

Programme

1922

Fall.

Press

1923

Montpelier, City Hall

July 21, at 2:30

ARTHUR W. DOW PRESENTS

SOUSA AND HIS BAND

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

HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*
MISS WINIFRED BAMBRICK, *Harpist*
MR. JOHN DOLAN, *Cornet*
MR. GEORGE CAREY, *Xylophone*

1. Overture, "The Red Sarafan".....*Ericks*
2. Cornet Solo, "Centennial Polka".....*Bellstedt*
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new).....*Sousa*
(a) "The Genial Hostess"
(b) "The Camp-Fire Girls"
(c) "The Lively Flapper"
4. Vocal Solo, "Caro Nome".....*Verdi*
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light".....*Bizet*

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by.....*Sousa*
The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Nola".....*Arndt*
MR. GEORGE CAREY
(b) March, "The Gallant Seventh" (new).....*Sousa*
8. Harp Solo, "Fantasie Op. 35".....*Alvars*
MISS WINIFRED BAMBRICK
9. Hungarian Dance, from "In Foreign Lands".....*Moskowski*

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

Encores will be selected from the following compositions of JOHN PHILIP SOUSA:

"Keeping Step With the Union," "Semper Fidelis," "Bullets and Bayonets," "Comrades of the Legion," "Who's Who In Navy Blue," "Sabre and Spurs," "U. S. Field Artillery," "The Stars and Stripes Forever," etc.

Rutland Armory, Thursday Evening, July 20, 1912

THOS. A. BOYLE Presents

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Conductor

HARRY ASKIN, Manager

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Semper Fidelis
Bullets and Bayonets
Comrades Of The Legion
Who's Who In Navy Blue
Sabre and Spurs
U. S. Field Artillery
The Stars and Stripes Forever, etc.

DOMINION PARK

July 22nd to July 30th

Programme for

SOUSA and his Band

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

(Harry Askin, Manager.)

MISS MARJORIE MOODY.....*Soprano*
MR. JOHN DOLAN.....*Cornetist*
MR. GEORGE J. CAREY.....*Xylophone*
MR. JOS. DELUCA.....*Euphonium*

1st DAY, SATURDAY, JULY 22nd.

MATINEE

1. Overture, "Jubilee" *Weber*
 2. Cornet Solo, "The Carnival"..... *Arban*
MR. JOHN DOLAN.
 3. Scenes "Aida"..... *Verdi*
 4. Xylophone Solo, "Caprice Brillante"..... *Carey*
MR. GEORGE J. CAREY.
 5. (a) Valse "Immortalen" *Gundi*
(b) March, "The Field Artillery".....*Sousa*
- ### INTERVAL
6. Suite, "L'Algerienne" *St. Saens*
 7. Euphonium Solo, "Somewhere a Voice is calling".....*Tate*
MR. JOS. DELUCA
 8. Rhapsodie "d'Airs Canadiens (new)".....*Poirier*
 9. Soprano Solo, "The Wren" *Benedict*
MISS MARJORIE MOODY.
(Flute obligato by R. Meredith Willson.)
 10. Airs, "The Chimes of Normandy"..... *Planquette*

EVENING.

1. Overture, "Il Guarany" *Gomez*
 2. Excerpts, "The Golden Cockrel" *Rimsky-Korsakov*
 3. Cornet Solo, "Recollections of Switzerland"..... *Liberati*
MR. JOHN DOLAN.
 4. Suite, "Three Quotations" *Sousa*
 5. (a) Valse "Love and Life" *Komzak*
(b) March, "The Gallant Seventh" (new)..... *Sousa*
- ### INTERVAL
6. Themes of Scotland *Godfrev*
 7. Scenes, "La Traviata"..... *Verdi*
 8. Soprano Solo, "Depuis de jour" *Charpentier*
MISS MARJORIE MOODY.
 9. (a) Idyl, "Melinda's Fairy" *Hume*
(b) Patrol, "My Man Laddie" *MacDonald*
 10. Cowboy Breakdown, "Turkey in the Straw"..... *Guion*

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MR. JOHN DOLAN.....Cornetist
MR. R. MEREDITH WILLSON.....Flute
MR. WILLIAM KUNKEL.....Flute

2nd DAY—SUNDAY, JULY 23rd

MATINEE

1. "The Country Wedding".....Goldmark
2. Excerpts, "Sally".....Kern
3. Cornet Solo, "The Volunteer".....Rogers
MR. JOHN DOLAN.
4. (a) Polka, "Annie".....Parlow
(b) March, "Bullets and Bayonets".....Sousa
5. Torchlight dance in B flat.....Meyerbeer

INTERVAL

6. Ballet Suite, "Coppelia".....Delibes
7. Piccolo duet, "Fluttering Birds".....Gerni
MESSRS. WILLSON & KUNKEL
8. Scenes, "La Boheme".....Puccini
9. Soprano Solo, "Queen of Sheba".....Gounod
MISS MARJORIE MOODY.
10. (a) Valses, "Roses of the South".....Strauss
(b) March, "Sabre and Spurs".....Sousa

EVENING.

1. Finale, "Fourth Symphony".....Tschaikowsky
2. Xylophone Solo, "Rondo Capriccioso".....Mendelssohn
MR. GEORGE J. CAREY.
3. Scenes, "Crispino e la Comare".....Ricci
4. Soprano Solo, "Caro nome".....Verdi
MISS MARJORIE MOODY.
5. Overture, "Zampa".....Herold

INTERVAL

6. "A bouquet of beloved inspiration" entwined by.....Sousa
7. Cornet Solo, "Whirlwind Polka".....Levy
MR. JOHN DOLAN.
8. A Song of India.....Rimsky-Korsakoff
9. Mosaic, "Robert Bruce".....Bonnisseau
10. March, "The Thunderer".....Sousa

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MR. JOHN DOLAN.....Cornetist
MR. JOS. NORRITO.....Clarinet
MR. JOS. DELUCA.....Euphonium
MR. GEORGE J. CAREY.....Xylophone

3rd DAY, MONDAY, JULY 24th.

MATINEE

1. Overture, "Martre Peronella".....Offenbach
2. Clarinet Solo, "Rigoletto".....Verdi-Norrito
MR. JOS. NORRITO.
3. Suite, "La Source".....Delibes
4. Euphonium Solo, "The Beautiful Colorado".....Deluca
MR. JOS DELUCA
5. Scenes, "Carmen".....Bizet

INTERVAL

6. Grand Fantasia, "Samson and Delilah".....St. Saens
7. Cornet Solo, "Polka Brillante".....Arban
MR. JOHN DOLAN.
8. Valse, "Dream on the Ocean".....Gungl
9. March "Solid Men to the Front".....Sousa
10. Soprano Solo, "Caro Nome".....Verdi
MISS MARJORIE MOODY.

EVENING.

1. Overture, "The Glass Blowers".....Sousa
2. Cornet Solo, "Private Script".....Dolan
MR. JOHN DOLAN.
3. Scenes, "Poor Butterfly".....Puccini
4. Soprano Solo, "The Bell Song—Lakme".....Delibes
MISS MARJORIE MOODY.
5. Grand Fantasia, "Cairo".....Fletcher

INTERVAL

6. Three Preludes.....Chopin
7. Xylophone Solo, "The March Wind".....Carey
MR. GEORGE J. CAREY.
8. Rhapsodie d'Airs Canadien.....Poirier
9. Malaguena "Boodbil".....Moskowski
10. (a) Valse, "Espana".....Waldteufel
(b) March, "Fairest of the Fair".....Sousa

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MR. JOHN DOLAN.....Cornetist
MR. GEORGE J. CAREY.....Xylophone
MR. JOHN SCHUELER.....Trombone
MR. WILLIAM KUNKEL.....Piccolo
MR. ARTHUR DANNER.....Cornet

4th DAY, TUESDAY, JULY 25th.

MATINEE

1. Overture, "La Trompette".....Bazin
2. Trombone Solo, "Dry Those Tears".....DelRegio
MR. JOHN SCHUELER.
3. Suite, "People Who Live in Glass Houses".....Sousa
4. Piccolo Solo, "The Turtle-Dove".....Demare
MR. WILLIAM KUNKEL.
5. Ballet Music, "Henry VIII".....St. Saens

INTERVAL

6. Overture, "Adriadne".....Kling
7. Cornet Solo, "Atlantic Zephyrs".....Simons
MR. JOHN DOLAN.
8. Grand Scene, "Le Benediction des Poignards".....Meyerbeer
9. Soprano Solo, "The Carrier-Pigeon".....Sousa
MISS MARJORIE MOODY.
10. Airs, "The Mikado".....Sullivan

EVENING.

1. Scenes, "The Bride-Elect".....Sousa
2. Xylophone Solo, "Somewhere in Naples".....Zamecnik
MR. GEORGE J. CAREY.
3. Suite, "l'Arlisienne".....Bizet
4. Soprano Solo, "Danny Boy".....Weatherby
MISS MARJORIE MOODY.
5. Soldiers' Chorus, "Faust".....Gounod

INTERVAL

6. Overture, "Springtime".....Goldmark
7. Suite, "The Rose of Sharon".....Eilenberg
8. Cornet Duet, "From the Alps".....Herfuld
MESSRS. DOLAN AND DANNER.
9. Scenes, "Tales of Hoffman".....Offenbach
10. (a) Valse, "Phryne".....Zulueta
(b) March, "Semper Fidelis".....Sousa

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MR. JOHN DOLAN.....Cornetist
MR. JOS. DELUCA.....Euphonium
MR. R. MEREDITH WILLSON.....Flute

5th DAY, WEDNESDAY, JULY 26th

MATINEE

1. Overture, "The Red Sarafan".....Erich
2. Suite, "The Two Pigeons".....Messenger
3. Euphonium Solo, "The Sunshine of your Smile".....Ray
MR. JOS. DELUCA
4. (a) Valse, "The Village Swallows".....Strauss
(b) March on the Campus".....Sousa
5. Scenes, "Patience".....Sullivan

INTERVAL

6. Overture, "Sicilian Vespers".....Verdi
7. Cornet Solo, "Air Varied".....Chambres
MR. JOHN DOLAN.
8. Suite, "Looking Upward".....Sousa
9. Soprano Solo, "Vissi d'Arte".....Puccini
MISS MARJORIE MOODY.
10. Scenes, "Iolanthe".....Sullivan

EVENING.

1. Grand Scene "The Night of Sabba Mephistofele".....Bioto
2. Cornet Solo, "Twilight Dreams".....Clarke
MR. JOHN DOLAN.
3. Suite, "The American Maid".....Sousa
4. Soprano Solo, "Ernani, Ernani, Involami".....Verdi
MISS MARJORIE MOODY.
5. (a) Song, "Kalua".....Kern
(b) March, "The Pathfinder of Panama".....Sousa

INTERVAL

6. Overture, "Oberon".....Weber
7. Flute Solo, (a) "Idyl".....DeBussey
(b) "Rondo".....Gosard
MR. R. MEREDITH WILLSON.
8. Suite, "Mascardai".....Lecomb
9. Scene Pittoresque, "The Angelus".....Massenet
10. (a) Merceau Gerni, "Petite Bijouriterri".....Bohn
(b) March, "The Rifle Regiment".....Sousa

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MR. GEORGE J. CAREY.....Xylophone
MR. R. MEREDITH WILLSON.....Flute

6th DAY, THURSDAY, JULY 27th.

MATINEE

1. Overture, "The Naiades" Sterdale Bennet
2. Scenes, "Faust" Gounod
3. Flute Solo, "Concerto" Chaminade
MR. R. MEREDITH WILLSON.
4. Scenes, "The Charlatan" Sousa
5. (a) Serenade, "Sizilietta" Von Blon
(b) March, "The Federal" Sousa

INTERVAL

6. Overture, "Light Cavalry" Suppé
7. Xylophone Solo, "Raymond" Thomas
MR. GEORGE J. CAREY.
8. Suite, "Last Day of Pompeii" Sousa
9. Soprano Solo, "Ol' Carolina" Cooke
MISS MARJORIE MOODY.
10. Airs, "The Grand Duchess" Offenbach

EVENING.

1. Overture, "Le Carneval Romaine" Berlioz
2. Duet for Flute and Horn Titl
MESSRS. WILLSON AND PIERCE.
3. Scenes, "The Jewels of the Madonna" Wolf-Ferrari
4. (a) Air de ballet, "Pas les Marionnettes" Pessard
(b) March, "The Boy Scouts" Sousa

INTERVAL

6. Overture, "The Festival" Leutner
7. Cornet Solo, "Flora" Cunard
MR. JOHN DOLAN.
8. Suite, "At The Movies" Sousa
9. Soprano Solo, "From the Land of the Sky-blue water" Cadman
MISS MARJORIE MOODY.

10. Airs, "Veronique" Messenger

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MR. JOHN DOLAN.....Cornetist
MR. JOS. DELUCA.....Euphonium
MR. WILLIAM KUNKEL.....Piccolo

7th DAY, FRIDAY, JULY 28th.

MATINEE

1. Overture, "Tam O'Shanter" Drysdale
2. Piccolo Solo, "La Tourette" Demare
MR. WM. KUNKEL.
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. Gems from the works of Guy D'Hardelot
5. Ballet Suite, "Aida" Verdi

INTERVAL

6. Scenes, "The Free-Lance" Sousa
7. Cornet Solo, "Fifth Concerto" DeBeriot
MR. JOHN DOLAN.
8. Fantasia, "Cavallieri Rusticana" Mascagni
9. Soprano Solo, "Se Seran Rose" Arditti
MISS MARJORIE MOODY.
10. Old Favorites Sereby

EVENING.

1. Overture, and dances, "The Opritschnik" Tschaiowski
2. Euphonium Solo, "I Puritani" Bellini-Deluca
MR. JOS. DELUCA
3. Ballet Music, "The Dance of the Hour" Ponchielli
4. Soprano Solo, "My Dreams" Lee
MISS MARJORIE MOODY.
5. "Campus Memories" Sereby

INTERVAL

6. Hunting Fantasia, "Le Fremersberg" Koennemann
7. Cornet Trio, "Non-Committal Declarations" Sousa
MESSRS. DOLAN, DANNER AND SCHUELER.
8. Grand Fantasia, "Andre Chenier" Giordani
9. Three characteristic dances Saenger
10. March, "The Rifle Regiment" Sousa

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MR. JOHN DOLAN.....Cornetist
MR. GEORGE J. CAREY.....Xylophone

8th DAY, SATURDAY, JULY 29th.

MATINEE

1. Collocation, "Offenbachina" Winterbottom
2. Xylophone Solo, "Poet and Peasant" Suppé
MR. GEORGE J. CAREY.
3. Second Polonaise Listz
4. Gems from works of Sullivan
5. March, "The Gladiator" Sousa

INTERVAL

6. Fantasia, "The Court of Granada" Chopin
7. Cornet Solo, "Glorious Devon" Edw. German
MR. JOHN DOLAN.
8. Poetical Scenes Godard
9. Soprano Solo, "Laughing Roses" Cooke
MISS MARJORIE MOODY.
10. March, "The Anchor and Star" Sousa

EVENING.

1. Ballet Music, "Excelsior" Marengo
2. Cornet Solo, "Ocean View" Hartman
MR. JOHN DOLAN.
3. Reminiscences of Wales Godfrey
4. Soprano Solo, "La Traviata" Verdi
MISS MARJORIE MOODY.
5. (a) Valse, "Sentiers Fleuris" Waldteufel
(b) March, "Comrades of the Legion" Sousa

INTERVAL

6. Excerpts, "Pharoah's Daughter" Pugni
7. Scenes from the Operas of Auber
8. Canadian Songs and Dances Laurendeau
9. Gems from "Tosti" Sousa
10. March, "The Liberty Bell" Sousa

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MR. JOHN DOLAN.....Cornetist
MR. GEORGE J. CAREY.....Xylophone
MR. JOS. DELUCA.....Euphonium
MR. WILLIAM KUNKEL.....Piccolo

9th DAY, SUNDAY, JULY 30th.

MATINEE

1. Gems from the works of Gounod Copus
2. Euphonium Solo, "Oh solo mio" Copus
MR. JOS. DELUCA
3. Suite, "At The Movies" Sousa
4. Xylophone Solo, "Annie Laurie" arranged for four
mallets by Carey
MR. GEORGE J. CAREY.
5. Overture, "The King's Lieutenant" Tell

INTERVAL

6. Gems from the works of Verdi
7. Cornet Solo, "The Whirlwind" Levy
MR. JOHN DOLAN.
8. Suite, "Dwellers in the Western World" Sousa
9. Soprano Solo, "Rigoletto" Verdi
MISS MARJORIE MOODY.
10. (a) Valse, "Hilda" Godfrey
(b) March, "Hands Across The Sea" Sousa

EVENING.

1. Gems from the works of Meyerbeer
2. Cornet Solo, "Centennial" Bellstedt
MR. JOHN DOLAN.
3. "A Study in Rhymes" Sousa
4. Piccolo Solo, "La Fleurance" Mayen
MR. WM. KUNKEL.
5. Gems from the works of Moskowski

INTERVAL

6. Suite, "The Alsaciennes" Massenet
7. Xylophone Solo, "Rondo" Mendelssohn
MR. GEORGE J. CAREY.
8. Rhapsody, "Canadian" Poirier
9. Soprano Solo, "Chanson Provencale" Del'Acqua
MISS MARJORIE MOODY.
10. (a) Valse, "Toujours Fidele" Waldteufel
(b) March, "King Cotton" Sousa

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HARRY ASKIN, Manager

JORIE MOODY, *Soprano*

MR. JOHN DOLAN, *Cornet Soloist*

OLINE THOMAS, *Violinist*

MR. GEORGE CAREY, *Xylophone Soloist*



Tuesday Evening, Oct. 3, 1922

Prudden Auditorium

Lansing, Michigan

...Program...

1. Overture, "The Red Sarafan".....
2. Cornet Solo, "Centennial Polka".....

MR. JOHN DOLAN

3. Suite, "Leaves from My Note-book" (new).....

(a) "The Genial Hostess"

The Hostess was graciousness personified. It was an event to her guest at a dance or a dinner.

(b) "The Camp-Fire Girls"

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At command from the Guardian, wood and tinderbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the close cadence of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata".....

MISS MARJORIE MOODY

5. Intermezzo, "Golden Light".....

INTERVAL

SOUSA'S VICTOR RECORDS

AFTER HEARING THIS WONDERFUL BAND WHY NOT
PURCHASE A FEW OF THEIR RECORDS?

THE WILLIAMS & SONS CO. LIMITED

VICTROLAS AND NEW EDISON PHONOGRAPHS
167 SPARKS STREET Phone Queen 3124 OTTAWA, ONT.

DEY'S ARENA

MONDAY, JULY 31st, 1922

SOUSA AND HIS BAND

Lieut. Comm. John Philip Sousa, U. S. N. R. F., Conductor
Harry Askin, Manager

Miss Marjorie Moody, Soprano
Miss Winifred Bambrick, Harpist
Mr. John Dolan, Cornet
Mr. George Carey, Xylophone

PROGRAM

1. Overture, "The Red Sarafan" Erichs
2. Cornet Solo, "Centennial Polka" Bellstedt
Mr. John Dolan
3. Suite, "Leaves from my note-book" (new) Sousa
 - a. "The Genial Hostess"
 - b. "The Camp-Fire Girls"
 - c. "The Lively Flapper"
4. Vocal Solo, "Caro Nome" Verdi
Miss Marjorie Moody
5. Intermezzo, "Golden Light" Bizet
6. "A Bouquet of Beloved Inspirations"—entwined by Sousa
The compiler believes that the themes embodied
in this number are universally admired by music
lovers.
7. a. Harp Solo, "Fantasie" Op. 35 Alvares
Miss Winifred Bambrick
- b. March, "The Gallant General" (new) Sousa
8. Xylophone Solo, "Valse Militant" Durand
Mr. George Carey
9. Rhapsodie "d'Canadien" (new) Poirer

Encores Will Be Selected From the Following Compositions of
John Philip Sousa

Humoresque from Sally "Look For the Silver Lining"
Keeping Step With the Union
Semper Fidelis
Bullets and Bayonets
Comrades of the Legion
Who's Who in Navy Blue
Sabre and Spurs
U. S. Field Artillery
The Stars and Stripes Forever—etc., etc.
Fantasie "An Old Fashioned Girl"

ALL NUMBERS ON THIS PROGRAMME
OBTAINABLE AT THE

INTERNATIONAL MUSIC HOUSE

"Everything in Music"

PHONE QUEEN 3307

167 SPARKS STREET

AVON THEATRE, WATERTOWN, N. Y.

Tuesday, August 1, 1922, Matinee and Night

BEN FRANKLIN Presents

SOUSA'S WONDERFUL BAND

Conducted by

JOHN PHILIP SOUSA

Lieut.-Commander, U. S. N. R. F.

PRINCIPALS OF THE SOUSA ORGANIZATION

MISS MARJORIE MOODY Soprano
MISS WINIFRED BAMBRICK Harp
MR. JOHN DOLAN Cornet
MR. GEO. J. CAREY Xylophone
MR. P. MEREDITH WILSON Flute
MR. WM. M. KUNKEL Piccolo
MR. JOSEPH NORRITO Clarinet
MR. PAUL O. GERHARDT Oboe
MR. ANTHONY MALY Coranglais
MR. CHARLES C. THOMPSON Bassoon
MR. JOSEPH DE LUCA Euphonium
MR. J. P. SCHUELER Trombone
MR. WM. J. BELL Sousaphone

Mr. HARRY ASKIN, Manager, 1451 Broadway, New York

MATINEE PROGRAM

SOLOISTS

- MISS MARJORIE MOODY Soprano
MISS WINIFRED BAMBRICK Harp
MR. JOHN DOLAN Cornet
MESSRS. WILSON AND KUNKEL Piccolo
- I.
Rustic Dance, "The Country Wedding" Goldmark
 - II.
Cornet Solo, "Ocean View" Hartman
MR. JOHN DOLAN
 - III.
Suite, "Three Quotations" Sousa
 - (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."
 - IV.
Vocal Solo, "Ah fors e Lui" Verdi
MISS MARJORIE MOODY
 - V.
Finale, "Fourth Symphony" Tchaikowsky
 - INTERVAL
 - VI.
Ballet Suite, "Carmen" Bizet
 - VII.
(a) Duet for Piccolo, "Fluttering Birds" Gannin
MESSRS. WILSON AND KUNKEL
 - (b) March, "Bullets and Bayonets" Sousa
 - VIII.
Harp Solo, "La Danse des Sylphes" Godefroid
MISS WINIFRED BAMBRICK
 - IX.
Overture, "Light Cavalry" Suppe

EVENING PROGRAM

SOLOISTS

- MISS MARJORIE MOODY Soprano
MISS WINIFRED BAMBRICK Harp
MR. JOHN DOLAN Cornet
MR. GEORGE CAREY Xylophone
- I.
Overture, "The Red Sarafan" Erichs
 - II.
Cornet Solo, "Centennial Polka" Bellstedt
MR. JOHN DOLAN
 - III.
Suite, "Leaves from my note-book" (new) Sousa
 - (a) "The Genial Hostess."
 - (b) "The Camp-Fire Girls."
 - (c) "The Lively Flapper."
 - IV.
Vocal Solo, "Caro Nome" Verdi
MISS MARJORIE MOODY
 - V.
Intermezzo, "Golden Light" Bizet
 - INTERVAL
 - VI.
"A Bouquet of Beloved Inspirations" entwined by Sousa
The compiler believes that the themes embodied in this number
are universally admired by music-lovers.
 - VII.
(a) Xylophone Solo, "Nola" Arndt
MR. GEORGE CAREY
 - (b) March, "The Gallant Seventh" (new) Sousa
 - VIII.
Harp Solo, "Fantasie" Op. 35 Alvares
MISS WINIFRED BAMBRICK
 - IX.
Hungarian dance from "In Foreign Lands" Moskowski
- Encores will be selected from the following compositions of John Philip Sousa:
- Humoresque from "Sally," "Look for the Silver Lining."
"Keeping Step With the Union."
"Semper Fidelis."
"Bullets and Bayonets."
"Comrades of the Legion."
"Who's Who in Navy Blue."
"Sabre and Spurs."
"U. S. Field Artillery."
"The Stars and Stripes Forever," Etc., Etc.

COMING AUG. 23—NEIL O'BRIEN'S MINSTRELS
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MATINEE PROGRAM

THE PLAYHOUSE

CANANDAIGUA, N. Y.

Wednesday, Aug. 2, 1922
2 P. M.

SOUSA AND HIS BAND

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

HARRY ASKIN, - - - - - Manager

MISS MARJORIE MOODY, *Soprano*

MISS WINIFRED BAMBRICK, *Harpist*

MR. JOHN DOLAN, *Cornet Soloist*

MR. GEORGE CAREY, *Xylophone Soloist*

1. Overture, "The Red Sarafan" *Erichs*
2. Cornet Solo, "Centennial Polka" *Bellstedt*
Mr. John Dolan
3. Suite, "Leaves from My Note Book" (new) *Sousa*
(a) "The Genial Hostess"
(b) "The Campfire Girls"
(c) "The Lively Flapper."
4. Vocal Solo, "Caro Nome" *Verdi*
Miss Marjorie Moody
5. Intermezzo, "Golden Light" *Bizet*
- INTERVAL
6. "A Bouquet of Beloved Inspirations" entwined by *Sousa*
The compiler believes that the themes embodied in this number are
universally admired by music lovers.
7. (a) Xylophone Solo, "Nola" *Arndt*
Mr. George Carey
(b) March, "The Gallant Seventh" (new) *Sousa*
8. Harp Solo, "Fantasie Op. 35" *Alvares*
Miss Winifred Bambrick
9. Hungarian Dance, from "In Foreign Lands" *Moskowski*

All instruments used in Sousa's Band made by C. G. Conn, Ltd.
John Philip Sousa uses a Kranich & Bach Piano.

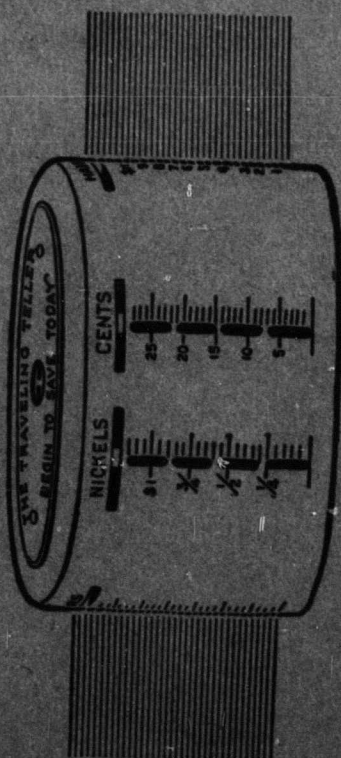
Encores will be selected from the following compositions of John Philip Sousa:

"Keeping Step with the Union," "Semper Fidelis," "Bullets and Bayonets," "Comrades of the Legion," "Who's Who in Navy Blue," "Sabre and Spurs," "U. S. Field Artillery," "The Stars and Stripes Forever," Etc., Etc.

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Wednesday Evening, August 2nd, 1922

PROGRAM

SOUSA AND HIS BAND

Lieut.-Com. JOHN PHILIP SOUSA, U. S. N. R. F., Conductor

HARRY ASKIN, Manager

Local Management, Jas. E. Furlong

Miss MARJORIE MOODY, Soprano Mr. JOHN DOLAN, Cornetist
Miss WINIFRED BAMBRICK, Harpist Mr. GEORGE CAREY, Xylophone

1. Overture, "The Red Sarafan" *Erichs*
2. Cornet Solo, "Centennial Polka" *Bellstedt*
MR. JOHN DOLAN
3. Suite, "Leaves From My Note Book" (new) *Sousa*
 - (a) "The Genial Hostess"
 - (b) "The Camp Fire Girls"
 - (c) "The Lively Flapper"
4. Vocal Solo, "Caro Nome" *Verdi*
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light" *Bizet*

INTERVAL

Program continued on next page

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Friday, August 4, 1922

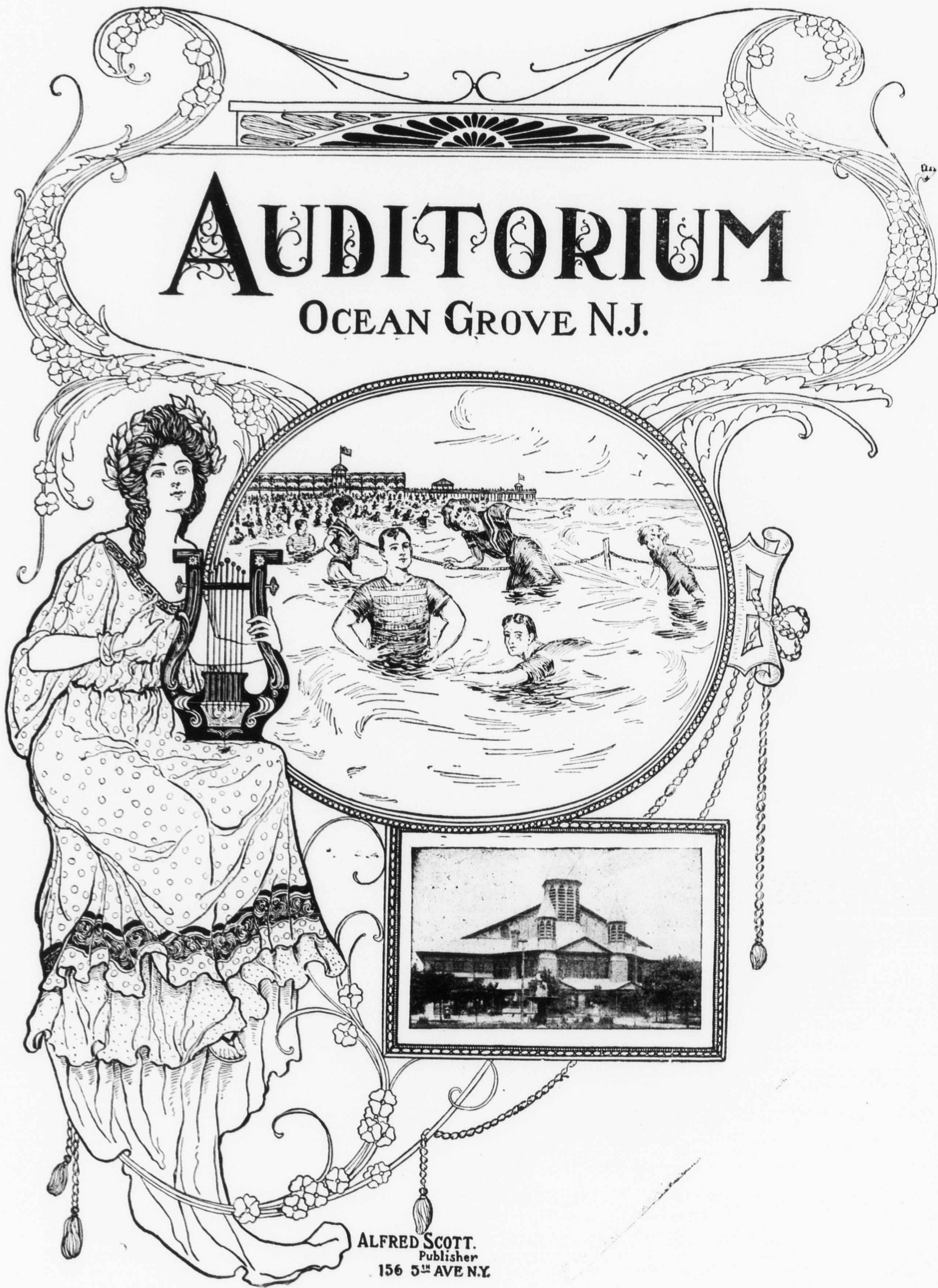
SOUSA'S BAND

PROGRAMME

1. Overture—"The Red Sarafan" - - - - - *Erichs*
2. Cornet Solo—"Centennial Polka" - - - - - *Bellstedt*
Mr. John Dolan
3. Suite—"Leaves from my Notebook" (new) - - - - - *Sousa*
 - a. "The Genial Hostess"
 - b. "The Camp-Fire Girls"
 - c. "The Lively Flapper"
4. Vocal Solo—"Caro Nome" - - - - - *Verdi*
Miss Marjorie Moody
5. Intermezzo—"Golden Light" - - - - - *Bizet*
6. "A Bouquet of Beloved Inspirations"—entwined by *Sousa*
The compiler believes that the themes embodied in this number are
universally admired by music lovers.
7. a. Harp Solo—"Fantasie" op. 35 - - - - - *Alvars*
Miss Winifred Bambrick
- b. March—"The Gallant General" (new) - - - - - *Sousa*
8. Xylophone Solo—"Valse Militant" - - - - - *Durand*
Mr. George Carey
9. Rhapsodie "d'Canadien" (new) - - - - - *Poirer*

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And His Band

Lieut. Comm. John Philip Sousa, U. S. N. R. F.
Conductor
Harry Askin, Manager

MISS MARJORIE MOODY.....Soprano
MISS WINIFRED BAMBRICK.....Harpist
MR. JOHN DOLAN.....Cornetist
MESSRS. WILLSON and KUNKEL Piccolo

Program

Rustic Dance, "The Country Wedding" Goldmark
Cornet Solo, "Ocean View".....Hartman
Mr. John Dolan

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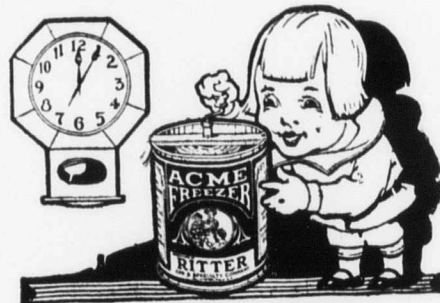
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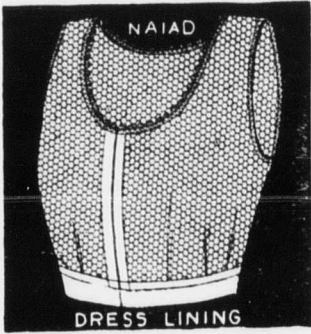
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PROGRAM

(Concluded from page four)

Suite, "Three Quotations" Sousa
(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."

Vocal Solo, "Ah fors e Lui" Verdi
Miss Marjorie Moody

Finale, "Fourth Symphony" Tchaikowsky

INTERVAL

Grand Fantasia, "Excelsior" Marengo

(a) Duet for Piccolo, "Fluttering Birds" Glennon
Messrs. Willson and Kunkel

(b) March, "Bullets and Bayonets" Sousa

Harp Solo, "La Danse des sylphes" Godefroid
Miss Winifred Bambrick

Overture, "Light Cavalry" Suppe

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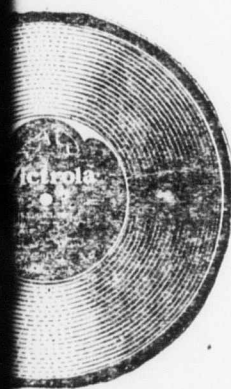
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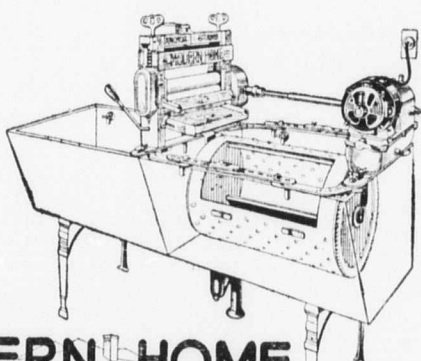
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For Violin and Piano

UN PAJARITO (A Fickle Maiden) .60
YO NO SE SI ME QUIERES (I Know Not if You Love Me) .60
NADIE ME QUIERE (Old Maid's Song) .50

From "Early Spanish-Californian Folk-Songs"

For Piano

RIDE OF THE COWBOY Gertrude Ross .60
SPANISH SERENADE Gertrude Ross .60

Thematic pages upon request



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CONVENTION HALL

ROCHESTER

Wednesday Evening, August 2nd, 1922

PROGRAM

SOUSA AND HIS BAND

Lieut.-Com. JOHN PHILIP SOUSA, U. S. N. R. F., Conductor

HARRY ASKIN, Manager

Local Management, Jas. E. Furlong

Miss MARJORIE MOODY, Soprano Mr. JOHN DOLAN, Cornetist
Miss WINIFRED BAMBRICK, Harpist Mr. GEORGE CAREY, Xylophone

1. Overture, "The Red Sarafan" *Erichs*
2. Cornet Solo, "Centennial Polka" *Bellstedt*
MR. JOHN DOLAN
3. Suite, "Leaves From My Note Book" (new) *Sousa*
(a) "The Genial Hostess"
(b) "The Camp Fire Girls"
(c) "The Lively Flapper"
4. Vocal Solo, "Caro Nome" *Verdi*
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light" *Bizet*

INTERVAL

Program continued on next page

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WILMER & VINCENT'S

GAIETY

C. P. SERVATIUS, Manager

Friday, August 4, 1922

SOUSA'S BAND

PROGRAMME

1. Overture—"The Red Sarafan" - - - - - *Erichs*
2. Cornet Solo—"Centennial Polka" - - - - - *Bellstedt*
Mr. John Dolan
3. Suite—"Leaves from my Notebook" (new) - - - - - *Sousa*
a. "The Genial Hostess"
b. "The Camp-Fire Girls"
c. "The Lively Flapper"
4. Vocal Solo—"Caro Nome" - - - - - *Verdi*
Miss Marjorie Moody
5. Intermezzo—"Golden Light" - - - - - *Bizet*
6. "A Bouquet of Beloved Inspirations"—entwined by *Sousa*
The compiler believes that the themes embodied in this number are
universally admired by music lovers.
7. a. Harp Solo—"Fantasie" op. 35 - - - - - *Alvars*
Miss Winifred Bambrick
b. March—"The Gallant General" (new) - - - - - *Sousa*
8. Xylophone Solo—"Valse Militant" - - - - - *Durand*
Mr. George Carey
9. Rhapsodie "d'Canadien" (new) - - - - - *Poirer*

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PROGRAM--Continued

6. "A bouquet of Believed Inspirations" entwined by—Sousa
(The compiler believes that the themes embodied in this
number are universally admired by music-lovers)

7. (a) Xylophone solo, "Nola".....Arndt
MR. GEORGE CAREY
(b) March, "The Gallant Seventh" (new).....Sousa
Harp Solo, "Fantasie op. 35".....Alvars
MISS WINIFRED BAMBRICK

9. Hungarian dance from "In Foreign Lands".....Moszkowski

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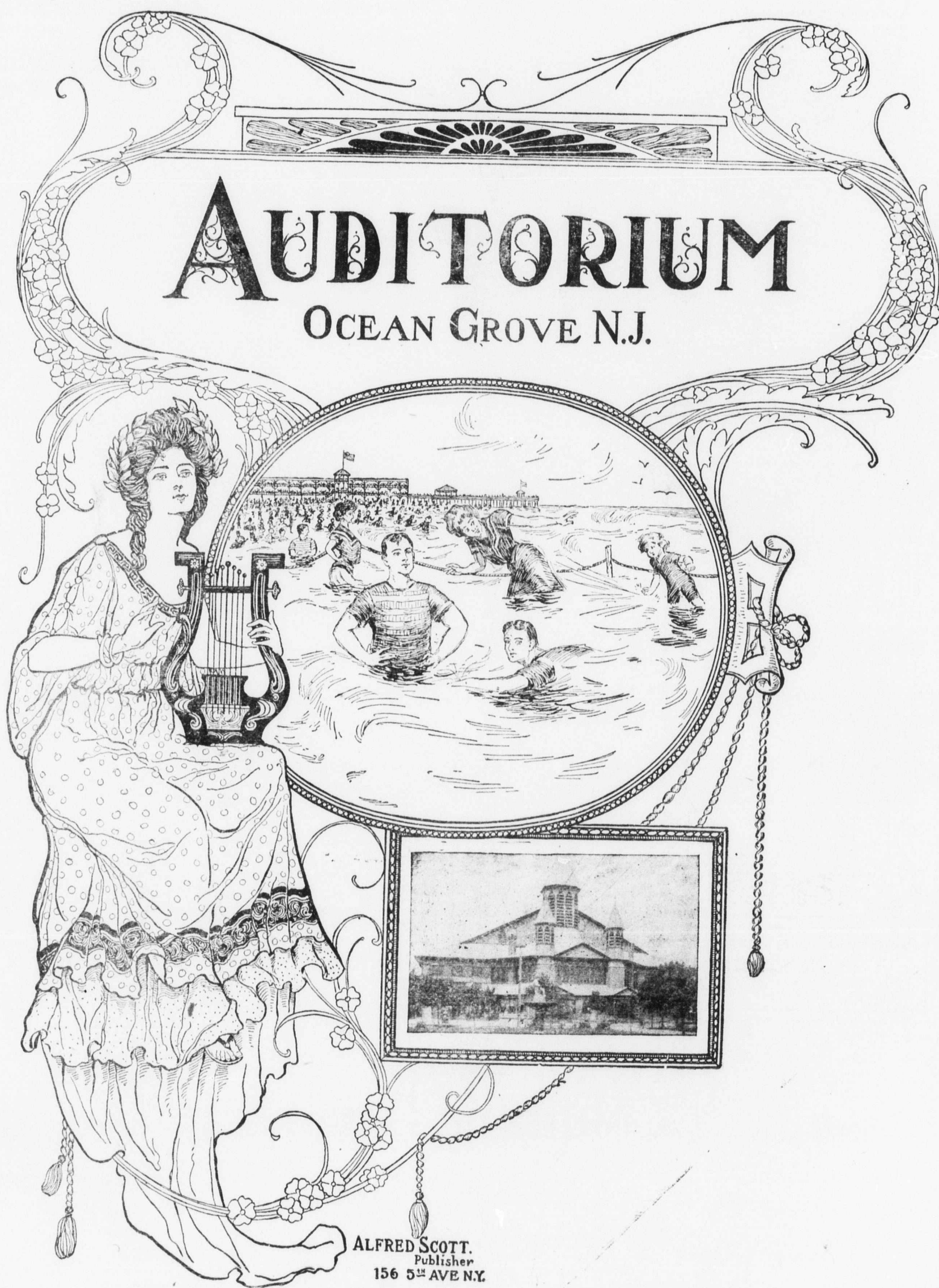
C. P. SERVATIUS, Manager

Friday, August 4, 1922

SOUSA'S BAND

PROGRAMME

- | | |
|-----------------------------------------------------------------------------------------------------------|-----------|
| 1. Overture—"The Red Sarafan" - - - - | Erichs |
| 2. Cornet Solo—"Centenial Polka" - - - - | Bellstedt |
| Mr. John Dolan | |
| 3. Suite—"Leaves from my Notebook" (new) - - - | Sousa |
| a. "The Genial Hostess" | |
| b. "The Camp-Fire Girls" | |
| c. "The Lively Flapper" | |
| 4. Vocal Solo—"Caro Nome" - - - - | Verdi |
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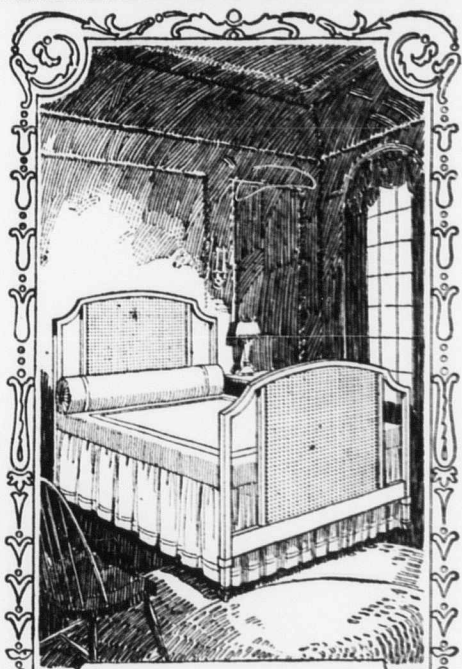
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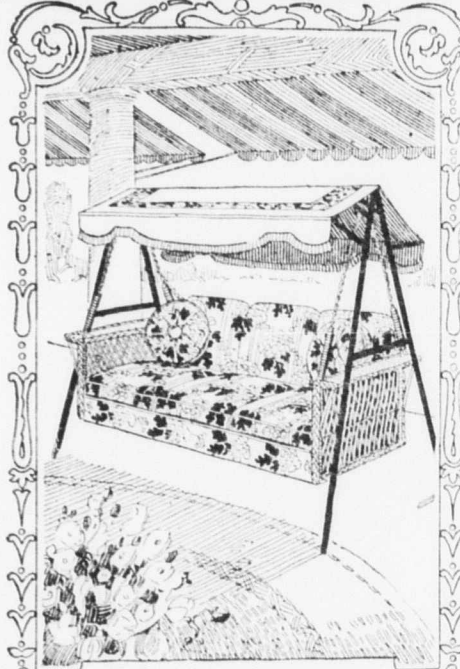
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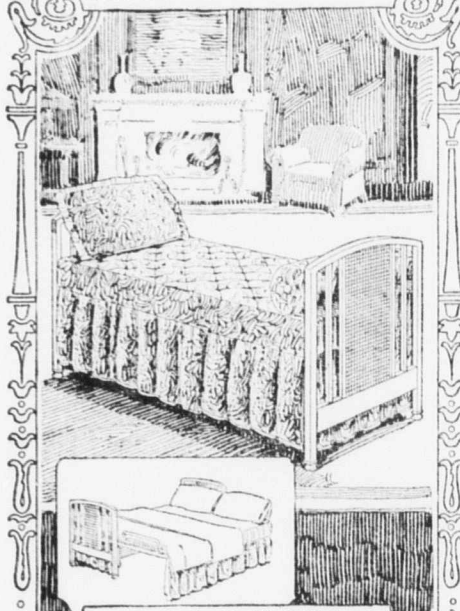
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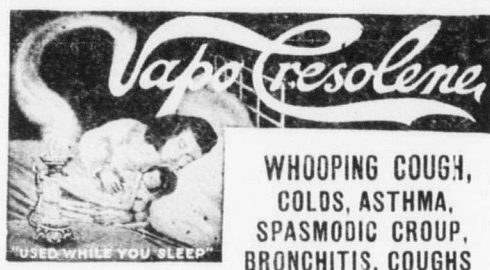
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Conductor
Harry Askin, Manager

MISS MARJORIE MOODY.....Soprano
MISS WINIFRED BAMBRICK.....Harpist
MR. JOHN DOLAN.....Cornetist
MR. GEORGE CAREY.....Xylophone

Program

Overture, "The Red Sarafan"Erichs
Cornet Solo, "Centennial Polka".....Bellstedt
Mr. John Dolan
Suite, "Leaves From My Note-Book" (new)Sousa
(a) "The Genial Hostess"
(b) "The Camp-Fire Girls"
(c) "The Lively Flapper"
(Concluded on page six.)

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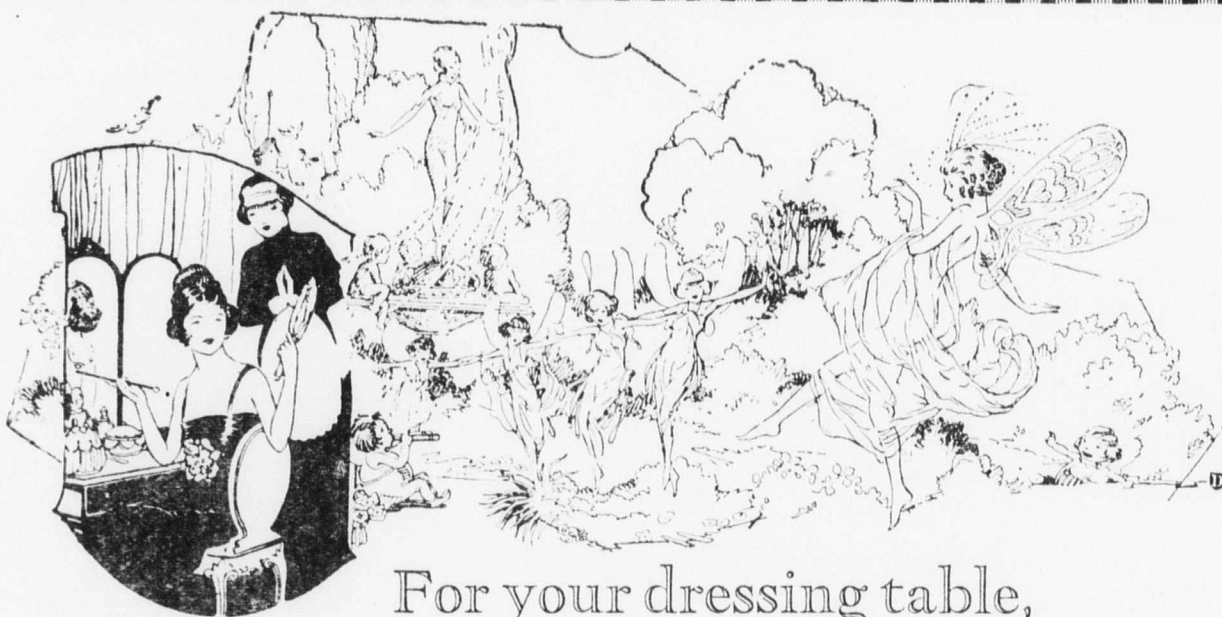
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PAGE FIVE



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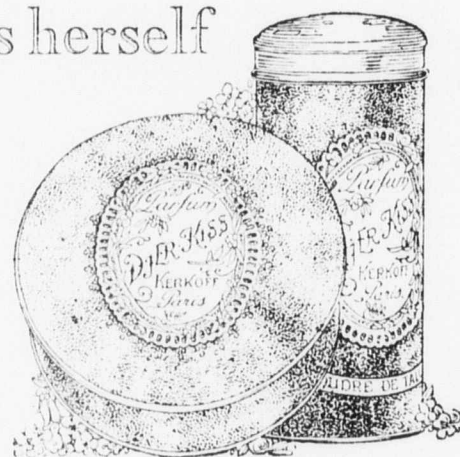
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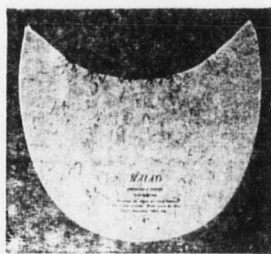
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PROGRAM

(Concluded from page four)

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

Intermezzo, "Golden Light".....Bizet

INTERVAL

"A bouquet of Beloved Inspirations" entwined bySousa
The compiler believes that the themes embodied in this number are universally admired by music-lovers.

(a) Xylophone Solo, "Nola".....Arndt

(b) March, "The Gallant Seventh" (new)Sousa

Harp Solo, "Fantasie" Op. 35.....Alvares
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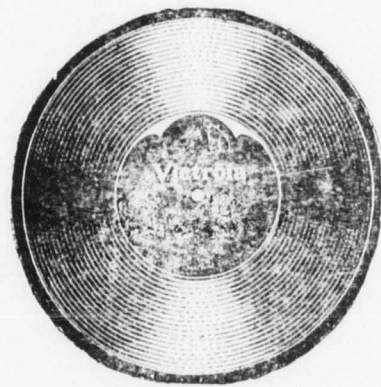
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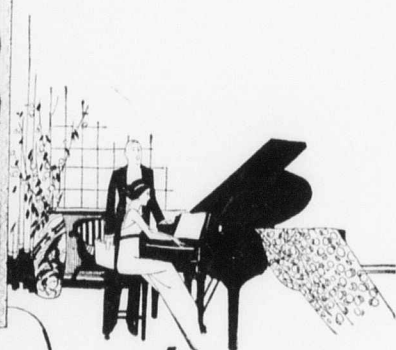
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PAGE SEVEN

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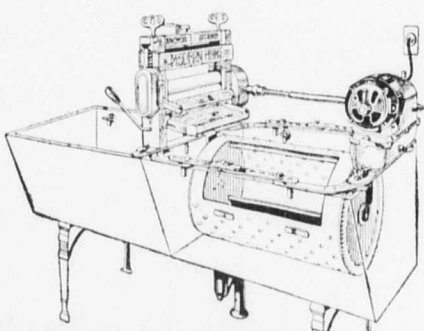
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For Violin and Piano

UN PAJARITO (A Fickle Maiden) .60
YO NO SE SI ME QUIERES (I Know Not if You Love Me) .60
NADIE ME QUIERE (Old Maid's Song) .50
From "Early Spanish-Californian Folk-Songs"

For Piano

RIDE OF THE COWBOY Gertrude Ross .60
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Thematic pages upon request



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WILLOW GROVE PARK

TWENTY-SEVENTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

14

WEEK BEGINNING AUGUST THIRTEENTH
NINETEEN HUNDRED TWENTY-TWO

WILLOW GROVE PARK

TWENTY-SEVENTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

13

WEEK BEGINNING AUGUST SIXTH
NINETEEN HUNDRED TWENTY-TWO

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WILLOW GROVE PARK

WILLOW GROVE PARK

Lieutenant Commander John Philip Sousa, who is now playing his twenty-first season with his band in Willow Grove Park, is so enthusiastic over the organization and the program that he could not refrain from making the following statement:

"If one remains long enough in active service, a record of achievement may be interesting. Thirty years ago I left the Marine Band, which I had conducted for twelve years, and went to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everet H. Reynolds, George Frederick Hinton, Frank Christianer, James S. Barnes, Edwin Clarke, and, since 1916, Harry Askin.

"A record of the organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that the music of the old masters written for orchestra in which the division of instruments is sharply drawn and the strings of out-

standing importance do not lend themselves to the best effects for a wind combination any more so than purely string combination would be effective in higher flights of Wagner or Richard Strauss.

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public, and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled, 'The Gallant Seventh,' dedicated to the officers and men of the 7th Regiment, N. Y. N. G. (107th of the 27th Division). History records their brilliant achievements overseas. A new suite, 'Leaves From My Notebook,' containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls' and 'The Lively Flapper,' a collocation, 'A Bouquet of Beloved Inspirations,' entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties, will form the programs for this season's engagement of my band in Willow Grove Park."

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SUNDAY, AUGUST 13th, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

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

1. Gems from the works of.....Tschaikowsky
2. Suite, "Carmen"Bizet
3. Xylophone Solo, "American Medley".....Weldon
Mr. George Carey
4. Collocation, "In Pulpit and Pew,"
Compiled by Sousa
5. March, "King Cotton".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Gems from the works of.....Moskowski
2. Cornet Solo, "Fifth Concerto".....DeBeriot
Mr. John Dolan
3. Admired scenes from the works of.....Wagner
4. Soprano Solo, "Qui la Voce".....Bellini
Miss Marjorie Moody
5. a. Valse, "Belgravia"Godfrey
b. March, "The Bride-Elect".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. William Kunkel, Piccolo

1. "The Holy Grail" from "Parsifal"....Wagner
2. Some popular melodies from light operas,
Roberts
3. Cornet Solo, "Scintilla".....Perkins
Mr. John Dolan
4. Dale Dances of Yorkshire.....Wood
5. March, "The Invincible Eagle".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Gems from the works of.....Meyerbeer
2. Piccolo Solo, "La Fleurance".....Mayen
Mr. William Kunkel
3. Suite from the works of.....Sebastian Bach
4. Soprano Solo, "Se Seran Rose".....Arditi
Miss Marjorie Moody
5. a. "The Belle of Boston".....Godfrey
b. March, "Who's Who In Navy Blue".....Sousa

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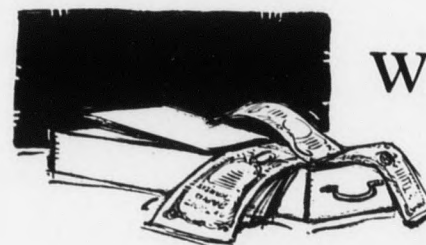
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MONDAY, AUGUST 14th, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Mr. Jos. Norrito, Clarinet

1. Overture, "Petronella"Offenbach
2. Trombone Quartette, "Come Where My Love Lies Dreaming"Foster
3. Sketch, "Breezes from the South".....Myddleton
4. Cornet Solo, "Willow Echoes".....Simons
5. a. Valse, "Ball Sounds from Krolls".....Lumbye
- b. March, "Wisconsin Forward".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Naiades"Sterndale Bennett
2. Clarinet Solo, "Norma".....Bellini
3. Suite, "Masquerade"Lacombe
4. Soprano Solo, "I Am the Rose".....Arditi
5. a. "Home from the War".....Strauss
- b. March, "The High School Cadets".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. Jos. Deluca, Euphonium

1. Overture, "Freischutz"Weber
2. Cornet Solo, "Ocean View".....Hartman
3. Suite, "Pantomime"Lacombe
4. Songs of the Colleges.....Broughton
5. a. Valse, "Mabel"Godfrey
- b. March, "National Fencibles".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Martha"Flotow
2. Euphonium Solo, "I Puritani".....Bellini-DeLuca
3. Ballet Suite, "Le Coq d'Or," Rimsky-Korsakow
4. Soprano Solo, "Chanson Provencale".....Del'Acqua
5. a. Valse, "Gitana"Bucalossi
- b. March, "Our Flirtations".....Sousa



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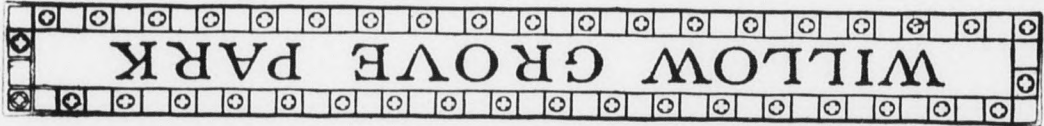
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TUESDAY, AUGUST 15th, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Mr. Meredith Willson, Flute
Mr. John Dolan, Cornet
Mr. John Schueler, Cornet

1. Airs, "The Geisha".....Monckton
2. Duet, "Misere" from "Il Trovatore"....Verdi
Messrs. Dolan and Schueler
3. a. Valse, "The Queen's Own".....Coote
b. "Village Life in the Olden Times".....LaThiere
4. Horn Quartette, "Drink to Me Only With Thine Eyes".....Johnson
Messrs. Broschak, Byrne, Kuhn and Wolf
5. a. Turkish Patrol.....Michaellis
b. March, "The Directorate".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Airs, "Orpheus in the Underworld".....Offenbach
Chaminade
2. Flute Solo, "Concerto".....Mr. R. Meredith Willson
3. a. Prelude in C Minor.....Rachmaninoff
b. "Pomp and Circumstance".....Elgar
4. Soprano Solo, "Lovely Mary Donnelly".....Sousa
Miss Marjorie Moody
5. Collocation, "Scotland's Pride".....Godfrey

4th Concert, 9.45 to 10.45

Electric Fountain Display, 9.30 o'clock

1. Collocation, "Samson and Delilah".....Saint-Saens
2. Cornet Solo, "I Love a Little Cottage," O'Hara
Mr. John Dolan
3. Ballet Music, "Aida".....Verdi
4. Valse, "Santiago".....Corbin
5. March, "The Pathfinder of Panama".....Sousa

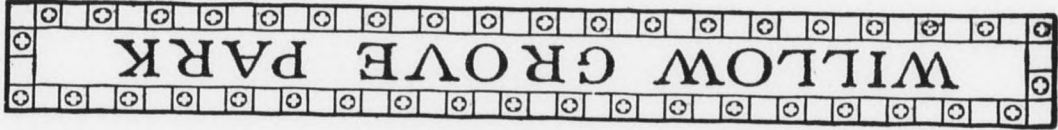
3rd Concert, 7.45 to 8.30

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

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Mr. George Carey
4. Soprano Solo, "Ah fors' e lui".....Verdi
Miss Marjorie Moody
5. March, "The Chantymen".....Sousa



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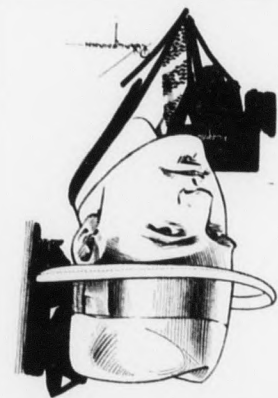
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- 4th Concert, 9.45 to 10.45
1. Overture, "Joan of Arc", Verdi
 2. Grand Fantasia, "Robert le Diable", Meyerbeer
 3. Suite, "Ballet Russe", Luigini
 4. Soprano Solo, "La Traviata", Verdi
 5. "Hungarian Dance from Foreign Lands," Moskowski
- 2nd Concert, 4.30 to 5.30
1. Overture, "Ilka", Doppler
 2. Duet, "O Fatal Stone" from "Aida", Verdi
 3. Gems from the works of, Chaminate
 4. Soprano Solo, "The Love That Lives Forever," Sousa
 5. Sketch, "Uncle Tom", Langley

- Electric Fountain Display, 4 o'clock
1. Overture, "The Chase of Young Henri," Mehl
 2. "Three Gossips", Hamm
 3. Carnaval, Glazounow
 4. a. Valse, "Tresor D'Amour", Waldteufel
 5. "The Ride of the Valkyries", Wagner
- 1st Concert, 2.30 to 3.15
- Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. John Schueler, Cornet
- 3rd Concert, 7.45 to 8.30
- Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
1. Overture, "Girofle-Girofla", Lecocq
 2. Cornet Solo, "La Mia Speranza", Liberatori
 3. Ballet Suite, "Queen of Sheba", Gounod
 4. Reminiscences of, Jacques Offenbach
 5. March, "The Picador", Sousa
- Electric Fountain Display, 9.30 o'clock



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THURSDAY, AUGUST 17th, 1922
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AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet

1. Overture, "Vautour the Vulture"
2. Scenes, "Chris and the Wonderful Lamp"
3. Cornet Solo, "The Lily-Bells"
Mr. John Dolan
4. Suite, "Looking Upward"
a. "By the Light of the Polar Star"
b. "Under the Southern Cross"
c. "Mars and Venus"
5. March, "The Hippodrome"

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Second Fantasia, "The Bride-Elect"
2. Concerted Number, "Love"
Messrs. Dolan, Danner, Russell, Schueler, Deluca and Carns
3. a. Legend, "Willow Blossoms"
b. Symphonic Poem, "The Chariot Race"
4. Soprano Solo, "Lovely Mary Donnelley"
Miss Marjorie Moody
5. March, "Liberty Loan"

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. Arthur Danner, Cornet
Mr. John Schueler, Cornet

1. Overture to Joaquin Miller's play, "Tally-Ho"
2. Cornet Trio, "Non-Committal Declarations"
Messrs. Dolan, Danner and Schueler
3. "A Study in Rhythms" (arrangement)
4. "Homage to Foster and Nevin"
5. March, "The U. S. Field Artillery"

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Scenes, "El Capitan"
2. Cornet Solo, "I Wonder"
Mr. John Dolan
3. Suite, "At the King's Court"
4. Soprano Solo, "Will You Love When the Lilies Are Dead?"
Miss Marjorie Moody
5. a. Idyl, "The Coquette"
b. March, "Who's Who in Navy Blue"

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FRIDAY, AUGUST 18th, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Mr. Paul Blagg, Cornet
Mr. George Carey, Xylophone

1. Gems from the works of.....Weber
2. Cornet Solo, "La Mandolinata".....Bellstedt
Mr. Paul Blagg
3. Scenes, "Tales of Hoffman".....Offenbach
4. Valse, "La Gitana".....Bucalossi
5. a. Rondo de la Garde.....Loew
b. March, "We Are Coming".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "The Red Sarafan".....Erich
2. Xylophone Solo, "American Patrol".....Meachan
Mr. George Carey
3. "Cortege of the Sirdar".....Ippolito-Ivanow
4. Soprano Solo, "Ernani, Ernani, Involani,"
Verdi
Miss Marjorie Moody
5. a. "Pan Pastoral"Godard
b. March, "Jack Tar".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. Jos. Deluca, Euphonium

1. Gems from the works of.....Verdi
2. Cornet Solo, "The Pyramids".....Liberati
Mr. John Dolan
3. Scenes, "I Pagliacci".....Leoncavallo
4. Valse, "The Nature-singers".....Ziehler
5. Gems, "The Chocolate Soldier".....Strauss

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Admired themes from the works of....Berlioz
2. Euphonium Solo, "My Mother".....Nutile
Mr. Jos. Deluca
3. Ballet Suite, "Egyptian".....Luigini
4. Soprano Solo, "Bonnie Sweet Bessie".....Gilbert
Miss Marjorie Moody
5. "The Girl in the Taxi".....Gilbert

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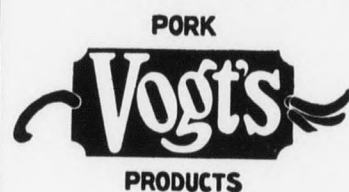
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SATURDAY, AUGUST 19th, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. William Kunkel, Piccolo

1. Gems from "La Vivandiere".....Godard
2. Cornet Solo, "Ocean View".....Hartman
Mr. John Dolan
3. Valse, "Fairie Voices".....Crowe
4. Love Poem, "Finlandia".....Sibelius
5. Entree, "The Triumph of the Boyards,"
Halvorsen

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Gems from "The Pirates of Penzance,"
Sullivan
2. Piccolo Solo, "Birdie's Favorite".....Cox
Mr. William Kunkel
3. "A Bouquet of Beloved Inspirations"....Sousa
4. Soprano Solo, "Shadow Dance"....Meyerbeer
Miss Marjorie Moody
5. a. "Love in Idleness".....Macbeth
b. March, "Man Behind the Gun".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. George Carey, Nylophone

1. Gems from "The Waltz Dream".....Strauss
2. Cornet Solo, "The Shores of the Mighty
Pacific"Clarke
Mr. John Dolan
3. Dances, "Henry VIII".....German
4. Bridal Music, "Lohengrin".....Wagner
5. a. PraeludiumJarnefeldt
b. March, "Liberty Bell".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. "Parting" from "Leonore".....Raff
2. Nylophone Solo, "Rondo Capriccioso,"
Mendelssohn
Mr. George Carey
3. Collocation, "The Dolls".....Bayer
4. Soprano Solo, "Queen of Sheba".....Gounod
Miss Marjorie Moody
5. "Americana"Thurban

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THE MUSIC OF THE MOSLEM MAID

Prepared by
JAMES FRANCIS COOKE
Editor of the Etude

Oriental music, as far as I see and understand it, is a different thing entirely from the imitations of it which are given and accepted as "the real thing" over here. In the first place, the mentality of Orientals is entirely different from that of Europeans.

I had a good many Egyptian lady piano pupils of high family, and always gave my lessons without supervision of any kind. No other man of any nationality, I believe, has ever been allowed such privileges. These ladies generally practiced well, and were much less stodgy and quicker to understand what was required of them than a great many European ladies. Some of them played Bach, Beethoven, and Chopin quite well, the latter composer being the general favorite. Of course, they never studied any Arabic music with me; but some of them took lessons on the "ood," the favorite national instrument—a kind of large mandolin or guitar and played with a plectrum—from native musicians. I had to give my lessons in French, which they all speak in addition to their native Arabic; very few of them understand English. Several of them confided to me their disgust with the present narrow existence of women in Oriental countries. One, a fine specimen of a lady in every way—young, striking-looking, elegant, well read, speaking four or five languages fluently (she had two splendid grand pianos and a fine Blüthner upright)—told me that she had a horror of marriage with an Egyptian, as it would mean the entire curtailment of even as much liberty as she then possessed. Only this year she broke off the engagement which had been arranged for her by her relatives, and I should question if she ever marries at all.—*Frederick Kitchener, in the Monthly Musical News.*

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SOUSA AFFECTED BY EARLY IMPRESSIONS

'March King's' Ears Were Filled With Martial Music as Child

NEW YORK, July 14.—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 was born in Washington in 1854. From the time he was 7 years old until the time he was 11 years old 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 11 he saw the greatest military event which had ever taken place on this continent, the grand review of the Union armies in Washington. Sousa was 11, and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up in Washington and his condition was

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NINETEEN HUNDRED TWENTY-TWO

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Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

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WEEK BEGINNING AUGUST TWENTY-SEVENTH
NINETEEN HUNDRED TWENTY-TWO

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Lieutenant Commander John Philip Sousa, who is now playing his twenty-first season with his band in Willow Grove Park, is so enthusiastic over the organization and the program that he could not refrain from making the following statement:

"If one remains long enough in active service, a record of achievement may be interesting. Thirty years ago I left the Marine Band, which I had conducted for twelve years, and went to New York to organize the band which in all these years has borne my name. As managers during this period I had David Blakeley, Everet H. Reynolds, George Frederick Hinton, Frank Christianer, James S. Barnes, Edwin Clarke, and, since 1916, Harry Askin.

"A record of the organization in membership has contained many names famous in band and orchestral history, a number of the brilliant players of the band of former years are now conductors of their own organizations. It is believed that the repertoire of the band has been remarkably eclectic in embracing the best compositions of all lands. I have always felt that the music of the old masters written for orchestra in which the division of instruments is sharply drawn and the strings of out-

standing importance do not lend themselves to the best effects for a wind combination any more so than purely string combination would be effective in higher flights of Wagner or Richard Strauss.

"In the thirty years of the existence of my band it has made many tours of the United States and Canada, five tours of Europe and one around the world. It has covered over 800,000 miles of travel. It has depended entirely for its support on the musical public, and it has shown its gratitude by giving, at all times, the best efforts to its audiences.

"The new compositions of mine to be played on this tour will be a march entitled, 'The Gallant Seventh,' dedicated to the officers and men of the 7th Regiment, N. Y. N. G. (107th of the 27th Division). History records their brilliant achievements overseas. A new suite, 'Leaves From My Notebook,' containing musical references to a 'Genial Hostess,' 'The Camp Fire Girls' and 'The Lively Flapper,' a collocation, 'A Bouquet of Beloved Inspirations,' entwines themes by Bizet, Meyer-Helmund, Weber, Mendelssohn and Rossini. These, together with a number of novelties, will form the programs for this season's engagement of my band in Willow Grove Park."

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SUNDAY, AUGUST 20th, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. JOS. DELUCA, Euphonium

1. "Fancy of the Town".....Sousa
2. Prologue, "I' Pagliacci".....Leoncavallo
Mr. Jos. Deluca
3. Nocturne, "Kamenoi Ostrow".....Rubenstein
4. Characteristic piece, "An Alpine Storm,"
Kunkel
5. a. "Aubade Printanier"Lacombe
b. March, "The Gallant Seventh".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. "Sabbath Morning in the Army".....Hume
2. Cornet Solo, "Whirlwind".....Levy
Mr. John Dolan
3. "Songs of Grace and Songs of Glory".....Sousa
4. Soprano Solo, "Chanson Provencale,"
Del'Acqua
Miss Marjorie Moody
5. "Old Timers"Lake

EVENING

3rd Concert, 7.45 to 8.30

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

1. Rhapsody, "American Indian".....Orem
2. Cornet Solo, "Russian Airs".....Levy
Mr. John Dolan
3. Gems from the works of.....Chopin
4. Valse, "When the Birds Begin to Sing,"
Joyce
5. a. Intermezzo, "William Ratcliff"....Mascagni
b. March, "The Washington Post".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Suite, "Algerienne"Saint-Saens
2. Xylophone Solo, "Hungarian Rag"....Lensberg
Mr. George Carey
3. Scenes, "Lohengrin"Wagner
4. Soprano Solo, "Ah fors'e Lui".....Verdi
Miss Marjorie Moody
5. a. "The Two Guardsmen"Douglas
b. March, "On to Victory".....Sousa

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MONDAY, AUGUST 21st, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harpist

1. Overture, "The Two Hussars".....Doppler
2. Concerto from the Clarinet Corps.....Klose
(Obligato by Mr. Jos. Norrito)
3. Harp Solo, "Believe me if all those endearing Young Charms".....Pinto
Miss Winifred Bambrick
4. a. March, "Our Starry Flag".....Schofield
b. Valse, "Merchant's Casino".....Gungl
5. Episode, "The Chase of the Lion".....Kolling

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Rhapsody, "The Welsh".....German
2. Scenes, "Les Saltimbanques".....Ganne
3. Valse, CollocationReines
4. Soprano Solo, "The Shadow Dance,"
Meyerbeer
Miss Marjorie Moody
5. a. Impromptu ArabesqueZimmerman
b. March, "The Naval Reserve"Sousa

EVENING

3rd Concert, 7.45 to 8.30

MISS MARJORIE MOODY, Soprano
MR. JOS. DELUCA, Euphonium
MR. PAUL BLAGG, Cornet

1. Gypsy RondoHaydn
2. Euphonium Solo, "Valse Caprice," Colorado,"
DeLuca
3. Scenes, "The Pearl Fishers".....Bizet
4. Valse, "Lively Spirits".....Strauss
5. a. "A Lady Picking Mulberries".....Kelley
b. March, "The Occidental".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Gems from the celebrated "Beggars Opera,"
Gay
2. Cornet Solo, "Polka Caprice".....Bellstedt
Mr. Paul Blagg
3. Suite, "Peer Gynt"Grieg
a. "In the Morning"
b. "Death of Asa"
c. "Anitra's Dance"
d. "In the Hall of the Mountain King"
4. Soprano Solo, "Vissi D'Arte".....Puccini
Miss Marjorie Moody
5. a. "A Way we have in the Army"....Rubens
b. March, "El Capitan".....Sousa



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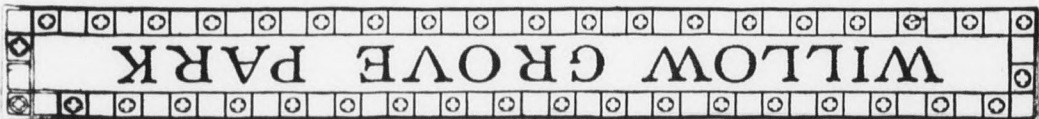
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TUESDAY, AUGUST 22nd, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Mr. R. Meredith Willson, Flute

1. Overture, "Hungarian Comedy".....Keller-Bela
2. Idyl, "Visions in a Dream".....Lumbye
3. Humoresque, "An Old Fashioned Girl".....Jolson-Garing

4. a. "Danse Bohemian".....Godard
b. March, "Manhattan Beach".....Souza

5. Air, "Pinafore".....Sullivan

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Academic Festival".....Brahms
2. Flute Solo, "Concerto".....Chaminade
Mr. R. Meredith Willson

3. a. Norwegian Dances.....Grieg
b. "Little Tin Soldiers".....Pierne

4. Soprano Solo, "Danny Boy".....Weatherly
Miss Marjorie Moody

5. Airs, "Patience".....Sullivan

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2. "In a Toy Shop".....Jessels
3. Collocation, "The Duchess of Danzig".....Caryll
4. Soprano Solo, "La Tosca".....Puccini
Miss Marjorie Moody

4th Concert, 9.45 to 10.45

Electric Fountain Display, 9.30 o'clock

5. Episode, "The Outpost".....Mackenzie
Mr. William Bell

4. Sousaphone Solo, "The Mighty Deep".....Jude

3. "A June Night in Washington".....Nevin
Messrs. Dolan and Schueler

2. Cornet Duet, "Alice Where art Thou".....Ascher
Weber

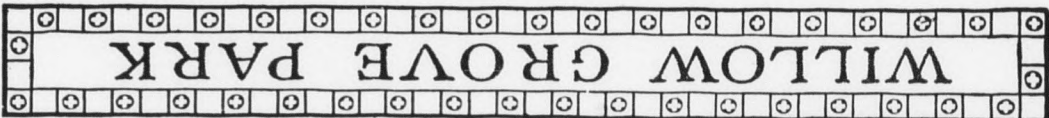
1. Overture, "Jubel".....Weber
Mr. William Bell, Sousaphone

3rd Concert, 7.45 to 8.30

EVENING

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet

John Schueler, Cornet



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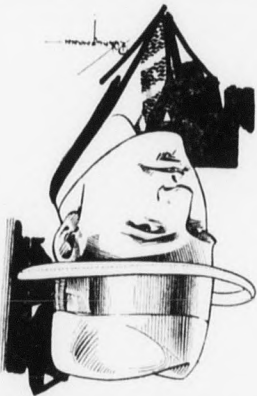
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WEDNESDAY, AUGUST 23rd, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Margorie Moody, Soprano
Mr. Wm. Kunkel, Piccolo
Mr. Jos. Deruca, Euphonium

1. Overture, "The Dolls of Nuremberg", Adam
2. Piccolo Solo, "La Fleurance", Mayen

Mr. William Kunkel
3. Collocation, "The Musketeers in the Convent", Varney

4. a. "Charming Women", Liebling
b. Melody in F—a Paraphrase, Rubenstein

5. a. Air Militaire, Massenet
b. March, "The American Gentleman", Deluca

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Leocadia", Auber
2. Euphonium Solo, "I Puritani", Bellini
Mr. Jos. Deluca

3. "Awakening of the Lion", Konitzski
4. Soprano Solo, "Se Seran Rose", Arditi
Miss Marjorie Moody

5. a. Ballet, "Coppelia", Delibes
b. March, "The Lion-Tamer", Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "The Arcadians", Wood
2. Cornet Solo, "Private Script", Dolan
Mr. John Dolan

3. Grand Fantasia, "Don Carlos", Verdi
4. Soprano Solo, "Caro Nome", Verdi
Miss Marjorie Moody

5. a. Airs, "The Merry Widow", Lehar
b. March, "Comrades of the Legion", Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Margorie Moody, Soprano
Mr. George Carey, Xylophone
Mr. John Dolan, Cornet

1. Overture, "A Summer Night's Dream", Suppe
2. Xylophone Solo, "Humoresque", Dvorak
Mr. George Carey

3. Scenes, "The Gypsy Baron", Strauss
4. a. "The Glow Worm", Lincke
b. March, "Sold men to the Front", Sousa

5. Dance of the Comedians, Smetana

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THURSDAY, AUGUST 24th, 1922
SOUSA DAY

Devoted to the Compositions of John Philip Sousa

AFTERNOON

1st Concert, 2.30 to 3.15

MISS MARY BAKER, Soprano
MR. JOHN DOLAN, Cornet

1. Caprian Tarantelle
2. Suite, "At the Movies"
 - a. "The Serenaders"
 - b. "The Crafty Villain and the Timid Maid"
 - c. "P. 'ance All and Swing Partners"
3. Corner Solo, "I've made my plans for the Summer"

Mr. John Dolan
4. a. Hymn, "We march, we march to Victory"
- b. "Social Laws"
5. a. "Girls who have Loved"
- b. March, "Comrades of the Legion"

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Grand Promenade at the White House
2. Suite, "Maidens Three"
 - a. "The Coquette"
 - b. "The Summer Girl"
 - c. "The Dancing Girl"
3. a. "The Golden Star"
- b. Valse, "The Mystical Miss"
4. Soprano Solo, "The Crystal Lute"

Miss Mary Baker
5. a. Russian Dance
- b. March, "Sabre and Spurs"

EVENING

3rd Concert, 7.45 to 8.30

MISS MARY BAKER, Soprano
MR. JOHN DOLAN, Cornet

1. "The American Wedding March"
2. Cornet Solo, "Geraldine"

Mr. John Dolan
3. In the Realm of the Valse (arrangement)
4. Suite, "People who Live in Glass Houses"
 - a. "The Champagnes"
 - b. "The Rhine Wines"
 - c. "The Whiskies: Scotch, Irish and Kentucky"
 - d. "The Cordials"
5. March, "Hands Across the Sea"

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. A Mixture, "Showing Off Before Company" (arrangement)
2. a. "The Gliding Girl"
- b. March, "The Federal"
3. Soprano Solo, "Fanny"

Miss Mary Baker
4. March, "The Stars and Stripes Forever"

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FRIDAY, AUGUST 25th, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Mary Baker, Soprano
Mr. John Dolan, Cornet
Mr. George Carey, Xylophone

1. "The Sixth Polonaise".....Chopin
2. Xylophone Solo, "Nola".....Arndt
Mr. George Carey
3. Music to Shakespeare's, "Much Ado about
Nothing".....German
4. a. "Amina".....Lincke
b. "Danse Pompeuse".....Cellier
5. Tarantelle.....Heller

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Rhapsody, "The Northern".....Hosmer
2. Cornet Solo, "Flora".....Cunard
Mr. John Dolan
3. Scenes, "Mantana".....Wallace
4. Soprano Solo, "My Heart's Delight"....Robyn
Miss Mary Baker
5. Airs, "The Runaway Girl".....Monckton

EVENING

3rd Concert, 7.45 to 8.30

Miss Mary Baker, Soprano
Mr. John Dolan, Cornet

1. Prologue, "The Golden Legend".....Sullivan
2. Cornet Solo, "Scintilla".....Perkins
Mr. John Dolan
3. Valse, "On the Rhine".....Keler-Bela
4. "A Hunt in the Black Forest".....Voelker
5. March, "Powhattan's Daughter".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. "Pilgrim's Chorus" and "Evening Star,"
Wagner
2. Suite, "At the Fair".....Lacombe
3. Overture, "Fra Diavolo".....Auber
4. Soprano Solo, "Villanelle".....Del'Acqua
Miss Mary Baker
5. a. Cavalry Charge.....Luders
b. March, "Flags of Freedom".....Sousa

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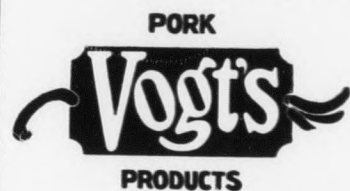
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SATURDAY, AUGUST 26th, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

MISS MARY BAKER, Soprano
MR. JOHN DOLAN, Cornet
MR. GEORGE CAREY, Nylophone

1. Overture, "The Wanderer's Destination," Suppe
2. Cornet Solo, "Caprice Brillante," Arban
Mr. John Dolan
3. Scenes, "The Bohemian Girl," Balfe
4. Valse, "The Village Swallows," Strauss
5. a. "Passing the cotton fields," Clarke
b. March, "The White Plume," Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Second Polonaise, Liszt
2. Nylophone Solo, "Rondo Capriccioso," Mendelssohn
Mr. George Carey
3. Ballet, "Yedda," Metra
4. Soprano Solo, "Waiting," Millard
Miss Mary Baker
5. a. "On Miami's Shore," Jacobi
b. March, "Bullets and Bayonets," Sousa

EVENING

3rd Concert, 7.45 to 8.30

MISS MARY BAKER, Soprano
MR. JOHN DOLAN, Cornet

1. Rhapsody, "The Southern," Hosmer
2. Cornet Solo, "Glen Island," Short
Mr. John Dolan
3. Suite, "La Source," Delibes
4. Valse, "My Queen," Bucalossi
5. a. "Sounds from Home," Gungl
b. March, "Hands Across the Sea," Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. "Torchlight Dance," Meyerbeer
2. Scenes, "Aida," Verdi
3. Airs, "The Grand Duchess," Offenbach
4. Soprano Solo, "Lassie o' Mine," Welt
Miss Mary Baker
5. a. Baby's Sweetheart, Carri
b. March, "The Bean Ideal," Sousa

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Music An Ideal Christmas Present

Prepared by
JAMES FRANCIS COOKE
Editor of The Etude

Lt. Com. John Philip Sousa, U. S. N. R. F., tells in *The Etude* why he believes music to be one of the finest of all Christmas presents.

"It is for this reason that many parents and friends who desire to make a Christmas present turn to music lessons, musical instruments, talking machine records, books, tickets for concerts or opera, sheet music, and so forth. Unlike many presents that lose their value in a few weeks, music often lasts a lifetime. Very little in the way of musical education is wasted. Even though the student has not the slightest thought of music as a profession, unless he is hopelessly stupid, he will acquire a mental training and an artistic taste that will stay with him all the rest of his days and add unlimited happiness to his life. How can one possibly make a more delightful present than one of this sort?"

"But," persists the very material father, "I don't want to bother with music as a present for my boy. I want something practical." He probably does not realize that the very cigar which he is puffing was made in a factory in Cuba in which the workers insist upon being supplied with music while they work. For years there have been trained singers employed in some industries to perform during the working hours. Practical fathers should know that there is nothing like music for speeding up the worker. The singing worker is happy and always has been. In the Fiji Islands I remember the natives who were employed to load coal. Singing was as much a part of their working equipment as their brawny muscles. Without song it would unquestionably have taken a much longer time to load the ship. What does practical father think of that?"

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WEDNESDAY, AUGUST 30

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From the days of the Marine Band onward, John Philip Sousa has been a firm believer in soloists as a feature of all band concerts.

"Where is the young player to get his chance?" asks Sousa, in replying to the oft-asked question. "For a number of years in my youth I sat in the ranks in the orchestra in Philadelphia. I didn't get much pay; I gave lessons on the violin in my spare time to eke out my income; I desired to get married; I needed money to buy other instruments, so that I might master them all. But my mood was such that all other considerations were swept aside when I got a chance, now and again, to play a small solo or a bit of obligato. Those opportunities gave to me the direct appeal to the public, and the response of an audience to my efforts gave to me the confidence which every musician must have if he or she is to be a successful soloist."

Some of the most famous musicians in the United States took their schooling with Sousa and his band. There was the late Maude Powell, the violinist, who died in 1919, lamented by what was perhaps the largest permanent clientele ever possessed by a violinist in this country. When, new from

her years of study in Germany, she came home to this country, she was engaged by Sousa as a soloist with his band, and after three tours under Sousa set forth on her brilliant career as a recital-giver. She never forgot to explain that she owed all the attributes that made her a successful recitalist to the season she spent with Sousa on tour—"and I," she would add, "the only woman in an entourage of 70 or more!"

Estelle Liebling, the soprano and a well-known and well-liked figure in recitals and concerts, also was a "Sousa-girl," making her first concert appearances under the "March King," and touring with him and his band.

"I never stand in the way of a player's leaving me," said Sousa. "Indeed, every offer made to one of my men is a high compliment to me and to my organization. If this flutist or that trombonist or such-and-such and oboe-player or trapsman get an offer, I say, 'Take it, my boy, and God bless you!' When he comes back, as he often does, there is always a job for him; if he doesn't come back I know that he has found satisfaction in being resident with an orchestra rather than itinerant with me, and I know that he, in turn, has given satisfaction to his new employers."

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MONDAY, AUGUST 28th, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Mary Baker, Soprano
Mr. Paul Blagg, Cornet
Mr. John Dolan, Cornet

1. Overture, "The North Star"Meyerbeer
2. Cornet Solo, "La Mandolinata"Bellstedt
Mr. Paul Blagg
3. Descriptive Piece, "The Old Cloister Clock,"
Kunkel
4. Valse, "Jolly Fellows"Vollstedt
5. a. "Guard Mount"Eilenberg
b. March, "The Bride-Elect"Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Mercedes"Dessane
2. Cornet Solo, "The Post in the Woods,"
Schaefer
Mr. John Dolan
3. Scherzo, "The Sorcerer's Apprentice" ..Dukas
4. Soprano Solo, "Pale Moon"Logan
Miss Mary Baker
5. "Old Favorites"Lake

EVENING

3rd Concert, 7.45 to 8.30

Miss Mary Baker, Soprano
Mr. John Dolan, Cornet
Mr. Arthur Danner, Cornet

1. Overture, "Thalia"Gilbert
2. Piccolo Quartet, "Piccolo Pic"Slater
Messrs. Wilson, Daniels, Hutchings and Kunkel
3. Scenes, "Chimes of Normandy"Planquette
4. Rhapsody, "Espana"Chabrier
5. a. La CeuquaineGabriel-Marie
b. March, "The Liberty Loan"Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Mignon"Thomas
2. Duet for Cornets, "The Swiss Boy" ...Arban
Messrs. Dolan and Danner
3. "Choral and Fugue"Bach
4. Soprano Solo, "Lilac Time"Hathway
Miss Mary Baker
5. a. Valse, "On the Elbe"Fetras
b. March, "The Thunderer"Sousa



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TUESDAY, AUGUST 29th, 1922

AFTERNOON

1st Concert, 2.00 to 2.45

Miss Mary Baker, Soprano
Mr. Jos. Norrito, Clarinet
Mr. George Carey, Xylophone

1. Overture, "Macbeth" Hatton
2. Clarinet Solo, "Air Varied" Norrito
3. Suite, "Roman Life" LeThiere
4. Valse, "Hydropaten" Gungl
5. a. "Pasquinade" Gottschalk
- b. March, "Keeping Step With the Union," Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.45 to 5.30

1. Smithy Scene from "Siegfried" Wagner
2. Xylophone Solo, "Poet and Peasant" Suppe
- Mr. George Carey
3. Scenes, "Madame Butterfly" Puccini
4. Soprano Solo, "The Card Song" Sousa
- Miss Mary Baker
5. a. "In the Shadows" Finck
- b. March, "King Cotton" Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Mary Baker, Soprano
Mr. John Dolan, Cornet
Mr. John P. Schueler, Trombone

1. Overture, "Isabella" Suppe
2. Cornet Solo, "Only a Smile" Zamecnik
- Mr. John Dolan
3. Scenes from the operas of Michael Balfe
4. Spanish Dances Mozowski
5. a. "A Chinese Procession" Hosmer
- b. March, "Lorraine" Ganne

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Mill on the Cliff" Reissiger
2. Trombone Solo, "Cujus Animam" Rossini
- Mr. John P. Schueler
3. Scenes, "Il Trovatore" Verdi
4. Soprano Solo, "A Heart That Is Free," Robyn
- Miss Mary Baker
5. a. "Darkie's Serenade" Bucalossi
- b. March, "The Invincible Eagle" Sousa

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WEDNESDAY, AUGUST 30th, 1922

AFTERNOON

1st Concert, 2.00 to 2.45

Miss Mary Baker, Soprano
Mr. John Dolan, Cornet
Mr. Arthur Danner, Cornet

1. "A Highland Scene" Moore
2. Cornet Duet, "On the Alps" Herfurth
Messrs. Dolan and Danner
3. Scenes, "Martha" Flotow
4. "Angels' Serenade" Braga
5. a. "Burlesque" Meyer-Helmund
b. March, "The Federal" Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.45 to 5.30

1. Overture, "Zampa" Herold
2. Andante, "Surprise Symphony" Haydn
3. Scenes, "Romeo and Juliet" Gounod
4. Soprano Solo, "By the Waters of Minne-
tonka" Lieurance
Miss Mary Baker
5. a. "In the Soudan" Sebek
b. March, "On the Campus" Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Mary Baker, Soprano
Mr. John Dolan, Cornet

1. Overture, "Pique Dame" Suppe
2. Cornet Solo, "Centennial" Bellstedt
Mr. John Dolan
3. Scenes, "Faust" Gounod
4. Valse, "Morning Journals" Strauss
5. a. "Pixies' Dance" Vincent
b. March, "The Rifle Regiment" Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Life Is a Dream" Eilenberg
2. Gems from the operas of Meyerbeer
3. "Prelude and Sicilliana" Mascagni
4. Soprano Solo, "I Love You Truly" Bond
Miss Mary Baker
5. a. "The Gypsies" Ganne
b. March, "The Fairest of the Fair" Sousa

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THURSDAY, AUGUST 31st, 1922

SOUSA DAY

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AFTERNOON

1st Concert, 2.30 to 3.15

Miss Mary Baker, Soprano
Mr. John Dolan, Cornet
Mr. Arthur Danner, Cornet
Mr. Henry Schueler, Cornet
Mr. Jos. Deluca, Euphonium

1. Overture, "The Charlatan"
2. Second Collocation, "El Capitan"
3. Cornet Trio, "Non-Committal Declarations"
Messrs. Dolan, Danner and Schueler
4. Suite, "Maidens Three"
a. "The Coquette"
b. "The Summer Girl"
c. "The Dancing Girl"
5. a. Song, "We Are Coming"
b. March, "The Boys Are Home Again"

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Scenes, "The Charlatan"
2. Euphonium Solo, "I Wonder If Over Beyond the Sea"
Mr. Jos. Deluca
3. Suite, "The American Maid"
4. Soprano Solo, "The Crystal Lute"
Miss Mary Baker
5. a. "The Honored Dead" (in memory of Gen. U. S. Grant)
b. March, "The Volunteers"

EVENING

3rd Concert, 7.45 to 8.30

Miss Mary Baker, Soprano
Mr. John Dolan, Cornet

1. Overture, "The Glass-Blowers"
2. Suite, "Tales of a Traveler"
a. The Kaffir on the Karoo
b. The Land of the Golden Fleece
c. Grand Promenade at the White House
3. Cornet Solo, "The Bell Song"
Mr. John Dolan
4. Valse, "La Reine de la mer"
5. a. "Mama-Papa"
b. March, "The Anchor and Star"

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. "A Bouquet of Beloved Inspirations" (arrangement)
2. Gavotte, "Girls Who Have Loved"
3. Suite, "Last Days of Pompeii"
a. "In the House of Burbo and Stratonice"
b. "Nydia"
c. "The Destruction of Pompeii and Death of Nydia"
4. Soprano Solo, "The American Girl"
Miss Mary Baker
5. March, "The Glory of the Yankee Navy"

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FRIDAY, SEPTEMBER 1st, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Mary Baker, Soprano
 Miss Winifred Bambrick, Harp
 Mr. Wm. J. Bell, Sousaphone

1. Mosaic, "Tom Jones"German
2. Harp Solo, "Grand Fantasia"Pinto
Miss Winifred Bambrick
3. Scenes, "Boccacio"Suppe
4. Valse, "At the Ball"Czibulka
5. a. "Song of the Vikings"Fanning
b. March, "The Lambs"Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Semiramide"Rossini
2. Sousaphone Solo, "The Mighty Deep" ...Jude
Mr. Wm. J. Bell
3. Scenes, "Le Coq D'Or"Rimsky-Korsakow
4. Soprano Solo, "Robert, I Love You," Meyerbeer
Miss Mary Baker
5. a. "College Memories"Seredy
b. March, "Yorktown Centennial"Sousa

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SATURDAY, SEPTEMBER 2nd, 1922

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Mary Baker, Soprano
Mr. John Dolan, Cornet
Mr. Geo. Carey, Xylophone

1. Gems from the works of Tosti
2. Cornet Solo, "The Pyramids"Liberati
Mr. John Dolan
3. Scenes, "Traviata"Verdi
4. Valse, "Kaufman's Casino"Gungl
5. Overture, "Bohemian Girl"Balfe

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Gems, "Sally"Kern
2. Xylophone Solo, "Morning, Noon and Night,"Suppe
Mr. George Carey
3. Scenes from the works of Wagner
4. Soprano Solo, "Theme and Variations," Proch
Miss Mary Baker
5. Overture, "William Tell"Rossini

EVENING

3rd Concert, 7.45 to 8.30

Miss Mary Baker, Soprano
Mr. John Dolan, Cornet
Mr. Wm. Kunkel, Piccolo

1. Suite, "Pastoral Impressions"Farrar
2. Piccolo Solo, "The Sky-Lark"Cox
Mr. Wm. Kunkel
3. Scenes, "La Boheme"Puccini
4. a. "The Wood Nymphs"Coates
b. A Song of Havana, "Tu"de Fuentes
5. Overture, "Poet and Peasant"Suppe

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Tam O'Shanter"Drysdale
2. Cornet Solo, "The Carnival"Arban
Mr. John Dolan
3. Scenes, "Andrea Chenier"Giordano
4. Soprano Solo, "Fleur des Alps"Wekerlin
Miss Mary Baker
5. Overture, "Light Cavalry"Suppe

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Music An Ideal Christmas Present

Prepared by
JAMES FRANCIS COOKE
Editor of *The Etude*

Lt. Com. John Philip Sousa, U. S. N. R. F., tells in *The Etude* why he believes music to be one of the finest of all Christmas presents.

"It is for this reason that many parents and friends who desire to make a Christmas present turn to music lessons, musical instruments, talking machine records, books, tickets for concerts or opera, sheet music, and so forth. Unlike many presents that lose their value in a few weeks, music often lasts a lifetime. Very little in the way of musical education is wasted. Even though the student has not the slightest thought of music as a profession, unless he is hopelessly stupid, he will acquire a mental training and an artistic taste that will stay with him all the rest of his days and add unlimited happiness to his life. How can one possibly make a more delightful present than one of this sort?"

"But," persists the very material father, 'I don't want to bother with music as a present for my boy. I want something practical.' He probably does not realize that the very cigar which he is puffing was made in a factory in Cuba in which the workers insist upon being supplied with music while they work. For years there have been trained singers employed in some industries to perform during the working hours. Practical fathers should know that there is nothing like music for speeding up the worker. The singing worker is happy and always has been. In the Fiji Islands I remember the natives who were employed to load coal. Singing was as much a part of their working equipment as their brawny muscles. Without song it would unquestionably have taken a much longer time to load the ship. What does practical father think of that?"

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Patrick Conway and His Band
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June 25th to July 15th

Wassili Leps and His Symphony Orchestra
July 16th to Aug. 5th

John Philip Sousa and His Band
Aug. 6th to Sept. 10th

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Sousa and His Band
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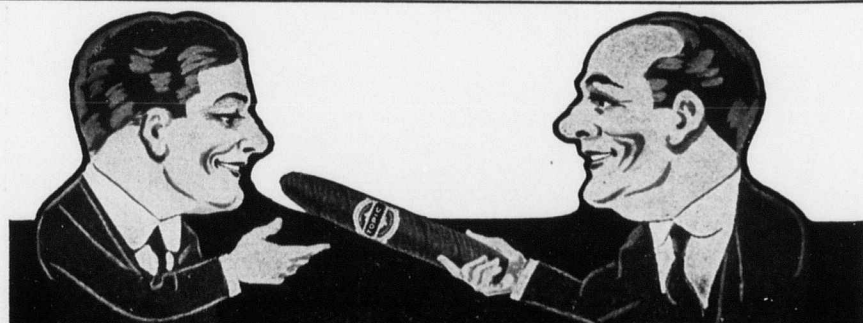
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July 16th to Aug. 5th

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Aug. 6th to Sept. 10th

NORWALK ARMORY



SOUSA AND HIS BAND

MONDAY, SEPTEMBER 11TH, 1922

AUSPICES AMERICAN LEGION
FRANK C. GODFREY POST, No. 12

NEW ENGLAND TOUR

Under the direction of
MESSRS. ALBERT AND RUDOLPH STEINERT

of SOUSA AND HIS BAND

HARRY ASKIN, Manager

Lieut.-Commander JOHN PHILIP SOUSA
CONDUCTOR

The Steinway Piano

Caretaker's Note.

The above Program is The Same as
was used in The following Towns

SEPT. 11.	SOUTH NORWALK Conn.	NIGHT,
"	12. Danbury	" MAT.
"	12. Bridgeport	" NIGHT.
"	13. New Haven	" "
"	14 Middletown	" MAT.
"	14 Meriden	" NIGHT
"	15 Rockville	" MAT.
"	15 Hartford	" NIGHT.
"	16 Springfield	Mass. "
"	17 Boston	" MAT
"	18 Worcester	" NIGHT
"	19 Lowell	" "

MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut. Comm. John Philip Sousa, U. S. N. R. F., Conductor

Harry Askin, Manager

MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harp
MR. JOHN DOLAN, Cornet
MESSRS. WILLSON & KUNKEL, Piccolo

1. Rustic Dance "The Country Wedding" *Goldmark*
2. Cornet Solo "Ocean View" *Hartman*
Mr. John Dolan
3. Suite, "Three Quotations" *Sousa*
(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, "Ah fors e Lui" *Verdi*
Miss Marjorie Moody
5. Finale, "Fourth Symphony" *Tschaikowsky*

INTERVAL

6. Ballet Suite, "Carmen" *Bizet*
7. (a) Duet for Piccolo, "Fluttering Birds" *Gannin*
Messrs. Willson and Kunkel
(b) March, "Bullets and Bayonets" *Sousa*
8. Harp Solo, "La Danse des Sylphes" *Godefroid*
Miss Winifred Bambrick
9. Overture, "Light Cavalry" *Suppe*

Encores will be selected from the following compositions
of John Philip Sousa.

Keeping Step with the Union.	Semper Fidelis.
Bullets and Bayonets.	Comrades of the Legion.
Who's Who in Navy Blue.	Sabre and Spurs
U. S. Field Artillery.	The Stars and Stripes Forever, Etc.
Humoresque.	Look for the Silver Lining.
Stumbling.	The Parade of the Wooden Soldiers.

EVENING PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander John Philip Sousa, U. S. N. R. F., Conductor
HARRY ASKIN, Manager.

MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harpist
MR. JOHN DOLAN, Cornet Soloist
MR. GEORGE CAREY, Xylophone Soloist

1. Overture, "The Red Sarafan" *Erichs*
2. Cornet Solo, "Centennial Polka" *Bellstedt*
Mr. John Dolan
3. Suite, "Leaves from My Note-book" (new) *Sousa*
(a) "The Genial Hostess"
(b) "The Camp-Fire Girls"
(c) "The Lively Flapper"
4. Vocal Solo, "Caro Nome" *Verdi*
Miss Marjorie Moody
5. Intermezzo, "Golden Light" *Bizet*
6. "A Bouquet of Beloved Inspirations" entwined by *Sousa*
The compiler believes that the themes embodied
in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Nola" *Arndt*
Mr. George Carey
(b) March, "The Gallant Seventh" (new) *Sousa*
8. Harp Solo, "Fantasie Op. 35" *Alvars*
Miss Winifred Bambrick
9. Hungarian Dance, from "In Foreign Lands" *Moskowski*

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John Philip Sousa uses a Kranich & Bach Piano
CONCERTS UNDER AUSPICES FRANK C. GODFREY POST
No. 12, AMERICAN LEGION
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Encores will be selected from the following compositions of
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Sabre and Spurs.	The Stars and Stripes Forever, Etc.	Humoresque.
Look for the Silver Lining.	Stumbling.	The Parade of The Wooden Soldiers

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SEPT. 11. South
" 12. Danbu
" 12. Bridge
" 13. New Ha
" 14. Middl
" 14. Meri. D
" 15. Rook
" 15. Hart
" 16. Spain
" 17. Bosto
" 18. Wonce
" 19. Lowe

PROGRAM

MISS MARJORIE MOODY, *Soprano* MR. JOHN DOLAN, *Cornet Soloist*
MISS CAROLINE THOMAS, *Violinist* MR. GEORGE CAREY, *Xylophone Soloist*

1. Overture, "The Red Sarafan".....*Erichs*
2. Cornet Solo, "Centennial Polka".....*Bellstedt*
MR. JOHN DOLAN

3. Suite, "Leaves from My Note-book" (new).....*Sousa*
(a) "The Genial Hostess"

The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

- (b) "The Camp-Fire Girls"

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song and the camp is lulled to slumber.

- (c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata".....*Verdi*
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light".....*Bizet*

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by.....*Sousa*
The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance".....*MacDowell*
MR. GEORGE CAREY
(b) March, "The Gallant Seventh" (new).....*Sousa*
8. Violin Solo, "Romance and Finale from Second Concerto".....*Wieniawski*
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw".....*Transcribed by Guion*

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Caretaker's Note.

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was used in The Following Towns

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" 13. New Haven	" "
" 14 Middletown	" MAT.
" 14 Meriden	" NIGHT
" 15 Rockville	" MAT.
" 15 Hartford	" NIGHT.
" 16 Springfield Mass.	" "
" 17 Boston	" MAT
" 18 Worcester	" NIGHT
" 19 Lowell	" "

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NOVEMBER 15

Titta Ruffo, Baritone

DECEMBER 16

Feodor Chaliapin, Basso

JANUARY 20

Jacques Thibaud, Violinist

FEBRUARY 1

Josef Hofmann, Pianist

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PROGRAMME

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*

MISS CAROLINE THOMAS, *Violinist*

MR. JOHN DOLAN, *Cornet Soloist*

MR. GEORGE CAREY, *Xylophone Soloist*

1. Overture, "The Red Sarafan".....*Erichs*
2. Cornet Solo, "Centennial Polka".....*Bellstedt*
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new).....*Sousa*
 - (a) "The Genial Hostess"

The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp-Fire Girls"

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering tagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

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PROGRAMME

SOUSA AND HIS BAND

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata"....*Verdi*
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light".....*Bizet*

INTERVAL

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The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance".....*MacDowell*
MR. GEORGE CAREY
(b) March, "The Gallant Seventh" (new).....*Sousa*
8. Violin Solo, "Romance and Finale from Second Concerto"
MISS CAROLINE THOMAS *Wieniawski*
9. Cowboy Breakdown, "Turkey in the Straw"
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See Last Page of Programme

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Lieut.-Commander John Philip Sousa and His Band

Mr. Harry Askin, Manager

Soloists:

Miss Marjorie Moody, Soprano
Miss Caroline Thomas, Violinist
Miss Winifred Bambrick, Harp
Mr. John Dolan, Cornet
Mr. George Carey, Xylophone
Messers Willson and Kunkel, Piccolos

See Last Page of Programme

NEW ENGLAND TOUR

Under the direction of

MESSRS. ALBERT AND RUDOLPH STEINERT

of

SOUSA AND HIS BAND

HARRY ASKIN, Manager

Lieut.-Commander JOHN PHILIP SOUSA
CONDUCTOR

The Steinway Piano

Auditorium, Wednesday Eve, Sept. 27

SOUSA and his BAND

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

PROGRAM

Miss Marjorie Moody, Soprano Mr. John Dolan, Cornet Soloist
Miss Caroline Thomas, Violinist Mr. George Carey, Xylophone Soloist
1 Overture, "The Red Sarafan" Erichs
2 Cornet Solo, "Centennial Polka" Bellstedt

3 Suite, "Leaves from My Notebook" (new) Sousa
(a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp Fire Girls"

Drum beats steal softly from over the hills. The militant figures of the Camp Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song and the camp is lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright eyed; the embodiment of joyous youth.

4 Vocal Solo, "Ah Fors e Lui" from "La Traviata" Verdi
Miss Marjorie Moody

5 Intermezzo, "Golden Light" Bizet

INTERVAL

6 "A Bouquet of Beloved Inspirations" entwined by Sousa
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7 (a) Xylophone Solo, "Witches Dance" MacDowell
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8 Violin Solo, "Romance and Finale from Second Concerto" Wieniawski
Miss Caroline Thomas

9 Cowboy Breakdown, "Turkey in the Straw" Transcribed by Guion

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John Philip Sousa uses a Kranich & Bach Piano

Encores will be selected from the following compositions of John Philip Sousa: Semper Fidelis, Bullets and Bayonets, Comrades of the Legion, Who's Who in Navy Blue, Sabre and Spurs, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "Silver Lining" from "Sally," March of the Wooden Soldiers.

COMING ATTRACTIONS

Friday evening, Sept. 29, the sensational musical comedy, "Up In the Clouds." A guaranteed No. 1 company and production. Special low prices: Gallery 50c, Balcony \$1, \$1.50, Main Floor \$1.50, \$2. Seats now on sale at the box office. Order yours tonight.

Saturday, October 7, matinee and night, Gus Hill's big Minstrels, 50 white performers, 50.

Monday evening, October 9, the Metropolitan Operatic Association presents Verdi's beautiful opera "Il Trovatore," with the eminent prima donna Mme. Nelli Gardini, a notable cast and a specially selected chorus orchestra.

Saturday, October 14, matinee and night, The Irish Regiment Band Soloists, Irish Dancers and Pipers, presenting a unique festival music.

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Saturday, October 28, Matinee only, the famous Irene Castle and her party of 40 with the Irene Castle Orchestra in "The Dances and Deeds of 1923." Miss Castle will appear here for a matinee only. Con Binghamton by special train and leaving immediately after the matinee.

Be sure and attend The Base Ball Series on the Electric Auditorium Annex, beginning Wednesday, October 4, 2 p. m. 25c, adults 50c, plus war tax. Arthur Connors, announcer.

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Matinee Program

1. Rustic Dance, "The Country Wedding".....*Goldmark*
2. Cornet Solo, "Ocean View".....*Hartman*
MR. JOHN DOLAN
3. Suite, "Dwellers of 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!
A light! a light! a light! a light!
It grew, a star-lit 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 heaven, we are told,
Don't do nothing all dere lifetime
'Ceptin' play on harps o' gold.
Now I think Heaben'd be more home-like
If we hyeah some music fall
From a real ol'-fashioned banjo
Like dat one upon the wall."
4. Vocal Solo, "Caro Nome" from "Rigoletto".....*Verdi*
MISS MARJORIE MOODY
5. Finale, "Fourth Symphony".....*Tschaikowsky*
INTERMISSION
6. Melange, "The Fancy of the Town" (new).....*Compiled by Sousa*
(A welding of tunes popular sometime during the last decade)
7. (a) Duet for Piccolos, "Fluttering Birds".....*Gannin*
MESSRS. WILSON AND KUNKEL
- (b) March, "Bullets and Bayonets".....*Sousa*
8. Harp Solo, "Fantasia Op. 35".....*Alvars*
MISS WINIFRED BAMBRICK
9. Overture, "Light Cavalry".....*Suppe*

ENCORES WILL BE SELECTED FROM THE FOLLOWING COMPOSITIONS OF JOHN PHILIP SOUSA'S:

"SEMPER FIDELIS"
COMRADES OF THE LEGION
WHO'S WHO IN NAVY BLUE
SABRE AND SPURS
U. S. FIELD ARTILLERY
THE STARS AND STRIPES FOREVER
HUMORESQUE OF "SILVER LINING" from "SALLY"
MARCH OF THE WOODEN SOLDIERS

See Page Four

Night Concert

1. Overture, "The Red Sarafan".....*Ericks*
2. Cornet Solo, "Centennial Polka".....*Bellstedt*
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new).....*Sousa*
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MISS MARJORIE MOODY
5. Intermezzo, "Golden Light".....*Bizet*
INTERVAL
6. "A Bouquet of Beloved Inspirations" entwined by.....*Sousa*
The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance".....*MacDowell*
MR. GEORGE CAREY
- (b) March, "The Gallant Seventh" (new).....*Sousa*
8. Violin Solo, "Romance and Final Second Concerto".....*Wieniawski*
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw".....*Transcribed by Guion*

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PROGRAM

MISS MARJORIE MOODY, *Soprano* MR. JOHN DOLAN, *Cornet*
MISS WINIFRED BAMBRICK, *Harp* MESSRS. WILLSON & KUNKEL, *Piccolos*

1. Rustic Dance, "The Country Wedding".....*Goldmark*
2. Cornet Solo, "Ocean View".....*Hartman*
MR. JOHN DOLAN
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 - (a) The Red Man.
And they stood on the meadows
With their weapons and their war-gear,
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They sailed, they sailed. Then spoke the Mate:
"This mad sea shows its teeth to-night,
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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 star-lit flag unfurled;
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He gained a world; he gave that world
Its grandest lesson—"On and On."
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Don't do nothin' all dere lifetime
'Ceptin' play on harps o' gold.
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Like dat one upon the wall."
4. Vocal Solo, "Caro Nome" from "Rigoletto".....*Verdi*
MISS MARJORIE MOODY
5. Finale "Fourth Symphony".....*Tschaikowsky*
INTERVAL
6. Scenes Historical, "Sheridan's Ride".....*Sousa*

SYNOPSIS

Waiting for the Bugle.
"We wait for the bugle, the night dews are cold,
The limbs of the soldiers feel jaded and old,
The field of our bivouac is windy and bare,
There is lead in our joints, there is frost in our hair,
The future is veiled and its fortunes unknown,
And we lie with hushed breath till the bugle is blown"

The Attack.
"Up from the South at break of day,
Bringing to Winchester fresh dismay,
The affrighted air with a shudder bore,
Like a herald in haste, to the chieftain's door,
The terrible grumble and rumble and roar,
Telling the battle was on once more—
And Sheridan twenty miles away."

The Death of Thorburn.
"But bear me first to yonder grassy sod,
Whence I can turn my eyes upon the fight,
Gently. Now leave me alone with God,
And go you back to battle for the right."

The Coming of Sheridan.
"Far away in the rear was heard cheer after cheer.
Were reinforcements coming? Yes,
Phil Sheridan was coming, and he was a host!
The first that the General saw was groups
Of stragglers, and then the retreating troops.
What was done? What to do? A glance told them both."

The Apotheosis:—
"Hurrah! Hurrah! for Sheridan!
Hurrah! Hurrah! for horse and man!
And when their statues are placed on high,
Under the dome of the Union sky,
The American soldiers' Temple of Fame,
There, with the glorious General's name,
Be it said in letters gold and bright,
Here is the steed that saved the day,
By carrying Sheridan into the fight
From Winchester—twenty miles away"

7. (a) Duet for Piccolos "Fluttering Birds".....*Gannin*
MESSRS. WILLSON & KUNKEL
- (b) March, "Bullets and Bayonets".....*Sousa*
8. Harp Solo, "Fantasia op. 35".....*Alvars*
MISS WINIFRED BAMBRICK
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THE STEINWAY PIANO

EVENING PROGRAM

MISS MARJORIE MOODY, *Soprano*
 MISS CAROLINE THOMAS, *Violinist*
 MR. JOHN DOLAN, *Cornet Soloist*
 MR. GEORGE CAREY, *Xylophone Soloist*

1. Overture, "The Red Sarafan".....*Erichs*
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MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw".....*Transcribed by Guion*

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Philharmonic-Central Concert Company



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DETROIT

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Sunday Afternoon, October 1st, 1922
 MATINEE PROGRAM

SOUSA and his BAND

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

Miss Marjorie Moody, Soprano Mr. George Carey, Xylophone Soloist
 Miss Caroline Thomas, Violinist Mr. John Dolan, Cornet Soloist

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Sunday Evening, October 1st, 1922
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PROGRAM—Continued

6. "A Bouquet of Beloved Inspirations" entwined by *Sousa*
The compiler believes that the themes embodied in this
number are universally admired by music lovers.

7. (a) Waltz, "On the Banks of the Beautiful Blue
Danube" *Strauss*

(b) March, "The Gallant Seventh" (new) *Sousa*
Dedicated to the officers and men of the Seventh Regi-
ment, N.Y.N.G.

SOUSA'S BAND AND THE SEVENTH REGIMENT
BAND AND TRUMPET CORPS

8. Xylophone Solo, "Witches' Dance" *MacDowell*
MR. GEORGE CAREY

9. Cowboy Breakdown, "Turkey in the Straw"
Transcribed by Guion

ALL INSTRUMENTS USED IN SOUSA'S BAND
MADE BY C. G. CONN, LTD.

Kranich & Bach Piano used by John Philip Sousa

According to your means

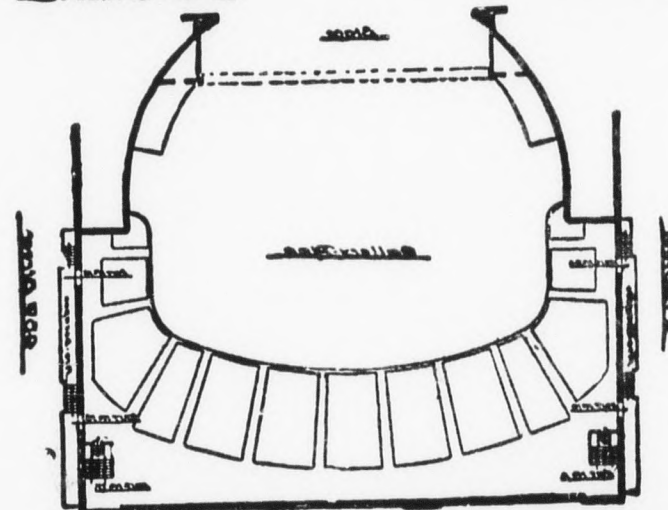
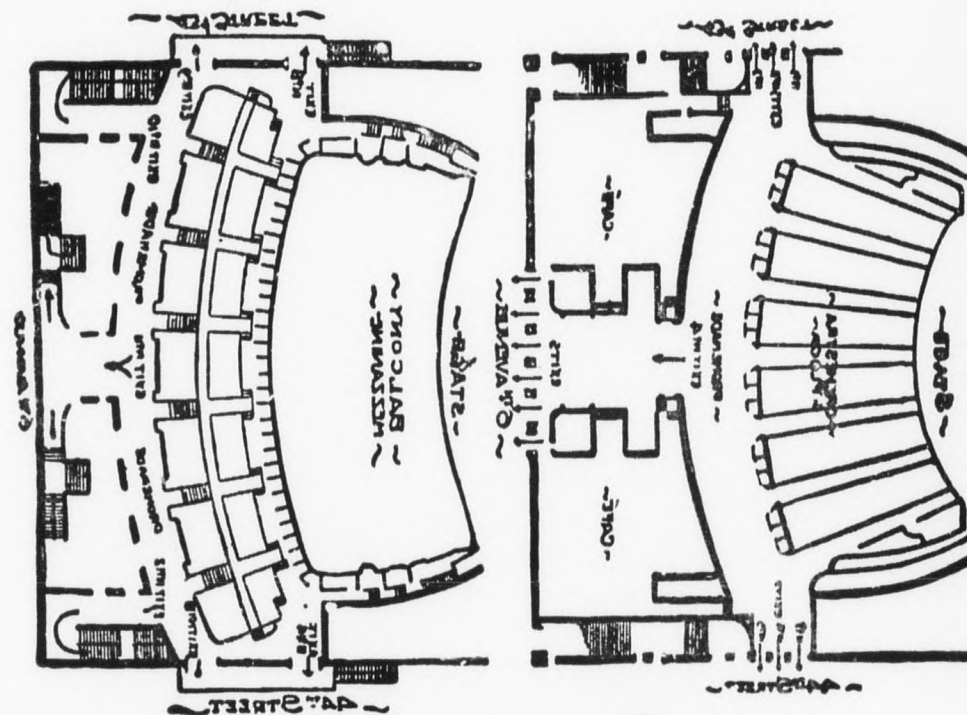
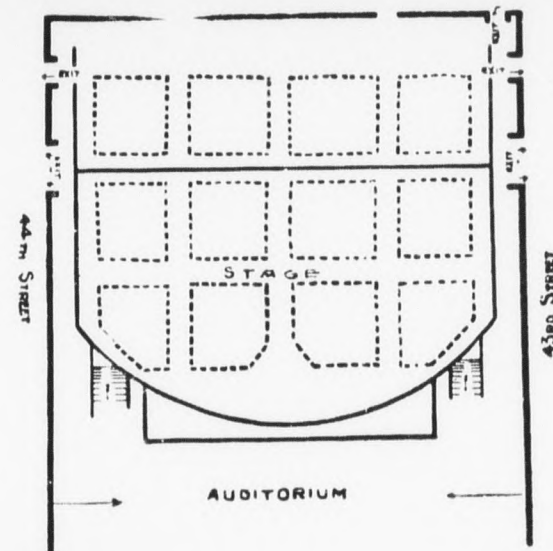
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terpiece of painting cannot realize his dream unless
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NEW YORK HIPPODROME

Management CHARLES DILLINGHAM

Sunday Evening, November 5, at 8:30
PROGRAM

Sousa and His Band

Lieut.-Commander John Philip Sousa, Conductor
HARRY ASKIN, Manager

MISS MARJORIE MOODY Soprano
MR. JOHN DOLAN Cornet Soloist
MR. GEORGE CAREY Xylophone Soloist

Assisted by

The Seventh Regiment N. Y. N. G. Band and Trumpet Corps
Lieutenant FRANCIS W. SUTHERLAND, Bandmaster

1. Overture, "The Glass Blowers" Sousa
2. Cornet Solo, "Centennial Polka" Bellstedt
MR. JOHN DOLAN

3. Suite, "Leaves from My Notebook" (new) Sousa
(a) "The Genial Hostess"

The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp-Fire Girls"

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering tagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukuleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata", Verdi
MISS MARJORIE MOODY

5. Intermezzo, "Golden Light" Bizet
INTERVAL

(Program continued on next page)

HIPPODROME

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WILLIAM AND BEAVER STREETS
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Statement of October 2nd, 1922

The Bank Owes to Depositors \$195,339,103.41

A conservative banker always has this indebtedness in mind, and he arranges his assets so as to be able to meet any request for payment.

For this Purpose We Have:

[1] Cash	33,779,885.65
<small>[Gold, Bank Notes and Special and with legal depositories returnable on demand.]</small>	
[2] Checks on Other Banks	12,132,969.84
<small>Payable in one day.</small>	
[3] U. S. Government Securities	70,284,784.76
[4] Loans to Individuals and Corporations	16,145,012.95
<small>Payable when we ask for them, secured by collateral of greater value than the loans.</small>	
[5] Bonds	24,355,716.73
<small>Of railroads and other corporations, of first quality and easily salable.</small>	
[6] Loans	49,246,246.40
<small>Payable in less than three months, on the average largely secured by collateral.</small>	
[7] Bonds and Mortgages and Real Estate	4,346,023.00
[8] Thirty Banking Houses	4,700,617.75
<small>The head office building stands on our books at \$1,675,000 and the twenty-nine branch buildings at \$3,025,617.75, all located in New York City.</small>	

Total to Meet Indebtedness \$214,991,257.08

[9] This Leaves a Surplus of \$19,652,153.67

Which becomes the property of the Stockholders after the debts to the depositors are paid, and is a guarantee fund upon which we solicit new deposits and retain those which have been lodged with us for many years.

Our listed resources, enumerated in this statement, do not and can not include those assets of friendliness and helpfulness which this bank has in the personnel of its board of directors, its officers and employees. These are assets which pay dividends to our patrons in service and satisfaction.

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MATINEE PROGRAM

SOUSA and His BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet

MISS WINIFRED BAMBRICK, Harp
MESSRS. WILLSON & KUNKEL, Piccolos

1. Rustic Dance, "The Country Wedding" Goldmark
2. Cornet Solo, "Ocean View" Hartman

MR. JOHN DOLAN

3. Suite, "Dwellers of 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
A light! a light! a light! a light!
It grew, a star-lit 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 heaven, we are told,
Don't do nothing all dere lifetime
'Cepting play on harps o' gold.
Now I think Heaben'd be more home-like
If we hyeah some music fall
From a real ol'-fashioned banjo
Like dat one upon the wall."

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

MISS MARJORIE MOODY

5. Finale, "Fourth Symphony" Tschaiowsky

INTERMISSION

6. Melange, "The Fancy of the Town," new Compiled by Sousa
A welding of tunes popular sometime during the last decade.

7. a. Duet for Piccolos, "Fluttering Birds" Gannin
MESSRS. WILLSON AND KUNKEL.

- b. March "Bullets and Bayonets" Sousa

8. Harp solo, "Fantasia Op. 35" Alvars

MISS WINIFRED BAMBRICK

9. Overture, "Light Cavalry" Suppe

Encores will be selected from the following compositions of John Philip Sousa's:
"Keeping Step with the Union," "Semper Fidelis," "Bullets and Bayonets," "Com-
rades of the Legion," "Who's Who in Navy Blue," "Sabre and Spurs," "U. S. Field Ar-
tillery," "The Stars and Strips Forever," etc.

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Sunday Afternoon
October 29, at 3:30



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MATINEE PROGRAM

Sousa and His Band

Lieut. Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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Messrs. WILSON & KUNKEL, Piccolos

1. Rustic Dance, "The Country Wedding" Goldmark
2. Cornet Solo, "Ocean View" Hartman

MR. JOHN DOLAN

3. Suite, "Dwellers of 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 mud sea shows its teeth tonight,
He curls his lips, he lies in wait,
With lifted tusk as if to bite."

Ah! that night

A light! a light! a light! a light!

It grew, a star-lit 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 heaven, we are told,
Don't do nothing all dere lifetime
"Cepting play on harps o' gold."
Now I think Heben'd be more home-like
If we hearn some music fall
From a real of-fashioned banjo
Like dat one upon the wall."

4. Vocal Solo, "Caro Nome" from "Rigoletto" Verdi
MISS MARJORIE MOODY

5. Finale, "Fourth Symphony" Tchaikowsky
MISS MARJORIE MOODY

INTERMISSION

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A wedding of tunes popular sometime during the last decade.

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b. March "Bullets and Bayonets" Sousa
Harp solo, "Fantasia Op. 35" Alvars
MISS WINIFRED BAMBRICK

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tillery," "The Stars and Strips Forever," etc.

Printed in Academy Print Shop

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" Verdi
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light" Bizet

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by Sousa
The compiler believes that the themes embodied in this num-
ber are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance" MacDowell
MR. GEORGE CAREY
- (b) March, "The Gallant Seventh" (new) Sousa
8. Violin Solo, "Romance and Finale from Second Concerto" ..
..... Wieniawski
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw". Transcribed by Guion
All instruments used in Sousa's Band made by C. G. Conn, Ltd.
John Philip Sousa uses a Kranich & Bach Piano

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

Semper Fidelis
Bullets and Bayonets
Comrades of the Legion
Who's Who in Navy Blue
Sabre and Spurs
U. S. Field Artillery
The Stars and Stripes Forever
Humoresque of "The Silver Lin-
ing" from "Sally"
March of the Wooden Soldiers

MATINEE PROGRAM

SOUSA and His BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet

MISS WINIFRED BAMBRICK, Harp
MESSRS. WILLSON & KUNKEL, Piccolos

1. Rustic Dance, "The Country Wedding" Goldmark
2. Cornet Solo, "Ocean View" Hartman

MR. JOHN DOLAN

3. Suite, "Dwellers of 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
A light! a light! a light! a light!
It grew, a star-lit 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
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If we hyeah some music fall
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tillery," "The Stars and Strips Forever," etc.

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Elkhart, Ind.

Gentlemen

You will, no doubt, be interested in learning that 1922 will be the 31st year of existence for this Organization, and I take this occasion to tell you of the genuine pleasure and perfect satisfaction your New Wonder Model instruments, used by the members of my Band, have given me.

In our present extended engagement at the New York Hippodrome, your instruments have had a splendid opportunity to display their merits, and they have fully demonstrated their worthiness of the Grand Prize and Gold Medal of Honor given them by the Jury of Awards at the Panama-Pacific International Exposition.

During our pleasant engagement at the Exposition I had occasion to note the various bands and orchestras there engaged, and the Conn instruments seemed to be in evidence everywhere. Particularly was this the case where high grade musicians were engaged.

I still maintain that the new model Conn instruments enhance the musical value of any organization to a marked degree, and the members of my organization fully accord with me.

Wishing the C. G. Conn, Ltd., unbounded success,

believe me

Very sincerely,

John Philip Sousa

JPS/C

MATINEE PROGRAM

SOUSA and His BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MISS WINIFRED BAMBRICK, Harp

MESSRS. WILLSON & KUNKEL, Piccolos

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He gained a world; he gave that world
Its grandest lesson "On and On."

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"Cepting play on harps o' gold.
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If we hyeah some music fall
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Like dat one upon the wall."

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

MISS MARJORIE MOODY

5. Finale, "Fourth Symphony" Tschaikowsky

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tillery," "The Stars and Strips Forever," etc.

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ANNOUNCEMENT

*Former Soloists of Sousa's
Band Now Teaching Here*

The Conn Chicago Co. is pleased to announce that among the many local artists now teaching and demonstrating the superiority of Conn instruments are several former soloists of Sousa's Band, some of whose pictures appear on the opposite page.

But few have attained the artistic eminence of these men, and those wishing lessons under them should fill out the application coupon upon the outside cover of this program and mail to us immediately before their teaching programs are completed for the season.

CONN CHICAGO CO.
62 E. VAN BUREN ST.

SOUSA and His BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet Soloist

MISS CAROLINE THOMAS, Violinist

MR. GEORGE CAREY, Xylophone Soloist

1. Overture, "The Red Sarafan" Erichs

2. Cornet Solo, "Centennial Polka" Bellstedt

MR. JOHN DOLAN

3. Suite, "Leaves from My Note-book," new Sousa

a "The Genial Hostess"

The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

b "The Camp-fire Girls"

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

c "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" Verdi

MISS MARJORIE MOODY

5. Intermezzo, "Golden Light" Bizet

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by Sousa

The compiler believes that the themes embodied in this number are universally admired by music lovers.

7. a Xylophone Solo, "Witches' Dance" MacDowell

Mr. George Carey

b march, "The Gallant Seventh," new Sousa

8. Violin Solo, "Romance and Finale from Second Concerto" Wieniawski

MISS CAROLINE THOMAS

9. Cowboy Breakdown, "Turkey in the Straw" Transcribed by Guion

Encores will be selected from the following compositions of John Philip Sousa's: "Semper Fidelis," "Bullets and Bayonets," "Comrades of the Legion," "Who's who in Navy Blue," "Sabre and Spurs," "U.S. Field Artillery," "The Stars and Stripes Forever," Humoresque of "the Silver Lining" from "Sally," "March of the Wooden Soldiers."

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

Matinee Program

Sousa and His Band

Public Auditorium

Saturday, September 30th

Afternoon and Evening



MISS MARJORIE MOODY, *Soprano*
MISS WINIFRED BAMBRICK, *Harp*
MR. JOHN DOLAN, *Cornet*
MESSRS. WILLSON AND KUNKEL, *Piccolos*
MR. EDWIN ARTHUR KRAFT, *Organist*

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

EVENING PROGRAM

1. Overture, "The Red Sarafan"..... *Erichs*
 2. Cornet Solo, "Centennial Polka"..... *Bellstedt*
MR. JOHN DOLAN
 3. Suite, "Leaves from My Note-book" (new)..... *Sousa*
 - (a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
 - (b) "The Camp-Fire Girls"
Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by *ukeles*. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.
 - (c) "The Lively Flapper"
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
 4. Vocal Solo, "Ah Fors e Lui" from "La Traviata"..... *Verdi*
MISS MARJORIE MOODY
 5. Intermezzo, "Golden Light"..... *Bizet*
- INTERMISSION
6. "A Bouquet of Beloved Inspirations" entwined by..... *Sousa*
The compiler believes that the themes embodied in this number are universally admired by music lovers.
 7. (a) Xylophone Solo, "Witches' Dance"..... *MacDowell*
MR. GEORGE CAREY
 - (b) March, "The Gallant Seventh" (new)..... *Sousa*
 8. Violin Solo, "Romance and Finale from Second Concerto"..... *Wieniawski*
MISS CAROLINE THOMAS
 9. Cowboy Breakdown, "Turkey in the Straw"..... *Transcribed by Guion*

All instruments used in Sousa's Band made by C. G. Conn, Ltd.
John Philip Sousa uses a Kranich & Bach Piano

Encores will be selected from the following Sousa compositions:

Semper Fidelis	Sabre and Spurs
Bullets and Bayonets	U. S. Field Artillery
Comrades of the Legion	The Stars and Stripes Forever
Who's Who in Navy Blue	March of the Wooden Soldiers
Humoresque of "Silver Lining" from "Sally"	

PROGRAMME

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, *Conductor*

HARRY ASKIN, *Manager*

Miss Marjorie Moody, *Soprano* Mr. George Carey, *Xylophone Soloist*
Miss Caroline Thomas, *Violinist* Mr. John Dolan, *Cornet Soloist*

1. Overture, "The Red Sarafan"..... *Erichs*
2. Cornet Solo, "Centennial Polka"..... *Bellstadt*
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-Book," (new)..... *Sousa*
 - (a) "THE GENIAL HOSTESS"
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
 - (b) "THE CAMP-FIRE GIRLS"
Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascend and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by *ukeles*. The strain is caught up by all the girls; and, at the close, the sweet voice intones softly the closing cadence of song, and the camp is lulled to slumber.
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All Instruments used in Sousa's Band made by C. G. CONN, Ltd.
John Philip Sousa uses a KRANICH and BACH Piano.

ELMWOOD MUSIC HALL

Thursday Matinee and Evening

September 28th, 1922



SOUSA and His BAND

Lieut. Commander
JOHN PHILIP SOUSA,
Conductor

HARRY ASKIN, *Manager*

Matinee Program

Sousa and His Band

Public Auditorium

Saturday, September 30th

Afternoon and Evening



MISS MARJORIE MOODY, *Soprano*
MISS WINIFRED BAMBRICK, *Harp*
MR. JOHN DOLAN, *Cornet*
MESSRS. WILLSON AND KUNKEL, *Piccolos*
MR. EDWIN ARTHUR KRAFT, *Organist*

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

PROGRAMME

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano
Miss Caroline Thomas, Violinist
Mr. George Carey, Xylophone Soloist
Mr. John Dolan, Cornet Soloist

1. Overture, "The Red Sarafan" Erichs
2. Cornet Solo, "Centennial Polka" Bellstadt
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-Book," (new) Sousa
 - (a) "THE GENIAL HOSTESS"
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 - (c) "THE LIVELY FLAPPER"
She was an adorable young thing, bobbed hair, bright-eyed, the embodiment of joyous youth.
4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" Verdi
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light" Bizet
INTERVAL
6. "A Bouquet of Beloved Inspirations" entwined by Sousa
The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance" MacDowell
MR. GEORGE CAREY
(b) March, "The Gallant Seventh" (new) Sousa
8. Violin Solo, "Romance and Finale from Second Concerto" Wieniawski
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw" Transcribed by Guion

All Instruments used in Sousa's Band made by C. G. CONN, Ltd.
John Philip Sousa uses a KRANICH and BACH Piano.

EVENING PROGRAM

1. Overture, "The Red Sarafan" Erichs
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Semper Fidelis
Bullets and Bayonets
Comrades of the Legion
Who's Who in Navy Blue
Humoresque of "Silver Lining" from "Sally"
Sabre and Spurs
U. S. Field Artillery
The Stars and Stripes Forever
March of the Wooden Soldiers

MATINEE PROGRAM

MISS MARJORIE MOODY, *Soprano*
MISS WINIFRED BAMBRICK, *Harp*
MR. JOHN DOLAN, *Cornet*
MESSRS. WILLSON & KUNKEL, *Piccolos*

1. Rustic Dance, "The Country Wedding" Goldmark
2. Cornet Solo, "Ocean View" Hartman
MR. JOHN DOLAN
3. Suite, "Dwellers of 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!
A light! a light! a light! a light!
It grew, a star-lit 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 heaven, we are told,
Don't do nothing all dere lifetime
'Cepting play on harps o' gold.
Now I think Heaben'd be more home-like
If we hyeah some music fall
From a real ol'-fashioned banjo
Like dat one upon the wall."
4. Vocal Solo, "Caro Nome" from "Rigoletto" Verdi
MISS MARJORIE MOODY
5. Finale, "Fourth Symphony" Tchaikowsky
INTERMISSION
6. Melange, "The Fancy of the Town" (new) Compiled by Sousa
(A welding of tunes popular sometimes during the last decade)
7. (a) Duet for Piccolos, "Fluttering Birds" Gannin
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8. Harp Solo, "Fantasia Op. 35" Alvars
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9. Overture, "Light Cavalry" Suppe

Sousa's Band Marches thru your home every day —if you own a Victrola

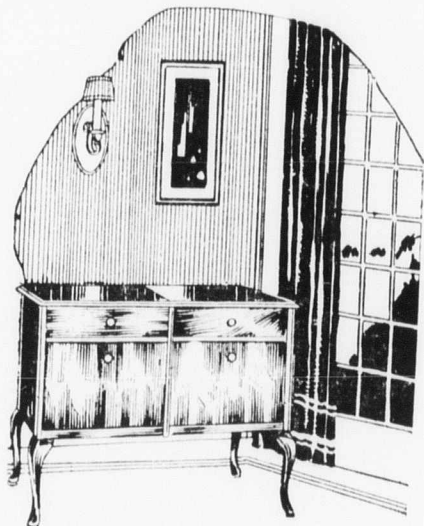
Sousa and *all* of the world's greatest artists are at your command whenever the mood strikes you.

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Victor Victrola
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\$93.00



"My Buddy"
"Down Old Virginia Way"
"Don't Bring Me Posies"
"On the Alamo"

"Stars and Stripes"
"Fairest of the Fair"
"Keeping Step With the Union"
"Gallant Seventh—March"

or other latest records of your own choosing

EASY TERMS

Bueschers

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Playhouse Square

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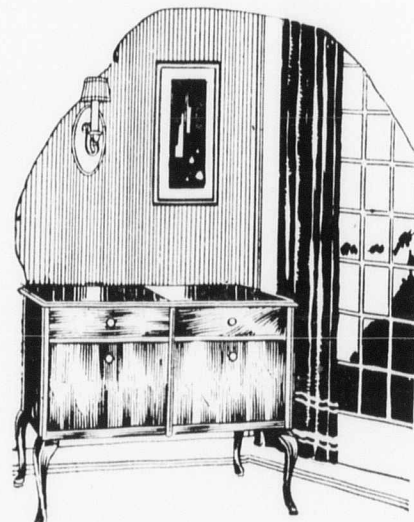
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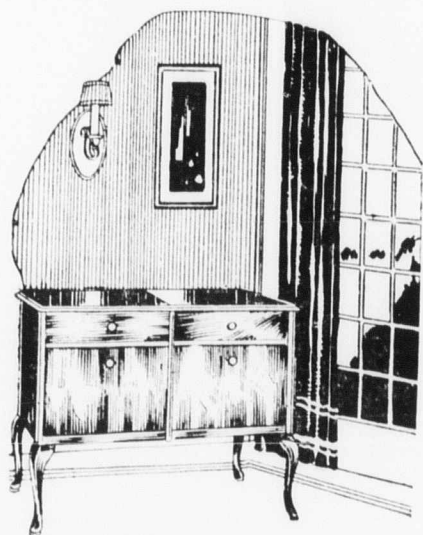
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MR. JOHN DOLAN
 3. Suite, "Camera Studies" Sousa
(a) "The Teasing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
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HARRY ASKIN, Manager

Pease Auditorium, Monday, October 2, 1922

3:00 O'CLOCK P. M.

MISS MARJORIE MOODY, Soprano
MISS CAROLINE THOMAS, ViolinistMR. JOHN DOLAN, Cornet Soloist
MR. GEORGE CAREY, Xylophone Soloist

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.....Erichs

.....Bellstedt

.....Sousa

.....Verdi

.....Bizet

BUCKLEN THEATRE

ELKHART, INDIANA

Sousa ^{AND} HIS Band, Oct. 7, 1922



SOUSA AND HIS BAND
MAKE WONDERFUL VICTOR
RECORDS—THE BOYER
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SOUSA AND HIS BAND USE
AND RECOMMEND CONN
INSTRUMENTS—THE
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Auditorium Theatre

CHICAGO CIVIC OPERA COMPANY, Lessees

C. A. SHAW, Mgr. & GLENN R. SWAYZE, Asst. Mgr.

Congress St. and Wabash Ave., Chicago

PROGRAM



SOUSA
— AND HIS —
BAND

Lieut - Com. John Philip Sousa, Conductor

A NATIONAL INSTITUTION

HARRY ASKIN, 1451 Broadway, New York

Chicago, Illinois, October 8, 1922

At 3:30 P. M.

SOUSA AND HIS BAND

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HARRY ASKIN—Manager
MISS MARJORIE MOODY—Soprano
MISS CAROLINE THOMAS—Violinist
MR. JOHN DOLAN—Cornet Soloist
MR. GEORGE CAREY—Xylophone Soloist

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| "Who's Who in Navy Blue" | "March of the Wooden Soldiers" |
| "Humoresque" of "The Silver Lining" from "Sally" | |

COMING BIG SPECIALS

- "Human Hearts" with House Peters—October 16, 17, 18, 19.
"Four Horsemen"—October 23, 24, 25, 26.
"Fascination" with Mae Murray—October 30, 31, November 1.
Watch for dates on—"Turn to the Right."
"Prisoner of Zenda."
"A Fool There Was"

BUCKLEN THEATRE

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Conn Chicago Co. PERSONNEL



J. CIMERIA
Trombone Virtuoso
Vice President
Demonstrator and
Instructor of Trombone



RICHARD STROSS
Cornet Virtuoso
Demonstrator and
Instructor of Cornet



J. D. HENDERSON
Saxophone Soloist
President and Manager



CHAS. WEBER
Saxophonist
Demonstrator and
Instructor of Saxophone



A. W. DAVIS
Clarinetist
Demonstrator and
Instructor of Clarinet

PROGRAM OF
American Indian Music

THURLOW LIEURANCE

Composer - Pianist

EDNA WOOLLEY, Soprano

GEORGE B. TACK, Flutist

**Rochester Armory, Thursday Evening
October 12th**

Madame Frances Alda

AND ASSISTING ARTIST

ROCHESTER ARMORY

MATINEE

Sunday, November 5, 1922

AT THREE O'CLOCK

Mme. Alda, the magnetic and brilliant soprano, and Metropolitan Opera House Star, is one of the very few singers of first rank, equally at home on the operatic and concert stage.

The above Attractions to be presented under the direction of Mary E. Lawler

EVENING PROGRAM

Sousa and his Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, *Conductor*
HARRY ASKIN, *Manager*

Local Management, MARY E. LAWLER



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MISS MARJORIE MOODY, *Soprano*
MISS CAROLINE THOMAS, *Violinist*
MR. JOHN DOLAN, *Cornet Soloist*
MR. GEORGE CAREY, *Xylophone Soloist*

Program

1. Overture, "The Red Sarafan"..... *Erichs*
2. Cornet Solo, "Centennial Polka"..... *Bellsiedt*
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new)..... *Sousa*
 - (a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
 - (b) "The Camp-Fire Girls"
Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight is heard accompanied by ukeles. A clear voice of one maiden is heard deepening into night. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.
 - (c) "The Lively Flapper"
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
4. Vocal Solo, "Ah Fors e Lui" from "La Traviata"..... *Verdi*
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light"..... *Ellet*
- INTERVAL
6. "A Bouquet of Beloved Inspirations" entwined by..... *Sousa*
The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance"..... *MacDowell*
MR. GEORGE CAREY
- (b) March, "The Gallant Seventh" (new)..... *Sousa*
8. Violin Solo, "Romance and Finale from Second Concerto"..... *Wieniawski*
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw"..... *Transcribed by Guion*

Encores to be selected from the following compositions of John Philip Sousa
Semper Fidelis, Bullets and Bayonets, Comrades of the Legion, Who's Who in Navy Blue, Sabre and Spurs, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Lining" from "Sally", March of the Wooden Soldiers

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HARRY ASKIN, *Manager*

Local Management, MARY E. LAWLER



Sousa and his Band

Local Management, MARY E. LAWLER

[illegible]

MISS MARJORIE MOODY, *Soprano*
MISS WINIFRED BAMBRICK, *Harp*
MR. JOHN DOLAN, *Cornet*
MESSRS. WILLSON & KUNKEL, *Piccolos*

[illegible]

1. Rustic Dance, "The Country Wedding"-----	<i>Coldmark</i>
2. Cornet Solo, "Ocean View"-----	<i>Hartman</i>
MR. JOHN DOLAN	
3. Suite, "Dwellers of the Western World"-----	<i>Sousa</i>

(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!
 A light! a light! a light! a light!
 It grew, a star-lit 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 heaven, we are told,
 Don't do nothing al dere lifetime.
 "Cepting play on harps o' gold.
 Now I think Heaben'd be more home-like
 If we hyeah some music fall
 From a real ol'-fashioned banjo
 Like dat one upon the wall."

4. Vocal Solo, "Caro Nome" from "Rigoletto" *Verdi*
MISS MARJORIE MOODY

5. Finale, "Fourth Symphony"-----*Tschaikowsky*

6. Melange, "The Fancy of the Town" (new)-----Compiled by Sousa
(A welding of tunes popular sometime during the last decade)

7. (a) Duet for Piccolos, "Fluttering Birds" ----- *Cannin*
MESSRS. WILLSON AND KUNKEL

(b) March, "Bullets and Bayonets" Sousa

8. Harp Solo, "Fantasia Op. 35" Alvares
MISS WINIFRED BAMBRICK

9. Overture, "Light Cavalry" ----- *Suppe*

Encores to be selected from the following compositions of John Philip Sousa:

Semper Fidelis, Bullets and Bayonets, Comrades of the Legion,
Who's Who in Navy Blue, Sabre and Spurs, U. S. Field Artillery,
The Stars and Stripes Forever, Humoresque of "The Silver Lining"
from "Sally", March of the Wooden Soldiers

EDMUND A. STEIN *presents*

Sousa and his Band

LIEUT.-COMMANDER JOHN PHILLIP SOUSA, U. S. N. R. F.
Conductor

TUESDAY - OCTOBER 10 - 1922
MATINEE AND EVENING

Auditorium - Saint Paul

Soloists

MISS MARJORIE MOODY	<i>Soprano</i>
MISS CAROLINE THOMAS	<i>Violin</i>
MISS WINIFRED BAMBRICK	<i>Harp</i>
MR. JOHN DOLAN	<i>Cornet</i>
MR. GEO. J. CAREY	<i>Xylophone</i>

MANAGEMENT HARRY ASKIN

AUDITORIUM

--MINNEAPOLIS--

Wednesday, Oct. 11th, 1922

Afternoon 3:00 p. m.

Evening 8:15 p. m.

Sousa and His Band

[Lieut. Commander] JOHN PHILLIP SOUSA, Conductor

SOLOISTS

Miss Marjorie Moody -	Soprano
Miss Winifred Bambrick -	Harp
Mr. John Dolan -	Cornet
Messrs. Willson and Kunkel -	Piccolos
Miss Caroline Thomas -	Violinist
Mr. George Carey -	Xylophone

HARRY ASKIN, Manager

RICHARD J. HORGAN, Local Manager

Matinee Program

SOLOISTS

- MISS MARJORIE MOODY - - - *Soprano* MR. JOHN DOLAN - - - - - *Cornet*
MISS WINIFRED BAMBRICK - - - *Harp* MESSRS. WILLSON & KUNKEL - *Piccolos*
1. Rustic Dance, "The Country-Wedding".....*Goldmark*
2. Cornet Solo, "Ocean View".....*Hartman*
3. Suite, "Dwellers of the Western World".....*Sousa*

Mr. JOHN DOLAN

(a) **The Red Man.**

And they stood on the meadow
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 to-night,
He curls his lips, he lies in wait,
With lifted tusk, as if to bite."
Ah! that night!
Of all dark night! And then a speck—
A light! A light! A light! A light!
It grew, a star-lit 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 do blessed little angels
Up in heaven, we are told,
Don't do nothin' all dere lifetime
'Ceptin' play on harps o' gold.
Now I think Heaben'd be no mo' home like
If we'd hyeah some music fall
From a real ol'-fashioned banjo,
Like dat one upon the wall."

4. Vocal Solo, "Caro Nome" from "Rigoletto".....*Verdi*
MISS MARJORIE MOODY
5. Finale, "Fourth Symphony".....*Tschaikowsky*

INTERVAL

6. Scenes Historical, "Sheridan's Ride".....*Sousa*

Waiting for the Bugle.

SYNOPSIS.

"We wait for the bugle, the night dews are cold,
The limbs of the soldiers feel jaded and old,
The field of our bivouac is windy and bare,
There is lead in our joints, there is frost in our hair,
The future is veiled and its fortunes unknown,
And we lie with hushed breath till the bugle is blown."

The Attack.

"Up from the South at break of day,
Bringing to Winchester fresh dismay,
The affrighted air with a shudder bore,
Like a herald in haste, to the chieftain's door,
The terrible grumble and rumble and roar,
Telling the battle was on once more—
And Sheridan twenty miles away."

The Death of Thorburn.

"But hear me first to yonder grassy sod,
Whence I can turn my eyes upon the fight,
Gently. Now leave me alone with God,
And go you back to battle for the right."

The Coming of Sheridan.

"Far away in the rear was heard cheer after cheer,
Were reinforcements coming? Yes,
Phil Sheridan was coming, and he was a host!
The first that the General saw was groups
Of stragglers, and then the retreating troops,
What was done? What to do? A glance told them both."

"He dashed down the line 'mid a storm of huzzas,
And the way of retreat checked its course there because
The sight of the master compelled it to pause,
With foam and with dust the black charger was gray
By the flash of his eye and nostrils' play
He seemed to the whole great army to say,
'I have brought you, Sheridan, all the way
From Winchester down to save the day.'"

The Apotheosis.

"Hurrah! Hurrah! for Sheridan!
Hurrah! Hurrah! for horse and man!
And when their statues are placed on high,
Under the dome of the Union sky,
The American soldiers' Temple of Fame,
There, with the glorious General's name,
Be it said in letters gold and bright,
Here is the steed that saved the day,
By carrying Sheridan into the fight
From Winchester—twenty miles away."

7. (a) Duet for Piccolos, "Fluttering Birds".....*Gannin*
MESSRS. WILLSON AND KUNKEL
(b) March, "Bullets and Bayonets".....*Sousa*
8. Harp Solo, "Fantasia Op. 35".....*Alvares*
MISS WINIFRED BAMBRICK
9. Overture, "Light Cavalry".....*Suppe*

Evening Program

SOLOISTS

- MISS MARJORIE MOODY, *Soprano* MR. JOHN DOLAN, *Cornet Soloist*
MISS CAROLINE THOMAS, *Violinist* MR. GEORGE CAREY, *Xylophone Soloist*
1. Overture, "The Red Sarafan".....*Erichs*
2. Cornet Solo, "Centennial Polka".....*Bellstedt*
Mr. JOHN DOLAN

3. Suite, "Leaves from My Note-book" (new).....*Sousa*

(a) "The Genial Hostess"

The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp-Fire Girls"

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukuleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata".....*Verdi*
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light".....*Bizet*

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by.....*Sousa*
The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance".....*MacDowell*
MR. GEORGE CAREY
(b) March, "The Gallant Seventh" (new).....*Sousa*
8. Violin Solo, "Romance and Finale from Second Concerto".....*Wieniawski*
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw".....*Transcribed by Guion*

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JOHN PHILIP SOUSA:

SEMPER FIDELIS
BULLETS AND BAYONETS
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WHO'S WHO IN NAVY BLUE
SABRE AND SPURS
U. S. FIELD ARTILLERY
THE STARS AND STRIPES FOREVER
HUMORESQUE OF "THE SILVER
LINING" from "SALLY"
MARCH OF THE WOODEN SOLDIERS

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MISS CAROLINE THOMAS Violin
MISS WINIFRED BAMBRICK Harp
MR. JOHN DOLAN Cornet
MR. GEO. J. CAREY Xylophone

MANAGEMENT HARRY ASKIN

Matinee Program

SOLOISTS

MISS MARJORIE MOODY Soprano
MISS WINIFRED BAMBRICK Harp
MR. JOHN DOLAN Cornet
MESSRS. WILLSON AND KUNKEL Piccolos

1. Rustic Dance, "The Country Wedding" Goldmark
2. Cornet Solo, "Ocean View" Hartman

MR. JOHN DOLAN

3. Suite, "Dwellers of the Western World" Sousa

(a) The Red Man

And they stood on the meadows
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A light! A light! A light! A light!
It grew, a star-lit flag unfurled:
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They sailed, they sailed. Then spoke the Mate:
"This mad sea shows its teeth tonight,
He curls his lips, he lies in wait,
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Ah! that night!
Of all dark nights! And then a speck—

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

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

5. Finale, "Fourth Symphony" Tschaikowsky

INTERVAL

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Waiting for the Bugle

"We wait for the bugle, the night dews are cold,
The limbs of the soldiers feel jaded and old,
The field of our bivouac is windy and bare,
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The affrighted air with a shudder bore,
Like a herald in haste, to the chieftain's door,
The terrible grumble and rumble and roar,
Telling the battle was on once more—
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The sight of the master compelled it to pause.
With foam and with dust the black charger
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By the flash of his eye and nostrils' play
He seemed to the whole great army to say,
'I have brought you, Sheridan, all the way
From Winchester down to save the day.'"

The Death of Thoburn

"But bear me first to yonder grassy sod,
Whence I can turn my eyes upon the fight,
Gently. Now leave me alone with God,
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"Far away in the rear was heard cheer after
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Were reinforcements coming? Yes.
Phil Sheridan was coming, and he was a host!

The Apotheosis

"Hurrah! Hurrah! for Sheridan
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From Winchester—twenty miles away."

7. (a) Duet for Piccolos, "Fluttering Birds" Gannin

- (b) March, "Bullets and Bayonets" Sousa

8. Harp Solo, "Fantasia Op. 35" Alvars

MISS WINIFRED BAMBRICK

9. Overture, "Light Cavalry" Suppe

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Humoresque of "The Silver Lining" from "Sally"
March of the Wooden Soldiers

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MISS CAROLINE THOMAS Violinist
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MR. GEORGE CAREY Xylophone Soloist

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2. Cornet Solo, "Centennial Polka" Bellstedt

MR. JOHN DOLAN

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(a) "The Genial Hostess"

The Hostess was graciousness personified. It was an event to be her guest at a
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Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire
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She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of
joyous youth.

4. Vocal Solo, "As Fors e Lui" from "La Traviata" Verdi

MISS MARJORIE MOODY

5. Intermezzo, "Golden Light" Bizet

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7. (a) Xylophone Solo, "Witches' Dance" MacDowell

MR. GEORGE CAREY

- (b) March, "The Gallant Seventh" (new) Sousa

8. Violin Solo, "Romance and Finale from Second Concerto" Wieniawski

MISS CAROLINE THOMAS

9. Cowboy Breakdown, "Turkey in the Straw" Transcribed by Guion

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Bullets and Bayonets
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John Philip Sousa uses a Kranich & Bach Piano

MRS. GEO. S. RICHARDS

SEVENTH ANNUAL

ALL-STAR COURSE

1922

ARMORY, DULUTH

1923



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SOUSA
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BAND

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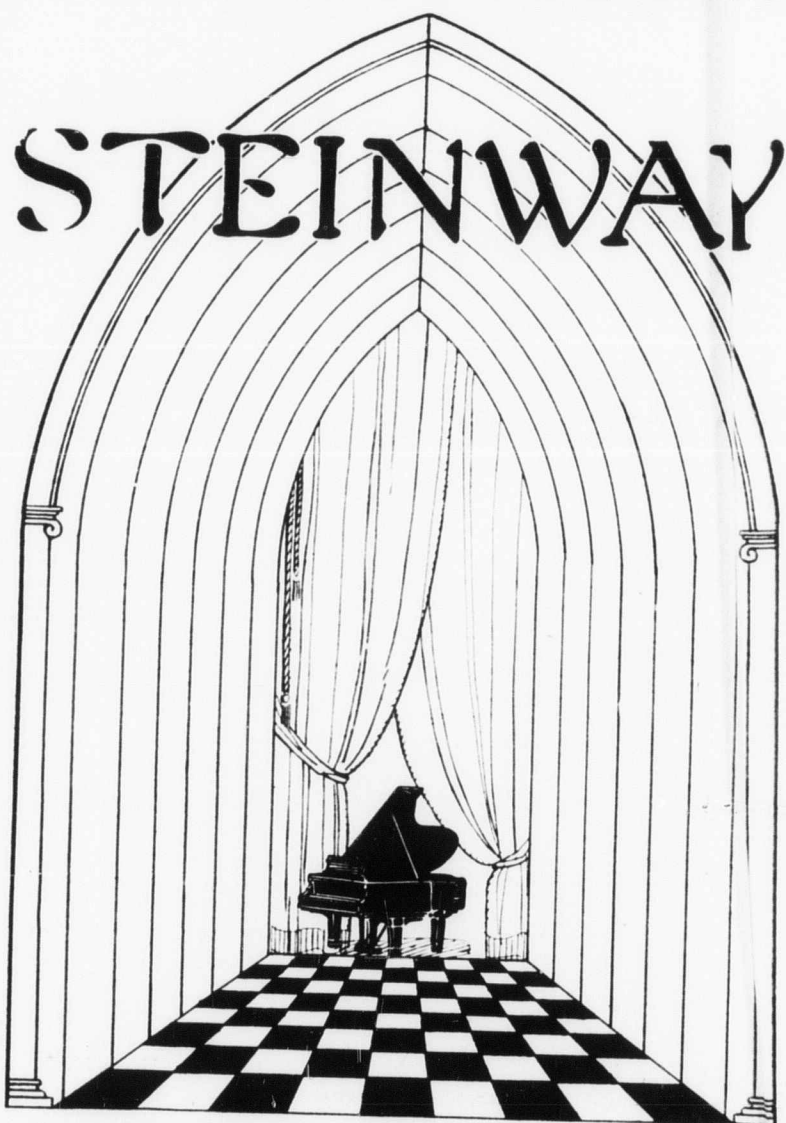
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WE CALL AND DELIVER

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MUSICIANS' DIRECTORY

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Superior St. at Second Ave. E. Melrose 5700

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5. Intermezzo, "Golden Light" Bizet

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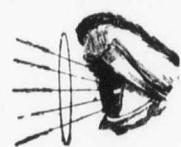
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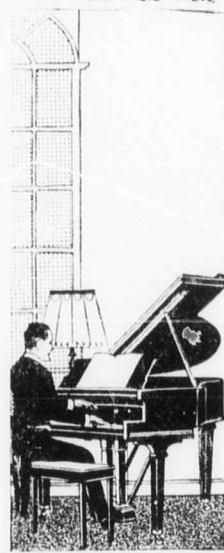
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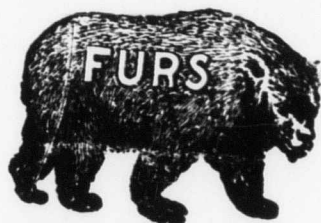
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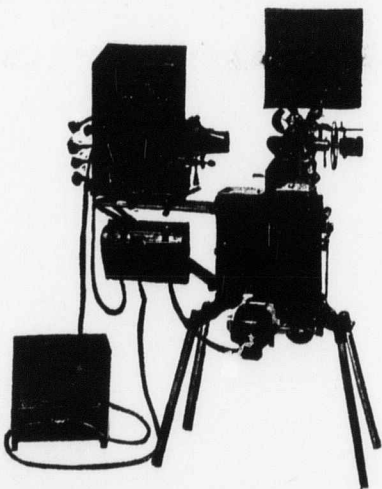
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SATURDAY, OCTOBER 14, 1922

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Evening Concert at 8:15

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MISS WINIFRED BAMBRICK, Harp

MISS CAROLINE THOMAS, Violinist

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IMPORTANT
ANNOUNCEMENT
on fourth page

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Sunday, October 15, 1922

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ting

(b) "The Camp-Fire Girls"

(c) "The Lively Flapper"

5. Intermezzo, "Golden Light"	-	-	-	<i>Bizet</i>
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INTERVAL

- (b) March, "The Gallant Seventh" (new) - - Sousa

- MISS CAROLINE THOMAS

9. Cowboy Breakdown, "Turkey in the Straw" *Transcribed by Guion*

Sousa and His Band

MISS MARJORIE MOODY,	<i>Soprano</i>
MISS WINIFRED BAMBRICK,	<i>Harp</i>
MR. JOHN DOLAN,	<i>Cornet</i>
MESSRS. WILLSON & KUNKEL,	<i>Piccolos</i>

- | | | |
|----|-----------------------------------------------|---------------------|
| | "The Country-Wedding" - - - | <i>Goldmark</i> |
| | in View" - - - | <i>Hartman</i> |
| | MR. JOHN DOLAN | |
| | Dwellers of the Western World" - - | <i>Sousa</i> |
| .. | Vocal Solo, "Caro Nome," from "Rigoletto" - - | <i>Verdi</i> |
| | MISS MARJORIE MOODY | |
| 5. | Finale, "Fourth Symphony" - - - | <i>Tschaikowsky</i> |

INTERVAL.

- | | | | | | | |
|----|-------------------------------------------|---|---|---|---|---------------|
| 6. | Scenes Historical, "Sheridan's Ride" | - | - | - | - | <i>Sousa</i> |
| 7. | (a) Duet for Piccolos, "Fluttering Birds" | - | - | - | - | <i>Gannin</i> |
| | (b) March, "Bullets and Bayonets" | - | - | - | - | <i>Sousa</i> |
| 8. | Harp Solo, "Fantasia, Op. 35" | - | - | - | - | <i>Alvars</i> |
| | MISS WINIFRED BAMBRICK | | | | | |
| 9. | Overture, "Light Cavalry" | - | - | - | - | <i>Suppe</i> |

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Sousa and His Band

MISS MARJORIE MOODY, *Soprano*
MISS CAROLINE THOMAS, *Violinist*
MR. JOHN DOLAN, *Cornet Soloist*
MR. GEORGE CAREY, *Xylophone Soloist*

- | | | | | | | |
|----|-------------------------------------------------|---|---|---|---|------------------|
| 1. | Overture, "The Red Sarafan" | - | - | - | - | <i>Erichs</i> |
| 2. | Cornet Solo, "Centennial Polka" | - | - | - | - | <i>Bellstedt</i> |
| | MR. JOHN DOLAN | | | | | |
| 3. | Suite, "Leaves from my Note-book" (new) | - | - | - | - | <i>Sousa</i> |
| 4. | Vocal Solo, "Ah Fors e Lui," from "La Traviata" | - | - | - | - | <i>Verdi</i> |
| | MISS MARJORIE MOODY | | | | | |
| 5. | Intermezzo, "Golden Light" | - | - | - | - | <i>Bizet</i> |

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by - - - *Sousa*
The Compiler believes that the themes embodied in this
number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance" - - - *MacDowell*
MR. GEORGE CAREY
(b) March, "The Gallant Seventh" (new) - - - *Sousa*
8. Violin Solo, "Romance and Finale from Second Concerto"
- - - - - *Wieniawski*
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw" - - - - -
- - - - - Transcribed by *Guion*

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MATINEE PROGRAM

1. Rustic Dance, "The Country Wedding" - Goldmark
2. Cornet Solo, "Ocean View" - Hartman
- MR. JOHN DOLAN
3. Suite, "Dwellers of 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!
A light! a light! a light! a light!
It grew, a star-lit 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 heaven, we are told,
Don't do nothing all dere lifetime
'Ceptin' play on harps o' gold.
Now I think Heaben'd be more home-like
If we hyeah some music fall
From a real ol'-fashioned banjo
Like dat one upon de wall."
4. Vocal Solo, "Caro Nome" from "Rigoletto" - Verdi
MISS MARJORIE MOODY
5. Finale, "Fourth Symphony" - Tchaikowsky
- INTERMISSION
6. Melange, "The Fancy of the Town" (new) compiled by Sousa
A welding of tunes popular sometime during the last decade
7. (a) Duet for Piccolos, "Fluttering Birds" - Gannin
MESSRS. WILLSON AND KUNKEL
- (b) March, "Bullets and Bayonets" - Sousa
8. Harp Solo, "Fantasia Op. 35" - Alvars
MISS WINNIFRED BAMBRICK
9. Overture, "Light Cavalry" - Suppe

(Please give your name and address to an usher and you will receive interesting literature from time to time announcing coming musical events.)

EVENING PROGRAM

1. Overture, "The Red Sarafan" - Erichs
2. Cornet Solo, "Centennial Polka" - Bellstedt
- MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new) - Sousa
 - (a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event to be her guest at a dance or dinner.
 - (b) "The Camp-Fire Girls"
Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.
 - (c) "The Lively Flapper"
She was an adorable young thing—bobbed hair, bright-eyed; the embodiment of joyous youth.
4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" - Verdi
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light" - Bizet
- INTERVAL
6. "A Bouquet of Beloved Inspirations" entwined by - Sousa
The compiler believes that the themes embodied in this number are universally admired by music lovers
7. (a) Xylophone Solo, "Witches' Dance" - MacDowell
MR. GEORGE CAREY
- (b) March, "The Gallant Seventh" (new) - Sousa
8. Violin Solo, "Romance and Finale from Second Concerto" - Wieniawski
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw" - Transcribed by Guion

ANNOUNCEMENT EXTRAORDINARY! SEE NEXT PAGE

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GRA

Parkway Theatre

Sousa and His Band

Matinee Monday
October 16, 1922



"Always a Good Show at the Parkway"

The Theatre Beautiful

Parkway Theatre

Sousa and His Band

Monday Night
October 16, 1922



"Always a Good Show at the Parkway"

The Theatre Beautiful

... Sousa And His Band ...

Lieut. Commander John Philip Sousa, Conductor

Shrine Temple, Tuesday Night, Oct. 17

1. Overture, "The Red Sarafan".....Erichs
2. Cornet Solo, "Centennial Polka".....Bellstedt
John Dolan
3. Suite "Leaves from My Note Book" (new).....Sousa
(a) "The Genial Hostess."
(b) "The Campfire Girls"
(c) "The Lively Flapper"
4. Vocal Solo, "Ah Fors e Lui" from "La Traviata".....Verdi
Miss Marjorie Moody
5. Intermezzo, "Golden Light".....Bizet
6. "A Bouquet of Beloved Inspirations" entwined by.....Sousa
7. (a) Xylophone Solo, "Witches Dance".....MacDowell
George Carey
(b) March, "The Gallant Seventh" (new).....Sousa
8. Violin Solo, "Romance and Finale from Second Concerto".....
Wieniawski
Miss Caroline Thomas
9. Cowboy Breakdown, Turkey in the Straw" Transcribed by....Guion

Encores will be selected from the following compositions of

John Philip Sousa

Semper Fidelis,
Bullets and Bayonets
Comrades of the Legion
Who's Who in Navy Blue
Sabre and Spurs

U. S. Field Artillery
The Stars and Stripes Forever
Humoresque of "The Silver Lining".....
from "Sally"
March of the the Wooden Soldiers

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STATE AND WYMAN

Thoren Printing Co., Rockford, Illinois.

Parkway Theatre

Sousa and His Band

Matinee Monday
October 16, 1922



"Always a Good Show at the Parkway"

The Theatre Beautiful

Unable to open - glued down

Parkway Theatre

Sousa and His Band

Monday Night
October 16, 1922



"Always a Good Show at the Parkway"

The Theatre Beautiful

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Lieut. Commander John Philip Sousa, Conductor

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4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" Verdi
Miss Marjorie Moody
5. Intermezzo, "Golden Light" Bizet
6. "A Bouquet of Beloved Inspirations" entwined by Sousa
7. (a) Xylophone Solo, "Witches Dance" MacDowell
George Carey
 - (b) March, "The Gallant Seventh" (new) Sousa
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STATE AND WYMAN

Thoren Printing Co., Rockford, Illinois.

Program

Sousa and His Band

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

Miss Marjorie Moody, *Soprano*
Miss Caroline Thomas, *Violinist*
Mr. John Dolan, *Cornet Soloist*
Mr. George Carey, *Xylophone Soloist*

1. Overture, "The Red Sarafan" *Erichs*
2. Cornet Solo, "Centennial Polka" *Bellstedt*
Mr. John Dolan
3. Suite, "Leaves from My Note-Book" (new) *Sousa*
(a) "The Genial Hostess"

The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp-Fire Girls"

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" *Verdi*
Miss Marjorie Moody
5. Intermezzo, "Golden Light" *Bizet*
Interval

6. "A Bouquet of Beloved Inspirations" entwined by *Sousa*

The compiler believes that the themes embodied in this number are universally admired by music lovers.

7. (a) Xylophone Solo, "Witches' Dance" . . . *MacDowell*
Mr. George Carey
- (b) March, "The Gallant Seventh" (new) . . . *Sousa*
8. Violin Solo, "Romance and Finale from Second Concerto" . . . *Wieniawski*
Miss Caroline Thomas
9. Cowboy Breakdown, "Turkey in the Straw" . . . *Transcribed by Guion*

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John Philip Sousa uses a Kranich & Bach Piano

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George Arliss in
"DISRAELI"

Saturday, Matinee and Night

MAY ROBSON
"MOTHER'S MILLIONS"

.... Sousa And His Band

Lieut. Commander John Philip Sousa, Conductor

Shrine Temple, Tuesday Night, Oct. 17

1. Overture, "The Red Sarafan" *Erichs*
2. Cornet Solo, "Centennial Polka" *Bellstedt*
John Dolan
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Miss Marjorie Moody
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6. "A Bouquet of Beloved Inspirations" entwined by *Sousa*
7. (a) Xylophone Solo, "Witches Dance" *MacDowell*
George Carey
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8. Violin Solo, "Romance and Finale from Second Concerto"
Wieniawski
Miss Caroline Thomas
9. Cowboy Breakdown, "Turkey in the Straw" Transcribed by . . . *Guion*

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Semper Fidelis,	U. S. Field Artillery
Bullets and Bayonets	The Stars and Stripes Forever
Comrades of the Legion	Humoresque of "The Silver Lining"
Who's Who in Navy Blue	from "Sally"
Sabre and Spurs	March of the the Wooden Soldiers

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STATE AND WYMAN

Thoren Printing Co., Rockford, Illinois.

MYERS THEATRE

Tuesday, October 17, 1922

MATINEE ONLY

Program

MISS MARJORIE MOODY, *Soprano* MR. JOHN DOLAN, *Cornet Soloist*
MISS CAROLINE THOMAS, *Violinist* MR. GEORGE CAREY, *Xylophone Soloist*

1. Overture, "The Red Sarafan" *Erichs*
2. Cornet Solo, "Centennial Polka" *Bellstedt*
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new) *Sousa*
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4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" *Verdi*
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light" *Bizet*

INTERVAL

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7. (a) Xylophone Solo, "Witches' Dance" *MacDowell*
MR. GEORGE CAREY
(b) March, "The Gallant Seventh" (new) *Sousa*
8. Violin Solo, "Romance and Finale from Second Concerto" *Wieniawski*
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw" *Transcribed by Guion*

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

SEMPER FIDELIS
BULLETS AND BAYONETS
COMRADES OF THE LEGION
WHO'S WHO IN NAVY BLUE
SABRE AND SPURS
U. S. FIELD ARTILLERY
THE STARS AND STRIPES FOREVER
HUMORESQUE OF "THE SILVER LINING" from "SALLY"
MARCH OF THE WOODEN SOLDIERS

PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano
Miss Caroline Thomas, Violinist

Mr. John Dolan, Cornet Soloist
Mr. George Carey, Xylophone Soloist

1. Overture, "The Red Sarafan" -----Erichs
2. Cornet Solo, "Centennial Polka" -----Bellstedt
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new) -----Sousa

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4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" -----Verdi
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light" -----Bizet
- INTERVAL
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MR. GEORGE CAREY
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MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw" -----Transcribed by Guion

Encores Will be Selected from the Following Compositions of John Philip Sousa:

SEMPER FIDELIS
BULLETS AND BAYONETS
COMRADES OF THE LEGION
WHO'S WHO IN NAVY BLUE
SABRE AND SPURS

U. S. FIELD ARTILLERY
THE STARS AND STRIPES FOREVER
HUMORESQUE OF "THE SILVER LIN-
ING" from "SALLY."
MARCH OF THE WOODEN SOLDIERS

STATE UNIVERSITY OF IOWA
Men's Gymnasium—Thursday, October 19, 1922

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, *Soprano*
MISS CAROLINE THOMAS, *Violinist*

MR. JOHN DOLAN, *Cornet Soloist*
MR. GEORGE CAREY, *Xylophone Soloist*

PROGRAM

1. Overture, "The Red Sarafan" *Ericks*
2. Cornet Solo, "Centennial Polka" *Bellstedt*
MR. JOHN DOLAN
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MISS MARJORIE MOODY
5. Intermezzo, "Golden Light" *Bizet*

INTERVAL

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7. (a) Xylophone Solo, "Witches' Dance" *MacDowell*
MR. GEORGE CAREY
(b) March, "The Gallant Seventh" (new) *Sousa*
8. Violin Solo, "Romance and Finale from Second Concerto" ... *Wieniawski*
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw" *Transcribed by Guion*

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

PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager, N. Y. W. J. KLINCK, Local Manager

MISS MARJORIE MOODY, *Soprano* MR. JOHN DOLAN, *Cornet Soloist*
MISS CAROLINE THOMAS, *Violinist* MR. GEO. CAREY, *Xylophone Soloist*

1. Overture, "The Red Sarafan"..... *Erichs*
2. Cornet Solo, "Centennial Polka"..... *Bellstedt*
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new)..... *Sousa*

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- *4. Vocal Solo, "Ah Fors e Lui," from "La Traviata"..... *Verdi*
MISS MARJORIE MOODY

5. Intermezzo, "Golden Light"..... *Bizet*

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by..... *Sousa*
The compiler believes that the themes embodied in this number are universally admired by music lovers.

7. (a) Xylophone Solo, "Witches' Dance"..... *MacDowell*
MR. GEORGE CAREY

- * (b) March, "The Gallant Seventh" (new)..... *Sousa*

- *8. Violin Solo, "Romance and Finale from Second Concerto"..... *Wieniawski*
MISS CAROLINE THOMAS

9. Cowboy Breakdown, "Turkey in the Straw"..... *Transcribed by Guion*

ENCORES

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

- *"Keeping Step With the Union"
- *"Semper Fidelis"
- *"Bullets and Bayonets"
- *"Comrades of the Legion"
- *"Who's Who in Navy Blue"
- *"Sabre and Spurs"
- *"U. S. Field Artillery"
- *"The Stars and Stripes Forever."

To all patrons of Great Artists in this vicinity:

It is with great pleasure and faith in the local public that the following tentative dates have been so far secured for attractions to be placed this season by the Oliver-Klinck Tri-City Concert Management.

Rosa Ponselle, the great dramatic Soprano of the Metropolitan Opera, third week of November.

Ruth St. Dennis and *Ted Shawn* and a Company of the *Dennishawn Dancers* for a two days' engagement December 12 and 13.

Calve, Heifetz and *Hempel* are on the list for the early part of the year as well as the *Book of Job*, a drama with special music. Some other notable attractions may also be brought, including a great *Grand Opera Co.* For further information patrons are asked to watch the local press.

Very faithfully yours,
OLIVER-KLINCK CONCERT MANAGEMENT,
MARY LINDSAY-OLIVER, *Impresaria*.

*This selection may be had on a Victor record at Harned and Von Maur's Victrola Parlors.

Sousa and his Band use C. G. Conn Band Instruments exclusively.

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OVER

Shrine Temple - - October 20th

SOUSA and His BAND

Lieut Commander JOHN PHILIP SOUSA, *Conductor*

Harry Askin, *Manager*

SOLOIST

Miss Winifred Bambrick - - *Harp*
Miss Marjorie Moody - - *Soprano*
Miss Caroline Thomas - - *Violinist*
Mr. John Dolan - - *Cornet Solist*
Mr. George Carey - - *Zylophone Solist*
Messrs Willson and Kunkel - *Piccolos*

Instruments used by this Band made by C. G. Conn, Ltd.

Program

Issued by PEORIA MUSIC SHOP Inc.
216 So. Adams St.

SOUSA AND HIS BAND



LIEUT.-COMMANDER JOHN PHILIP SOUSA
CONDUCTOR

HARRY ASKIN, MANAGER

STATE ARSENAL

SATURDAY, OCTOBER 21, 1922

UNDER THE AUSPICES OF

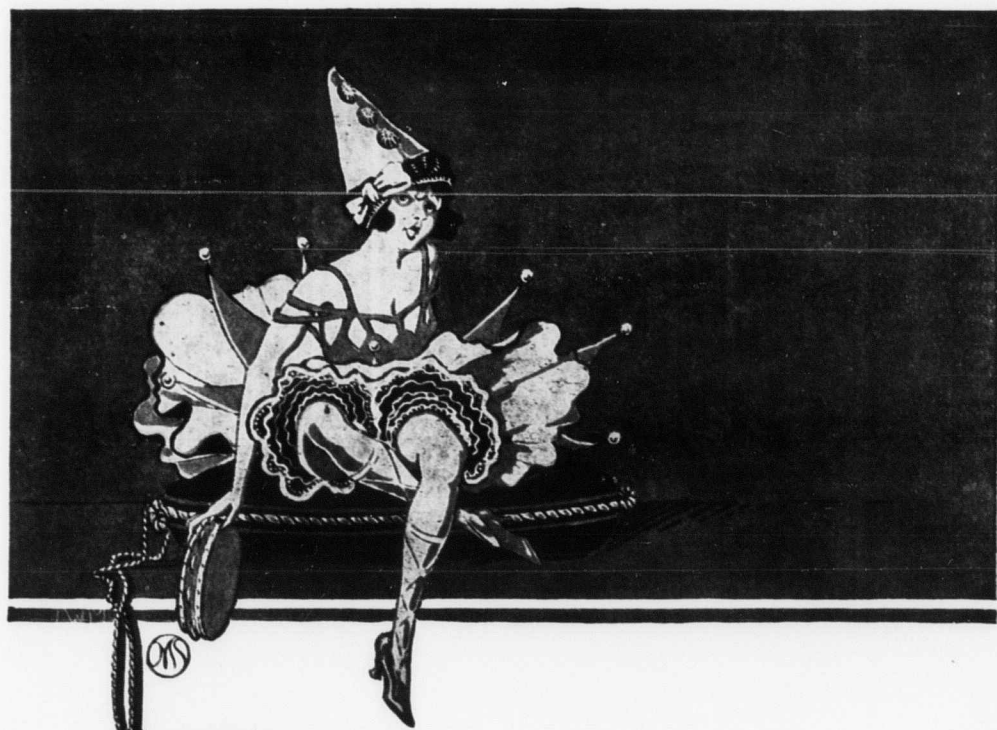


VICTROLAS AT THE MUSIC SHOP

GRAND OPERA HOUSE *Findings*



Lincoln Square Theatre



Program

Monday 2:15, October 23, 1922

SOUSA And His BAND

Lieutenant Commander JOHN PHILIP SOUSA
Conductor

SHRINE TEMPLE -- PEORIA -- OCTOBER 20th

MATINEE PROGRAM

Starting promptly at 3:30

SOUSA and His BAND

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

1. Rustic Dance, "The Country Wedding".....Goldmark
2. Cornet Solo, "Ocean View".....Hartman
- Mr. JOHN DOLAN
2. Suite, "Dwellers of 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!
A light! a light! a light! a light!
It grew, a star-lit 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 heaven, we are told,
Don't do nothing all dere lifetime
'Cepting play on harps o' gold.
Now I think Heaben'd be more home-like
If we hycah some music fall
From a real ol'-fashioned banjo
Like dat one upon the wall."
4. Vocal Solo, "Caro Nome" from "Rigoletto".....Verdi
- MISS MARJORIE MOODY
5. Finale, "Fourth Symphony".....Tschinkowsky
- INTERMISSION
6. Melange, "The Fancy of the Town" (new).....Compiled by Sousa
(A wedding of tunes popular sometime during the last decade)
7. (a) Duet for Piccolos, "Fluttering Birds".....Gannin
- MESSRS. WILSON AND KUNKEL
- (b) March, "Bullets and Bayonets".....Sousa
8. Harp Solo, "Fantasia Op. 35".....Alvares
- MISS WINTERED BAMBRICK
9. Overture, "Light Cavalry".....Suppe

SOME OF SOUSA'S VICTOR RECORDS

Victor Record No. 35709	35683 Record No.
" " " 18752	18501 " "
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EVENING PROGRAM

8:15 P. M.

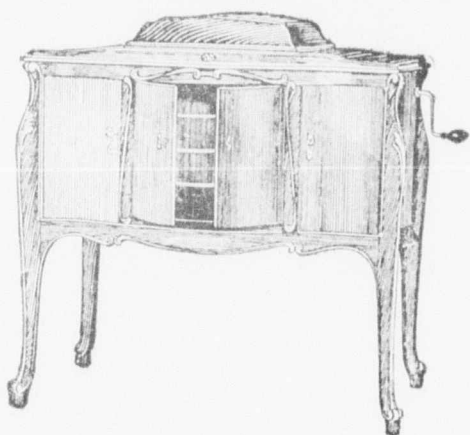
SOUSA and His BAND

Lieut. Commander JOHN PHILIP SOUSA, *Conductor*

1. Overture, "The Red Sarafan".....Erichs
2. Cornet Solo, "Centennial Polka".....Bellstedt
- Mr. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new).....Sousa
 - (a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event
to be her guest at a dance or a dinner.
 - (b) "The Camp-Fire Girls"
Drum-beats steal softly from over the hills. The militant fig-
ures of the Camp-Fire Girls are approaching. Their ranks
are increased by the girls who have been chopping wood and
gathering fagots. At a command from the Guardian, wood
and underbrush are heaped and matches applied. A pillar of
smoke ascends and soon after the fire is brightly burning.
The girls unstrap their blankets, spread them on the ground,
and throw themselves in graceful abandon. The twilight
shadows deepen into night. A clear voice of one maiden is
heard accompanied by ukcles. The strain is caught up by all
the girls, and at the close the sweet voice intones softly the
closing cadence of the song, and the camp is lulled to slum-
ber.
 - (c) "The Lively Flapper"
She was an adorable young thing, bobbed hair, bright-eyed;
the embodiment of joyous youth.
4. Vocal Solo, "Ah Fors e Lui" from "La Traviata".....Verdi
- MISS MARJORIE MOODY
5. Intermezzo, "Golden Light".....Bizet
- INTERVAL
6. "A Bouquet of Beloved Inspirations" entwined by.....Sousa
The compiler believes that the themes embodied in this num-
ber are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance".....MacDowell
- Mr. GEORGE CAREY
- (b) March, "The Gallant Seventh" (new).....Sousa
8. Violin Solo, "Romance and Finale from Second Concerto".....Wieniawski
- MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Guion

All instruments used in Sousa's Band made by C. G. Conn, Ltd.
John Philip Sousa uses a Kranich & Bach Piano

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and dozens of others whose outstanding achievements prove
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selection and to know when it is faithfully reproduced. These
artists have chosen the Victrola to perpetuate their art—the
one instrument that plays Victor Records perfectly.

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THE ROOT STORE

THE WEEK'S ATTRACTIONS

October 23rd to 29th Inclusive

Tuesday, October 24—SOUSA AND HIS BAND.

Thursday, October 26—MISCHA ELMAN, the Violinist.

Saturday and Sunday, October 28th and 29th—THE BAT.

Nothing is too much trouble, which is necessary to good service.
Unfailing courtesy and cheerfulness help much to make people happy.

Shrine Temple - - October 20th

SOUSA and His BAND

Lieut Commander JOHN PHILIP SOUSA, *Conductor*

Harry Askin, *Manager*

SOLOIST

Miss Winifred Bambrick - - *Harp*
Miss Marjorie Moody - - *Soprano*
Miss Caroline Thomas - - *Violinist*
Mr. John Dolan - - *Cornet Solist*
Mr. George Carey - - *Zylophone Solist*
Messrs Willson and Kunkel - *Piccolos*

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Program

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MISCHA ELMAN

October 26th

Please get your tickets NOW at Grand Opera House,
Second Floor, Room 215.

THERE ARE NOT MANY LEFT

MATINEE TUESDAY, OCTOBER 24th at 2:30

SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, *Conductor*

HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*
MISS WINIFRED BAMBRICK, *Harp*
MR. JOHN DOLAN, *Cornet*
MESSRS. WILLSON AND KUNKEL, *Piccolos*

1. Rustic Dance, "The Country Wedding".....Goldmark
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3. Suite, "Dwellers of 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 star-lit 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 Heaven, we are told,
Don't do nothin' all dere lifetime
'Ceptin' play on harps o' gold."
"Now I hthink Heaben'd be mo' home-like
Ef we'd hyeah some music fall
F'om a real ol' fashioned banjo,
Like dat one upon de wall."
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MISS MARJORIE MOODY
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(A welding of tunes popular some time during the last decade.)
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MESSRS. WILLSON AND KUNKEL
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8. Harp Solo, "Fantasia Op. 35".....Alvars
MISS WINIFRED BAMBRICK
9. Overture, "Light Cavalry".....Suppe

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Mr. John Dolan - - *Cornet Solist*
Mr. George Carey - - *Zylophone Solist*
Messrs Willson and Kunkel - *Piccolos*

Instruments used by this Band made by C. G. Conn, Ltd.

Program

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A joy which is always yours to command—a door to happiness which admits the most inspiring music of the ages as played by the greatest pianists of today interpreted by them exclusively for Duo-Art.

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TUESDAY NIGHT, OCTOBER 24th at 8:15

SOUSA AND HIS BAND

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HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*
MISS CAROLINE THOMAS, *Violinist*
MR. JOHN DOLAN, *Cornet Soloist*
MR. GEORGE CAREY, *Xylophone Soloist*

1. Overture, "The Red Sarafan".....Erichs
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MR. JOHN DOLAN

3. Suite, "Leaves from My Note-book" (new).....Sousa
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The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

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Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

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She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

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MISS MARJORIE MOODY
5. Intermezzo, "Golden Light".....Bizet

INTERVAL

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The compiler believes that the themes embodied in this number are universally admired by music lovers.
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MISS CAROLINE THOMAS

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John Philip Sousa uses a Kranich & Bach Piano

Shrine Temple - - October 20th

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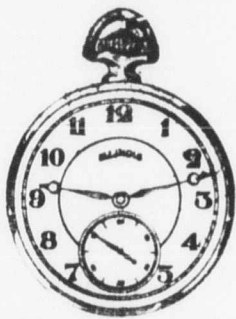
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There is Only One SOUSA

Tuesday, October 24th
Matinee and Night

Lieutenant Commander Sousa

With the Following Artists Assisting

Miss Marjorie Moody, Soprano
Miss Caroline Thomas, Violin
Mr. Geo. J. Carey, Xylophone
Mr. Paul O. Gerhardt, Oboe
Miss Winifred Bambrick, Harp
Mr. John Dolan, Cornet
Mr. P. Meredith Wilson, Flute
Mr. Joseph De Luca, Euphonium

ALMOST 100 MUSICIANS

Box Office Sale and Mail Orders, October 18th
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THURSDAY EVENING OCTOBER 26th at 8:15

Recital by

MISCHA ELMAN

Violinist

PROGRAMME

- I. Sonate, D. Major Haendel.
Adagio
Allegro
Larghetto
Allegro
- II. Symphonie Espagnole Lalo.
Allegro
Adagio
Rondo
- III. Suite, "Viel Larmen um Nichts", op. 11.....Korngold.
Maid in Bridal Array
Grotesque Funeral March
Garden Scene
Hornpipe
- IV. (a) Nocturne Chopin-Wilhelmj.
(b) Jota Sarasate.

Mr. Josef Bonime at the Piano

Steinway Piano Used.

Exclusive Management: S. Hurok Aeolian Hall, New York.

Local Management: GEORGE JACOB.

Shrine Temple - - October 20th

SOUSA and His BAND

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HERZ'S



A SUGGESTION

The few remaining weeks until Christmas will pass very quickly. Already, we have noticed the tendency of the early customer toward giving a thought for Christmas. In fact, we have recently sold several customers the family Christmas present.

In spite of the increased demand for Victrolas and Sonoras the factories would have been able to supply the demand were it not for the fact that the console or table phonograph has created an entirely new field for the phonograph. No longer is the phonograph merely a musical instrument, it is an ornament as well. The Victor Company has added seven console types to their already large showing and the Sonora Company five.

The natural result of course is that there will be fewer of each model available although the total output will be in excess of any previous year. If you have considered a Victor or Sonora for Christmas we want you to have the style and finish you prefer. To be sure of this we suggest an early selection. A small deposit will hold your machine for Christmas delivery.

Victrolas and Sonoras in stock from \$25.00 to \$400.00. Special Period Styles to \$3,000.00.

SATURDAY AND SUNDAY, OCTOBER 28 and 29

SPECIAL MATINEE SUNDAY AT 2:30

WAGENHALS & KEMPER

Presents

THE BAT

—by—

Mary Roberts Rinehart and Avery Hopwood

NOTE—The authors and the management request the audience not to divulge the solution of the mystery. The pleasure of future patrons will be enhanced, if they, like yourselves, are kept in suspense until the final curtain.

CAST OF CHARACTERS

(in the order of their appearance)

LIZZIE	Cecile Cummings
MISS CORNELIA VAN GORDER	Fanchon Campbell
BILLY (The Butler Jap)	Orrin Shear
BROOKS	Ernest Woodwood
MISS DALE OGDEN	Helen Joy
DR. WELLS	Frank Bond
ANDERSON (A Detective)	Brandon Evans
RICHARD FLEMING	Gordon Eldrid
REGINALD BERESFORD	George Lydecker
AN UNKNOWN MAN	Ernest Pollock

SYNOPSIS OF SCENES

ACT I—Living Room in Miss Van Gorder's Long Island Home.
(Intermission of five minutes)

ACT II—The Same.
(Intermission of six minutes)

ACT III—The Garret of the Same House.
The Play staged under the direction of Collin Kemper
Scenery by Gates & Morange

EXECUTIVE STAFF FOR WAGENHALS & KEMPER

General Manager	James Shesgreen
General Press Representative	Sanford E. Stanton
Company Manager	Thomas Mohr
Company Press Representative	Lon B. Ramsdell
Stage Manager	Ernest Pollock

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Sousa and His Band

John Philip Sousa needs no introduction to Terre Haute people. He knows how to respond with encores and gives an audience just the right thing at the right time.

No one who hears the great bandmaster's arrangement of "Look for the Silver Lining" has any doubt of his possessing a keen sense of humor. Through the medium of this popular tune, that has delighted followers of popular music during the past year, Sousa tells his audience just what he thinks of jazz, and tells it in a most amusing vein.

Among the well-known selections he will play are "Stars and Stripes Forever," "U. S. Field Artillery" and "El Capitan".

Miss Marjorie Moody, soprano soloist, has a delightfully clear high voice that can become very low and sweet when she sings "Annie Laurie" and other ballads. The other soloists are John Dolan, cornet; Winifred Bambrick, harp; Caroline Thomas, violin; George Cary, xylophone, and Messrs Willson and Kunkel, piccolos.

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Address: George Jacob, P. O. Box 183

Seat Sale now at Box office, Grand Opera House for Book
of Job (Oct. 10th), Mischa Elman (Oct. 26th)

Seats for MISCHA ELMAN--
The Great Violinist are on sale
NOW at Grand Opera House,
2nd Floor, Room 215.

Also Gallery: Reserved, \$1.50
Not Reserved, \$1.00

DO NOT MISS ELMAN!

Elman Ploughing Deeper for His Audience

While the musical public in any large city needs no further
invitation than mere announcement to hear Mischa Elman, the
great Russian violinist who is to appear here at the Grand,
Thursday, October 26, it is not only that public which the great
violinist desires to reach.

"I want to plough deeper for my public", says Mischa Elman,
"I want to reach those people who have never heard good play-
ing or good music. I want to get outside the circle of concert
goers in order to increase the musical appreciation in the com-
munity. I want to create music lovers, for that is as much the
work of a solo artist as to interpret the great master composers.
The creation of numbers of new music lovers must have an
effect upon the whole spiritual life of the community in that
it brings with it a greater breadth."

*Music resembles poetry. In each
are nameless graces which a master
hand alone can reach.*

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Saturday and Sunday, October 28 and 29
SUNDAY MATINEE

*With Original Chicago Cast in the
Dramatic Sensation at Special
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By Mary Roberts Rinehart and Avery Hopwood.

"IT'S A GREAT SHOW"—*Saturday Evening Post*.

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\$2.00
\$1.50
\$1.00

MAT.
BEST
SEATS

\$1 Bal.

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TAX
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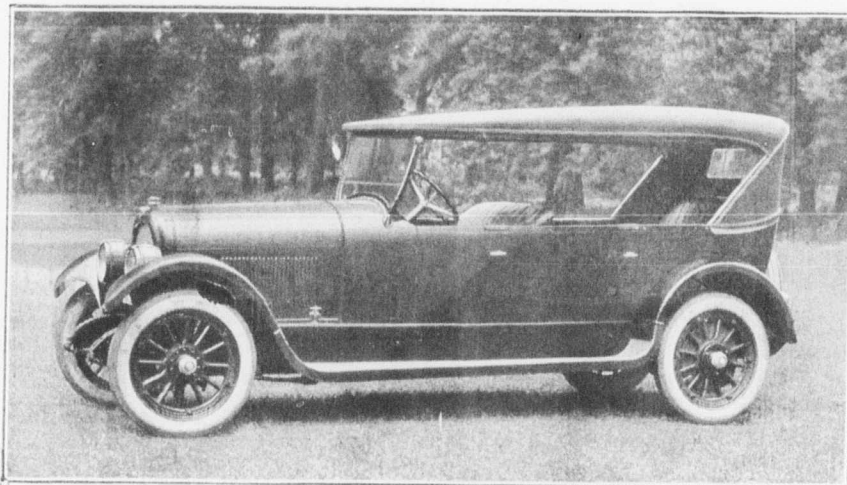
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216 So. Adams St.

How Music Study Should Be Considered

By IGNACE JAN PADEREWSKI

Music in itself is *one of the greatest forces for developing breadth in the home*. Far too many students study music with the view to becoming great virtuosi. Music should be studied for itself without any great aim in view except in the cases of marvelously talented children. Again many children might be developed into teachers or composers who would never make virtuosi. This should be very carefully considered. Most of the students assume that the career of the virtuosi is easier, more illustrious, and last, but not least, more lucrative than that of the composer. But is it not better to start out to be a great composer or a great teacher and become one, rather than to strive to be a virtuoso and prove a fiasco? The intellectual drill which the study of music gives the child is of great educational value. There is nothing which will take its place, and it is for this reason that many of the greatest educators have advocated it so highly. In addition to this, the actual study of music results in almost limitless gratification in later life in the understanding of great musical masterpieces.



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Matinee Program



MISS MARJORIE MOODY, *Soprano*
MISS WINIFRED BAMBRICK, *Harp*
MR. JOHN DOLAN, *Cornet*
MESSRS. WILLSON & KUNKEL, *Piccolos*

1. Rustic Dance, "The Country Wedding"Goldmark
2. Cornet Solo, "Ocean View"Hartman
MR. JOHN DOLAN
3. Suite, "Dwellers of 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!
A light! a light! a light! a light!
It grew, a star-lit 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 heaven, we are told,
Don't do nothing all dere lifetime
Cepting play on harps o' gold.
Now I think Heaven'd be more home-like
If we hycch some music froll
From a real ol'-fashioned banjo
Like dat one upon the wall."
4. Vocal Solo, "Caro Nome" from "Rigoletto".....Verdi
MISS MARJORIE MOODY
5. Finale, "Fourth Symphony"Tschaiakowsky

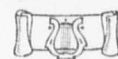
INTERMISSION

6. Melange, "The Fancy of the Town" (new).....Compiled by Sousa
(A wedding of tunes popular sometime during the last decade)
7. (a) Duet for Piccolos, "Fluttering Birds"Gannin
MESSRS. WILLSON AND KUNKEL
- (b) March, "Bullets and Bayonets"Sousa
8. Harp Solo, "Fantasia Op. 35"Alvares
MISS WINIFRED BAMBRICK
9. Overture, "Light Cavalry"Suppe

VICTROLAS AT THE MUSIC SHOP

Evening Program

EIGHT-THIRTY O'CLOCK



MISS MARJORIE MOODY, *Soprano*
MISS CAROLINE THOMAS, *Violinist*
MR. JOHN DOLAN, *Cornet Soloist*
MR. GEORGE CAREY, *Xylophone Soloist*

1. Overture, "The Red Sarafan".....Erichs
2. Cornet Solo, "Centennial Polka"Bellstedt
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new).....Sousa
 - (a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event
to be her guest at a dance or a dinner.
 - (b) "The Camp-Fire Girls"
Drum-beats steal softly over the hills. The militant figures
of the Camp-Fire Girls are approaching. Their ranks are in-
creased by the girls who have been chopping wood and gather-
ing fagots. At a command from the Guardian, wood and
underbrush are heaped and matches applied. A pillar of
smoke ascends and soon after the fire is brightly burning.
The girls unstrap their blankets, spread them on the ground,
and throw themselves in graceful abandon. The twilight
shadows deepen into night. A clear voice of one maiden is
heard accompanied by ukeles. The strain is caught up by
all the girls, and at the close the sweet voice intones softly
the closing cadence of the song, and the camp is lulled to
slumber.
 - (c) "The Lively Flapper"
She was an adorable young thing, bobbed hair, bright-eyed;
the embodiment of joyous youth.
4. Vocal Solo, "Ah Fors e Lui" from "La Traviata".....Verdi
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light"Bizet

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by.....Sousa
The compiler believes that the themes embodied in this num-
ber are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance"MacDowell
MR. GEORGE CAREY
- (b) March, "The Gallant Seventh" (new).....Sousa
8. Violin Solo, "Romance and Finale from Second Concerto"....Wieniawski
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Guion

All instruments used in Sousa's Band made by C. G. Conn, Ltd.
John Philip Sousa uses a Kranich & Bach Piano

VICTROLAS AT THE MUSIC SHOP

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Lieutenant Commander JOHN PHILIP SOUSA, *Conductor*

HARRY ASKIN, *Manager*

Miss Marjorie Moody.....Soprano
Miss Caroline Thomas.....Violinist
Mr. John Dolan.....Cornet Soloist
Mr. Geo. Carey.....Xylophone Soloist

1. Overture, "The Red Sarafan".....(Erichs)
2. Cornet Solo, "Centennial Polka"(Bellstedt)
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-Book" (new).....(Sousa)
 - (a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event
to be her guest at a dance or a dinner.
 - (b) "The Camp-Fire Girls"
Drum-beats steal softly from over the hills. The militant
figures of the Camp-Fire Girls are approaching. Their ranks
are increased by the girls who have been chopping wood
and gathering fagots. At a command from the Guardian,
wood and underbrush are heaped and matches applied. A
pillar of smoke ascends and soon after the fire is brightly

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burning. The girls unstrap their blankets, spread them on
the ground, and throw themselves in graceful abandon. The
twilight shadows deepen into night. A clear voice of one
maiden is heard accompanied by ukeles. The strain is caught
up by all the girls, and at the close the sweet voice intones
softly the closing cadence of the song, and the camp is
lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed;
the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata".....(Verdi)
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light"(Bizet)

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by.....Sousa
The compiler believes that the themes embodied in this num-
ber are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance"(MacDowell)
MR. GEORGE CAREY
- (b) March, "The Gallant Seventh" (new).....(Sousa)
8. Violin Solo, "Romance and Finale from Second Concerto" (Wieniawski)
MISS CAROLINE POWERS THOMAS
9. Cowboy Breakdown, "Turkey in the Straw"(Transcribed by Guion)

All Instruments Used in Sousa's Band Made by C. G. Conn, Ltd.
John Philip Sousa Uses a Kranich & Bach Piano

Pantheon Theatre

MATINEE

Thursday, October 26, 1922

PROGRAM

SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager.

- | | |
|--------------------------------------------|-------------------|
| Miss Marjorie Moody | Soprano |
| Miss Caroline Thomas | Violinist |
| Mr. John Dolan | Cornet Soloist |
| Mr. George Carey | Xylophone Soloist |
| 1. Overture, "The Red Sarafan" | Erichs |
| 2. Cornet Solo, "Centennial Polka" | Bellstedt |
| Mr. John Dolan. | |
| 3. Suite, "Leaves From my Note-book" (new) | Sousa |
| (a) "The Genial Hostess" | |

The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp-Fire Girls"

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song and the camp is lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

- | | |
|---------------------------------------------------|-------|
| 4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" | Verdi |
| Miss Marjorie Moody. | |
| 5. Intermezzo, "Golden Light" | Bizet |

INTERVAL

- | | |
|-------------------------------------------------|-------|
| 6. "A Bouquet of Beloved Inspirations" entwined | |
| by | Sousa |

The compiler believes that the themes embodied in this number are universally admired by music lovers.

- | | |
|-----------------------------------------|-----------|
| 7. (a) Xylophone Solo, "Witches' Dance" | MacDowell |
| Mr. George Carey. | |

- | | |
|----------------------------------------|-------|
| (b) March, "The Gallant Seventh" (new) | Sousa |
|----------------------------------------|-------|

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|-----------------------------------------------------------|------------|
| 8. Violin Solo, "Romance and Finale from Second Concerto" | Wieniawski |
| Miss Caroline Thomas | |

- | | |
|--------------------------------------------|--|
| 9. Cowboy Breakdown, "Turkey in the Straw" | |
| Transcribed by Guion | |

All instruments used in Sousa's Band made by C. C. Conn, Ltd. John Philip Sousa uses a Kranich & Bach piano.

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PROGRAM

SOUSA AND HIS BAND

LIEUT-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

Harry Askin, Manager



CADLE TABERNACLE

Wednesday Evening,

October Twenty-Fifth,

1922

PROGRAM

PART I

SOLOISTS

Miss Marjorie Moody, Soprano Mr. John Dolan, Cornet Soloist
Miss Caroline Thomas, Violinist Mr. George Carey,
Xylophone Soloist

1. Overture, "The Red Sarafan".....Erichs
2. Cornet Solo, "Centennial Polka".....Bellstedt
Mr. John Dolan
3. Suite, "Leaves from My Note Book" (new).....Sousa
 - (a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
 - (b) "The Camp-Fire Girls"
Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukuleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.
 - (c) "The Lively Flapper"
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
4. Vocal Solo, "Ah Fors e Lui," from "La Traviata".....Verdi
Miss Marjorie Moody
5. Intermezzo, "Golden Light".....Bizet

INTERVAL

The record of this band—thirty years in America and Europe—is unique and proves that it is the accepted musical organization of the world. The band has played to millions of people, and, in all these years has presented programs appealing to all classes of people and bringing the best of music to cities and towns otherwise bereft of such cultural influence.

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PART II

6. "A Bouquet of Beloved Inspirations" entwined by.....Sousa
The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance".....MacDowell
Mr. George Carey
(b) March, "The Gallant Seventh" (new).....Sousa
8. Violin Solo, "Romance and Finale from Second Concerto".....Wieniawski
Miss Caroline Thomas
9. Cowboy Breakdown, "Turkey in the Straw".....Transcribed by Guion

Encores will be selected from the following:

Keeping Step with the Union	U. S. Field Artillery
Semper Fidelis	The Stars and Stripes Forever
Bullets and Bayonets	Humoresque
Comrades of the Legion	Look for the Silver Lining, from "Sally"
Who's Who in Navy Blue	The March of the Wooden Soldier, Jessel
Sabre and Spurs	

Transcribed by Guion

All instruments used in Sousa's Band made by C. C. Conn, Ltd. John Philip Sousa uses a Kranich & Bach piano.

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Kenneth Rose, Director

ORGAN

F. Arthur Henkel, Director

MUSICAL SCIENCES

Alfred Hoskin Strick, Director
Kathryn Kirkham

SCHOOL AUDITORIUM

Thursday Eve, October 26

AL MANAGEMENT CHAS. H. SWEETON

PROGRAM

USA AND HIS BAND

Commander JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet Soloist
Miss Caroline Thomas, Violinist
Mr. G. Carey, Xylophone Soloist

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SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor; HARRY ASKIN, Manager

OCTOBER 27, 1922

MATINEE PROGRAM

MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harp

1. Rustle Dance, "The Country Wedding".....Goldmark
2. Cornet Solo, "Ocean View".....Hartman
Mr. John Dolan

3. Suite, "Dwellers of 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!
A light! a light! a light! a light!
It grew a starlit flag unfurled;
It grew to be 'Tine's burst of dawn;
He gained a word; he gave that word
Its grandest lesson—"On and On."

(c) The Black Man
"Now de blessed little angels
Up in heaven, we are told,

MR. JOHN DOLAN, Cornet
MESSRS. WILSON & KUNKEL, Piccolos

Don't do nothing all dere lifetime
"Cepting play on harps o' gold.
Now I think Heaben'd be more home-like
If we lyash some music fall
From a real ol'-fashioned banjo
Like dat one upon the wall."

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

5. Finale, "Fourth Symphony".....Tchaikowsky

INTERMISSION

6. Melange, "The Fancy of the Town" (new).....
Compiled by Sousa
(A wedding of tunes popular sometime during the
last decade)

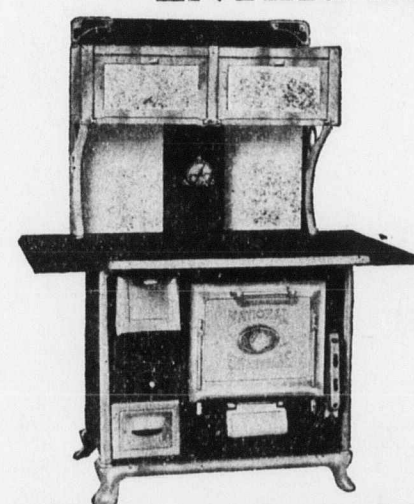
7. (a) Duet for Piccolos, "Fluttering Birds".....Gannin
Messrs. Wilson and Kunkel

(b) March, "Bullets and Bayonets".....Sousa

8. Harp Solo, "Fantasia Op. 32".....Alvares
Miss Winifred Bambrick

9. Overture, "Light Cavalry".....Suppe

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EVENING PROGRAM

MISS MARJORIE MOODY, Soprano
MISS CAROLINE THOMAS, Violinist

1. Overture, "The Red Star".....Bruch
2. Cornet Solo, "Confidential Pulla".....Bullstett
Mr. John Dolan

3. Suite, "Leaves from My Note-book" (new).....Sousa
(a) "The Gipsy Hostess"
The Hostess was graciousness personified. It was
an event to be her guests at a dance or a dinner.

(b) "The Camp-Fire Girls"
Drum-beats steal softly from over the hills. The
militant figures of the Camp-Fire Girls are ap-
proaching. Their ranks are increased by the girls
who have been chopping wood and gathering
fags. At a command from the Guardian, wood
and underbrush are heaped and matches applied.
A pillar of smoke ascends, and soon after the fire
is brightly burning. The girls unstrap their
blankets, spread them on the ground, and throw
themselves in graceful abandon. The twilight
shadows deepen into night. A clear voice of one
maiden is heard accompanied by ukuleles. The
strain is caught up by all the girls, and at the
close the sweet voice intones softly the closing
cadence of the song, and the camp is lulled to
slumber.

(c) "The Lively Flapper"
She was an adorable young thing, bobbed hair,
bright-eyed; the embodiment of jovous youth.

4. Vocal Solo, "Ab Furo e Litu" from "La Traviata".....Verdi
Miss Marjorie Moody

5. Intermezzo, "Golden Light".....Blatt

MR. JOHN DOLAN, Cornet Soloist
MR. GEORGE CAREY, Xylophone Soloist

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by...
The compiler believes that the themes embodied
in this number are universally admired by music
lovers.

7. (a) Xylophone Solo, "Witches' Dance".....MacDowell
Mr. George Carey

(b) March, "The Gallant Seventh" (new).....Sousa

8. Violin Solo, "Romance and Finale from Second
Concerto".....Wienawski
Miss Caroline Thomas

9. Cowboy Breakdown, "Turkey in the Straw".....
Transcribed by Guion

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

John Philip Sousa uses a Kranich & Bach Piano

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

Keeping Step With the Union.
Semper Fidelis.
Bullets and Bayonets.
Comrades of the Legion.
Who's Who in Navy Blue.
Sabre and Spurs.
U. S. Field Artillery.
The Stars and Stripes Forever.

Say It With Flowers

Joy's
NASHVILLE

The Best That Grow In
Dixie

Red Mill Flours Promise Much

W

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THEY PR

NASH

HIGH SCHOOL

Thursday Eve,

LOCAL MANAGEMENT C

PROGR

SOUSA AND HIS BAND

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

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet Soloist
Miss Caroline Thomas, Violinist
Mr. G. Carey, Xylophone Soloist

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Coffee

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ASKIN, Manager
N. Cornet
ON & KUNKEL, Piccolos
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play on harps o' gold.
ak Heaben'd be more home-like
eah some music fall
al of-fashioned banjo
one upon the wall."
Name" from "Rigoletto".....Verdi
as Marjorie Moody
ymphony".....Tschaiowsky
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A Willson and Kunkel
ets and Bayonets"Sousa
sia Op. 35".....Alvars
Winifred Bambrick
Cavalry"Suppe
ATEST INSTRUMENTS at Our House
IE AMPICO IN THE

EVENING PROGRAM

MISS MARJORIE MOODY, Soprano
MISS CAROLINE THOMAS, Violinist

1. Overture, "The Red Sarafan".....Ericks
2. Cornet Solo, "Centennial Polka".....Bellstedt
Mr. John Dolan

3. Suite, "Leaves from My Note-book" (new).....Sousa
(a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event to be her guests at a dance or a dinner.
(b) "The Camp-Fire Girls"
Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends, and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.
(c) "The Lively Flapper"
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata".....Verdi
Miss Marjorie Moody

5. Intermezzo, "Golden Light".....Bizet

MR. JOHN DOLAN, Cornet Soloist
MR. GEORGE CAREY, Xylophone Soloist

INTERVAL

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The compiler believes that the themes embodied in this number are universally admired by music lovers.

7. (a) Xylophone Solo, "Witches' Dance".....MacDowell
Mr. George Carey
(b) March, "The Gallant Seventh" (new).....Sousa


8. Violin Solo, "Romance and Finale from Second Concerto".....Wienlowski
Miss Caroline Thomas

9. Cowboy Breakdown, "Turkey in the Straw".....
Transcribed by Guion

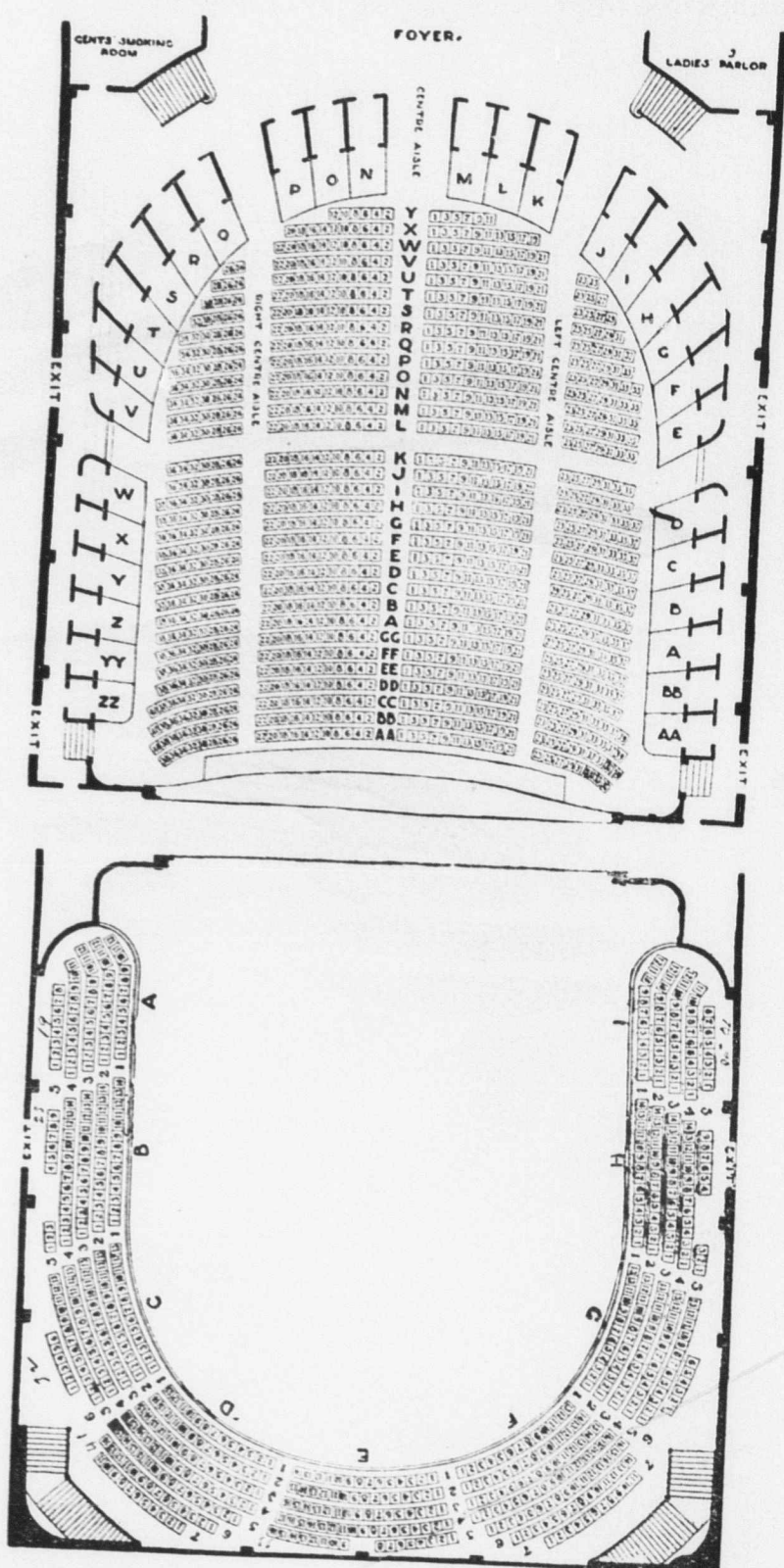
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Red Mill Flours Promise Much

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Established
FAMOUS
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records
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1. Overture, "The Red Sarafan".....Ericks	
2. Cornet Solo, "Centennial Polka".....Bellstedt MR. JOHN DOLAN	
3. Suite, "Leaves from My Note-book" (new).....Sousa (a) "The Genial Hostess" The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner. (b) "The Camp-Fire Girls" Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of	
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smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber. (c) "The Lively Flapper" She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.	
INTERVAL	
4. Vocal Solo, "Ah Fors e Lui" from "La Traviata".....Verdi MISS MARJORIE MOODY	
5. Intermezzo, "Golden Light".....Bizet	
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PROGRAM

SOUSA AND HIS BAND

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

University of Illinois Auditorium

Monday, October 23, 8 p. m.

Under Auspices of the

U. of I. CONCERT BAND

Miss MARJORIE MOODY, *Soprano* Mr. JOHN DOLAN, *Cornet Soloist*
Miss CAROLINE THOMAS, *Violinist* Mr. GEORGE CAREY, *Xylophone Soloist*

1. Overture, "The Red Sarafan" *Ericks*
2. Cornet Solo, "Centennial Polka" *Bellstedt*
Mr. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new) *Sousa*

(a) "The Genial Hostess"

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(b) "The Camp-Fire Girls"

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4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" *Verdi*
Miss MARJORIE MOODY
5. Intermezzo, "Golden Light" *Bizet*

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by *Sousa*
The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance" *MacDowell*
Mr. GEORGE CAREY
- (b) March, "The Gallant Seventh" (new) *Sousa*
8. Violin Solo, "Romance and Finale from Second Concerto" *Wieniawski*
Miss CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw" *Transcribed by Guion*

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

John Philip Sousa uses a Kranich & Bach Piano



Season
1922 1923

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OCTOBER 22, 1922

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Claire Dux, Soprano, October 28th. Came to America last season. Connection with Chicago Opera Company, Ravinia Opera Co., concerts with Richard Strauss rank her with the leading artists of the day. Her recitals are picked for special commendation.

Francis Macmillen, Violinist, November 4th. Leading American violinist. Macmillen is a pupil of Leopold Auer. He is a virtuoso of the emotional type and noted as a remarkable technician.

Ruth St. Denis and **Ted Shawn**, Americans, December 2nd. The company includes its own orchestra and eight dancers. The work of Ruth St. Denis and Ted Shawn classes them with the finest exponents of the terpsichorean art.

Flonzaley Quartet of stringed instruments, called the "ncomparable" from their matchless playing, appear on January 6th, with Helen Stanley, one of the loveliest American sopranos whose several visits to St. Louis have made for her hosts of friends.

"Book of Job" (Stuart Walker), January 27th, of musical and dramatic value and one of the most talked of productions of the past season. The cast is chosen from the best men and women on the American stage, and an intensely gripping result is promised.

Guy Maier and **Lee Pattison**, Americans, in duo piano recital, February 24th. An appearance with our orchestra last season served as a delightful introduction and a closer acquaintance with these splendid artists will follow on their recital, chosen to close the Course.

CONCERT CALENDAR

ODEON—1922-23

CUENY DIRECTION

- Sousa's BandOct. 22
- *Claire Dux, SopranoOct. 28
- *Francis Macmillen, American
ViolinistNov. 4
- GERALDINE FARRAR, Soprano,
Monday EveningNov. 13
- Irene Castle, Dance and Fashion
PageantNov. 22
- Emma Calve, ContraltoNov. 30
- *Denishawn DancersDec. 2
- SERGEI RACHMANINOFF, Pianist,
Wednesday EveningDec. 13
- Irish BandDec. 15
- *Flonzaley Stringed Quartet with
Helen Stanley, Soprano...Jan. 6
- Tony Sarg's Marionettes,
Jan. 19 and 20
- *Book of Job (Stuart Walker),
Jan. 26 and 27
- FRITZ KREISLER, Violinist,
Thursday EveningFeb. 8
- Schumann Heink, Contralto..Feb. 19
- *Maier & Pattison, Duo Piano
RecitalFeb. 24
- Mischa Elman, Violinist....March 6
- *Peoples Concert Course
Attractions.

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(Evening Program, Page 7)

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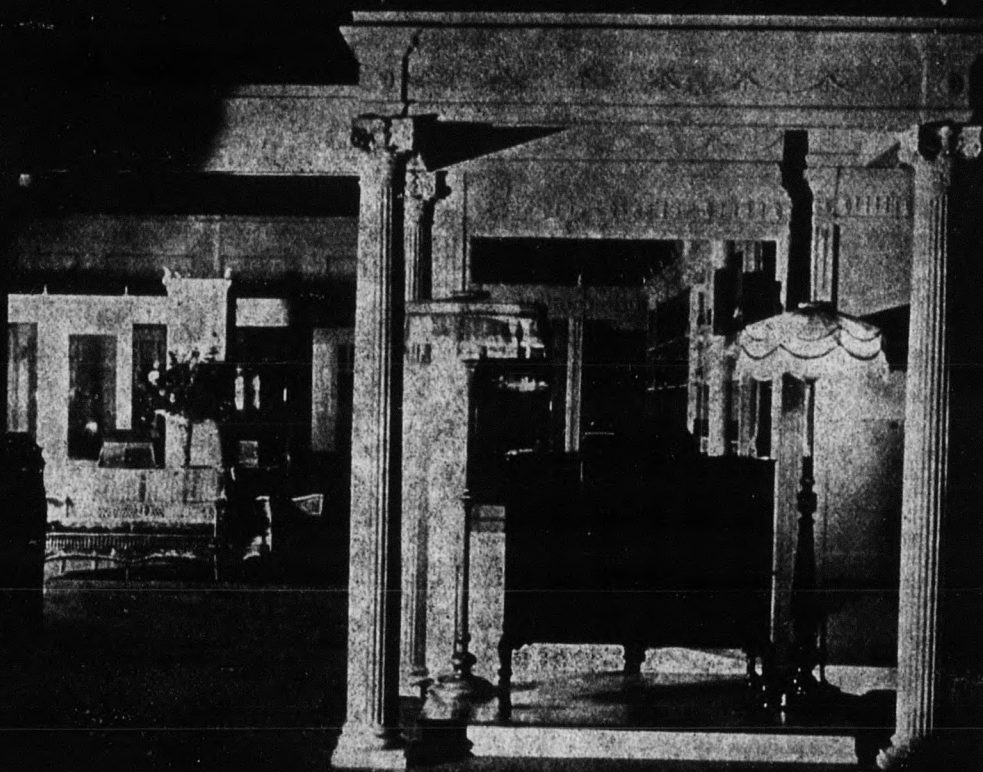
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— PROGRAM —

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5. Intermezzo, "Golden Light"Bizet

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(Evening Program on Pages 7 and 8)

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HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet

MISS WINIFRED BAMBRICK, Harp MESSRS. WILLSON AND KUNKEL,
Piccolos

1. Rustic Dance, "The Country Wedding" Goldmark

2. Cornet solo, "Ocean View" Hartman
Mr. John Dolan

3. Suite, "Dwellers of 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."

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— P R O G R A M —

(b) "The White Man"

"They sailed, they sailed. Then spoke the mate,
'This mad sea shows its teeth tonight,
He curls his lips, and 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 star-lit 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 Heaven, we are told,
Don't do nothin' all dere lifetime
'Ceptin' play on harps of gold.

"Now I think Heaben'd be mo' home-like
Ef we'd hyeah some music fall
F'om a real ol'-fashioned banjo,
Like dat one upon de wall."

4. Vocal solo, "Caro Nome" from "Rigoletto"Verdi
Miss Marjorie Moody
5. Finale, "Fourth Symphony"Tschaikowsky

INTERVAL

6. Melange, "The Fancy of the Town" (new) compiled by.....Sousa
(A welding of tunes popular some time during the
last decade.)
7. (a) Duet for Piccolos, "Fluttering Birds"Gannin
Messrs. Willson and Kunkel
(b) March, "Bullets and Bayonets"Sousa
8. Harp solo, "Fantasia Op. 35"Alvars
Miss Winifred Bambrick
9. Overture, "Light Cavalry"Suppe
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(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 teeth to-

night,

He curls his lips he lies in wait,
With lifted tusk, as if to bite,

Oh! that night!

A light! a light! a light!

It grew, a star lit flag unfurled;

It grew to be times burst of dawn

He gained a world: he gave the

world

Its grandest lesson "On and On"

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2. Cornet Solo, "Ocean View" ----- Hartman
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3. Suite, "Dwellers of the Western World" ----- Sousa
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A light! a light! a light! a light!
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Its grandest lesson—"On and On."
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8. Harp Solo, "Fantasia Op. 35" ----- Alvars
MISS WINIFRED BAMBRICK
9. Overture, "Light Cavalry" ----- Suppe

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2. Cornet Solo, "Ocean View" Hartman

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3. Suite, "Dwellers of the Western World" Sousa

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(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 teeth to-

night,

He curls his lips he lies in wait,
With lifted tusk, as if to bite,

Oh! that night!

A light! a light! a light!

It grew, a star lit flag unfurled;

It grew to be times burst of dawn

He gained a world: he gave the

world

Its grandest lesson "On and On"

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SOUSA And His BAND

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HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano Mr. John Dolan, Cornet Soloist

Miss Caroline Thomas, Violinist George Carey, Xylophone Soloist

1. Overature, "The Red Sarafan" Erichs

2. Cornet Solo, "Centennial Polka" Bellstedt

Mr. John Dolan

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3. Suite, "Leaves from My Note Book" (new) Sousa

(a) "The Genial Hostess"

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guest at a dance or dinner.

(b) "The Camp-Fire Girls"

Drum-beats steal softly over the hills. The militant figures of the
Camp-Fire Girls are approaching. Their ranks are increased by the
girls who have been chopping wood and gathering fagots. At a com-
mand from the Guardian, wood and underbrush are heaped and
matches applied. A pillar of smoke ascends and soon after the fire
is brightly burning. The girls unstrap their blankets, spread them

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on the ground, and throw themselves in graceful abandon. The twilight shadows deep into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" Verdi
Miss Marjorie Moody

5. Intermezzo, "Golden Light" Bizet

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by Sousa
The compiler believes that the themes embodied in this number are universally admired by music lovers.

7. a Xylophone Solo, "Witches' Dance" MacDowell
Mr. George Carey

b March, "The Gallant Seventh" new Sousa

8. Violin Solo, "Romance and Finale from Second Concerto"
Miss Caroline Thomas

9. Cowboy Breakdown, "Turkey in the Straw" Transcribed by Guion
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4. Vocal Solo, "Caro Nome" from Rigoletto" Verdi
Miss. Marjorie Moody

5. Finale, "Fourth Symphony" Tschaikowsky
INTERMISSION

6. Melange, "The Fancy of the Town" (new) Complied by Sousa
(A welding of tunes popular sometime during the last decade)

7. a Duet for Piccolos, "Fluttering Birds" Gannin
Messers. Willson and Kunkel

b March "Bullets and Baynets" Sousa

8. Harp Solo, "Fantasia Op 35" Alvars
Miss Winfred Bambrick

9. Overature, "Light Cavalry" Suppe

\$10.00 IN GOLD FREE

The Management of this Program announces the beginning of the Contest of which former announcement has been made. A prize of \$10.00 in Gold is to be given away every month, besides several other minor prizes such as Candy, Tickets to the Different Theatres, etc.

The rules of the contest for the \$10.00 in Gold is as follows:

Every week we will select some screen Star's name. Then we will go through the advertisements in this program and take a letter from some word in each advertisement or from two words in each advertisement, as is necessary to complete the Star's name. The first person who presents the complete set of answers for the month receives the prize of \$10.00 in Gold.

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MATINEE PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano
Miss Winifred Bambrick, Harp
Mr. John Dolan, Cornet
Messrs. Willson & Kunkel, Piccolos

1. Rustic Dance, "The Country Wedding" ----- Goldmark
2. Cornet Solo, "Ocean View" ----- Hartman
MR. JOHN DOLAN
3. Suite, "Dwellers of 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!
A light! a light! a light! a light!
It grew, a star-lit flag unfurled;
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He gained a world; he gave that world
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"Now de blessed little angels
Up in heaven, we are told,
Don't do nothing all dere lifetime
'Cepting play on harps o' gold.
Now I think Heaben'd be more home-like
If we hyeah some music fall
From a real ol'-fashioned banjo
Like dat one upon the wall."
4. Vocal Solo, "Caro Nome" from "Rigoletto" ----- Verdi
MISS MARJORIE MOODY
5. Finale, "Fourth Symphony" ----- Tschaiakowsky
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(A we'ding of tunes popular sometime during the last decade)
7. (a) Duet for Piccolos, "Fluttering Birds" ----- Gannin
MESSRS. WILLSON AND KUNKEL
- (b) March, "Bullets and Bayonets" ----- Sousa
8. Harp Solo, "Fantasia Op. 35" ----- Alvars
MISS WINIFRED BAMBRICK
9. Overture, "Light Cavalry" ----- Suppe

Encores will be selected from the following compositions of John Philip Sousa:
"Keeping Step with the Union," "Semper Fidelis," "Bullets and Bayonets,"
"Comrades of the Legion," "Who's Who in Navy Blue," "Sabre and Spurs,"
"U. S. Field Artillery," "The Stars and Stripes Forever," etc.

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MATINEE PROGRAM

SOUSA AND HIS BAND

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

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NIGHT PROGRAM

SOUSA AND HIS BAN

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Harry Askin, Manager

Miss Marjorie Moody, Soprano
Miss Winifred Bambrick, Harp
Mr. John Dolan, Cornet
Messrs. Willson & Kunkel, Piccolos

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GRAM

SOUSA and HIS BAND

November 1, 1922
CITY AUDITORIUM
ROANOKE, VA.

Lieut. Commander JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager



MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harp
MR. JOHN DOLAN, Cornet
MESSRS. WILLSON AND KUNKEL, Piccolos

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- Cornet Solo, "Centennial Polka" ----- **Bellstedt**
Mr. John Dolan
- Suite, "Leaves from My Note-book" (new) ----- **Sousa**

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(b) "The Camp-Fire Girls"

Drum-beats steal softly from over the hills. The girls who have been chopping wood and gathering fagots. A pillar of smoke ascends brightly burning. The girls unsnap the ground, and throw themselves in graceful shadows deepen into night. A clear voice accompanied by ukeles. The strain is caught the close the sweet voice intones softly song, and the camp is lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" ----- **Verdi**
Miss Marjorie Moody

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Drum-beats steal softly from over the hills. The militant figure the Camp-Fire Girls are approaching. Their ranks are increased the girls who have been chopping wood and gathering fagots. A pillar of smoke ascends brightly burning. The girls unsnap the ground, and throw themselves in graceful shadows deepen into night. A clear voice accompanied by ukeles. The strain is caught the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

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MATINEE PROGRAM

SOUSA

and HIS BAND

November 1, 1922


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ROANOKE, VA.

Lieut. Commander **JOHN PHILIP SOUSA**

Conductor

HARRY ASKIN, *Manager*



MISS MARJORIE MOODY, *Soprano*

MISS WINIFRED BAMBRICK, *Harp*

MR. JOHN DOLAN, *Cornet*

MESSRS. WILLSON AND KUNKEL, *Piccolo*

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Matinee Program

1. RUSTIC DANCE, "The Country Wedding".....Goldmark
2. CORNET SOLO, "Ocean View".....Hartman
MR. JOHN DOLAN
3. SUITE, "Dwellers of the Western World".....Sousa
 - (a) THE RED MAN
And they stood on the meadows
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4. VOCAL SOLO, "Caro Nome" from "Rigoletto".....Verdi
MISS MARJORIE MOODY
5. FINALE, "Fourth Symphony".....Tschaikowsky
INTERMISSION
6. MELANGE, "The Fancy of the Town" (new).....Compiled by Sousa
(A wedding of tunes popular sometime during the last decade)
7. (a) DUET FOR PICCOLOS, "Fluttering Birds".....Gannin
MESSRS. WILLSON AND KUNKEL
(b) MARCH, "Bullets and Bayonets".....Sousa
8. HARP SOLO, "Fantasia Op. 35".....Alvares
MISS WINIFRED BAMBRICK
9. OVERTURE, "Light Cavalry".....Suppe

ENCORES will be SELECTED from the Following
Compositions of JOHN PHILIP SOUSA

SEMPER FIDELIS
BULLETS AND BAYONETS
COMRADES OF THE LEGION
WHO'S WHO IN THE NAVY BLUE
SABRE AND SPURS
UNITED STATES FIELD ARTILLERY
THE STARS AND STRIPES FOREVER
HUMORESQUE OF "THE SILVER LINING" FROM "SALLY"
MARCH OF THE WOODEN SOLDIERS
AND
DIXIE, THE SOUSA WAY

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Mohia Oe.....	17035	Hiawatha Two- Step.....	17252	Prince of Pilsen Sel.....	16919
America.....	16137	High School Cadets.....	16200	Rokoczy Hun. March.....	68052
American Patrol.....	16523	Invincible Eagle.....	16273	Reminiscences of Verdi.....	35230
Amoureuse Waltz.....	17228	Italian Patriotic Airs.....	16136	Rose of Schiras Waltz.....	35152
At a Georgia Meeting.....	16402	Jack Tar March.....	16151	Round and Round.....	17104
Ben Hur Chariot Race.....	17110	Keeping Step.....	18929	Royal March of Italy.....	17162
Blue Danube Waltz.....	35289	Lamb's March.....	17976	Sabre and Spurs March.....	18504
Bullets and Bayonets.....	18752	Largo (Handel's).....	16525	Sardinia March.....	17162
Canadian Nat. Airs.....	17304	Liberty Loan March.....	18430	Semper Fidelis March.....	16190
Capitan March, El.....	17302	Light Cavalry Over.....	35045	Seventh Regiment March.....	17162
Carmen Selection.....	35000	Lohengrin Selection.....	35114	Skaters Waltz.....	35119
Chinese Blues—Fox Trot.....	35514	London Bridge.....	17104	Solid Men to the Front.....	18504
Chimes of Normandy Sel.....	35134	Man Behind the Gun.....	16395	Sorella March.....	16523
Comrades of the Legion.....	18683	Manhattan Beach March.....	16383	Stars and Stripes Forever.....	35709
Creole Belles.....	17252	Marseillaise, La.....	17668	Stars and Stripes March.....	16777
Don Carlos March.....	17133	Merrymakers.....	18164	Thunderer March.....	16151
Dying Poet.....	35467	Minuet in G.....	35152	Unrequited Love Waltz.....	35101
Fairest of the Fair.....	16777	My Maryland March.....	17142	U. S. Field Artillery.....	18430
Four Dance.....	17329	Narcissus.....	16525	Venus on Earth Waltz.....	35164
Free Lance March.....	16383	N. Y. Hippodrome March.....	17901	Washington Post March.....	17302
Free Lance March.....	35163	Nigarepolska.....	17327	Wedding March (Sousa).....	35683
Freischutz Overture.....	35000	On the Camps.....	18752	Who's Who in Navy Blue.....	18683
From an Indian Lodge.....	17035	Over the Waves Waltz.....	35068		
Gallant Seventh.....	18929	Paloma, La.....	16529		
Gliding Girl.....	17976	Pathfinder of Panama.....	17901		
Glory of Yankee Navy.....	17229				
Golden Star.....	35709				
Golden Trumpets.....	35228				
Hands Across the Sea.....	16190				

P R O G R A M

SOUSA

and HIS BAND

November 1, 1922
CITY AUDITORIUM
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MR. GEORGE CAREY, *Xylophone Soloist*



Program

1. OVERTURE, "The Red Sarafan".....*Ericks*
2. CORNET SOLO, "Centennial Polka".....*Bellstedt*
MR. JOHN DOLAN

3. SUITE, "Leaves from My Note-book" (new).....*Sousa*

(a) "THE GENIAL HOSTESS"

The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "THE CAMP-FIRE GIRLS"

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

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MISS MARJORIE MOODY

5. INTERMEZZO, "Golden Light".....*Bizet*

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by.....*Sousa*
The compiler believes that the themes embodied in this number are universally admired by music lovers

7. (a) XYLOPHONE SOLO, "Witches' Dance".....*MacDowell*
MR. GEORGE CAREY

- (b) MARCH, "The Gallant Seventh" (new).....*Sousa*

8. VIOLIN SOLO, "Romance and Finale from Second Concerto" *Wieniawski*
MISS CAROLINE THOMAS

9. COWBOY BREAKDOWN, "Turkey in the Straw".....*Transcribed by Guion*

ENCORES will be SELECTED from the Following Compositions of JOHN PHILIP SOUSA

SEMPER FIDELIS
BULLETS AND BAYONETS
COMRADES OF THE LEGION
WHO'S WHO IN THE NAVY BLUE
SABRE AND SPURS
UNITED STATES FIELD ARTILLERY
THE STARS AND STRIPES FOREVER
HUMORESQUE OF "THE SILVER LINING" FROM "SALLY"
MARCH OF THE WOODEN SOLDIERS
AND
DIXIE, THE SOUSA WAY

SOUSA'S BAND RECORDS

Aloha Oe.....	17035	Hiawatha Two-Step.....	17252	Prince of Pilsen Sel.....	16919
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Free Lance March.....	16383	N. Y. Hippodrome March.....	17901	Washington Post March.....	17302
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Freischutz Overture.....	35000	On the Campus—March.....	18752	Who's Who in Navy Blue.....	18683
From an Indian Lodge.....	17035	Over the Waves Waltz.....	35068		
Gallant Seventh.....	18929	Paloma, La.....	16529		
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and

Lieut. Comm

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Program

- OVERTURE, "The Red Sarafan"..... *Erichs*
- CORNET SOLO, "Centennial Polka"..... *Bellstedt*
MR. JOHN DOLAN
- SUITE, "Leaves from My Note-book" (new)..... *Sousa*
 - "THE GENIAL HOSTESS"
The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
 - "THE CAMP-FIRE GIRLS"
Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.
 - "THE LIVELY FLAPPER"
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
- VOCAL SOLO, "Ah Fors e Lui" from "La Traviata"..... *Verdi*
MISS MARJORIE MOODY
- INTERMEZZO, "Golden Light"..... *Bizet*
INTERVAL
- "A Bouquet of Beloved Inspirations" entwined by..... *Sousa*
The compiler believes that the themes embodied in this number are universally admired by music lovers
- (a) XYLOPHONE SOLO, "Witches' Dance"..... *MacDowell*
MR. GEORGE CAREY
- (b) MARCH, "The Gallant Seventh" (new)..... *Sousa*
- VIOLIN SOLO, "Romance and Finale from Second Concerto" *Wieniawski*
MISS CAROLINE THOMAS
- COWBOY BREAKDOWN, "Turkey in the Straw"..... *Transcribed by Guion*

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PRESIDENT THEATRE

Thursday Afternoon, November 2

WASHINGTON'S

WELCOME TO HER SON

LIEUT.-COMMANDER

JOHN PHILIP SOUSA

MATINEE PROGRAM

SOUSA and His BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, *Conductor*
HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*
MISS WINIFRED BAMBRICK, *Harp*
MR. JOHN DOLAN, *Cornet*
MESSRS. WILLSON & KUNKEL, *Piccolos*

1. Rustic Dance, "The Country Wedding".....Goldmark
2. Cornet Solo, "Ocean View".....Hartman
MR. JOHN DOLAN
3. Suite, "Dwellers of 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!
A light! a light! a light! a light!
It grew, a star-lit 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 heaven, we are told,
Don't do nothing all dere lifetime
'Cepting play on harps o' gold.
Now I think Heaben'd be more home-like
If we hycah some music fall
From a real ol'-fashioned banjo
Like dat one upon the wall."

4. Vocal Solo, "Caro Nome" from "Rigoletto".....Verdi
MISS MARJORIE MOODY

5. Finale, "Fourth Symphony".....Tchaikowsky

INTERMISSION

6. Melange, "The Fancy of the Town" (new).....Compiled by Sousa
(A welding of tunes popular sometime during the last decade)

7. (a) Duet for Piccolos, "Fluttering Birds".....Gannin
MESSRS. WILLSON AND KUNKEL

- (b) M.-S., "Rifflers and Bayonets".....Sousa

8. Harp Solo, "Fantasia Op. 35".....Alvares
MISS WINIFRED BAMBRICK

9. Overture, "Light Cavalry".....Suppe



Washington—Sousa's Home

ROMANCE and Lieut. Com. John Philip Sousa always have been boon companions, and there is considerable that is romantic and sentimental in the fact that the "march king" is returning to Washington in triumph with his concert at the President's Theatre, to avenge himself of a defeat suffered half a century ago. For the President's Theatre is on historic ground, not only for Sousa, but for the Nation, and it was in the building preceding the present one, the old Comique, that Sousa made his first appearance as a conductor and met not triumph but defeat.

The year is 1873. Sousa is 17 years old, and the old Comique is the site of a still earlier building in which had been held the inaugural balls for Presidents Van Buren, Polk, Taylor, Pierce and Buchanan. Sousa is engaged to play the violin and conduct the orchestra. On the day of his first appearance, a rainstorm comes. The theatre is flooded. But it is cleaned out after a fashion, and the performance is ordered. Sousa takes his place at the conductor's stand, the performance starts and his troubles begin. Soon the strings on the old square piano are snapping from the dampness. Two strings on Sousa's violin are next to go. He takes up the violin of one of his men. Soon that is out of commission and even the drummer is forced to retreat in disorder. The performance limps to a close, and the manager ends Sousa's engagement. One can imagine the youthful Sousa outside in the darkness shaking his fist at the building which has been the scene of his chagrin and vowing that some day he will return to that spot in triumph. That the theatre manager relents and blames the elements rather than Sousa, as well as offering to re-engage him, does not matter. Sousa has agreed to go on tour with Milton and Dolly Nobles, and the dust of his native Washington is shaken from his feet. But now Sousa has returned. Lacking but a few days of his sixty-eighth birthday, on November 2, 1922, Sousa returns, probably the most famous of all American musicians. One cannot help thinking Sousa's buoyant soul is singing in triumph. He has avenged himself in his native city.

There is little that is significant in the life of Sousa which is not permanently entwined with Washington. He was born, November 6, 1854, near the old Christ Church, on G Street, S. E. His father was of Portuguese descent, his mother of German parentage. His early musical training was received in Washington. His musical career began in Washington in 1871, his career as a conductor in 1873. In 1880 he returned to Washington to assume the directorship of the United States Marine Band—the President's own. In 1892 he fared forth from Washington at the head of his own band, and in 1922 he returns, virtually at the end of his thirty-first annual tour, a tour which has been the most successful of his long career. But Washington still is "home." Throughout the years he has cherished the ties which have bound him to the city. He is still a member of Hiram Lodge, A. F. & A. M., of Eureka Chapter, Royal Arch Masons, of Columbia Commandery, Knights Templar, of Altus Temple of

the Mystic Shrine, and of the Army and Navy and Gridiron Clubs.

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But Sousa's great contribution to American music is the march. His operetta and suite music reveals an artistry as great as that of any of his contemporaries. In the realm of the march, Sousa stands alone and supreme. Many composers may write opera, comic opera, musical comedies, suites and popular numbers. Sousa is the only man in the world to whom has come the gift of writing measures to which have marched millions of armed men, wearing the uniforms of virtually every nation in the world. For his beloved Marines he wrote "Semper Paratus" which has become the official march of the Marines, and he has written a march even greater, "Stars and Stripes Forever," composed in a spirit of thanksgiving on Christmas Day as he neared the American shore after a long sojourn abroad, a march which sings and shouts its Americanism, but which nevertheless has become not only in America but throughout the world the greatest of military marches. Figures are sordid. Suffice it to say that "Stars and Stripes Forever," which has become so much a part of the American ideal that audiences throughout the land stand when Sousa plays it, has sold to the extent of 10 millions of copies in America, while the English and American sales have surpassed those of America in volume, and that, before the war, it was the most popular march in Germany. And yet Sousa intended it to be an expression of the irresistible spirit of victory and progress of America!

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MISS CAROLINE THOMAS, *Violinist* MR. GEORGE CAREY, *Xylophone Soloist*

1. Overture, "The Red Sarafan".....*Erichs*
2. Cornet Solo, "Centennial Polka".....*Bellstedt*
MR. JOHN DOLAN
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(a) "The Genial Hostess"

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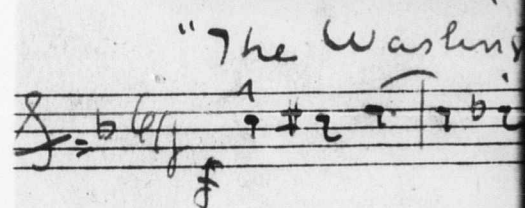
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John Philip Sousa uses a Kranich & Bach Piano





"The Washington Post"

John Philip Sousa

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MANAGEMENT OF HARRY ASKIN

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John Philip Sousa used a Kranich and Bach Piano.

Nov. 8—PHILADELPHIA ORCHESTRA

November 15—NEW YORK ORCHESTRA

November 17—KOCIAN, *Bohemian Violin Virtuoso*

November 20 PADEREWSKI, *Pianist*

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November 15—NEW YORK ORCHESTRA



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LIEUT-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR
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PLAYS

Morristown	Nov. 6th	Auditorium
Newark	Nov. 16th	Armory
Yonkers	Nov. 17th	Armory
Brooklyn	Nov. 18th	Academy of Music

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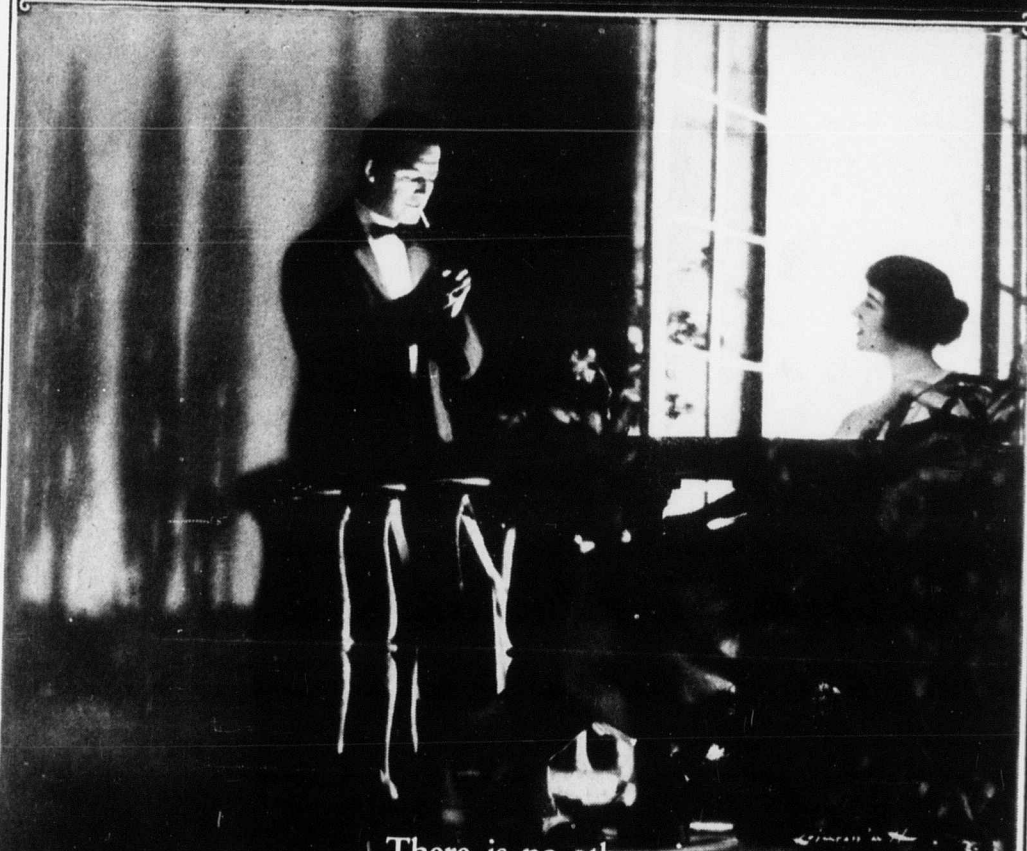
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SOUSA *and his* **BAND**

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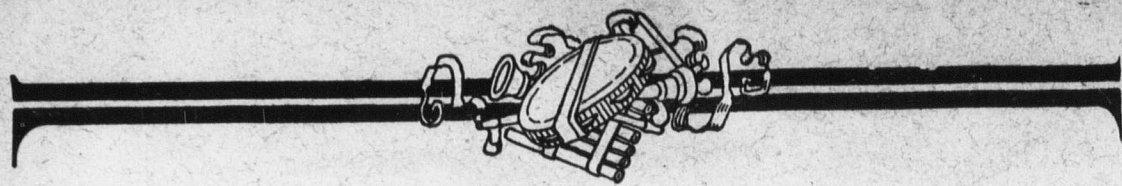
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Lieut. Commander JOHN PHILLIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Margaret Moody, Soprano. Mr. John Dolan, Cornet Soloist.
Miss Caroline Thomas, Violinist. Mr. Geo. Carey, Xylophone Soloist

1. Overture—"The Red Sarafan".....Erichs
2. Cornet Solo—"Centennial Polka"Bellstody
Mr. John Dolan
3. Suite—"Leaves from My Notebook" (New).....Sousa
 - a. "The Genial Hostess."
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
 - b. "The Camp-Fire Girls."
Drum-beats steal softly over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard, accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.
 - c. "The Lively Flapper."
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
4. Vocal Solo—"Am Fors e Lui," from "La Traviata".....Verdi
Miss Marjorie Moody
5. Intermezzo—"Golden Light"Bizet

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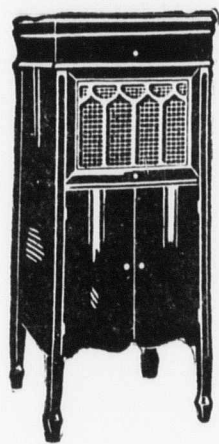
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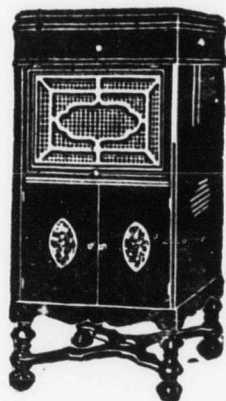
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MESSRS. WILLSON & KUNKEL, *Piccolos*
MISS MARJORIE MOODY, *Soprano*
MISS WINIFRED BAMBRICK, *Harp*

1. Rustic Dance, "The Country Wedding".....Goldmark
2. Cornet Solo, "Ocean View".....Hartman

MR. JOHN DOLAN

3. Suite, "Dwellers of 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!
A light! a light! a light! a light!
It grew, a star-lit 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 heaven, we are told,
Don't do nothing all dere lifetime
'Cepting play on harps o' gold.
Now I think Heaben'd be more home-like
If we hyeah some music fall
From a real ol'-fashioned banjo
Like dat one upon the wall."

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

MISS MARJORIE MOODY

5. Finale, "Fourth Symphony".....Tchaikowsky

INTERMISSION

6. Melange, "The Fancy of the Town" (new).....Compiled by Sousa
(A welding of tunes popular sometime during the last decade)

7. (a) Duet for Piccolos, "Fluttering Birds".....Gannin

MESSRS. WILLSON AND KUNKEL

- (b) March, "Bullets and Bayonets".....Sousa

8. Harp Solo, "Fantasia Op. 35".....Alvars

MISS WINIFRED BAMBRICK

9. Overture, "Light Cavalry".....Suppe

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Bullets and Bayonets	The Stars and Stripes Forever
Comrades of the Legion	Humoresque of "The Silver Lining" from
Who's Who in the Navy Blue	"Sally"
Sabre and Spurs	March of the Wooden Soldiers

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Semper Fidelis

U. S. Field Artillery

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MISS CAROLINE THOMAS, *Violinist*
MR. JOHN DOLAN, *Cornet Soloist*
MR. GEORGE CAREY, *Xylophone Soloist*

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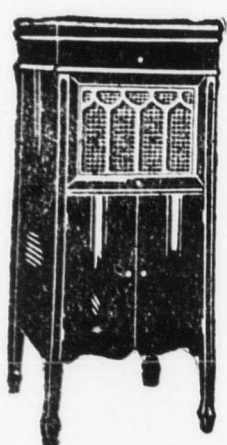
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It curls his lips, and lies in wait,
With lifted tusk, as if to bite."
* * * * * Ah! that night!
Of all dark nights!—And then a
speck—

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PROGRAMME

1. Overture, "The Red Sarafan"Erichs
2. Cornet Solo, "Centennial Polka"Bellstedt
Mr. John Dolan
3. Suite, "Leaves from My Note-book"
(new)Sousa
(a) "The Genial Hostess"
The Hostess was graciousness per-
sonified. It was an event to be her
guest at a dance or a dinner.
(b) "The Camp-Fire Girls"
Drum-beats steal softly from over
the hills. The militant figures of the
Camp-Fire Girls are approaching.
Their ranks are increased by the girls
who have been chopping wood and
gathering fagots. At a command from
the Guardian, wood and underbrush
are heaped and matches applied. A
pillar of smoke ascends and soon after
the fire is brightly burning. The girls
unstrap their blankets, spread them
on the ground, and throw themselves

(Over)

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PROGRAMME

- in graceful abandon. The twilight
shadows deepen into night. A clear
voice of one maiden is heard accom-
panied by ukeles. The strain is
caught up by all the girls and at the
close the sweet voice intones softly
the closing cadence of the song, and
the camp is lulled to slumber.
- (c) "The Lively Flapper"
She was an adorable young thing,
bobbed hair, bright-eyed; the embodi-
ment of joyous youth.
4. Vocal Solo, "Ah Fors e Lui" from
"La Traviata"Verdi
Miss Marjorie Moody
5. Intermezzo, "Golden Light"
Bizet
INTERVAL
6. "A Bouquet of Beloved Inspira-
tions" entwined bySousa
The compiler believes that the
themes embodied in this number
are universally admired by music
lovers.
(Over)

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Dance" MacDowell
Mr. George Carey

(b) March, "The Gallant Seventh"
(new) Sousa

8. Violin Solo, "Romance and Finale
from Second Concerto" Wieniawski
Miss Caroline Thomas

9. Cowboy Breakdown, "Turkey in the
Straw" Transcribed by Guion

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Encores will be selected from the
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Philip Sousa: "Semper Fidelis,"
"Bullets and Bayonets," "Comrades
of The Legion," "Who's Who in
Navy Blue," "Sabre and Spurs," "U.
S. Field Artillery," "The Stars and
Stripes Forever," "Humoresque of
The Silver Lining" from "Sally,"
"March of the Wooden Soldiers."

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TUESDAY, NOVEMBER 7—EVENING

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano

Miss Caroline Thomas, Violinist

Mr. John Dolan, Cornet Soloist

Mr. George Carey, Xylophone Soloist

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(A welding of tunes popular
sometime during the last decade).

7. (a) Duet for Piccolos, "Fluttering
Birds" Gannin
Messrs Wilson and Kunkle.

(b) March, "Bullets and Bayonets"
Sousa

8. Harp Solo, "Fantasia Op. 35"
Alvare
Miss Winifred Bambrick

9. Overture, "Light Cavalry" .Suppe

Encores will be selected from the
following compositions of John Philip
Sousa: "Semper Fidelis," "Bullets and
Bayonets," "Comrades of The Legion,"
"Who's Who in Navy Blue," "Sabre
and Spurs," "U. S. Field Artillery,"
"The Stars and Stripes Forever,"
"Humoresque of 'The Silver Lining'
from 'Sally,'" "March of the Wooden
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Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano

Miss Winifred Bambrick, Harp

Mr. John Dolan, Cornet

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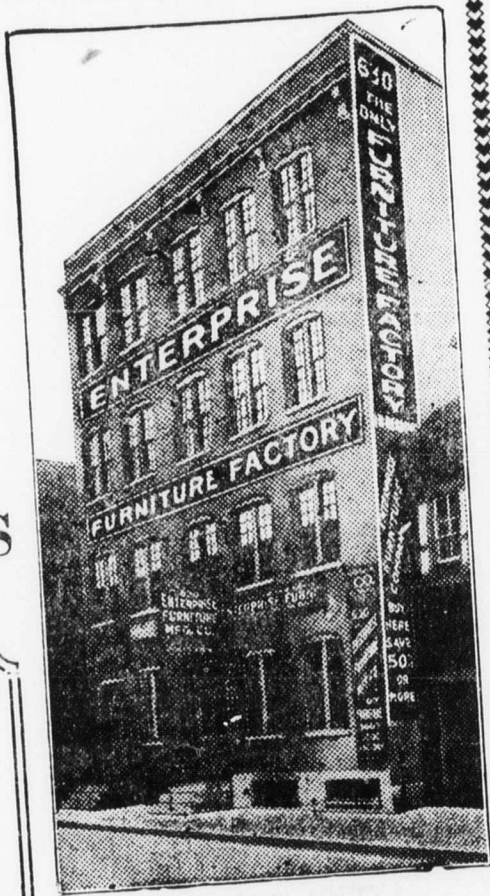
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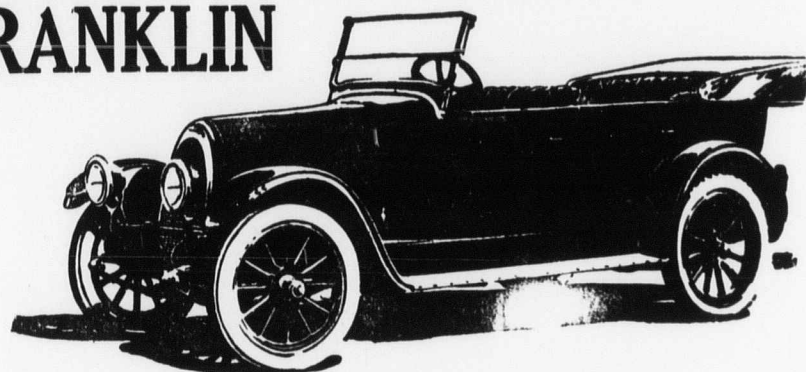
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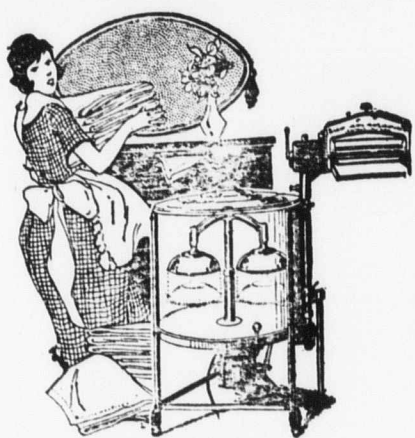
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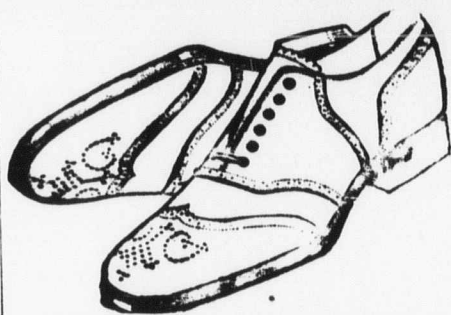
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Matinee Program—Continued

1. Rustic Dance, "The Country Wedding".....Goldmark
2. Cornet Solo, "Ocean View".....Hartman
MR. JOHN DOLAN
3. Suite, "Dwellers of the Western World".....Sousa
(a) The Red Man
(b) The White Man
(c) The Black Man
4. Vocal Solo, "Caro Nome" from "Rigoletto".....Verdi
MISS MARJORIE MOODY
5. Finale, "Fourth Symphony".....Tschaikowsky

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Matinee Program—Continued

6. Melange, "The Fancy of the Town" (new).....
.....Compiled by Sousa
(A welding of tunes popular sometimes during the last decade)
7. (a) Duet for Piccolos, "Fluttering Birds".....Gannin
MESSRS. WILLSON AND KUNKEL
(b) March, "Bullets and Bayonets".....Sousa
8. Harp Solo, "Fantasia Op. 35".....Alvars
MISS WINIFRED BAMBRICK
9. Overture, "Light Cavalry".....Suppe

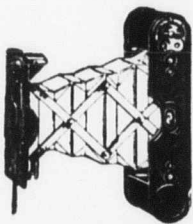
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Miss Caroline Thomas, Violin- | Mr. George Carey, Xylophone
ist | Soloist
1. Overture, "The Red Sarafan".....Erichs

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Evening Program—Continued

2. Cornet Solo, "Centennial Polka".....Bellstedt
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" (new).....Sousa
(a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
(b) "The Camp-Fire Girls"
Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.
(c) "The Lively Flapper"
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
4. Vocal Solo, "Ah Fors e Lui" from "La Traviata"....Verdi
MISS MARJORIE MOODY
5. Intermezzo, "Golden Light".....Bizet

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Evening Program—Continued

6. "A Bouquet of Beloved Inspirations" entwined by...Sousa
The compiler believes that the themes embodied in this number are universally admired by music lovers.
7. (a) Xylophone Solo, "Witches' Dance".....MacDowell
MR. GEORGE CAREY
(b) March, "The Gallant Seventh" (new).....Sousa
8. Violin Solo, "Romance and Finale from Second Concerto".....Wieniawski
MISS CAROLINE THOMAS
9. Cowboy Breakdown, "Turkey in the Straw".....
Transcribed by Guion
All instruments in Sousa's Band made by C. G. Conn, Ltd.
John Philip Sousa uses a Kranich & Bach Piano

Encores Will Be Selected From the Following Compositions of John Philip Sousa:

Semper Fidelis	U. S. Field Artillery
Bullets and Bayonets	The Stars and Stripes Forever
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Who's Who in Navy Blue	Humoresque of "The Silver Lining"
Sabre and Spurs	from "Sally."
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Coupe-Roadster (2-Pass.)	BIG-SIX 7-Passenger, 60 H. P.	
Sedan	Touring	\$1650
SPECIAL-SIX 5-Passenger, 50 H. P.	Speedster (4-Pass.)	1785
Touring	Coupe (4-Pass.)	2275
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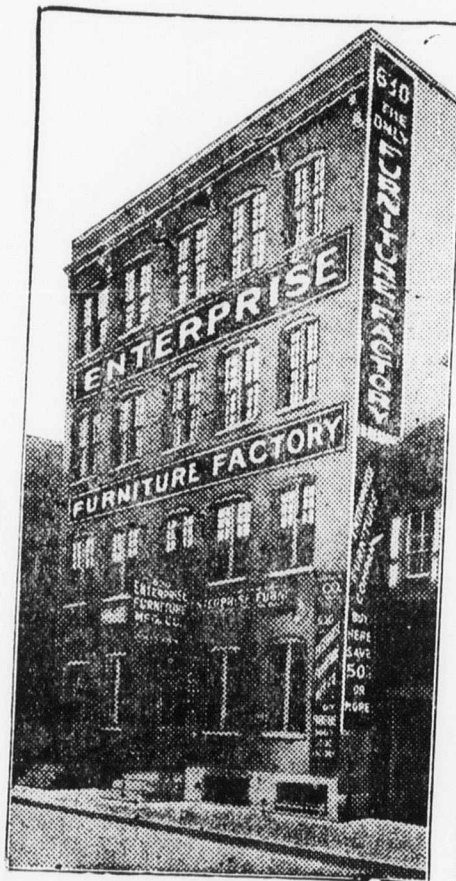
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Touring	Sedan	2050
Roadster (3-Pass.)	BIG-SIX 7-Passenger, 60 H. P.	
Coupe-Roadster (2-Pass.)	Touring	\$1650
Sedan	Speedster (4-Pass.)	1785
SPECIAL-SIX 5-Passenger, 50 H. P.	Coupe (4-Pass.)	2275
Touring	Coupe (5-Pass.)	2375
Roadster (2-Pass.)	Sedan	2475
Roadster (4-Pass.)	Sedan (Special)	2650

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A light! a light! a light! a light!
It grew, a star-lit 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 heaven, we are told,
Don't do nothing all dere lifetime
'Cepting play on harps o' gold.
Now I think Heaben'd be more home-like
If we hyciah some music fall
From a real ol'-fashioned banjo
Like dat one upon the wall."

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

MISS MARJORIE MOODY

5. Finale, "Fourth Symphony" Tchaikowsky

INTERMISSION

6. Melange, "The Fancy of the Town" (new).....Compiled by Sousa

(A wedding of tunes popular sometime during the last decade)

7. (a) Duet for Piccolos, "Fluttering Birds" Gannin

MESSRS. WILSON AND KUNKEL

(b) March, "Bullets and Bayonets" Sousa

8. Harp Solo, "Fantasia Op. 35" Alvares

MISS WINIFRED BAMBRICK

9. Overture, "Light Cavalry" Suppe

THURSDAY MATINEE, NOVEMBER 9th, 1922

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano

MISS WINIFRED BAMBRICK, Harp

MR. JOHN DOLAN, Cornet

MESSRS. WILLSON & KUNKEL, Piccolos

1. Rustic Dance, "The Country Wedding" Goldmark

2. Cornet Solo, "Ocean View" Hartman

MR. JOHN DOLAN

3. Suite, "Dwellers of 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 show its teeth tonight,
He curls his lips, he lies in wait,
With lifted tusk, as if to bite."
Ah! that night!

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THURSDAY MATINEE, NOVEMBER 9th, 1922

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HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
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MESSRS. WILLSON & KUNKEL, Piccolos

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3. Suite, "Dwellers of the Western World" Sousa
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 9. Overture, "Light Cavalry" Suppe



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SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano

Miss Caroline Thomas, Violinist

Mr. John Dolan, Cornet Soloist

Mr. George Carey, Xylophone Soloist

1. Overture, "The Glass Blowers" Sousa

2. Cornet Solo, "Centennial Polka" Bellstedt

Mr. John Dolan

3. Suite, "Leaves from My Note Book" (new) Sousa

(a) "The Genial Hostess"

The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

(b) "The Camp Fire Girls"

Drum beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matched applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard accompanied by ukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper"

She was an adorable young thing, bobbed hair, bright-eyed, the embodiment of joyous youth.

4. Vocal Solo, "Ah Fors e Lui" from "La Traviata" ..Verdi

Miss Marjorie Moody

5. Intermezzo, "Golden Light" Bizet

INTERVAL

6. "A Bouquet of Beloved Inspirations" entwined by ..Sousa

The compiler believes that the themes embodied in this number are universally admired by music lovers.

7. (a) Xylophone Solo, "Witches' Dance"MacDowell

Mr. George Carey

(b) March, "The Gallant Seventh" (new) Sousa

8. Violin Solo, "Introduction and Rondo Capriccioso" .. St. Saens

9. Cowboy Breakdown, "Turkey in the Straw"

Transcribed by Guion

Read Other Side

PROGRAM



EVENING PROGRAM

SOUSA AND HIS BAND

Lt. Commander JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager

O. S. Hathaway's
Lyceum Theatre
Saturday, Nov. 11
1922