof of
chequered green."
(Extract from Australian poems of A. G. Stevens.)
 - (c) "Grand Promenade at the White House."
"Fame points the course, and glory leads the way."
4. Vocal Solo—"It was the Time of Lilac".....*Hathway*
MISS MARY BAKER
5. "The Outpost" (new).....*Sousa*

INTERVAL

6. "A Mixture—"Showing off before company".....*Sousa*
7. (a) Humoresque—"Swanee" (new).....*Gershwin*
(b) "Who's Who in Navy Blue".....*Sousa*
8. Violin Solo—"Polonaise Brilliant in D".....*Wieniawski*
MISS FLORENCE HARDEMAN
9. Scene Heroic—"Szabadi".....*Massenet*

EVENING

1. Rhapsody—"The American Indian" (new).....*Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance.)
2. Cornet Solo—"Scintilla".....*Perkins*
MR. JOHN DOLAN
3. Suite—"Camera Studies" (new).....*Sousa*
 - (a) "The Teasing Eyes of Andalusia."
 - (b) "Drifting to Loveland."
 - (c) "The Children's Ball."
4. Vocal Solo—"The Crystal Lute".....*Sousa*
MISS MARY BAKER
5. (a) "Her Majesty at Westminster," from "The King's Court".*Sousa*
(b) March—"Semper Fidelis".....*Sousa*

INTERVAL

6. "A Study in Rhythms" (new).....*Sousa*
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo—"The March Wind".....*Carey*
MR. GEORGE J. CAREY
(b) March—"Comrades of the Legion" (new).....*Sousa*
8. Violin Solo—"First movement from F sharp minor concerto"
MISS FLORENCE HARDEMAN *Vieuxtemps*
9. "Dale Dances of Yorkshire".....*Wood*
(Traditional and newly arranged)

NATIONAL ANTHEM

Minneapolis Minn
Auditorium
Thursday Nov 4 1920

Matinee Program
SOUSA AND HIS BAND

1. Rhapsody, "The Northern" (new) - - - Hosmer
(Dedicated to the Daughters of the American Revolution)
 2. Flute Solo, "Pranks of Pan" (new) - - - Bellstedt
MR. ELLIS MCDIARMID
 3. Suite, "Tales of a Traveler" - - - - - Sousa
 - (a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound,
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
("In South Africa.")
 - (b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dew of the skies O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
 - (c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way"
 4. Vocal Solo, "It Was the Time of Lilac" - - - Hathway
MISS MARY BAKER
 5. "The Outpost" (new) - - - - - Sousa
- INTERVAL
6. A Mixture, "Showing Off Before Company" - - - Sousa
 7. (a) Humoresque, "Swanee" (new) - - - Gershwin
(b) "Who's Who in Navy Blue" - - - - - Sousa
 8. Violin Solo, "Polanaise Brilliant in D" - - - Wieniawski
MISS FLORENCE HARDEMAN
 9. Scene Heroic, "Szabadi" - - - - - Massenet

Evening Program
SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new) - - - Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet Solo, "Scintilla" - - - - - Perkins
MR. JOHN DOLAN
 3. Suite, "Camera Studies" (new) - - - - - Sousa
 - (a) "The Teasing Eyes of Andalusia"
 - (b) "Drifting to Loveland"
 - (c) "The Children's Ball"
 4. Vocal Solo, "The Chrystal Lute" - - - - - Sousa
MISS MARY BAKER
 5. Andante Cantabile, from String Quartette Op. 11,
Tschaikowsky
- INTERVAL
6. "A Study in Rhythms" (new) - - - - - Sousa
(Being a manipulation of a group of classics)
 7. (a) Xylophone Solo, "The March-Wind" - - - Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new) - - - Sousa
 8. Violin Solo, "First movement from F sharp
minor concerto" - - - - - Vieuxtemps
MISS FLORENCE HARDEMAN
 9. "Dale Dances of Yorkshire" - - - - - Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

Hibbing Minn Friday
 Armory - Nov 5 1920

MATINEE PROGRAM

Sousa and His Band

1. Rhapsody, "The Northern" (new) Hosmer
 (Dedicated to the Daughters of the American Revolution)
2. Flute Solo, "Pranks of Pan" (new) Bellstedt
 Mr. Ellis McDiarmid
3. Suite, "Tales of a Traveler" Sousa
 (a) "The Kaffir on the Karoc"
- "The Kaffir girl pipes shrill and clear,
 The cow-horn speeds its sound,
 From out the darkness, far and near,
 The tribal dancers bound.
 In group of eight and ten and more,
 They dance throughout the night;
 The brown-hued veldt their ball room floor,
 The moon their silvery light."
 (In South Africa)
- (b) "The Land of the Golden Fleece"
- When Australia smiles with a lover's wiles in sun's
 adoring rays;
 Where the harbor's view, like a jewel blue, enchants
 the lingering gaze,
 And the lass whose eyes have the dews of the skies
 O, she shall be his queen;
 And the twain shall sport in a golden court, "Neath
 a roof of chequered green."
- (c) "Grand Promenade at the White House"
 "Fame points the course, and glory leads the way."
4. Vocal Solo, "It was the Time of Lilac" Hathaway
 Miss Mary Baker
5. "The Outpost" (new) Sousa
- INTERVAL
6. A Mixture, "Showing Off Before Company" Sousa
7. (a) Humoresque, "Swanee" (new) Gershwin
 (b) "Who's Who in Navy Blue" Sousa
8. Violin Solo, "Polanaise Brilliant in D" Wieniawski
 Miss Florence Hardeman
9. Scene Heroic, "Szabadi" Massenet

1920 — INTERNATIONAL CELEBRITY SERIES — 1921

MRS. STEPHEN H. JONES AND JOHN J. KUYK HAVE THE HONOR TO
PRESENT THE GREATEST ATTRACTION EVER BOOKED
IN THE HISTORY OF THE IRON RANGE

SOUSA AND HIS BAND

HARRY ASKIN, Mgr.



JOHN PHILLIP SOUSA
LIEUT. COMMANDER U. S. N. R. F.

Hibbing Minn.

Hibbing Armory, November 5th, 1920
Matinee and Night

Sousa AND HIS Band

Lieut. Commander John Philip Sousa
Conductor

- Miss Mary Baker, Soprano
- Miss Florence Hardeman, Violinist
- Mr. John Dolan, Cornetist
- Mr. George J. Carey, Xylophone

1. Rhapsody "The American Indian" (new) Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)

2. Cornet Solo, "Scintilla"..... Perkins
MR. JOHN DOLAN

3. Suite, "Camera Studies" (new) . Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"

4. Vocal Solo, "The Chrystal Lute" Sousa
MISS MARY BAKER

5. (a) "Her Majesty at Westminster,"
from "The Kings Court" Sousa
(b) "Semper Fidelis"..... Sousa

INTERVAL

6. "A Study in Rhythms" (new) ... Sousa
(Being a manipulation of a group of classics)

7. (a) Xylophone Solo, "The March Wind"..... Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new) Sousa

8. Violin Solo, "First Movement from F Minor Concerto" Vieuxtemps
MISS FLORENCE HARDEMAN

9. "Da'e Dance of Yorkshire" Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

Duluth minn
Armory Sat Nov 6 1920
matinee

MRS. STEPHEN H. JONES
International Celebrity Series

Mrs. Stephen H. Jones

Has the honor to present
Through the courtesy of Mr. Harry Askin, Manager

OF

SOUSA AND HIS BAND

The Children's Hour with Sousa



Lieut. Commander John Philip Sousa, U. S. N. R. F.

Happy Birthday, Mr. Sousa

from the School Children of Duluth, Superior,
Proctor and Surrounding Territory, Principals
and Teachers, and Mrs. Stephen H. Jones.

Matinee Saturday 2:30 P. M., Duluth Armory, Nov. 6

Children's Hour with Sousa

Program

"AMERICA"

1. "Invincible Eagle" - - - - - Sousa
2. SUITE—"Tales of a Traveler" - - - - - Sousa
 - (a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound;
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
—"In South Africa."
 - (b) "The Land of the Golden Fleece."
"When Australia smiles with a lover's wiles in
the sun's adoring rays;
Where the harbor's view, like a jewel blue, en-
chants the lingering gaze;
And the lass whose eyes have the dew of the
skies—oh, she shall be his queen;
And the twain shall sport in a golden court,
'neath a roof of chequered green."
 - (c) "Grand Promenade at the White House."
"Fame points the course,
and glory leads the way."
3. VOCAL SOLO—"Fanny" - - - - - Sousa
MISS MARY BAKER
4. "The Outpost" (new) - - - - - Sousa
- INTERVAL
5. A MIXTURE, "Showing Off Before Company" - Sousa
6. (a) HUMORESQUE, "Swanee" (new) - - - - - Gershwin
(b) "Who's Who in Navy Blue" - - - - - Sousa
7. (a) "Songs of Childhood" - - - - - Sousa
(b) "Taps" - - - - - Arthur F. M. Custance
MISS MARY BAKER
"Out of night a bugle blows,
Soft and clear the cadence flows;
Sweeter, stronger, still it grows—
'Taps' is sounding."
"Sobbing low the last note goes;
Now no more the tent-light glows;
Soldiers' life is at its close—
'Taps' has sounded."
NATIONAL ANTHEM

Children's Program Printed Through Courtesy of
the Glass Block

International Celebrity Series

Mrs. Stephen H. Jones

Has the Honor to Present, Through the Courtesy of Harry Askin

Sousa and His Band



Lieut.-Commander John Philip Sousa, U. S. N. R. F.
CONDUCTOR

On His Sixty-Sixth Birthday

Featuring the Children's Hour With Sousa

Duluth Armory, November Sixth

Matinee and Evening

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor.
Miss Mary Baker.....Soprano
Miss Florence Hardeman.....Violinist
Mr. John Dolan.....Cornetist
Mr. George J. Carey.....Xylophone

—PROGRAM—

1. Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Carnival of Venice".....Arban
Mr. John Dolan.

3. Suite, "Camera Studies" (new).....Sousa
(a) "The Teasing Eyes of Andalusia".....
(b) "Drifting to Loveland".....
(c) "The Children's Ball".....

Reputation Flowers and Service—Duluth Floral Co.

4. Vocal Solo, "The Crystal Lute".....Sousa
Miss Mary Baker.
5. Andante Cantabile from String Quartet, Op. 11.....
.....Tschaikowsky

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind".....Carey
Mr. George J. Carey.
(b) March, "Comrades of the Legion" (new).....Sousa

8. Violin Solo, "First Movement from F Minor Con-
certo"Vieuxtemps
Miss Florence Hardeman.
9. (a) Dale Dances of YorkshireWood
(Traditional and newly arranged)

- (b) "Taps"Arthur F. M. Custance
Miss Mary Baker.

"Out of night a bugle blows, Sobbing low the last note goes;
Soft and clear the cadence flows; Now no more the tent-light glows.
Sweeter, stronger still it grows. Soldier's day is at its close.
'Taps' is sounding. 'Taps' has sounded."

NATIONAL ANTHEM.

MANKATO THEATRE

H. B. FRENCH, MANAGER

MANKATO, MINNESOTA

SUNDAY, NOVEMBER 7th

MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

MISS MARY BAKERSoprano
MISS FLORENCE HARDEMANViolinist
MR. ELLIS McDIARMIDFlutist

1. Rhapsody, "The Northern" (new)Hosmer
(Dedicated to the Daughters of the American Revolution)
2. Flute Solo, "Pranks o' Pan" (new)Bellstedt
MR. ELLIS McDIARMID
3. Suite, "Tales of a Traveler"Sousa
 - (a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound,
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
("In South Africa.")
 - (b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adoring rays;
Where the harbor's view, like a jewel blue, enchants the lingering
gaze,
And the lass whose eyes have the dews of the skies O, she shall be
his queen;
And the twain shall sport in a golden court, "neath a roof of
chequered green."
(Extract from Australian poems of A. G. Stephens.)
 - (c) "Grand Promenade at the White House."
"Fame points the course, and glory leads the way."
4. Vocal Solo, "It Was the Time of Lilac"Hathway
MISS MARY BAKER
5. "The Outpost" (new)Mackenzie
INTERVAL
6. A Mixture, "Showing Off Before Company"Sousa
7. (a) Humoresque, "Swanee" (new)Gershwin
(b) March, "Who's Who in Navy Blue" (new)Sousa
8. Violin Solo, "Polonaise Brilliant in Db"Wieniawski
MISS FLORENCE HARDEMAN
9. Scene Heroic, "Szabadi"Massenet

COMING Musical Comedy
Geo. W. McManus' Cartoon
"BRINGING UP FATHER"
Good Comedy Catchy Music Pretty Girls

SAT.
NOV.
20th
Matinee - Night

CONCERTS

SOUSA AND HIS BAND

Monday, November 8th

Afternoon, 2:30

Evening, 8:30

AUDITORIUM THEATRE

Sioux City, Iowa

A. B. BEALL, Manager

MATINEE PROGRAM

2:30 p. m.

Sousa and His Band

1. Rhapsody, "The Northern" (new)-----Hosmer
(Dedicated to the Daughters of the American Revolution)
2. Flute Solo, "Pranks of Pan" (new)-----Bellstedt
MR. ELLIS McDIARMID
3. Suite, "Tales of a Travel"-----Sousa
 - (a) "THE KAFFIR ON THE KAROO"
"The Kaffir girl shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound,
In groups of eight and ten and more,
They dance throughout the night,
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
("In South Africa")
 - (b) "THE LAND OF THE GOLDEN FLEECE"
"When Australia smiles with a lover's wiles in the
sun's adoring rays;
Where the harbor's view, like a pewel blue, enchants
the lingering gaze,
And the lass whose eyes have the dews of the skies
O, she shall be his queen;
And the twain shall sport in a golden court, 'neath
a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
 - (c) "GRAND PROMENADE AT THE WHITE HOUSE"
"Fame points the course, and glory leads the way."
4. Vocal Solo, "It was the Time of Lilac"-----Hathway
MISS MARY BAKER
5. "The Outpost" (new)-----Mackenzie
INTERVAL
6. A Mixture, "Showing Off Before Company"-----Sousa
7. (a) Humoresque, "Swanee" (new)-----Gershwin
(b) "Who's Who in Navy Blue"-----Sousa
8. Violin Solo, "Polanaise Brilliant in D"-----Wieniawski
MISS FLORENCE HARDEMAN
9. Scene Heroic, "Szabadi"-----Massenet

EVENING PROGRAM

8:30 p. m.

Sousa and His Band

LIEUT. COMMANDER JOHN PHILLIP SOUSA, CONDUCTOR

Miss Mary Baker-----Soprano
Miss Florence Hardeman-----Violinist
Mr. John Dolan-----Cornetist
Mr. George J. Carey-----Xylophone

1. Rhapsody, "The American Indian" (new)-----Orem
(On themes recorded and suggested by
Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla"-----Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new)-----Sousa
 - (a) "The Teasing Eyes of Andalusia."
 - (b) "Drifting to Loveland."
 - (c) "The Children's Ball."
4. Vocal Solo, "The Chrystal Lute"-----Sousa
MISS MARY BAKER
5. Andante Cantabile from String Quartette Op. 11-----
-----Tschaikowsky
INTERVAL
6. "A Study in Rhythms" (new)-----Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind"-----Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new)-----Sousa
8. Violin Solo, "First movement from F-sharp minor concer-
to"-----Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire"-----Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

COMING ATTRACTIONS

Thanksgiving Night
MR. LOU TELLEGEN
In the Big Dramatic Success
"BLIND YOUTH"

Dec. 10-----May Robson
Dec. 13-14-----Chauncey Olcott
Dec. 15-----A Bird Of Paradise
New Years Eve-----The Incomparable "Pavlova"

Lincoln Neb.

Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

ASSISTING ARTISTS

MISS MARY BAKER, Soprano
 MISS FLORENCE HARDEMAN, Violinist
 MR. JOHN DOLAN, Cornetist
 MR. GEORGE J. CAREY, Xylophone

HARRY ASKIN, Manager

AUDITORIUM—LINCOLN—Tuesday Evening, Nov. 9

PROGRAM

1. Rhapsody, "The American Indian" (new).....*Orem*
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....*Perkins*
 MR. JOHN DOLAN
3. Suite, "Camera Studies" (new).....*Sousa*
 - a) "The Teasing Eyes of Andalusia"
 - b) "Drifting to Loveland"
 - c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute".....*Sousa*
 MISS MARY BAKER
5. Andante Cantabile from String Quartette, Op. II.....
Tschaikowsky

INTERVAL

6. "A Study in Rhythms" (new).....*Sousa*
 (Being a manipulation of a group of classics)
7. a) Xylophone Solo, "The March-Wind".....*Carey*
 MR. GEORGE J. CAREY
 b) March, "Comrades of the Legion" (new).....*Sousa*
8. Violin Solo, "First movement from F-Sharp minor concerto"
*Vieuxtemps*
 MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire".....*Wood*
 (Traditional and newly arranged)

NATIONAL ANTHEM

"We can live without music, but not so well."



Sousa and His Band

AUDITORIUM

WEDNESDAY, NOVEMBER 10th, 1920

MATINEE AND EVENING

SOUSA AND HIS BAND

LIEUTENANT-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

MATINEE PROGRAM

Rhapsody, "The Northern" (new) - - - - - *Hosmor*
(Dedicated to the Daughters of the American Revolution)

Flute Solo, "Pranks of Pan" (new) - - - - - *Bellstedt*
MR. ELLIS McDIARMID

Suite, "Tales of a Traveler" - - - - - *Sousa*

(a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear, In groups of eight and ten and more,
The cow-horn speeds its sound, They dance throughout the night;
From out the darkness, far and near, The brown-hued veldt their ballroom floor,
The tribal dancers bound. The moon their silv'ry light."
("In South Africa.")

(b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles in the sun's adorning rays;
Where the harbor's view, like a jewel blue, enchants the lingering gaze,
And the lass whose eyes have the dews of the skies
O, she shall be his queen;
And the twain shall sport in a golden court, 'neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)

(c) "Grand Promenade at the White House"
"Fame points the course, and the glory leads the way."

Vocal Solo, "It was the Time of Lilac" - - - - - *Hathway*
MISS MARY BAKER

The Outpost" (new) - - - - - *Mackenzie*

INTERVAL

Mixture, "Showing Off Before Company" - - - - - *Sousa*

(a) Humoresque, "Swanee" (new) - - - - - *Gershwin*

(b) "Who's Who in Navy Blue" - - - - - *Sousa*

Violin Solo, "Polonaise Brilliant in D - - - - - *Wieniawski*
MISS FLORENCE HARDEMAN

Scene Heroic, "Szabadi" - - - - - *Massenet*

SOUSA AND HIS BAND

LIEUTENANT-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

Miss Mary Baker - - - *Soprano*
Miss Florence Hardeman, *Violinist*
Mr. John Dolan - - - *Cornetist*
Mr. George J. Carey - *Xylophone*

EVENING PROGRAM

1. Rhapsody, "The American Indian" (new) - - - - - *Orem*
(On themes, recorded and suggested by Mr. Thurlow Lieurance)

2. Cornet Solo, "Scintilla" - - - - - *Perkins*
MR. JOHN DOLAN

3. Suite, "Camera Studies" (new) - - - - - *Sousa*
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"

4. Vocal Solo, "The Chrystal Lute" - - - - - *Sousa*
MISS MARY BAKER

5. Andante Cantabile from String Quartette Op. 11 - - *Tschaikowsky*

INTERVAL

6. "A Study in Rythms" (new) - - - - - *Sousa*
(Being a manipulation of a group of classics)

7. (a) Xylophone Solo, "The March-Wind" - - - - - *Carey*
(b) March, "Comrades of the Legion" (new) - - - - - *Sousa*

8. Violin Solo, "First Movement from F # Minor Concerto," *Vieuxtemps*
MISS FLORENCE HARDEMAN

9. "Dale Dances of Yorkshire" - - - - - *Wood*
(Traditional and newly arranged)

NATIONAL ANTHEM

Ames Ia.

Gymnasium

ARTIST COURSE

Iowa State College, November 11, 1920

2:30 P. M.

Sousa and his Band

(Lieut. Commander John Philip Sousa, Conductor)

MISS MARY BAKER, Soprano
 MISS FLORENCE HARDEMAN, Violinist
 MR. JOHN DOLAN, Cornetist
 MR. GEORGE J. CAREY, Xylophone

PROGRAM

1. Rhapsody, "The American Indian" (new) Orem
 On themes recorded and suggested by Mr. Thurlow Lieurance
2. Cornet Solo, "Scintilla" - Perkins
 MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) - Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
4. Vocal Solo, "The Crystal Lute" - Sousa
 MISS MARY BAKER
5. (a) "Her Majesty at Westminster from "The
 Kings Court" - Sousa
 (b) March, "Semper Fidelis" - Sousa

INTERVAL

6. "A Study in Rhythms" (new) - Sousa
 (Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March Wind" Carey
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" new Sousa
8. Violin Solo, "First Movement from F# minor concerto"
 MISS FLORENCE HARDEMAN Vieuxtemps
9. "Dale Dances of Yorkshire" - Wood
 (Traditional and newly arranged)

NATIONAL ANTHEM

Des Moines Ia.

SOUSA AND HIS BAND

|||
AUSPICES
ARGONNE POST
AMERICAN LEGION



COLISEUM
Thursday, November 11, 1920
ARMISTICE DAY

PROGRAM

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

MISS MARY BAKER.....Soprano
MISS FLORENCE HARDEMAN.....Violinist
MR. JOHN DOLAN.....Cornetist
MR. GEORGE J. CAREY.....Xylophone

1. Rhapsody, "The American Indian" (new).....Orcm
(On themes recorded and suggested by
Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new).....Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Crystal Lute".....Sousa
MISS MARY BAKER
5. (a) "Her Majesty at Westminster," from "The King's
Court".....Sousa
(b) March, "Semper Fidelis".....Sousa

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind".....Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new).....Sousa

A Few Accomplishments of the American Legion

1. The Sweet Bill, sponsored by the National Legislative Committee of the American Legion, increasing the appropriation to disabled men \$90,000,000 per year, and providing specifically for an increase of from \$30 to \$80 per month.
2. An increase of the appropriation allowed the Bureau of War Risk insurance, the total of which was \$125,000,000, for death and disability claims.
3. The passage of the Sundry Civil Appropriation Bill, allowing \$46,000,000 to be used for hospitalization. Discharged disabled men receive benefits from this measure.
4. Passage of the Deficiency Appropriation Bill, increasing the appropriation by \$7,000,000, for men taking vocational training. They previously received \$80 per month, whereas they now receive \$100 per month.
5. Securing the passage of a bill which increased the appropriation for the Federal Board of Vocational Training from \$90,000,000, as compared to only \$32,000,000 before. It is believed that more efficient service can be rendered our disabled comrades by this passage.
6. Public Law No. 251, which includes a provision for the increase of pay of men in the army and navy.
7. In Public Law No. 242 a provision granting relative rank to the army nurse corps.
8. The National Legislative Committee have submitted to the Congress of the United States 473 bills affecting the ex-service men.

Facts About Argonne Post No. 60

1. Since last January 1, we have succeeded through the assistance of Mr. Hans Pfund, our employment officer, in actually locating over 3,000 men in employment.
2. Medical treatment has been secured for disabled men.
3. Dental treatment has been rendered to a great many men free of charge.
4. We have secured compensation for over 100 men who were entitled to it.
5. We have taken over 500 applications for Victory Medals.
6. We have succeeded in placing five men on government land.
7. The Argonne Post will present to the State Legislature a bill prohibiting the teaching of foreign languages in the schools of Iowa below the eighth grade.
8. A bill will be presented asking a \$15 a month bonus to ex-service men from the state of Iowa.
9. Argonne Post has a membership of over 3,750 men in Des Moines.

Submitted by,

IRVIN I. FEMRITE,
Secretary Argonne Post No. 60.

PROGRAM—Continued

8. Violin Solo, "First Movement from F Sharp Minor
Concerto".....Vieartemps
MISS FLORENCE HARDEMAN
9. Dale Dances of Yorkshire.....Wood
(Traditional and newly arranged)
NATIONAL ANTHEM

Encores will be selected from the following of Mr. Sousa's own compositions:

- | | |
|---------------------------------|---|
| "Who's Who in Navy Blue" | "Comrades of the Legion" |
| "Sabre and Spurs" | "Bullets and Bayonets" |
| "U. S. Field Artillery" | "Semper Fidelis" (March of the
Devil Dogs) |
| "King Cotton" | "El Capitan" |
| "The High School Cadets" | "Washington Post" |
| "The Stars and Stripes Forever" | |

The flags used in decorating were kindly contributed by HARRIS-EMERY CO.
The Argonne Post wishes to express its appreciation.

Iowa City Ia.
 Iowa State University
 Gymnasium
 Friday afternoon Nov 12 - 1920

SOUSA'S BAND

November Twelfth
 Nineteen-Twenty

SOLOISTS

Miss Mary Baker	Soprano
Miss Florence Hardeman	Violinist
Mr. John Dolan	Cornetist
Mr. George J. Carey	Xylophone

Encores will be selected from the following of Mr. Sousa's own compositions

"Who's Who in Navy Blue"	"Bullets and Bayonets"
"Sabre and Spurs"	"Semper Fidelis" (March of the Devil Dogs)
"U. S. Field Artillery"	"El Capitain"
"King Cotton"	"Washington Post"
"The High School Cadets"	"The Stars and Stripes Forever."
"Comrades of the Legion"	

PROGRAM

- Rhapsody, "The American Indian" (new) Orem
 On themes recorded and suggested by Mr. Thurlow Lieurance
 - Cornet Solo, "Sciutilla" - Perkins
 MR. JOHN DOLAN
 - Suite, "Camera Studies" (new) - Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
 - Vocal Solo, "The Crystal Lute" - Sousa
 MISS MARY BAKER
 - (a) "Her Majesty at Westminster from "The Kings Court" - Sousa
 (b) March, "Semper Fidelis" - Sousa
- INTERVAL
- "A Study in Rhythms" (new) - Sousa
 (Being a manipulation of a group of classics)
 - (a) Xylophone Solo, "The March Wind" Carey
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" new Sousa
 - Violin Solo, "First Movement from F# minor concerto" Vieuxtemps
 MISS FLORENCE HARDEMAN
 - "Dale Dances of Yorkshire" - Wood
 (Traditional and newly arranged)
- NATIONAL ANTHEM



COLISEUM
DAVENPORT

SOUSA
and his
BAND

FRIDAY, NOVEMBER TWELFTH
NINETEEN HUNDRED AND TWENTY

HENRY ASKIN, Mgr.

WM. J. KLINCK, Local Mgr.

PROGRAM

SOUSA AND HIS BAND
LIEUT. COMMANDER, JOHN PHILIP SOUSA, *Conductor*

- MISS MARY BAKER, *Soprano.*
- MISS FLORENCE HARDEMAN, *Violinist.*
- MR. JOHN DOLAN, *Cornetist.*
- MR. GEORGE J. CAREY, *Xylophone.*



1. Rhapsody—"The American Indian" (new) . . . *Orem*
(On themes recorded and suggested by
MR. THURLOW LIEURANCE.)
2. Cornet Solo—"Scintilla" *Perkins*
MR. JOHN DOLAN
3. Suite—"Camera Studies" (new) *Sousa*
 - a. "The Teasing Eyes of Andalusia"
 - b. "Drifting to Loveland"
 - c. "The Children's Ball"
4. Vocal Solo—"The Crystal Lute" *Sousa*
MISS MARY BAKER
5. a. "Her Majesty at Westminster from "The King's
Court" *Sousa*
- b. March—"Semper Fidelis" *Sousa*

INTERVAL



6. "A Study in Rhythms" (new) *Sousa*
(Being a manipulation of a group of Classics.)
7. a. Xylophone Solo—"The March Wind" . . . *Carey*
MR. GEORGE J. CAREY
- b. March—"Comrades of the Legion" (new) . . *Sousa*
8. Violin Solo—"First Movement from F-Sharp Minor
Concerto" *Vieuxtempa*
MISS FLORENCE HARDEMAN
9. Dale Dances of Yorkshire *Wood*
(Traditional and newly arranged.)

NATIONAL ANTHEM

Encores will be selected from the following of Mr. Sousa's
own compositions.

- "Who's Who in Navy Blue"
- "Sabre and Spurs."
- "U. S. Field Artillery"
- "King Cotton"
- "The High School Cadets"
- "Comrades of the Legion"
- "Bullets and Bayonets"
- "Semper Fidelis"—(March of the Devil Dogs)
- "El Capitan"
- "Washington Post"
- "The Stars and Stripes Forever"

Matinee

Elkhart Ind.
Bucklen Theatre.
Sat Nov 13 - 1920

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

MISS MARY BAKER.....Soprano
MISS FLORENCE HARDEMAN.....Violinist
MR. JOHN DOLAN.....Cornetist
MR. GEORGE J. CAREY.....Xylophone

1. Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla".....Perkins
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new).....Sousa
(a) "The Teasing eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Crystal Lute".....Sousa
MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The King's Court'".....Sousa
(b) March, "Semper Fidelis".....Sousa

INTERVAL

6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
7. (a) Xylophone solo, "The March-Wind".....Carey
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new).....Sousa
8. Violin Solo, "First Movement from F minor concerto".....Vieuxtemps
MISS FLORENCE HARDEMAN
9. Dale Dances of Yorkshire.....Wood
(Traditional and newly arranged)

NATIONAL ANTHEM

Encores will be selected from the following of Mr. Sousa's own compositions:

- | | |
|---------------------------|---|
| "Who's Who in Navy Blue." | "Bullets and Bayonets." |
| "Sabre and Spurs." | "Semper Fidelis" (March of the Devil Dogs). |
| "U. S. Field Artillery." | "El Capitan." |
| "King Cotton." | "Washington Post." |
| "The High School Cadets." | "The Stars and Stripes Forever." |
| "Comrades of the Legion." | |

"The Stars and Stripes Forever!"



Lieut. John Philip Sousa and his U.S. Naval Reserve Band

The world's greatest band

SOUSA'S

Personally conducted by Lieut. John Phillip Sousa

Coliseum

SOUTH BEND, INDIANA
Saturday Nov. 13
1920

Souvenir Program

"When you think of Music — You think of ELBEL BROS."



Program

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

Miss Mary Baker	Soprano
Miss Florence Hardeman	Violinist
Mr. John Dolan	Cornetist
Mr. George J. Carey	Xylophone

1. Rhapsody, "The American Indian" (new) *Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" *Perkins*
MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) *Sousa*
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo, "The Crystal Lute" *Sousa*
MISS MARY BAKER
5. (a) "Her Majesty at Westminster from 'The King's Court'" *Sousa*
(b) March, "Semper Fidelis" *Sousa*
INTERVAL
6. "A Study in Rhythms" (new) *Sousa*
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind" *Carey*
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new) *Sousa*
8. Violin Solo, "First Movement from F-sharp minor concerto" *Vieutemps*
MISS FLORENCE HARDEMAN
9. Dale Dances of Yorkshire *Wood*
(Traditional and newly arranged)

NATIONAL ANTHEM

Encores will be selected from the following of Mr. Sousa's own compositions:

"Who's Who in Navy Blue"	"Comrades of the Legion"
"Sabre and Spurs"	"Bullets and Bayonet"
"U. S. Field Artillery"	"Semper Fidelis" (March of the Devil Dogs)
"King Cotton"	"El Capitan"
"The High School Cadets"	"Washington Post"
	"The Stars and Stripes Forever"

SOUSA'S BAND MAKES "VICTOR" RECORDS EXCLUSIVELY

Indianapolis Ind.
 English's Opera House
 Sunday Evening
 Nov 14 - 1920

SUNDAY, NOV. 14—ONE NIGHT ONLY

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

Miss Mary Baker Soprano
 Miss Florence Hardeman Violinist
 Mr. John Dolan Cornetist
 Mr. George J. Carey Xylophone

PHOENIX Kraut—Just as good as ever.

1. Rhapsody, "The American Indian" (new) Orem
 (On themes recorded and suggested by Thurlow Lieurance)
2. Cornet Solo, "Scintilla" Perkins
 MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"

You will be much taken with the taste of PHOENIX Peanut Butter.

4. Vocal Solo, "The Chrystal Lute" Sousa
 MISS MARY BAKER
5. Andante Cantabile from Spring Quartette Op. 11 Tchaikowsky
- INTERVAL
6. "A Study in Rhythms" (new) Sousa
 (Being a manipulation of a group of classics)

PHOENIX PURE FOODS—The advance guards of health and good cheer.

7. (a) Xylophone solo, "The March Wind" Carey
 MR. GEORGE J. CAREY
- (b) March, "Comrades of the Legion" (new) Sousa
8. Violin Solo, "First movement from F sharp minor concerto" Vieuxtemps
 MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" Wood
 (Traditional and newly arranged)

NATIONAL ANTHEM

For the emergency meal—always ready—PHOENIX Pork and Beans.


GILGER THEATRE


Norwalk, Ohio - F. H. Clary, Manager

MONDAY AFTERNOON - NOV. 15, 1920

Sousa and His Band

Lieut. Commander John Philip Sousa, Conductor.
 MISS MARY BAKER Soprano
 MISS FLORENCE HARDEMAN Violinist
 MR. JOHN DOLAN Cornetist
 MR. GEORGE J. CAREY Xylophone

1. Rhapsody, "The American Indian" (new) Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance.)
2. Cornet solo, "Scintilla" Perkins

MR. JOHN DOLAN

3. Suite, "Camera Studies" (new) Sousa
 - (a) "The Teasing Eyes of Andalusia."
 - (b) "Drifting to Loveland."
 - (c) "The Childrens' Ball."
4. Vocal solo, "The Crystal Lute" Sousa

MISS MARY BAKER

5. Andante Cantabile, from String Quartette, Op. 11 Tchaikowsky

INTERVAL

6. "A Study in Rhythms" (new) Sousa
 ((Being a manipulation of a group of classics.)
7. (a) Xylophone solo, "The March-Wind" Carey
MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new) Sousa
8. Violin solo, "First Movement from F sharp Minor Con-
 certo" Vieuxtemps
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" Wood
 (Traditional and newly arranged.)

NATIONAL ANTHEM



Elyria Ohio,
 Rialto Theatre
 Monday Evening
 Nov 15 - 1920.

Sousa and His Band

Lieut. Commander John Phillip Sousa, Conductor

Miss Mary BakerSoprano
 Miss Florence Hardeman,Violinist
 Mr. John Dolan,Cornetist
 Mr. George J. Carey,Xylophone

2

PROGRAM

1. Rhapsody, "The American Indian" (new)Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla" Perkins
 MR. JOHN DOLAN
3. Suite, "Camera Studies" (new) Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute" Sousa
 MISS MARY BAKER
5. Andante Cantabile from String Quartette Op. 11Tschaikowsky
 (b) March, "Semper Fidelis" Sousa

INTERVAL

6. "A Study in Rhythms" (new) Sousa
 (Being a manipulation of a group of classics)
7. (a) Xylophone Solo, "The March-Wind" Carey
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new) Sousa
8. Violin Solo, "First movement from F-Sharp minor concerto"
 Vieuxtemps

MISS FLORENCE HARDEMAN

9. "Dale Dances of orkshire" Wood
 (Traditional and newly arranged)

NATIONAL ANTHEM

Erie Pa.
High School Auditorium
Tuesday Nov 16 1920

Matinee Program

Lieut. Commander John Philip Sousa, Conductor
Miss Florence Hardeman, Violinist
Miss Mary Baker, Soprano
Mr. Ellis McDiarmid, Flutist
Miss Winifred Bambrick, Harpist

1. Rhapsody, "The Northern" (new).....Hosmer
(Dedicated to the Daughters of the American Revolution)
 2. Flute solo, "Pranks O' Pan".....Bellstedt
Mr. Ellis McDiarmid
 3. Suite, "Tales of a Traveler".....Sousa
 - (a) "The Kaffir on the Karoo"
"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night:
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
(In South Africa.)
 - (b) "The Land of the Golden Fleece"
"When Australia smiles with a lover's wiles
In the sun's adoring rays;
Where the harbor's view, like a jewel blue,
Enchants the lingering gaze,
And the lass whose eyes have the dew of the skies
O, she shall be his queen;
And the twain shall sport in a golden court,
Neath a roof of chequered green."
(Extract from Australian poems of A. G. Stephens.)
 - (c) "Grand Promenade at the White House"
"Fame points the course, and glory leads the way."
 4. Vocal solo, "It was the Time of Lilac".....Hathway
Miss Mary Baker
 5. "The Outpost" (new).....Mackenzie
- Interval**
6. A Mixture, "Showing Off Before Company".....Sousa
 7. (a) Humoresque, "Swanee" (new).....Gershwin
(b) March, "Who's Who in Navy Blue" (new).....Sousa
 8. Harp Solo, "The Irish Fantasy".....Pinto
Miss Winifred Bambrick
 9. Scene Heroic, "Szabadi".....Massenet

Evening Program

Lieut. Commander John Philip Sousa, Conductor
Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, Cornetist
Mr. George J. Carey, Xylophone

1. Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet Solo, "Scintilla".....Perkins
Mr. John Dolan
 3. Suite, "Camera Studies" (new).....Sousa
 - (a) "The Teasing Eyes of Andalusia"
 - (b) "Drifting to Loveland"
 - (c) "The Children's Ball"
 4. Vocal Solo, "The Chrystal Lute".....Sousa
Miss Mary Baker
 5. Andante Cantabile from String Quartette Op. 11,
(B) March *Empire Fideles*.....Tschaikowsky
Sousa
- Interval**
6. "A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
 7. (a) Xylophone solo, "The March-Wind".....Carey
(b) March, "Comrades of the Legion" (new).....Sousa
Mr. George J. Carey
 8. Violin Solo, "First movement from F-Sharp minor concerto,"
Vieuxtemps
Miss Florence Hardeman
 9. "Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged)
National Anthem

Encores will be selected from Sousa's own famous repertoire,

Niagara Falls N.Y.
 International Theatre
 Matinee
 Wed Nov 17 - 1920.

PROGRAM

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

Miss Mary Baker,	Soprano
Miss Florence Hardeman	Violinist
Mr. John Dolan	Cornetist
Mr. George J. Carey	Xylophone

1. Rhapsody, "The American Indian" (new)Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo, "Scintilla"Perkins
 Mr. John Dolan
3. Suite, "Camera Studies" (new)Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
4. Vocal Solo, "The Chrystal Lute"Sousa
 Miss Mary Baker
5. Andante Cantabile from String Quartette Op. 11Tschaikowsky
 INTERVAL
6. "A Study in Rythms" (new)Sousa
 (Being a manipulation of a group of classics)
7. (a) Xylophone solo, "The March-Wind"Carey
 Mr. George J. Carey
 (b) March, "Comrades of the Legion" (new)Sousa
8. Violin Solo, "First movement from F minor concerto"Vieuxtemps
 Miss Florence Hardeman
9. "Dale Dances of Yorkshire"Wood
 (Traditional and newly arranged)
 NATIONAL ANTHEM.

Buffalo N.Y.

BROADWAY AUDITORIUM
WEDNESDAY EVENING, NOV 17TH
SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

Miss Mary Baker,	Soprano
Miss Florence Hardeman,	Violinist
Mr. John Dolan,	Cornetist
Mr. George J. Carey,	Xylophone

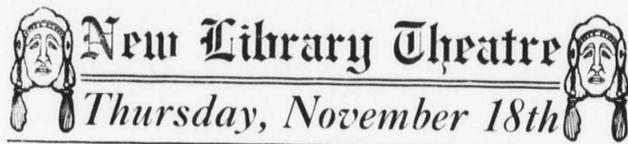
PROGRAM

1. RHAPSODY—"The American Indian" (new) - - - Orem
 (On themes recorded and suggested by Mr. Thurlow Lieurance)
2. CORNET SOLO—"Scintilla" - - - Perkins
 MR. JOHN DOLAN
3. SUITE—"Camera Studies" (new) - - - Sousa
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
4. VOCAL SOLO—"The Chrystal Lute" - - - Sousa
 MISS MARY BAKER
5. ANDANTE CANTABILE from String Quartette, Op. 11 -
 - - - Tschaikowsky

INTERVAL

6. "A STUDY IN RHYTHMS" (new) - - - Sousa
 (Being a manipulation of a group of classics)
7. (a) XYLOPHONE SOLO—"The March-Wind" - - - Carey
 MR. GEORGE J. CAREY
 (b) MARCH—"Comrades of the Legion" (new) - - - Sousa
8. VIOLIN SOLO—"First movement from F sharp minor concerto"
 - - - Vieuxtemps
 MISS FLORENCE HARDEMAN
9. "DALE DANCES OF YORKSHIRE" - - - Wood
 (Traditional and newly arranged)
 NATIONAL ANTHEM

Warren Pa
matinee

 **New Library Theatre**
Thursday, November 18th

S O U S A
AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

Miss Mary Baker, - - Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, - - - Cornetist
Mr. George J. Carey, - Xylophone

1. Rhapsody—"The American Indian" (new) *Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance)
 2. Cornet Solo—"Scintilla" *Perkins*
MR. JOHN DOLAN
 3. Suite—"Camera Studies" (new) *Sousa*
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
 4. Vocal Solo—"The Crystal Lute" *Sousa*
MISS MARY BAKER
 5. (a) Andante Cantabile from String Quartette Op:11 *Tschaikowsky*
(b) March—"Semper Fidelis"
- INTERVAL
6. "A Study in Rhythms" (new) *Sousa*
(Being a manipulation of a group of classics)
 7. (a) Xylophone Solo—"The March-Wind" *Carey*
MR. GEORGE J. CAREY
(b) March—"Comrades of the Legion" (new) *Sousa*
 8. Violin Solo—"First movement from F sharp minor
concerto" *Vieuxtemps*
MISS FLORENCE HARDEMAN
 9. "Dale Dances of Yorkshire" *Wood*
(Traditional and newly arranged)
- NATIONAL ANTHEM

Warren Pa
matinee

 **New Library Theatre** 
Thursday, November 18th

S O U S A
AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

Miss Mary Baker, . . . Soprano
Miss Florence Hardeman, Violinist
Mr. John Dolan, . . . Cornetist
Mr. George J. Carey, . . . Xylophone

1. Rhapsody—"The American Indian" (new) *Orem*
(On themes recorded and suggested by Mr. Thurlow Lieurance)
2. Cornet Solo—"Scintilla" *Perkins*
MR. JOHN DOLAN
3. Suite—"Camera Studies" (new) *Sousa*
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. Vocal Solo—"The Crystal Lute" *Sousa*
MISS MARY BAKER
5. (a) Andante Cantabile from String Quartette Op:11 *Tschaikowsky*
(b) March—"Semper Fidelis"

INTERVAL

6. "A Study in Rhythms" (new) *Sousa*
(Being a manipulation of a group of classics)
7. (a) Xylophone Solo—"The March-Wind" *Carey*
MR. GEORGE J. CAREY
(b) March—"Comrades of the Legion" (new) *Sousa*
8. Violin Solo—"First movement from F sharp minor
concerto" *Vieuxtemps*
MISS FLORENCE HARDEMAN
9. "Dale Dances of Yorkshire" *Wood*
(Traditional and newly arranged)

NATIONAL ANTHEM

James town N. Y.

SHEA'S OPERA HOUSE

Thursday Evening, November 18

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa,
Conductor

MISS MARY BAKER, Soprano
MISS FLORENCE HARDEMAN, Violinist
MR. JOHN DOLAN, Cornetist
MR. GEORGE J. CAREY, Xylophone

1. Rhapsody, "The American Indian" (new) *Orem*
(On themes recorded and suggested by
Mr. Thurlow Lieurance)
 2. Cornet Solo, "Scintilla" *Perkins*
MR. JOHN DOLAN
 3. Suite, "Camera Studies" (new) *Sousa*
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
 4. Vocal Solo, "The Crystal Lute" *Sousa*
MISS MARY BAKER
 5. Andante Cantabile, from String Quartette,
Op. 11 *Tschaikowsky*
- Interval**
6. "A Study in Rhythms" (new) *Sousa*
(Being a manipulation of a group of classics)
 7. (a) Xylophone Solo, "The March Wind" *Carey*
MR. GEORGE J. CAREY
(b) March, "Comrades of the Legion" (new) *Sousa*
 8. Violin Solo, First Movement from F# Minor
Concerto *Vieuxtemps*
MISS FLORENCE HARDEMAN
 9. Dale Dances of Yorkshire *Wood*
(Traditional and newly arranged)
NATIONAL ANTHEM

COMING ATTRACTIONS
Monday and Wednesday, Nov. 22-24
MILDRED HARRIS CHAPLIN in
"The Inferior Sex"

Bradford pa

HIGH SCHOOL AUDITORIUM

Friday Afternoon, November 19th

WILLIAM J. HEALY, *presents*

SOUSA AND HIS BAND

LIEUT. COM. JOHN PHILIP SOUSA, *Conductor*
 MISS MARY BAKER, *Soprano* MISS FLORENCE HARDEMAN, *Violinist*
 MISS WINIFRED BAMBRICK, *Harpist*
 MR. JOHN DOLAN, *Cornet Virtuoso* MR. GEORGE J. CAREY, *Xylophonist*

PROGRAMME

1. Rhapsody, "The American Indian" (new) *Orem*
 (On themes recorder and suggested by
 Mr. Thurlow Lieurance)
 2. Cornet Solo—"Scintilla" *Perkins*
 MR. JOHN DOLAN
 3. Suite—"Camera Studies" (new) *Sousa*
 (a) "The Teasing Eyes of Andalusia"
 (b) "Drifting to Loveland"
 (c) "The Children's Ball"
 4. Vocal Solo—"The Crystal Lute" *Sousa*
 5. (a) Andante Cantabile from String Quartette, Op. 11
 *Tschaikowsky*
 (b) March, "Semper Fidelis" *Sousa*
- Interval*
6. "A Study in Rythms" (new) *Sousa*
 (Being a manipulation of a group of classics)
 7. (a) Xylophone Solo—"The March Wind" *Carey*
 MR. GEORGE J. CAREY
 (b) March, "Comrades of the Legion" (new) . . . *Sousa*
 8. Violin Solo—First movement from "F-Sharp Minor"
 Concerto *Vieuxtemps*
 9. "Dale Dances of Yorkshire" *Wood*

NATIONAL ANTHEM

Palace Theatre

OLEAN, N. Y.

BORDINARO BROTHERS, PROPRIETORS

FRIDAY EVENING, NOVEMBER 19th, 1920

WILLIAM J. HEALY, Presents

SOUSA AND HIS BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor

SOLOISTS

Miss Mary Baker, Soprano, Miss Florence Hardeman, Violinist
Miss Winifred Bambrick, Harpist. Mr. John Dolan, Cornetist.
Mr. George J. Carey, Xylophonist.

PROGRAMME

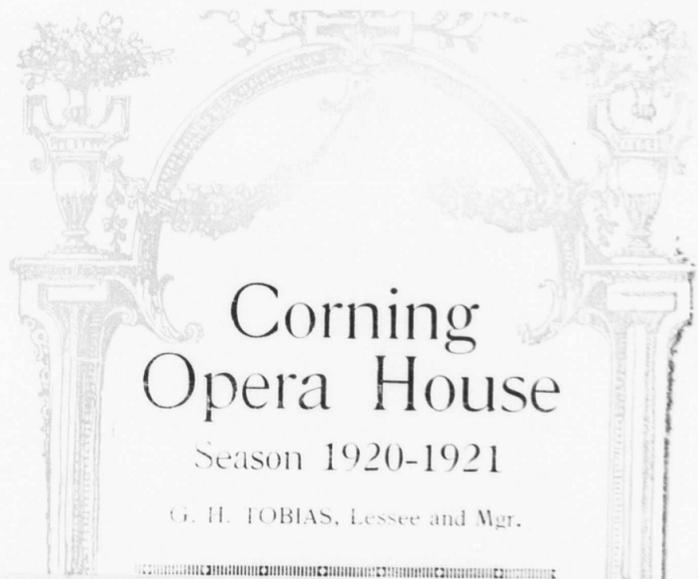
1. Rhapsody, "The American Indian [New] [W] Orem
[On Themes recorded and suggested by Mr. Thurlow Lieurance]
2. Cornet Solo, "Scintilla," Parkins
3. Suite, "Camera Studies" [New] Sousa
 - (a) "The Teasing Eyes of Andulusia."
 - (b) "Drifting to Loveland."
 - (c) "The Children's Ball."
4. Vocal Solo, "The Crystal Lute." Sousa
Miss Mary Baker.
5. (a) Andante Cantabile from String Quartette Op.11, Tschaiowsky
(b) March, "Semper Fidelis" Sousa

INTERVAL

6. "A Study in Rhythms" [New] Sousa
[Being the manipulation of a groupe of classics]
7. (a) Xylophone Solo, "The March Winds." Carey
Mr. George J. Carey
- (b) Comrades of the Legion [New] Sousa
8. Violin Solo, "F Sharp Concerto," First Movement. Vieuxtemps
Miss Florence Hardeman
9. Dale Dances of Yorkshire. Wood
[Traditional and newly arranged]

National Anthem.

Corning N.Y.
 Matinee
 Sat - Nov 20 - 1920.



SOUSA AND HIS BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor

SOLOISTS

Miss Mary Baker, Soprano, Miss Florence Hardeman, Violinist
 Miss Winifred Bambrick, Harpist. Mr. John Dolan, Cornetist.
 Mr. George J. Carey, Xylophonist.

PROGRAMME

1. Rhapsody, "The American Indian [New] - - - [W] Orem
 [On Themes recorded and suggested by Mr. Thurlow Lieurance]
2. Cornet Solo, "Scintilla," - - - - - Parkins
3. Suite, "Camera Studies" [New] - - - - - Sousa
 (a) "The Teasing Eyes of Andalusia."
 (b) "Drifting to Loveland."
 (c) "The Children's Ball."
4. Vocal Solo, "The Crystal Lute." - - - - - Sousa
 Miss Mary Baker.
5. (a) Andante Cantabile from String Quartette Op.11, Tschaiowsky
 (b) March, "Semper Fidelis" - - - - - Sousa

INTERVAL

6. "A Study in Rhythms" [New] - - - - - Sousa
 [Being the manipulation of a groupe of classics]
 7. (a) Xylophone Solo, "The March Winds." - - - - - Carey
 Mr. George J. Carey
 (b) Comrades of the Legion [New] - - - - - Sousa
 8. Violin Solo, "F Sharp Concerto," First Movement. - - - - - Vieuxtemps
 Miss Florence Hardeman
 9. Dale Dances of Yorkshire. - - - - - Wood
 [Traditional and newly arranged]
- National Anthem.

Elmira N.Y.

"Music is the fourth great material want of our nature; first food, then raiment, then shelter, then Music.—Bovee.

WILLIAM J. HEALY
PRESENTS

Sousa and His Band

Lieut. Com. John Philip Sousa, Conductor

Miss Mary Baker, Soprano
Miss Florence Hardeman, Violinist

Miss Winifred Bambrick, Harpist

Mr. John Dolan, Cornet Virtuoso

Mr. George J. Carey, Xylophonist

Direction of Tingle Concert Series in association with the American Legion and Headquarters Co., 4th Bat. Inf., N. Y. N. G.

State Armory—Saturday Evening, Nov. 20, 1920

"Music of all the liberal arts has the greatest influence over the passions and is that to which the Legislator ought to give the greatest encouragement."—Napoleon.

Season Closes

PROGRAMME

- 1—Rhapsody, "The American Indian" (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
- 2—Cornet Solo, "Scintilla".....Perkins
Mr. John Dolan
- 3—Suite, "Camera Studies" (new).....Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
- 4—Vocal Solo, "The Crystal Lute".....Sousa
Miss Baker
- 5—(a) Andante Cantabile from String Quartette
Op. 11 Tschaikowsky
(b) March, "Semper Fidelis".....Sousa

INTERMISSION

- 6—"A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics)
- 7—(a) Xylophone Solo, "The March Wind".....Carey
Mr. George J. Carey
(b) March, "Comrades of the Legion" (new)..Sousa
- 8—Violin Solo, First movement from "F-Sharp Minor," Concerto Vieuxtemps
Miss Hardeman
- 9—"Dale Dances of Yorkshire".....Wood
National Anthem

Press

1973

Phila Record

Journal Milwaukee

Asbury Press 101



JOHN PHILIP SOUSA



LIEUT. COM. JOHN PHILLIP SOUSA, who soon will begin his thirty-first annual tour, recently visited the Edison laboratories to discuss industrial music. During the visit, Mr. Edison confided to him that he was perfecting a device for playing jazz records backwards, and said they sound real good that way. Kadel & Herbert.

Sousa Says Good Music Cannot Be Made to Order

Bandmaster and Composer, Who Comes to Willow Grove Park Today, Tells How He Wrote His Own Works.

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, is the opinion of Lieutenant Commander John Philip Sousa, the famous bandmaster, who with his great organization which bears his name, today begins a limited engagement at Willow Grove Park.

and Stripes Forever, the greatest of them all, at least in point of popularity, was written at sea in hour or two. I wrote 'The Diplomat,' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton' but the six months were spent in developing an idea, which came in a moment.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame."

"I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas of course were long in the making, but the central idea came in a moment out of the proverbial sky, and then was developed."

Sousa and the Presidents

Personal recollections of every President since Hayes are stored away in the memory of Lieutenant Commander John Philip Sousa, who with his band comes to Willow Grove Park today for a limited engagement. As director of the United States Marine Band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the marine band before the Administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson to serve as lieutenant commander of the Great Lakes Naval Training bands during the World War, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marjorie, O., and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

TIGRIS SHRINE BOOSTING BAND CONCERT BY SOUSA

Patriotic Aids and Old Popular Favorites To Be on Program.

SYRACUSE, N. Y.—Tigris Shrine temple is selling tickets for a band concert to be given by John Philip Sousa on July 31, at which time Mr. Sousa will play El Capitan, the Stars and Stripes Forever, Hands Across the Sea, and all the old popular favorites.

Subject For Opera Wanted By Sousa

If you had given your word—and to a lady—to provide her with a grand opera on a romantic subject and treating of a period of American history, just where would you begin? That is the problem that is said to be puzzling Lieut. Com. John Philip Sousa, as he tours America this season with his famous band. For Sousa is the individual who has given the promise, and Mary Garden is the lady.

War period, and for the present at least the great romance of the building of the West is still in the hands of the movies. The World War and Roosevelt, who will be the central figure in the greatest historical play our country will know, are still too close to us.

"When I first considered the composition of an opera upon an American subject, with the strong element of romance, I felt that I had all of American history from which to select my subject matter, because to me American history always has been nothing but romance," remarked Sousa, recently.

Sousa and his band are at the Ocean Grove auditorium this afternoon and evening.

"I started in with the Colonial Period. In New England, the colonial days were overlaid with Puritanism. Not much chance for romance there. In the Southern colonies, the pall of slavery hung heavily. My musical advisers told me that the Revolutionary period had been overdone at least for the present. The war with Mexico was a suitable subject until the Mexican troubles of the last decade. There is nothing new to be gotten from romance of the Civil

Waterbury Standard

OWES SOUSA \$600

When the citizens of Watertown failed to patronize the performances of Sousa's band Sunday evening at the Avon theatre held under the auspices of the American Legion they sent the American Legion into debt to the extent of \$600. They are indebted that amount to John Philip Sousa, the march king.

Sousa's world wide reputation has always been a prominent drawing card wherever he appeared. He had always been well patronized in this city. When the American Legion was offered the engagement of the band at \$2,500 they viewed these facts, thought it over, and the balance was so much in their favor that despite the fact that they were broke they signed the contract. Today they are still broke and owe \$600.

SOUSA'S BAND RETURNS

Famous Organization to Be at Willow Grove for Six Weeks

John Philip Sousa, with his organization of more than fifty musicians and soloists, is at Willow Grove for his annual engagement, which this year has been extended to cover a period of six weeks.

With his organization this season he has an unusual list of artist soloists—Miss Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophone soloist; William Kunkel, piccolo soloist; John M. Garrett, cornetist; William Bell, sousaphone soloist; Joseph DeLuca, euphonium; Arthur Danner, cornetist, and Dana M. Garrett, cornetist.

SOUSA ATTRACTS BIGGEST AUDIENCE

"March King" Plays Hymn In Memory of the President at Ocean Grove Concert.

Lieut. John Philip Sousa and his band of renowned players paid a nice tribute to the late President Warren G. Harding last evening at their annual concert in the Ocean Grove auditorium when before the opening number they played "Nearer My God to Thee," with audience and players standing thruout the number. Many in the audience looked for some sort of tribute from the noted "march king" and the selection was beautifully rendered. The solemnity of the selection seemed to continue thru the first part of the program's opening number, the well known "Tannhauser" overture by Wagner, which was a dignified follower of the hymn.

The audience, without doubt the largest so far of the concert season in Ocean Grove, continued its practice of former years and arrived for more than an hour. During the rendition of the opening overture late-comers streamed down the aisles by scores, unmindful apparently that they were detracting from the program by distracting the attention of those who had foresight enough to arrive on time.

Following the opening number John Dolan, able cornetist with the band, played "The Secret" by Gaudier-Hazel, and for an encore gave a melodious Sousa composition, "I've Made My Plans for the Summer," which had a swing that caught the fancy of the audience at once.

The only suite on the program was another number by the famous "march king" and portrayed musically the royalty "At the King's Court." The numbers were "Her Ladyship, the Countess," "Her Grace, the Duchess" and "Her Majesty, the Queen."

Thruout his program Mr. Sousa selected for encores popular selections and marches from his own pen. Among the extra numbers given were the well known and ever popular "El Capitan" march which was played with snap and vigor. Others were: "Bullets and Bayonets," Sousa; "U. S. Field Artillery," Sousa; "Look for the Silver Lining," Keane; "Bambalina," Youmana-Stewart; "Nobles of the Mystic Shrine," one of Sousa's latest marches; "Stars and Stripes Forever," perhaps Mr. Sousa's best known march; "High School Cadets," Sousa.

Another soloist who divided honors with the band was Miss Marjorie Moody, soprano, who won instant favor by her interpretation of the "Shadow Dance 'Dinorah,'" by Meyerbeer and was recalled for an additional number. This soloist gave "Love Sends a Little Rose," Openshaw, to the great delight of her hearers. She responded to the demand for a second encore number by singing Mr. Sousa's "The American Girl."

A symphonic poem, "The Victory Ball" by Ernest Schelling and a fantasia, "The Merrie, Merrie Chorus," the latter put together by the famous band master himself, followed in quick succession. The Schelling composition contained a number of unusual harmonies and was a striking bit of musical artistry heightened by military touches. The fantasia included one of the familiar airs from the light opera "H. M. S. Pinafore," and part of the "Anvil Chorus."

Two other soloists were George Carey, xylophonist and Miss Winifred Bambrick, harpist. Mr. Carey gave the "Witches' Dance," with band accompaniment for which he received enthusiastic applause and for an encore the audience derived keen enjoyment when the band played, "Yes, We Have No Bananas," Mr. Carey providing the obligator. His third selection was the Dvorak "Humoresque," which he played with three mallets and without accompaniment. The selection was exquisitely rendered. Being recalled a fourth time he played Arndt's "Nota," with band accompaniment. Miss Bambrick's first number was "Liebestraume" which she pluckily completed after stopping to mend a broken string. For an encore she gave "Believe Me If All Those Deceiving Young Charms."

The concluding number was a fortune, "Country Garden," by Per Grainger.

The program given in the afternoon also was a delight.

Phila Post Ledger

Wash DC Journal

Phila Post Ledger

Phila Post Ledger

Sousa, Famous Band Master, at Willow Grove Park

March King Begins Six Weeks' Engagement—Many Special Events Are Planned.

Starting with the concerts of today, Lieutenant Commander John Philip Sousa and His Band with artist soloists will be at Willow Grove Park for six weeks. This famous band is now on its thirty-first tour. Sousa has traveled farther and given more concerts than any other musician and his music is popular in every part of the world. He has conducted his band wherever it has appeared and he can claim, with this record, that he has given more concerts than any other man in the history of music. Lieutenant Commander Sousa in all these years has kept the band up to the highest standard. It has been his aim to have the most expert and brilliant players obtainable. This season the band has been further augmented with soloists who are known from coast-to-coast; and taken in its entirety will be the greatest band organization ever sent on a tour. The following soloists who are favorites with Willow Grove Park audiences will appear at different concerts during the engagement: Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; George Carey, xylophone; Joseph DeLuca euphonium; William Bell, Sousaphone; Meredith Willson, flute and William Kunkel, piccolo.

Many new compositions will be offered during the engagement today, among them two new marches of the March King, one, "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy will be played at the early afternoon concert and the other march played at the late afternoon concert is the "Nobles of the Mystic Shrine," which was written for the

Shriners' Convention recently held in Washington, and where it had its first performance under Lieutenant Commander Sousa's direction, with a massed band of 6000 instruments chosen from the various Shriner organizations. A new humoresque, as much an annual Sousa product as a march, this year will be "Mr. Gallagher and Mr. Shean" based upon the song made famous by those comedians.

Thursday, August 9, will be "Sousa Day," when the afternoon and evening concerts will be devoted to the compositions of John Philip Sousa. A new number having its first performance of choruses from well-known operatic works.

Among the special days booked for the week is the Baltimore and Ohio Railroad Veterans Association Outing. This association is composed of several hundreds of employes stationed in Baltimore and who are coming direct to the park in special trains. On Saturday, August 11, the employees of the N. Snellenburg Store, will hold their fourth annual outing at the park. The outing will be featured by a program of sports and during the afternoon, at intermission between the regular Sousa concerts, the N. Snellenburg Choral Society, under the direction of Henry Gordon Thunder and their band will give concerts in the Music Pavilion.

The special feature nights in Dance-land have proved very successful. The "The Novelty Dance on Wednesday and the Prize Dance Contest on Friday in conjunction with the new dance music by Charlie Kerr's Danceband Orchestra have attracted large crowds nightly.

Sousa and His Band to Give Concerts, Mat. and Night, Thurs., Aug. 2, at Hall



John Philip Sousa.

The famous John Philip Sousa and his equally famous band of over 70 musicians will give concerts at Harmanus Bleeker hall Thursday, Aug. 2, matinee and night. That Sousa's is the greatest military and concert band there can be no doubt, and truth would not be stretched if it were said that this has been so since the organization was effected 31 years ago.

Sousa band concerts are peculiarly their own. No other organization gives just such music, and the events are popular in the extreme. It will be remembered that when Ben Franklin presented this organization at Harmanus Bleeker hall last the audiences taxed the capacity of the theater, many having to stand during the performances and many more having to be turned away. But this is the usual

result of a Sousa appearance and has come to be expected.

The seat sale for the coming concerts will not open at the Hall box office until Monday, July 30, but mail and phone orders to Ben Franklin, 18 Chestnut street, will be filled at once, and when remittance accompanies order tickets will be mailed. This tour of the band will be a coast to coast event, the 14th in its history, and such traveling by a musical organization breaks all records.

Sousa's new march for this season is called "Nobles of the Mystic Shrine" and was composed for the Washington convention and played under Sousa's direction by a massed band of over 6,000. It is dedicated to the Nobles of the Mystic Shrine. It will be included in the program of the Albany concert, and those who have heard it say it is one of Sousa's best.

SOUSA, AS USUAL IN MUSICAL TRIUMPH

Delights Large Audience at Harmanus Bleeker Hall Last Night.

Lieutenant Commander John Philip Sousa has a large and varied group of musical friends, with all of whom he is on the best of terms, and he introduced several of them to his large audience at Harmanus Bleeker hall last night. Wagner led the list, as was due his dignity; Meyerbeer was there and Percy Grainger and the very modern Ernest Schelling. But none of Sousa's musical friends mean half as much to his audiences as does John Philip himself. The host is always at the head of the table.

A Sousa concert has become an American institution, and you know just as well what to expect from one as you do from the circus or the Fourth of July. There will be some excellent band harmonics and illustrations of tempo and control of reeds, strings and brasses, such as in the "Tannhauser" overture last night some mighty spirited playing of Percy Grainger's "Country Garden" and a weird combination of dissonances called "The Victory Ball" in which Ernest Schelling out-Ornsteins Leo Ornstein. Its oddities become nightmares in band treatment, and it sounded last night as if Schelling's idea of victory was not consistent with harmony.

There were, of course, Sousa marches and more Sousa marches. Back to "El Capitan" the leader went; revived the old "Manhattan Beach" and gave his newest, "Nobles of the Mystic Shrine," which proves that he can still write a stirring march. The suite, "At the King's Court" is pleasing, but not inspired or of startling musical originality.

But even the Sousa marches got no such rapturous applause at their start as did a frequently heard plaint about the scarcity of bananas. George Carey played it on his saxophone, and the storm of handclapping burst. He also played the Dvorak "Humoresque" and proved a left hander of the sticks that produce sound on this instrument. "Bambalina" and "Look for the Silver Lining" were other encores, and Miss Marjorie Moody sang the "Shadow Song" from "Dinorah" with a fair command of colorature. John Dolan's cornet solos and Miss Winifred Bambrick's harp solos shared in the generous applause of the night.

But a Sousa concert is a one man show. It glows brightly while Sousa and his men are toying with the popularities, and interests those who enjoy one of the best of bands when it rises to higher plane. Ben Franklin brought Sousa for two performances, and both were well attended.

SOUSA AND BAND AT WILLOW GROVE PARK

'March King' Begins His Annual Visit Today; Famous Compositions

Starting with the concerts today, Lieutenant Commander John Philip Sousa and his band, with artist soloists, will be at Willow Grove Park for six weeks. This famous band is now on its thirty-first tour and Sousa has been the idol of the public during that length of time.

For almost a generation now, Lieutenant Commander John Philip Sousa, the famous bandmaster has gone about his self-imposed task of providing the nation with its marches and their titles, as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situa-



tion in American history, and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa marches was "The High School Cadets," written in the eighties, and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students thruout the United States. Then came "The Washington Post." Shortly afterward came "King Cotton," to be followed by other famous works.

A PHILADELPHIA

Lieut. Commander Sousa and his band reached Rochester, N. Y., last Thursday on their tour and gave two performances, afternoon and evening, at the Eastman Theater. The two performances were attended by 8,000 residents of the city. One of the performances was stopped long enough to permit the local Shriners of Damascus Temple to present the leader with huge basket of flowers. The appearances were the band's initial ones at the Eastman Theater.



JOHN PHILIP SOUSA.

Who will be presented in concert at the Hall, Aug. 2, by Ben Franklin.

SOUSA'S BAND MADE A BIG HIT AT PERFORMANCE IN UTICA

Albanians can get some idea of the treat in store for them this afternoon and evening when Sousa's band will give concerts in Harmanus Bleeker hall, by the following excerpt from the Utica "Press" in the notice of the concert given in that city Monday night:

"To say that everybody was delighted would be putting it mildly. Seldom has a band attempted such an ambitious program as that given here. It was replete with encores and even the soloists had to respond again and again, so persistent was the

Sousa Ready for Tour

"In the language of the theatre, everything is 'set' for the thirty-first tour of my band," John Philip Sousa announces. "The first concert was scheduled for July 21. My audiences of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be grievously unhappy if I deteriorated from the standard we have maintained.

"According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all from the simplest to the most complex presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis."

SOUSA'S BAND THURSDAY.

On Monday morning at the box office of Harmanus Bleeker hall, the seat sale will open for the concerts to be given next Thursday afternoon and evening by the brilliant conductor and composer, Lieut. Com. John Philip Sousa, and his famous big band of fine artists. Everywhere he and his men appear, capacity audiences are the rule and there is little doubt but that Albany will prove no exception to the rule. In fact at Sousa's last concert in this city, one year ago, hundreds were turned away for want of accommodation.

No man in the world of music has had so extensively advertised a personality as Lieut. Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. Music is for the masses and for the classes, and Sousa has long been known to be an energetic exponent of this fact, this being one reason for his great popularity.

Through the courtesy of W. W. Farley, receiver for the State theatre, Schenectady, Ben Franklin, the well known concert manager and tenor soloist, was able to present John Philip Sousa and his band there last evening. The house was taxed to capacity and the concert was one of the best to have ever been presented by the famous composer and bandmaster. He will present Sousa at the Hall here Thursday, Matinee and night.

LIEUTENANT COMMANDER SOUSA'S famous band will begin its 31st annual transcontinental tour late this month. The trip will occupy a period of eight months. The initial engagement is scheduled for Willow Grove park, Philadelphia. Sousa's ensemble will comprise 100 musicians in addition to a number of soloists. Three hundred and fifty concerts will be given in from 150 to 200 towns.

SOUSA STARTS NEW SEASON.

Lieut. Com. John Philip Sousa will begin the thirty-first season at the head of the band which bears his name to-day. The first concert will be given at Longwood, the New Jersey estate of Pierre du Pont, and his annual engagement at Willow Grove Park, Philadelphia, will begin on August 5. Sousa's tour this season will continue until the middle of March and includes visits to the Pacific Coast and to Havana. He will give about 300 concerts in more than 200 cities. Sousa's Band this year will consist of more than 100 musicians and soloists. He will open the new Agora Theatre, of the Lake Placid Club, which was recently given the curtain from the late Augustin Daly's Theatre by John Golden.

Albany Journal

Knickerbocker Press Albany

THREE GENERATIONS OF THE FAMOUS SOUSA FAMILY



At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band. He never has asked any favors of the public or solicited funds wherewith to endow his band.

His work has been more varied than the work of almost any other famous musician, for he has not only traveled

at the head of his band and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

"While he has been educating the public he has at the same time been educating musicians," said a critic. "It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music."

The above picture shows Lieutenant Commander John Philip Sousa, John Philip Sousa, 2d, and John Philip Sousa, 3d.

SOUSA AND BAND MARCH BY



This picture is a photographic reproduction of an oil painting by Paul Stohr which was presented to Lieutenant Commander John Philip Sousa by the American Veterans of Foreign Wars. It portrays the enthusiasm of the march part of the band battalion organized by Sousa in the late war. Sousa and his band are coming to Harmanus Bleecker Hall Thursday, matinee and night.

SOUSA AND HIS FAMOUS BAND ARRIVED IN ALBANY FOR TWO CONCERTS

They Prefer the Stage of Harmanus Bleecker Hall to Almost Any Other in Country—Veterans Give Leader Luncheon.

Lieutenant Commander John Philip Sousa and his popular big band, with assisting soloists, arrived in this city this noon in anticipation of the two concerts to be given, this afternoon and to-night, and the appearance of the famous musicians on the streets caused a great deal of interest. The organization has been enjoying a remarkably successful tour and in many places broke all records for attendance, every event being enjoyed by extremely large and enthusiastic audiences.



John Philip Sousa.

At 1 o'clock a luncheon was given at the Albany club in honor of Conductor Sousa by about 80 Albanians who were active in the World war in recognition of Sousa's great work in developing bands for service. He was one of the famous "dollar a year" men of the country. At the Great Lakes station, where he carried on the work, he at times had as many as 8,000 young men under his charge, and from these he organized a number of really fine bands, one department of which, numbering more than 300, it will be remembered visited Albany during war times and gave a concert on the capitol steps.

This afternoon at Harmanus Bleecker hall at 3 o'clock the band gave its matinee concert before a large audience, and to-night at 8:15 o'clock it is expected that a capacity audience will be present to enjoy the night concert. Lieutenant Commander Sousa and his men are very popular in Albany and always like to appear here, the claim being made that the big stage of Harmanus Bleecker hall gives them opportunity to appear to better advantage than in almost any other city visited. The band and its eminent leader will remain in Albany over night, and to-morrow will leave for Philadelphia, where they will remain for two weeks, and then will start their 14th tour to the coast. Seats are still selling at the Hall box office for to-night's concert.

Sousa in Two Concerts at Hall Thursday.

The engagement at Harmanus Bleecker hall next Thursday, matinee and night, of Lieutenant Philip Sousa and his famous band, is the chief musical feature of the summer. There is no other band that compares to Sousa's. It is claimed, and there is no other band conductor that compares to Sousa. He is a big feature in the musical history of the day and has been for years past. As a composer he ranks high, and as a program builder appreciates just what his audiences want, and gives it to them.

Completely new programs will be presented at the concerts next Thursday afternoon and evening, and included in these will be the new Sousa march, "Nobles of the Mystic Shrine" and "The Victory Ball" by Ernest Schelling, the celebrated pianist. Of course, there will be Sousa marches galore, but these will be used for encores in most cases. The seat sale for the coming concerts open at the hall tomorrow morning, and mail and telephone orders will be accepted and filled.

Sousa saw his first parade in more than fifty years recently in New York. When Sousa was a boy, he saw the grand review of the returning Union army in Washington, his native city. Then he became director of the United States marine band, and his business became leading parades. Recently in New York, he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York Silver Jubilee exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

SOUSA'S BAND TODAY.

Lieut. Gen. John Philip Sousa and his popular big band, with assisting soloists, arrived in this city at noon in anticipation of the two concerts to be given this afternoon and tonight, and the appearance of the famous musician on our streets caused a great deal of interest. The organization has been enjoying a remarkably successful tour, and in many places broke all records for attendance, every event being enjoyed by extremely large and enthusiastic audiences. At one o'clock a luncheon was given at the Albany club in honor of Conductor Sousa's great work in developing bands for service, he being one of the famous dollar a year men of the country. At the Great Lakes station where he carried on the work he at times had as many as three thousand young men under his charge, and from these he organized a number of really fine bands, one department of which numbering over three hundred it will be remembered visited Albany during war times and gave a concert on the capitol steps.

This afternoon at Harmanus Bleecker Hall at three o'clock the band gave its matinee concert before a large audience, and tonight at 8:15 it is ex-

PROGRAMS FOR THE SOUSA BAND CONCERTS IN ALBANY ARE ENTIRELY NEW

For the concerts of Lieutenant Commander John Philip Sousa and his famous band, at Harmanus Bleecker hall to-morrow afternoon at 3 o'clock, and in the evening at 8:15, interesting programs have been arranged. The seat sale now in progress at the theater box office, gives every reason to expect large audiences. The programs for to-morrow are entirely new, but of course the famous Sousa marches will be heard, although for most part as encores. The program for the evening concert is:

- I Overture—TannhauserWagner Sousa and his band.
- II Cornet solo—The Secret..... Gauthier-Hazel John Dolan
- III Suite—At the King's Court.....Sousa (a) Her Ladyship, the Countess. (b) Her Grace, the Duchess. (c) Her Majesty, the Queen. Sousa and his band.
- IV Soprano solo—Shadow Song (From "Dinorah")Meyerbeer Miss Marjorie Moody
- V Symphonic Poem—The Victory Ball Schelling Note—This is Mr. Schelling's latest composition. It was first performed by the Philadelphia orchestra Feb. 23, and four days later was presented by the New York Philharmonic, being a great success. The Sousa interpretation will be its first in this section.
- VI Fantasia—The Merrie, Merrie Chor-usSousa and his band.
- VII (a) Xylophone solo—Witches Dance McDowell George Carey (b) March—Nobles of the Mystic Shrine (New)Sousa and his band. (c) Harp solo—Liebestraume.... Liszt Miss Winifred Bambrick
- IX Folk Tune—Country Dance ..Grainger Sousa and his band.

SOUSA WILL SOON TOUR

Sousa has summoned his band for its thirty-first annual tour, a transcontinental trip which will begin late in July for a period of eight months. The tour, according to Harry Askin, manager, will begin with the yearly engagement at Willow Grove Park, Philadelphia, late this month, followed by a trip to the Pacific coast and Texas. Sousa will take with him 150 musicians in addition to soloists, and will conduct 350 concerts in from 125 to 200 cities and towns.

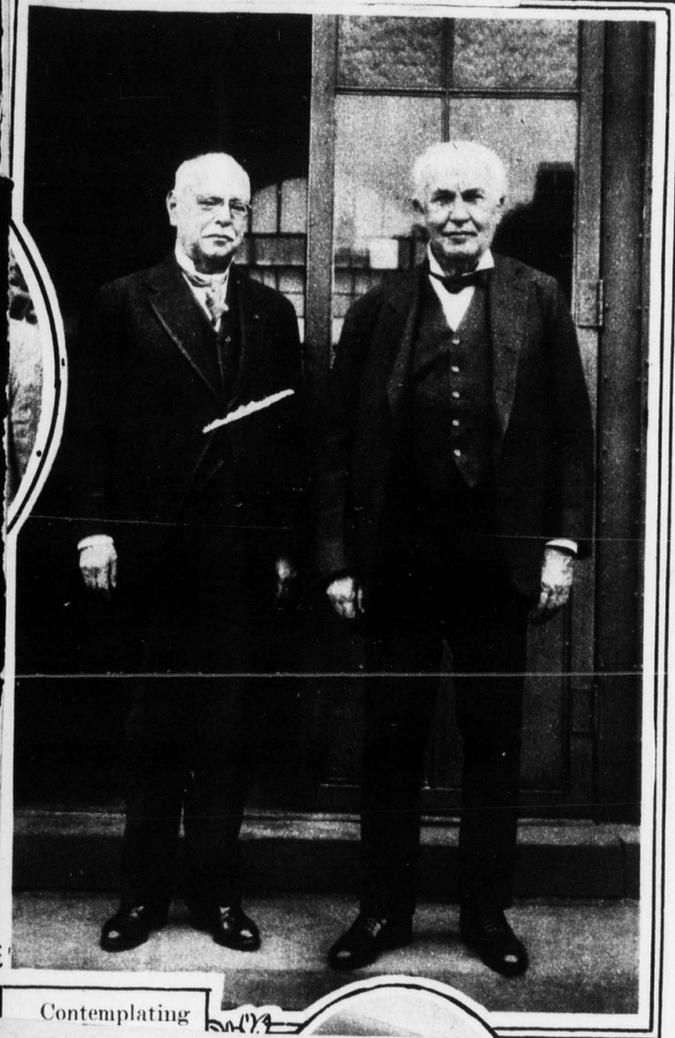


JOHN PHILIP SOUSA AT THE HALL

Oneonta

THE NEW YORK HERALD,

Sousa and His Band Coming to Lewiston, Sept. 20



Contemplating



JOHN PHILIP SOUSA

LOWELL COURIER-CITIZEN, FRIDAY,

SOUSA AND HIS BAND COMING TO LOWELL AGAIN SEPT. 17



LIEUT. COMMANDER JOHN PHILIP SOUSA

John Philip Sousa and his band, an attraction that can't fail to stir every real American the moment an announcement of its coming is made, will appear in the Memorial Auditorium on Sept. 17 under the management of Albert Edmund Brown. The Sousa concert is expected to be the first of the new season at the Auditorium.

It is announced that a special matinee for the children of the public schools will be given in the high school auditorium on the afternoon of the same day.

The following statement from Lieut. Commander Sousa, as he is about to begin his 31st annual tour with his noted organization, will be of interest in view of his approaching re-appearance in Lowell:

"In the language of the theatre everything is 'set' for the thirty-first tour of my band, the first concert being scheduled for July 21. I have no first hand, nor second hand, nor third hand, nor any other hand from anyone telling his feelings after 30 consecutive years of touring. There may be someone who has made 30 annual tours about this world of ours but I have never had the pleasure of meeting him and comparing notes; but, I have a lively sense of how I feel as each succeeding year presents itself.

"My audiences of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be grievously

unhappy if I deteriorated from the standard we have maintained.

"It was necessary in the beginning to create a clientele. There was but one way to do it—sincerity and honesty of purpose were the great essentials. If I did not believe in the art value of my work, I would have failed to interest the myriads that attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended on that particular effort. I honestly believe the excellence of effort has been preserved, or has grown as the years have gone. The organization in size is double what it was 30 years ago. It has always embraced in its membership many of the most brilliant players of the world and the present year is no exception to that condition.

"According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all from the simplest to the most complex presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty.

"JOHN PHILIP SOUSA,
"July 16, 1923."

Ask anyone in Lewiston what is the most popular and universally patronized musical organization that has ever visited this city and he will unhesitatingly answer: "Sousa's Band!"

That being the case, it is glad news that Sousa with his famous band is again coming to Lewiston this year. The date of his concert is Thursday evening, September 20, and the crowd will, as in years past, have to pack itself into Lewiston City Hall, as the new Lewiston Armory auditorium will not, by that time, be opened for public entertainments. The band will give a matinee in Augusta City Hall, Sept. 20, preceding the Lewiston concert.

Last year Lewiston was not included in the itinerary when Sousa came to Maine. His stay in this State was very brief; his whole itinerary, in fact, was much more abbreviated than that of the present season; however, a goodly number of his admirers went down to Portland to hear him and, some of them, returning, pronounced his concert there the best they had heard in years—the best since way back in those days when youth lent enchantment to all things and the coming of Sousa and his band was a wonderful event, surpassing their greatest expectations. Sousa has lost none of his magnetism; his band has gained immeasurably in the years he has led it. So Lewiston knows what to anticipate.

A Lewiston man, recalling the time when he first heard Sousa's

Band, remarked that he was then a boy about the age his own son now is, and that led to the question, "when did Sousa's Band first start anyway? This is the answer:

On September 26, 1892, in Plainfield, N. J., Lieut. Com. John Philip Sousa gave his first concert as the head of the band which bears his name. In New York, recently, it was recalled that the first number played by Sousa at this first concert was a sacred composition written by John Patrick Gilmore, who had died two days previously in St. Louis. The band stood thruout the playing of the composition in memory of Gilmore, the greatest bandmaster of his generation as is Sousa of his generation.

That Lieut. Com. John Philip Sousa's forthcoming annual tour, the thirty-first of his career, and his fourteenth transcontinental journey is in every sense a transcontinental tour, is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the northeast in Bangor, Maine. He will be his farthest to the northwest at Portland, Ore., on New Year's Day, and his farthest point to the southwest at San Antonio, Texas. He will play his engagement farthest to the southeast at Miami, Florida. The tour this season begins early in July, and ends early in March. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons, a greater number of people than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence.

Union Star Schenectady

SOUSA AND BAND.

Enthusiasm and pleasant anticipation are marked over the coming concert of the famous John Philip Sousa and his equally famous band at Schenectady's beautiful theatre, the State, next Friday evening, and this will result in such a welcome that there can be no doubt of its sincerity. This will be the first appearance of Sousa and his band in this city for some years, and the fact that we are to enjoy the superb organization in the State Theatre is a matter for congratulation. For this concert the Woman's Club is working energetically for success, and in this effort is

aided by Ben Franklin, who is managing the event. On this account it is natural to anticipate a very large attendance. The Woman's Club has established booths for the sale of tickets in the Barney and in the Wallace Company stores; at the Hotel Mohawk; at the Woman's Club, 5 Washington Avenue and at the entrance to the theatre, and tickets may be secured from individual members of the club, these tickets being exchangeable for reserved seats at the opening of the reservation that takes place at the theatre box office Tuesday morning. An especially attractive program has been prepared.

WORD FROM SOUSA HIMSELF

Great Bandmaster Will Bring Musicians to Oneonta on July 27.

"In the language of the theatre everything is 'set' for the thirty-first tour of my band, the first concert being scheduled for July 21st. I have no first hand, nor second hand, nor third hand, nor any other hand from anyone telling his feelings after thirty consecutive years of touring. There may be someone who has made thirty annual tours about this world of ours but I have never had the pleasure of meeting him and comparing notes; but, I have a lively sense of how I feel as each succeeding year presents itself.

"My audiences of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be grievously unhappy if I deteriorated from the standard we have maintained.

"It was necessary in the beginning to create a clientele. There was but one way to do it—sincerity and honesty of purpose were the great essentials. If I did not believe in the art value of my work, I would have failed to interest the myriads that attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended on that particular effort. I honestly believe the excellence of effort has been preserved, or has grown as the years have gone. The organization in size is double what it was thirty years ago. It has always embraced in its membership many of the most brilliant players of the world and the present year is no exception to that condition.

"According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all from the simplest to the most complex presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty.

"(Signed) John Philip Sousa."

"July 16, 1923.
Sousa and his band will appear at the Oneonta theatre, matinee only, Friday, July 27.

Schenectady Union Star

SOUSA AND HIS BAND.

Great Leader and 100 Men to Appear in State Theatre, Friday, July 27, Under Management of Ben Franklin.

Announcement is made by Ben Franklin, calling attention to the fact that he expects to present the world famous conductor, Lieut. Com. John Philip Sousa, and his equally famous band of nearly one hundred musicians, at the State Theatre, Schenectady, Friday evening, July 27. Such an organization in such a superb auditorium should mean one of the most popular and enjoyable events ever given in this city, and already the prediction is that the beautiful theatre will be filled to capacity for the occasion. It is a matter for congratulation that Schenectady is to have this visit, and it is only through the instrumentality and energy of Mr. Franklin that it is brought about. The great band and its brilliant leader had been engaged to open the new theatre at the Lake Placid Club, Lake Placid, July 28, and as soon as this became known Mr. Franklin prevailed upon the band management to allow the organization to stop here on the way, hence the treat in store. This is the 31st annual tour of Sousa and his band, a record not equalled by any other traveling musical organization. That Sousa and his band are as well known abroad as in this country is a fact, and it is also a fact that Sousa's is the most popular musical organization before the public. A highly enjoyable program is being prepared for the coming concert and in addition to the usual classics will include the new march, "The Nobles of the Mystic Shrine," which was written by Sousa for the convention of the Shrine at Washington and, was played by a band of more than 6,000 men under his direction, at Washington. Of be played, as only Sousa and his men can play them. The seat sale for this event will open at the theatre box office, Tuesday, July 24, and mail orders, addressed to Mr. Franklin, in care of the box office, will be filled at once.

SOUSA ANNOUNCES SEASON'S NOVELTIES

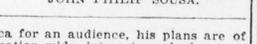
Already Lewiston, Augusta, and the other cities so fortunate as to be included in this season's itinerary of Sousa and his band, are wondering what novelties he will introduce into his program this time. Their curiosity will be satisfied by the following announcement of manager Harry Askin.

to a distance of 2,250 miles, not only with a very much smaller amount of power and energy, but faster and more cheaply than with the ordinary system of long-distance wireless," said Senator Marconi. "When the new system is adopted it will mean that a power station for long-distance work can be erected at much less cost than at present. I have telegraphed on this system from Cape Verde Islands, off the African coast, to London. To send messages clearly and more rapidly over those 2,500 miles took less power than a message from London to Paris by the ordinary methods."

SOUSA'S SEASON

"Nobles of the Mystic Shrine," a New March—Compositions of Two American Pianists.

The musical activities of most directors are confined to one city or at most to a handful, and the announcement of their plans for a season at best are of interest only in a small territory adjacent to their home cities. Since Lieut. Commander John Philip Sousa visits every section of America with his band every year and has all America for an audience, his plans are of nation-wide interest, and the announcement of the novelties and the new compositions which will feature his programs on his next tour always is awaited with interest.



JOHN PHILIP SOUSA.

ca for an audience, his plans are of nation-wide interest, and the announcement of the novelties and the new compositions which will feature his programs on his next tour always is awaited with interest. Sousa, who begins his 31st annual tour late in July has arranged a greater number of novelties than has been his custom for several years past. It goes without saying there is a new Sousa March. It is "The Nobles of the Mystic Shrine" and is dedicated to the members of that order throughout America, and was played for the first time by a massed band of 6,000 Shriners, under Sousa's direction at the American League baseball park in Washington in June, during the National Shrine Convention. For good measure, Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

UNDER DOYLE ORCHESTRA

statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And then in that great moment and down through the years the echoes of the day of the grand review and the tramp of feet of the victorious army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to the strains of which armies have marched.

Famous Artists To Appear Here

John McCormack, Joseph Hoffman and Sousa's band will be three outstanding attractions offered the music lovers of Fort Worth and vicinity by the Harmony club the coming season. No introduction to these artists is necessary and it is expected that each concert will draw capacity houses.



HARD TO TELL WHICH IS WHICH—Tom Edison tells John Philip Sousa that he's perfecting a device to play jazz records backwards. Suss recently visited the Edison laboratories.

SOUSA'S MILITARY MUSICAL CAREER

Famous Bandmaster Obtained Inspiration in Washington, Where He Was Born.

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual have a powerful argument in the case of Lieutenant Commander John Philip Sousa, the famous bandmaster. Sousa and his band will give two concerts at Longwood on July 21, and the proceeds of the sale of tickets in this city and West Chester will go directly into the treasuries of Wilmington and West Chester Councils of Boy Scouts. Sousa was born in Washington, in 1854. From the time he was seven years old until he was eleven, the Civil War raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa was eleven he saw the greatest military event which had ever taken place on this continent, the grand review of the Union Army in Washington. Sousa was eleven and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine Band. One can easily believe his

SOUSA COMING NEXT MONTH

Famous Bandmaster Will Give Concert at Armory—Many Novelties Will Be Introduced in Program.

Lieut. Commander John Philip Sousa, who begins his thirty-first annual tour late in July, will give a concert in Malone next month under the auspices of Company I. He has arranged a greater number of novelties than has been his custom for several years past, and it goes without saying there is a new Sousa march. It is "The Nobles of the Mystic Shrine" and is dedicated to the members of that order throughout America, and was played for the first time by a massed band of 6,000 Shriners under Sousa's direction at the American League baseball park in Washington in June, during the National Shrine Convention. For good measure, Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

Among the most interesting novelties which Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schelling's "A Victory Ball," played last season by three great orchestras, the Philadelphia Orchestra, the Philharmonic, of New York and the Chicago Symphony Orchestra. The other work by a pianist-composer will be Percy Grainger's "A Country Garden."

Sousa has selected "On With the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus," by Rameau; the "Sun Feast Dance," "La Cinquante" and other equally famous selections woven together in a Sousa number. Another novelty will be "The Merrie, Merrie Chorus," a collection of choruses from well-known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Shean" based upon the two comedians in the Ziegfeld Follies. In this connection it is interesting to note that Mr. Sousa found the inspiration for last season's humoresque in the same work. It was "Look for the Silver Lining," sung by Marilyn Miller in "Sally" which, like the Follies, had its New York run in the New Amsterdam Theatre.



PLAYS SOUSA'S MARCHES BACKWARD. John Philip Sousa and Thomas A. Edison of the Edison Laboratories recently formed the bandmaster that he had perfected a method of playing the Sousa marches backward, and that they gave a pleasing effect.

MUSIC WILL GET TO YOU IF YOU ARE EXHAUSTED

So Declares Charles M. Schwab in an Article on "Music and Labor"

The opinion is still widely prevalent that music is for women and effeminate men, says Henry T. Pink, veteran music critic of the New York Evening Post. As Charles M. Schwab puts it, "Some men seem to think they lose a part of their masculinity if they consent to a love of music. Well," he retorts, "I love music, and I think I have held on pretty well to the masculine side of my nature. In fact, music has meant much to me in my life of affairs. Again and again it has refreshed me when I was doing my best in the midst of myself and away from the problems of business. A book can do that, too. So can a painting. But of so surely as does music."

There is a 'reach' to music that other arts have not; it seems to get to you in an exhausted mood and quieted nerves where a book or a picture is not so sure. Of course, much depends on a man's nature; on his temperament. But, speaking broadly, and knowing men as I do, I cannot help but feel that the average businessman would be benefited more than he dreams of if he exposed himself to music. It need not be the long opera at their feet. Let him select the shorter concert. But few men immersed in business are right in turning their backs upon music as a means of abating their weariness, mental and physical."

Sousa's Band Will Play at Armory on July 31

John Philip Sousa will bring his famous band to the New York state armory July 31 for a concert for the benefit of the band fund of Tigris Temple, Nobles of the Mystic Shrine. Members of the shrine, and members of other branches of Masonry in the city and surrounding villages and cities, are interested in the event with the result that a capacity house is assured.

Mr. Sousa announced in New York during the week everything was set for the thirty-first tour of his band. He says that after all these years he greets his audiences everywhere as old friends, and that he sets forth every effort to make the program a little better each season. He will give his Syracuse audience numbers dealing with the dramatic, melodic and humorous, so that all tastes are sure to be gratified.

AMUSEMENTS



DRUMMER HAS SOUL OF AN ARTIST—Sousa says "Gus" Helmecke who beats big bass drum is greatest in the world.

Famous band drummer in the world on Sunday afternoon and evening, July 29. There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Read the interesting account below. The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to the Avon theatre on Sunday, July 29. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who with his big bass drum has been down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

SOUSA MESSAGE RECEIVED HERE

John Philip Sousa, whose fame band will be at the State Armory July 31, sends a brief message to Syracuseans preparatory to the concert under the direction of Tigris Temple, Order of the Mystic Shrine. "Art is an essential to music. It is that standard, coupled with sincerity and honesty of purpose, the interests the myriads of music lovers."

Mr. Sousa is a firm believer of what he terms should be an ideal program. A concert should contain a certain amount of dramatic and melodic humor. It should have a story telling quality, and the highest artistic excellence possible, and it is with this in mind that Mr. Sousa will endeavor to entertain Syracuseans the last night in July.

SOUSA AND HIS BAND COMING TO HARMANUS BLEEKER HALL ON THURSDAY, AUG. 2

Albanians will rejoice in the news that Lieutenant Commander John Philip Sousa and his band of over 70 musicians are to give two concerts at Harmanus Bleeker hall, Thursday, Aug. 2, under the management of Ben Franklin. The tremendous success of a Sousa concert at the Hall last summer will be remembered by all who attended and by many who were unable to secure tickets for the events, so great was the demand. The year is the 31st tour of this great organization, and in that time there were 140 tours from coast to coast and two hours of Europe, which will break all records for a traveling musical organization.

SOUSA AT POTTSVILLE

Music lovers of Reading and Berks county will be interested to learn that John Philip Sousa and his famous band will be the attraction at Schuylkill Park, Pottsville, for a two-day session on Wednesday and Thursday, July 25 and 26. This attraction was booked at considerable expense by the management of the "Playground of the Patriotic," as this park is generally known. If the patronage warrants it, it is hoped to bring other bands and orchestras of international note to the park, so that the music lovers of this section can arrange to hear artists who have only been booked heretofore in the larger cities.

SOUSA ANNOUNCES NEW MARCH NAMED FOR THE SHRINERS

Famous Band Begins Thirty-first Annual Tour This Month—Other New Features. The musical activities of most directors are confined to one city or at most to a handful, and the announcement of their plans for a season at best are of interest only in a small territory adjacent to their home cities. Since Lieut. Commander John Philip Sousa visits every section of America with his band every year and has all America for an audience, his plans are of nation-wide interest, and the announcement of the novelties and the new compositions which will feature his programs on his next tour always is awaited with interest.

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Buffalo Times

Wilmington Journal

Wilmington Times

Sarasota Lake City



HARD TO TELL WHICH IS WHICH—Tom Edison tells John Phillip Sousa that he's perfecting a device to play jazz records backwards. Sosa recently visited the Edison laboratories.

SOUSA CONCERT TO HELP SCOUTS

Members of Boy Scout troops of this city will give a demonstration of scoutcraft in front of the old City Hall, tomorrow afternoon and again on Saturday morning, to call the attention of the public to the two concerts by Sousa's band which are to be given at the Longwood estate of Mr. and Mrs. Pierre S. duPont on Saturday afternoon and evening and from which the local Scout council will benefit. Mr. duPont is bringing the band here, defraying all the expenses and has agreed to give friends of the Boy Scouts the opportunity to sell tickets for the concerts, every penny of the sale going into the treasury. The concerts are at 2.15 and 8.15.

The two programs that Lieutenant Commander Sousa has arranged for Saturday's concerts are typical Sousa programs, with many compositions of the bandmaster, embracing his latest musical ideas. A feature of the afternoon program will be "A Victory Ball" by Schelling and which describes, in musical language, the return of the U. S. soldier to his home and his feeling at the time, also embracing many warlike musical episodes. Tickets for the two concerts which are offered at 75 cents and \$1.50 may be obtained at the Bee Hive Cigar Store, Wilmington Trust Company, Delaware Trust Company, Security Trust Company, Robelin's Piano Store, Jacobs Brothers, Knights of Columbus, Charles Warner Company, Guy R. Ford's office, Smith and Strevig, Old City Hall and Gewehr Piano Store.

FANTASY FEATURE OF SOUSA CONCERT

'Victory Ball', Chief Number on Afternoon Program at Longwood

Boy Scouts to Get Proceeds of Ticket Sales for Both Concerts Saturday

"A Victory Ball," dedicated to "the memory of an American soldier," will feature the afternoon program of Sousa's band at Longwood on Saturday. The fantasy, written by Ernest Schelling, attempts to describe in music the feelings of the soldier upon his return home after the war. Army bugle calls are used effectively throughout the score and at the close Mr. Schelling has striven to turn the concert band into an immense pipe organ. During the war he had occasion to hear the Scotch pipers and saw the effect of their music on their men.

Tickets for the two concerts, the proceeds of which will go into the treasury of the Wilmington Council, Boy Scouts of America, are for sale at the Bee Hive cigar store, Wilmington Trust Company, Delaware Trust Company, Robelin Piano Company, Security Trust Company, Jacobs Brothers, Knights of Columbus, Charles Warner Company, Guy R. Ford's office, Smith and Stevig's and in outlying sections. Because of the generosity of Mr. Pierre S. duPont, who brings the band to Longwood, paying all the expenses, it is expected that the sale of tickets from this city will result in realizing a neat sum for the scout fund.

Lieutenant Commander Sousa who will direct the concerts has as soloists Miss Marjorie Moody, soprano, John Dolan, cornet, George Carey, Xylophone, and Joseph Deluca, euphonium. The program for the afternoon concert follows: Suite de ballet, "The Pyramids", Gluck; Cornet solo, "The Pyramids", Liberator; Suite, "Leaves from My Notebook", Sousa

- (a) The Genial Hostess;
 - (b) The Camp Fire Girls;
 - (c) The Lively Flapper.
- Soprano solo, "Danse Provencale," Delacqua
Miss Marjorie Moody
Fantasia, "A Victory Ball," Schelling
Caprice, "On with the Dance," Sousa
(a) Xylophone solo, "Witches Dance" McDowell

George Carey.
(b) March, "The Dauntless Battalion" Sousa
Euphonium solo, "Beautiful Colorado," Deluca

Joseph Deluca.
March, "Boy Scouts" Sousa
Overture, "Raymond" Thomas
The evening program at which Miss Moody, soprano, Mr. Dolan, cornet, Meredith Willson, flute, William Kunkel, piccolo and George Carey, xylophone will be the soloists follows:
Overture, "Tannhauser," Wagner
Cornet solo, "The Secret," Gautier-Hazel
John Dolan.

Suite, "At the King's Court," Sousa
(a) Her Ladyship, the Countess;
(b) Her Grace, the Duchess;
(c) Her Majesty, the Queen.
Soprano solo, "The Shadow Dance" from "Dinorah" Meyerbeer
from "Miss Marjorie Moody."
Prelude and Love's Death from "Tristan and Isolde" Wagner
Fantasia, "The Merrie, Merrie Chorus" Sousa
(a) Xylophone solo, "Valse in D," Chopin

George Carey.
(b) March, "Nobles of the Mystic Shrine" Sousa
Piccolo duet, "Fluttering Birds," Filipowski
Messrs. Kunkel and Willson.
Folk tune, "Country Gardens," Grainger

SOUSA CONCERT AT PLACID CLUB SOON

July 28th Date for Opening of New Building by Famed Band Master

TWO APPEARANCES

Tells of New Phases of American Musical Tastes He Tries to Please

Lieut. Com. John Phillip Sousa and his band of eighty-eight pieces will be at the new Agora Theater at the Lake Placid club on the afternoon and evening of July 28th. This is the opening of the club's new theater and the first appearance of John Phillip Sousa in Lake Placid. The concerts will be held at 3 and 8:30 o'clock, daylight saving time.

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the program of Lieut. Com. Sousa's Band. Sousa is now in his thirty-first annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people.

"When I first began my tours, something less than a million persons heard my concerts each season," the great bandmaster said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance, was scarcely known to the American people, when my career began, and it may be of interest when I add that I played selection from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera House in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldiers' just eighteen years ago.

"At the outset of my career, the scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include band arrangements of two compositions by pianist. One is Percy Grainger's 'The Country Garden' and the other Ernest Schelling's 'The Victory Ball' which created a deep impression and much discussion when played last year by the Philharmonic orchestra of New York and by the Chicago and New York Symphony orchestras. I think I was first band conductor to play Grieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opera choruses which this year form the basis of 'The Merrie Merrie Chorus', and the collocation which last season took the form of a bouquet of best-loved tunes and this year a dance collocation entitled 'On

with the Dance' also have become possible. And I may add that the march has increased in popularity until I find that I must write at least two new march numbers each year, in order to keep pace with the public taste."

Sousa Writes New Marches

Two new marches have been written by Lieutenant Commander John Phillip Sousa for the thirty-first annual tour of his band, which begins tomorrow with a concert on the estate of Pierre du Pont, at Longwood. The marches are "Nobles of the Mystic Shrine" and "The Dauntless Battalion."

In addition, Sousa will present to the country at large, his march "The Gallant Seventh," dedicated to the Seventh Regiment, New York National Guard, which was given its first public performance at the Hippodrome on November 5, at the end of his last tour and which never has been performed except in New York.

"Nobles of the Mystic Shrine" is dedicated to the members of the order in America, and was first played by a massed band of 6,000 Shriners during the national convention in Washington, last month. "The Dauntless Battalion" is dedicated to the Pennsylvania Military Academy.

Following his custom, Sousa will present several novelties of his own arrangement or transcription. These include a new suite, "At the King's Court," a humoresque based upon "Mr. Gallagher and Mr. Shean," and a fantasia, "The Merrie, Merrie, Chorus," an arrangement of choruses from the various grand operas.

Here and There in Music.

Lieutenant Commander John Phillip Sousa's coming tour will have several new features. There will, of course, be a Sousa march—two, in fact. The first is called "The Nobles of the Mystic Shrine," is dedicated to the members of that order throughout America, and was first played at the American league baseball park of Washington in June by a massed band of 6,000 Shriners under Sousa's direction. The other is "The Dauntless Battalion," and is dedicated to the Pennsylvania Military college.

Two American composer-pianists will also be represented on the programs. Ernest Schelling's "A Victory Ball," which last year was played by the symphony orchestras of Chicago and Philadelphia and the New York Philharmonic, will be scored for band, as will Percy Grainger's "A Country Garden." Sousa has selected "On With the Dance" as the title for his new fantasia, weaving famous dance numbers of all ages into one number. Another will be "The Merrie, Merrie Chorus," a collection of choruses from well known operas. The humoresque, also an annual Sousa product, will be "Mr. Gallagher and Mr. Shean."

Patchogue Augus

Sousa's Band Coming to Patchogue

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Lieut. Com. John Phillip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan Opera House in New York. If I were to set forth to educate a brand-new public in music, my text book would be Wagner. As a musical dramatist, he is easily the giant figure in the musical dramatists' group, and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary."

Sousa's band will appear at the Patchogue Theatre on Monday evening, July 23rd.

In the second act of the revue, Lieutenant-Commander John Phillip Sousa will begin to-day his thirty-first season at the head of the band which bears his name. The first concert will be given at Longwood, the New Jersey estate of Pierre du Pont.

Like band music? Of course. Well, they say the advance sale for Sousa and his band which comes Monday evening, July 23rd, at 8:15 p. m. is passing expectations, so if you want to get in better walk over to the box office right away.

If you have heard Sousa don't bother to read any more, but if you haven't, ask some ex-sailor who happened to be at the Great Lakes Naval Training Station, Great Lakes, Ill., during part of his career in the navy during the war. He will tell you about the man who organized the biggest band in the world out there 600 men, and when they played "The Stars and Stripes Forever" and "Semper Fidelis," my goodness, how those gobs could march! You will feel the thrill yourself when you hear him. Don't miss it if you have to sit on the fire escape.

GOSSIP.
John Phillip Sousa has written two new marches for his coming tour. John Golden has engaged Thomas W. Ross for a role in "The Streak." A new play by the Nugents will be rehearsed at the Belmont Theatre next week. Theresa Maxwell Conover is to be

Concertists Billboard

John Phillip Sousa and his band start late this month for their thirty-first annual tour, which will cover a period of eight months. The band will begin the tour with the annual engagement at Willow Grove Park, Philadelphia, after which it will make a trip to the Pacific Coast.

The following genial note announces the continuance of a popular institution:

In the language of the theatre, everything is 'set' for the thirty-first tour of my band. The first concert is being scheduled for July 21. There may be some one who has made thirty annual tours about this world of ours, but I have never had the pleasure of meeting him and comparing notes; but I have a lively sense of how I feel as each succeeding year presents itself.

My audiences of today I greet as old friends, friends who have helped me establish a standard for my concerts and who I believe would be unhappy if I deteriorated from the standard we have maintained. The public does not accept anything less than the best. Every number should be presented with all the glamour of a theatrical production and all the charm of a concert.

Wilmington Journal

PROGRAM ARRANGED FOR SOUSA CONCERT

To be Given at Longwood Next Saturday Afternoon for Boy Scout Fund.

"A Victory Ball" dedicated to "The memory of an American soldier", will feature the afternoon program of Sousa's band at Longwood on Saturday afternoon. The fantasy, written by Ernest Schelling, attempts to describe in music the feelings of the soldier upon his return home after the war. Army bugle calls are used very effectively throughout the score and at the close Mr. Schelling has striven to turn the concert band into an immense pipe organ. During the war he had occasion to hear the Scotch pipers and saw the effect of their music on their men.

Tickets for the two concerts, every penny of those sold in this city going into the treasury of the Wilmington Council, Boy Scouts of America, are for sale at the Bee Hive cigar store, Wilmington Trust Company, Delaware Trust Company, Robelin Piano Company, Security Trust Company, Jacob Brothers, Knights of Columbus, Charles Warner Company, Guy R. Ford office, Smith & Strevig and outlying sections. Because of the generosity of Pierre S. du Pont, who brings the band to Longwood, paying all the expenses, it is expected that the sale of tickets from this city will result in realizing a goodly sum for the scout fund.

Lieutenant Commander Sousa, who will direct the concerts, has as soloists in the afternoon Miss Marjorie Moody, soprano; John Dolan, cornet; George Carey, xylophone, and Joseph Deluca, euphonium. The program for the afternoon concert follows:

- Suite de ballet
- Cornet solo, "The Pyramids"
- John Dolan
- Suite, "Leaves from My Notebook"
- (a) The Genial Hostess;
- (b) The Camp Fire Girls;
- (c) The Lively Flapper.
- Soprano solo, "Danse Provençal"
- Miss Marjorie Moody

SOUSA'S MUSICAL NOVELTIES

March-King, as Usual, Says That He Is Prepared to Play Twenty Different programs on Forthcoming Tour of the United States and Canada.

"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1893, I have always had twenty programs at least in readiness."

This statement was made by John Philip Sousa, the composer-bandsman, who comes to Lewiston in the course of an inter-city tour on his career in general and on his work of holding in readiness a band of between eighty and one hundred trained instrumentalists. A reporter who asked if all the programs were different met with the reply:

"No. All of the twenty had one thing in common—"The Stars-and-Stripes Forever." It is true that I do not always print the name of the march in the playbill; but that is a little jest of mine. I am never permitted to give a concert without including it. I know that efforts have been made to have it officially named by Congress as the Nation's march; but it matters little, save for my feelings as an American and an officer of the navy, whether we shall have such an enactment. It seems to be the people's idea of the national march; and I guess that's good enough."

- Fantasia "A Victory Ball" ... Schelling
- Caprice, "On with the Dance" ... Sousa
- (a) Xylophone solo, "Witches Dance" McDowell
- George Carey
- (b) March, "The Dauntless Battalion" ... Sousa
- Euphonium solo, "Beautiful Colorado" Deluca
- Joseph Deluca
- March, "Boy Scouts" ... Sousa
- Overture, "Raymond" ... Thomas
- The evening program at which Miss Moody soprano, Mr. Dolan cornet, Meredith Wilson, flute, William Kunkel, piccolo and George Carey Xylophone will be the soloists follows:
- Overture, "Tannhauser", ... Wagner
- Cornet solo, "The Secret"
- Gautier-Hazel
- John Dolan
- Suite, "At the King's Court", ... Sousa
- (a) Her Ladyship, the Countess;
- (b) Her Grace, The Duchesse;
- (c) Her Majesty, The Queen.
- Soprano solo, "The Shadow Dance" from "Dinorah" ... Meyerbeer
- Miss Marjorie Moody
- Prelude and Love's Death from "Tristan and Isolde", ... Wagner
- Fantasia, "The Merrie, Merrie Chorus", Sousa
- (a) Xylophone solo, "Valse in D" Chopin
- (b) March, "Nobles of the Mystic Shrine", ... Sousa
- Piccolo duet, "Fluttering Birds" Filipowski
- Messrs. Kunkel and Willson
- Folk tune, "Country Gardens" Grainger

Springfield News

John Philip Sousa and his famous band, which will be heard at Memorial hall Oct. 25, will begin his thirty-first annual tour late in July. He has arranged a greater number of novelties than has been his custom for several years last. It goes without saying there is a new Sousa March. It is "The Nobles of the Mystic Shrine" and is dedicated to the members of that order throughout America, and was played for the first time by a massed band of 6,000 Shriners, under Sousa's direction at the American League baseball park in Washington in June, during the national Shrine convention. For good measure, Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military college.

Among the most interesting novelties which Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schelling's "A Victory Ball," played last season by three great orchestras, the Philadelphia Orchestra, the Philharmonic, of New York, and the Chicago Symphony Orchestra. The other work by a pianist-composer will be Percy Grainger's "A Country Garden."

Sousa has selected "On With the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus" by Rameau; the "Sun Feast Dance," "La Cinquaine"

Wash DC Star

What Sousa Thinks.

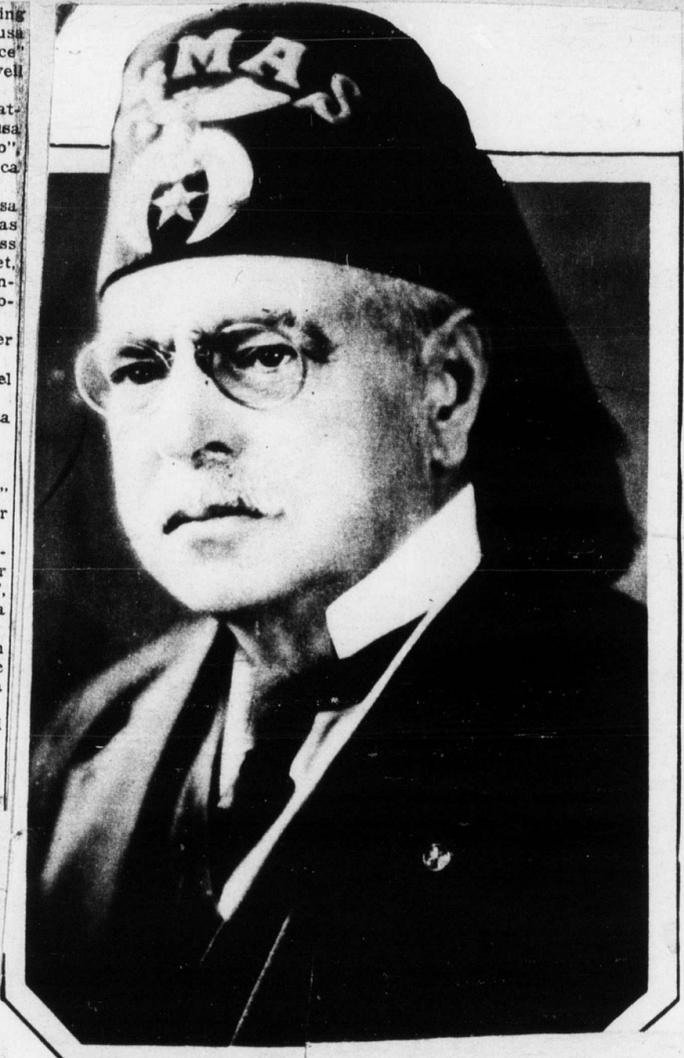
Last week sample programs of vocal recitals that had pleased the "magna vox," known as the public, were presented in these columns. Here are quoted ideas by America's march king on popular band programs.

John Philip Sousa says: "In the language of the theater, everything is 'set' for the thirty-first tour of my band. My audiences of today I greet as old friends—friends who have helped establish a standard for my concerts, and who, I believe, would be grievously unhappy if I deteriorated from the standard we have maintained."

"It was necessary in the beginning to create a clientele. There was but one way to do it. Sincerity and honesty of purpose were the great essentials. If I did not believe in the art value of my work I would have failed to interest the myriads that attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended on that particular effort. I honestly believe the excellence of effort has been preserved or has grown as the years have gone. The organization in size is double what it was thirty years ago. It has always embraced in its membership many of the most brilliant players of the world, and the present year is no exception to that condition."

"According to my idea, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all from the simplest to the most complex, presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty."

New Orleans Times-Picayune



JO. PHILIP SOUSA
The musician is a prominent Shriner and composed a "March of the Nobles" that was played by one of the largest bands ever assembled during the great Shriner's conclave at Washington, D. C.

Wash DC Post

Sousa's Band will play Ernest Schelling's "A Victory Ball" while on tour. Mr. Schelling made a special arrangement of this composition for the band. The Philadelphia, Philharmonic and Chicago Symphony orchestras all performed this work during the past season.

Otto T. Simon, Washingtonian was

Syracuse Journal

Sousa's Band to Play New Numbers at Concert

For nearly 30 years the "Stars and Stripes Forever" stood out as the most popular of all of Sousa's marches. Since the "March King" inaugurated his present season at Wilmington, Del., Saturday night, however, it seems that two new favorites have appeared and these may take the place in popular taste of the "old timers." The marches referred to are the "Nobles of the Mystic Shrine" and the "Daughters of the Battalion." The first named was given its baptism at Washington, D. C., when the Imperial Council of the Mystic Shrine held its annual session. There it made an instant hit and was liberally applauded by President Harding and General Pershing, both of whom are members of the order.

Syracusans will be given an opportunity to hear this new creation when Sousa and his band come for the concert to be given at the state armory Tuesday, July 31. Members of Tigris Temple band, under whose auspices the concert will be given, will perform in conjunction with the Sousa organization when this march is played. Harking back to the "Stars and Stripes," Sousa himself does not regard this as the best of his creation in the line of marches. Ask him which is his best and he'll invariably reply that his choice is the "Semper Fidelis" which he composed for and dedicated to the United States Marine Corps. Previous to the publication of the "Stars and Stripes," the American public liked best the "Washington Post." This quickstep still "stands up," especially when Sousa is in direction of the performance.

Sousa Concert Tickets Go on Sale This Week

John Philip Sousa will open the 1923-24 musical season in Syracuse during midsummer. He comes to the state armory Tuesday night, July 31, for a concert to benefit Tigris Temple band. Inquiries received for tickets from all parts of Central New York indicate a capacity house.

Mr. Sousa has promised Shriners and their friends a program that will be replete with music especially suited to summer time along with a number of more serious selections. There will be some Sousa compositions including "Stars and Stripes Forever," which never fails to stir band audiences. Sousa has one or two new numbers to which he gave months of consideration, and these will be included in his Syracuse program.

Mr. Sousa brings with him several instrumental soloists and Miss Moody, a soprano of fine attainments. Tickets will go on sale this week at Clark's music store.

SOUSA'S BAND. Seat Sale for Concert Opens Tomorrow Morning at State Theatre.

Tomorrow morning at nine o'clock at the box office of the State Theatre the seat sale will open for the concert to be given at that beautiful Theatre next Friday evening by the famous Lieut. Commander John Philip Sousa and his equally famous band of more than 70 musicians, and there is every indication of an immense demand. Indeed it need not surprise if standing room only will be sold before the concert begins. Sousa and his band are wonderfully popular, and the pleasant part of it is that the popularity is deserved. The organization has been intact for 31 years and the tour this season from coast to coast will be the fourteenth in the history of the organization. Such a long association between conductor and his men can result only in complete understanding, hence its success. The organization comes to Schenectady under the auspices of the Woman's Club, and management of Ben Franklin, and immediately after the local concert will leave for Lake Placid where it has been specially engaged to open the new theatre of the Lake Placid Club, Saturday night.

Chicago Post 109

Sousa and His Band Open Up 31st Concert

JOHN PHILLIP SOUSA has started with his band on their thirty-first annual tour. The first concert was given Saturday evening. In a communication to the dramatic department Mr. Sousa over his own signature has the following to say of himself and his thirty-one consecutive annual concerts:

In the language of the theater, everything is "set" for the thirty-first tour of my band. The first concert being scheduled for July 21. I have no first hand, nor second hand, nor third hand, nor any other hand from anyone telling his feelings after thirty consecutive years of touring. There may be some one who has made thirty annual tours about this world of ours, but I have never had the pleasure of meeting him and comparing notes; but I have a lively sense of how I feel as each succeeding year presents itself.

My audiences of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be grievously unhappy if I deteriorated from the standard we have maintained.

It was necessary in the beginning to create a clientele. There was but one way to do it—sincerity and honesty of purpose were the great essentials. If I did not believe in the art value of my work, I would have failed to interest the myriads that attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended on that particular effort. I honestly believe the excellence of effort has been preserved, or has grown as the years have gone. The organization in size is double what it was thirty years ago. It has always embraced in its membership many of the most brilliant players of the world and the present year is no exception to that condition.

According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all from the simplest to the most complex presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty.

Buffalo Exp

SOUSA, THE MARCH KING, COMING HERE IN OCTOBER

Lieutenant Commander John Philip Sousa, who will bring his band to the Elmwood Music hall on October 18th, for an afternoon and evening concert, has just issued the following statement:

"In the language of the theater, everything is set for the 31st tour of my band, starting this month. My audiences of today I greet as old friends, friends who have helped establish a standard for my concerts. The organization in size is double what it was 30 years ago. It has always included in its membership many brilliant players and the present year is no exception."

"According to my ideas, a programme should combine a certain amount of the dramatic, the melodic and the humorous, but all from the simplest to the most complex presented with a story-telling quality and the highest possible artistic excellence."

Syracuse Post Standard *Schenectady Union Star* *Elizabeth Times*

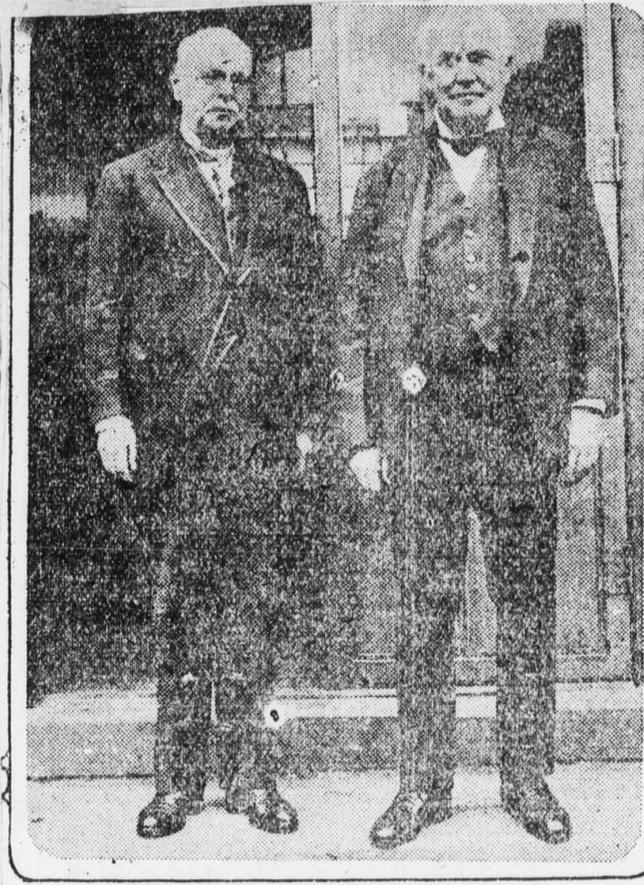
SOUSA WILL PLAY AT OLYMPIC PARK

The coming of John Philip Sousa and his band of seventy pieces, including many famed soloists, to Olympic Park, Newark, Sunday is an event of no little importance. Not only are music lovers interested, but the rank and file of the people who seek simply amusement and entertainment—for, be it known, there will be no extra admission charge to Olympic, and for the first time Sousa will be heard without a charge being made for concerts. This is so extraordinary that there is expected to be a crowd testing the capacity of the park. There will be four concerts—two in the afternoon, two in the evening. The program will include Sousa's famous marches and many novelties not yet heard here. Besides the band there will be the usual Olympic Park features, including pool holding 5,000 bathers.

Bothwell Rep

Atlanta Constitution

Pittsburgh Press



Lieut. Com. John Phillip Sousa's coming tour will have several new features. There will, of course, be a Sousa march—two, in fact. The first is called "The Nobles of the Mystic Shrine," is dedicated to the members of that order throughout America, and was first played at the American league baseball park of Washington in June by a massed band of 6,000 Shriners under Sousa's direction. The other is "The Dauntless Battalion," and is dedicated to the Pennsylvania Military college.

Two American composer-pianists will also be represented on the programs. Ernest Schelling's "A Victory Ball," which last year was played by the symphony orchestras of Chicago and Philadelphia and the New York Philharmonic, will be scored for band, as will Percy Grainger's "A Country Garden." Sousa has selected "On With the Dance" as the title for his new fantasia, weaving famous dance numbers of all ages into one number. Another will be "The Merrie, Merrie Chorus," a collection of choruses from well known operas. The humorous, also an annual Sousa product, will be "Mr. Gallagher and Mr. Shean."

WILMWOOD INSTITUTES

Rochester Herald

JOHN PHILIP SOUSA, TO BE HERE SOON WITH BAND, TELLS OF EARLY TRAINING

"There are many persons with great musical talent who play no instrument, have never learned to sing and yet who have within them all of the requirements for first-rate musicians," said Lieutenant-Commander John Phillip Sousa. "I have often been asked from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington and was a veteran of both the Mexican and Civil Wars.

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

Lieutenant Commander Sousa and his band will come to the Eastman Theater on Wednesday evening, August 1. Public sale of seats opens Friday, July 27, at the concert box office in the Eastman Theater lobby.

NY Herald

Sousa Talks of Plans.

"In the language of the theater, everything is set for the thirty-first tour of my band," said Lieut.-Commander John Phillip Sousa yesterday as he looked into the future again. "The first concert is scheduled for July 21. I have no first hand, or second hand, or third hand, or any other hand from any one telling his feelings after thirty consecutive years of touring. There may be someone else who has made thirty annual tours, about this world of ours, but I have never had the pleasure of meeting him and comparing notes. But I have a lively sense of how I feel as each succeeding year presents itself.

"My audiences of to-day I greet as old friends. If I did not believe in the art value of my work I would have failed to interest those that attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for. My organization in size is double what it was thirty years ago.

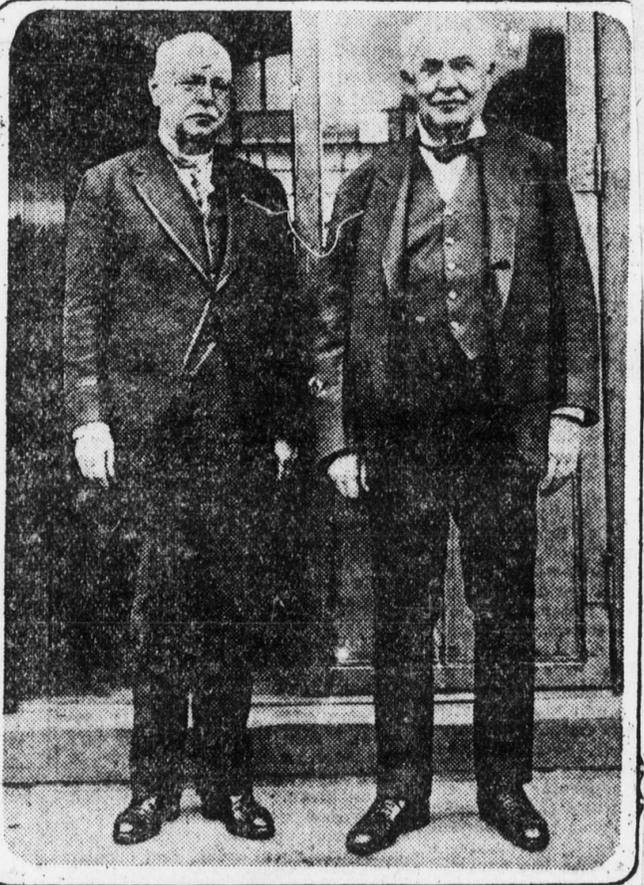
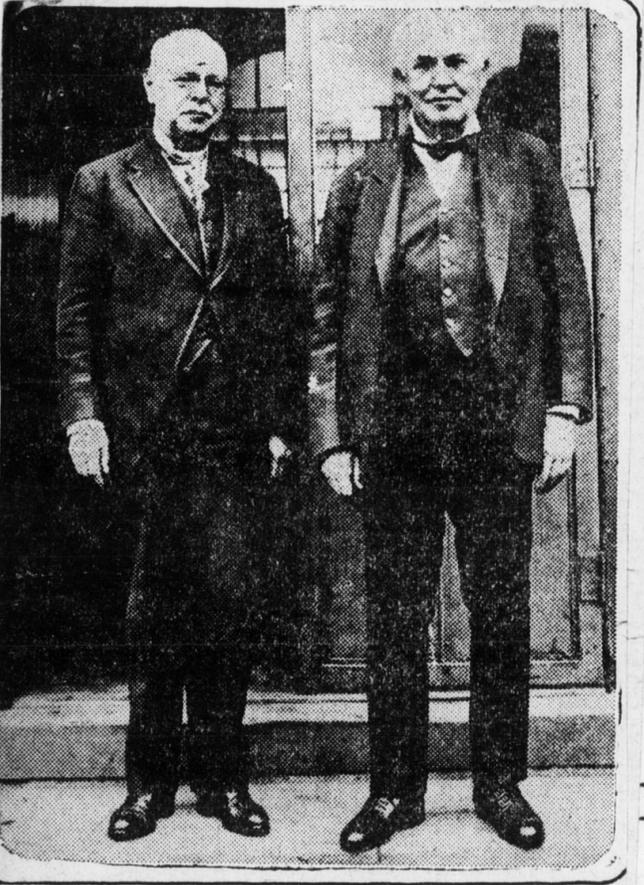
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HARD TO TELL WHICH IS WHICH—Tom Edison tells John Phillip Sousa that he's perfecting a device to play jazz records backwards. Sousa recently visited the Edison laboratories.

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Pittsburgh Chronicle Telegraph

Wilmington Journal



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Sousa's Band Coming.

Out of respect to Ziyara Temple, Order of the Mystic Shrine, John Phillip Sousa, band master has consented to present his latest composition "Nobles of the Mystic Shrine" upon the appearance of his band at the Colonial Theatre, July 30. This composition, Sousa's best of the years past, according to persons who heard it for the first time at the Shriners' convention at Washington, is a close competitor to the famous "Stars and Stripes Forever" and Uticans may deem themselves fortunate that the March King has consented to Manager Lumberg's request to include this classic in the local program.

Sousa and his band start the 31st annual tour this week. After several concerts in New York they go

to the St. Lawrence river and Utica will be visited the second week. Then follows an engagement in Philadelphia after which the swing around the country begins. Where ever it goes, Sousa's Band meets and makes new friends, presenting programs that are unexcelled. Sousa's Band has long proved itself a national institution.

SOUSA COMMENTS ON TOWN BANDS AS THE CRADLES FOR NOTED MEN

In his wanderings up and down and across the country Lieutenant Commander John Philip Sousa, the noted composer and bandmaster, who will conduct his band in concerts at Olympic Park tomorrow afternoon and night, has encountered not a few American men, prominent in various walks in life, who, as boys or youths, were members of the brass bands in their home towns.

"A few months ago," Mr. Sousa says "President Harding and myself were at Chester, Pa., to receive honorary degrees from the Pennsylvania Military College there. In the course of our conversation the President remarked that he had been a bandsman as a boy. I then spoke of the number of men I have met during my thirty-one years at the head of my band, who have been members of brass bands. We both agreed that a generation ago the brass band was an important feature in the social life of the small city.

"In those days," Mr. Sousa continued, "the brass band was a matter of intense pride in the smaller communities and membership was eagerly sought. That condition has not entirely passed and I find many places where the town band is considered rightly the community's best advertising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of the municipal band.

"Membership in such bands brought a uniform and I do not pretend to be original in remarking that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers and occasional opportunities to see the world by means of trips to Fourth of July celebrations at the county seats or to the state fairs. And so the ambitious and aggressive youth of the community was to be found in the brass band, and I believe it to have been that aggressiveness and ambition more than their brass band training which made them successful in life.

"When I am on tour there is scarcely a city visited by me where I do not meet some man who has been more than ordinarily successful in business, professional or political life, who does not confess that he has been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E flat cornets and E flat clarinets—instruments which almost have disappeared in modern bass instrumentation. So many of them were performers on these fast-disappearing instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-bass drummer?"

"Seriously, however, for the good of music," Mr. Sousa continued, "I am much gratified that community pride in our brass bands has enjoyed a tremendous growth throughout the country in the last few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells and for directions about repertoires. Many industrial concerns are organizing company bands and I hope I may be pardoned if I boast that many of the young men who were in my Great Lakes Naval Training Station for bands during the World War have become musical directors in their home communities."

Programs of the Concerts.

In the concerts at Olympic, Conductor Sousa and his band will be assisted by Marjorie Moody, soprano; John Dolan, cornetist; George Carey, xylophonist, and Joseph De Luca, who plays the euphonium, as soloist. What amounts to practically four concerts will be given. The first takes place between 2:30 and 3:30, the second be-

ween 4:30 and 5:30, the third between 8 and 9 and the fourth between 9:45 and 10:45 o'clock. The program for the afternoon will be as follows:

- Suite de Ballet.....Gluck
 - Cornet Solo—"The Pyramids".....Liberati
 - Suite, "Leaves from My Note Book".....Sousa
 - "The Genial Hostess".....Sousa
 - "The Camp Fire Girls".....Sousa
 - "The Lively Flapper".....Sousa
 - Soprano Solo, "Danse Provençal".....Del Acqua
 - Fantasia, "The Victory Ball".....Ernest Schelling
 - Caprice, "On with the Dance".....Sousa
 - Xylophone Solo, "Witches' Dance".....MacDowell
 - March, "The Dauntless Battalion".....Sousa
 - Euphonium Solo, "Beautiful Colorado".....De Luca
 - March, "Boy Scouts".....Sousa
 - Overture to "Raymond".....Thomas
- The program to be presented at night is as follows:
- Overture to "Tannhaeuser".....Wagner
 - Cornet Solo—"The Secret".....Gautier-Hazel
 - Suite—"At the King's Court".....Sousa
 - "Her Ladyship, the Countess".....Sousa
 - "Her Grace, the Duchess".....Sousa
 - "Her Majesty, the Queen".....Sousa
 - Soprano Solo—"Shadow Song" from "Dinorah".....Meyerbeer
 - Prelude and "Love's Death" from "Tristan and Isolde".....Wagner
 - Fantasia, "The Merrie, Merrie Chorus".....Sousa
 - Xylophone Solo—"Waltz in D Flat".....Chopin
 - March, "Nobles of the Mystic Shrine" (new).....Sousa
 - Piccolo Duet—"Fluttering Birds".....Filipowski
 - Folk tune, "Country Gardens".....Percy Grainger

The usual price of admission to the park will not be raised, notwithstanding the expense incurred by Manager Guenther in engaging the Sousa Band.

Lewiston Journal

SOUSA ANNOUNCES SEASON'S NOVELTIES

Already Lewiston, Augusta and the other cities so fortunate as to be included in this season's itinerary of Sousa and his Band, are wondering what novelties he will introduce into his program this time. Their curiosity will be satisfied by the following announcement of manager Harry Askin:

Sousa, who begins his thirty-first annual tour late in July has arranged a greater number of novelties than has been his custom for several years past. It goes without saying there is a new Sousa March. It is "The Nobles of the Mystic Shrine" and is dedicated to the members of that order thruout America, and was played for the first time by a massed band of 6,000 Shriners, under Sousa's direction at the American League baseball park in Washington in June, during the National Shrine Convention. For good measure, Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

Among the most interesting novelties which Sousa will present this season are the works of two of America's greatest pianists. The first is Ernest Schelling's "A Victory Ball," played last season by three great orchestras, the Philadelphia Orchestra, the Philharmonic of New York, and the Chicago Symphony Orchestra. The other work by a pianist-composer will be Percy Grainger's "A Country Garden."

Sousa has selected "On With the Dance" as the title for his new fantasia. It includes the "Rigaudon de Dardanus" by Rameau, the "Sun Feast Dance," "La Cinquaine" and other equally famous selections woven together into a Sousa number. Another novelty will be "The Merrie, Merrie Chorus," a collection of choruses from well-known operatic works. The humoresque, as much an annual Sousa product as the march, this year will be "Mr. Gallagher and Mr. Shean" based upon the song made famous by the two comedians in the Ziegfield Follies. In this connection, it is interesting to note that Mr. Sousa found the inspiration for last season's humoresque in the same New York theatre. It was "Look for the Silver Lining" sung by Marilyn Miller in "Sally" which, like the Follies, had its New York run in the New Amsterdam Theatre.

The musical activities of most directors are confined to one city or at most to a handful, and the announcement of their plans for a season at best are of interest only in a small territory adjacent to their home cities. Since Lieut. Commander John Philip Sousa visits every section of America with his band every year and has all America for

SOUSA AND HIS BAND HAVE TWO NEW MARCHES

Two new marches have been written by Lieut. Com. John Philip Sousa for the thirty-first annual tour of his band, which began yesterday with a concert on the estate of Pierre du Pont, at Longwood. The marches are "Nobles of the Mystic Shrine" and "The Dauntless Battalion." In addition, Sousa will present to the country at large his march, "The Gallant Seventh," dedicated to the Seventh Regiment, New York National Guard, which was given its first public performance at the Hippodrome on Nov. 5, at the end of his last tour and which never has been performed except in New York. "Nobles of the Mystic Shrine" is dedicated to the members of the order in America and was first played by a massed band of 6,000 Shriners during the national convention in Washington last month. "The Dauntless Battalion" is dedicated to the Pennsylvania Military Academy.

Following his custom, Sousa will present this year several novelties of his own arrangement or transcription. These include a new suite, "At the King's Court," a humoresque based upon "Mr. Gallagher and Mr. Shean," and a fantasia, "The Merrie, Merrie Chorus," an arrangement of choruses from the various grand operas. He will also include in his program this season Ernest Schelling's symphonic poem, "The Ball," which was performed for the first time by the Philadelphia Orchestra on Feb. 23, last, and by the Philharmonic Orchestra of New York four days later. Another number will be Percy Grainger's folk tune, "A Country Garden."

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WORD FROM SOUSA HIMSELF

Great Bandmaster Will Bring Musicians to Ononta on July 27.

"In the language of the theatre everything is 'set' for the thirty-first tour of my band, the first concert being scheduled for July 21st. I have no first hand, nor second hand, nor third hand, nor any other hand from anyone telling his feelings after thirty consecutive years of touring. There may be someone who has made thirty annual tours about this world of ours but I have never had the pleasure of meeting him and comparing notes; but, I have a lively sense of how I feel as each succeeding year presents itself.

My audiences of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be previously unhappy if I deteriorated from the standard we have maintained.

"It was necessary in the beginning to create a clientele. There was but one way to do it—Sincerity and honesty of purpose were the great essentials. If I did not believe in the art value of my work, I would have failed to interest the myriads that attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance, a symphonic poem, as if the artistic success of my career depended on that particular effort. I honestly believe the excellence of effort has been preserved, or has grown as the years have gone. The organization in size is double what it was thirty years ago. It has always embraced in its membership many of the most brilliant players of the world and the present year is no exception to that condition.

"According to my ideas, a program should be presented combining a certain amount of the intensely dramatic, the intensely melodic and the humorous, but all from the simplest to the most complex presented with a story-telling quality and the highest possible artistic excellence. The public does not accept alibis. Every number should be presented with all the glamour of a narrative and all the charm of beauty.

"(Signed) John Philip Sousa"

"July 16, 1923. Sousa and his band will appear at the Ononta theatre, matinee only, Friday, July 27.

Tuberculosis Clinic July 26.

STROUDSBURG

One of the season's musical features is to be the concert of John Philip Sousa's band at the Stroud Theatre on July 24. Lieut. Commander Sousa has selected Stroudsburg to begin his thirty-first annual tour. There is a new Sousa march called "Nobles of the Mystic Shrine" and dedicated to the members of that order throughout America. Another new march, "The Dauntless Battalion," is dedicated to the Pennsylvania Military College.

Mr. and Mrs. B. L. MacNulty of Washington, D. C., spent the week-end at the Indian Queen Hotel. Mr. MacNulty is in the Government service at the national capital. The Queen is filled to capacity every night, many motor parties making this their headquarters while passing through the Stroudsburgs. The Rotary Club meets at the Indian Queen each Thursday noon.

Brant Lake, N. Y.

Newark *W. J. Moore*

Bklyn Citizen