

EVENING CONCERT

"LONGWOOD"
Kennett Square, Pa.
Saturday, July 21st, 1923

SOUSA AND HIS BAND

MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harp
MR. JOHN DOLAN, Cornet
MR. MEREDITH WILLSON, Flute
MR. WM. KUNKEL, Piccolo
MR. GEO. CAREY, Xylophone

1. Overture, "Tannhauser" WAGNER
2. Cornet Solo, "The Secret" GAUTIER-HAZEL
MR. JOHN DOLAN
3. Suite, "At the King's Court" SOUSA
(A) Her Ladyship, The Countess
(B) Her Grace, The Duchess
(C) Her Majesty, The Queen
4. Soprano Solo, "The Shadow Dance,"
from "Dinorah" MEYERBEER
MISS MARJORIE MOODY
5. Prelude and Love's Death,
from "Tristan and Isolde" WAGNER
6. Fantasia, "The Merrie Merrie Chorus" SOUSA
7. (A) Xylophone Solo, "Valse in D" CHOPIN
MR. GEORGE CAREY
(B) March, "Nobles of Mystic Shrine" (new) SOUSA
8. Piccolo Duet, "Fluttering Birds" FILIPOWSKI
MESSRS. KUNKEL AND WILLSON
9. Folk Tune, "Country Gardens" PERCY GRAINGER

AFTERNOON CONCERT

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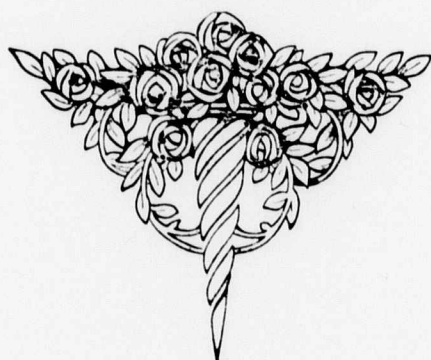
1. Suite de Ballet GLUCK
2. Cornet Solo, "The Pyramids" LIBERATI
MR. JOHN DOLAN
3. Suite, "Leaves from my note-book" SOUSA
(A) The Genial Hostess
(B) The Camp Fire Girls
(C) The Lively Flapper
4. Soprano Solo, "Danse Provencal" DEL ACQUA
MISS MARJORIE MOODY
5. Fantasia, "A Victory Ball" ERNEST SCHELLING
6. Caprice, "On with the Dance" SOUSA
7. (A) Xylophone Solo, "Witches Dance" ... McDOWELL
MR. GEORGE CAREY
(B) March, "The Dauntless Battalion" SOUSA
8. Euphonium Solo, "Beautiful Colorado" DELUCA
MR. JOS. DELUCA
9. March, "Boy Scouts" SOUSA
10. Overture, "Raymond" THOMAS

Sousa and his Band

at

Olympic Park

Irvington--Maplewood



Sunday,
July Twenty-Second,

Nineteen Hundred Twenty-three

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MR. JOS. DELUCA
- March, "Boy Scouts"
- Overture, "Raymond"

SUNDAY AFTERNOON, JULY 22, 1923

OLYMPIC PARK, NEWARK

SOUSA AND HIS BAND

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

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

- Suite de Ballet Gluck
- Cornet Solo, "The Pyramids" Liberti
MR. JOHN DOLAN
- Suite, "Leaves from my Note-Book" Sousa
(a) The Genial Hostess
(b) The Camp Fire Girls
(c) The Lively Flapper
- Vocal Solo, "Danse Provençale" Del Acqua
MISS MARJORIE MOODY
- Fantasia, "The Victory Ball" Ernest Schelling
INTERVAL (One Hour)
- Caprice, "On with the Dance", compiled by Sousa
- (a) Xylophone Solo, "Witches Dance" McDowell
MR. GEORGE CAREY
(b) March, "The Dauntless Battalion" Sousa
- Euphonium Solo, "Beautiful Colorado" De Luca
MR. JOS. DE LUCA
- March, "Boy Scouts" Sousa
- Overture, "Raymond" Thomas

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 MR. JOHN DOLAN, Cornet
 MR. MEREDITH WILSON, Flute
 MR. WM. KUNKEL, Piccolo
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- Overture, "Tannhauser" Wagner
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- Cornet Solo, "The Secret" Gautier-Hazel
MR. JOHN DOLAN
- Suite, "At the King's Court" Sousa
(a) Her Ladyship, the Countess
(b) Her Grace, the Duchess
(c) Her Majesty, the Queen
- Vocal Solo, "The Shadow Dance"—"Dinorah" Meyerbeer
MISS MARJORIE MOODY
- Prelude and Love's Death, from "Tristan and Isolde" Wagner
In Wagner's version of the story of "Tristan and Isolde" an incident occurs on board the Vessel in which Isolde is being accompanied by Tristan to Cornwall to see the bride of King Mark. Isolde, hating the idea of the Cornish marriage, resolves to kill both Tristan and herself by poison, to be prepared by her maid, Brangane, who, however, substitutes a love potion of the death draught. This is the dramatic climax to the first act of the opera, and the music of the Prelude is almost entirely evolved therefrom. The love potion, we are told, "becomes in Wagner the symbol of irresistible love," and its musical equivalent forms the leading motive of the Prelude, which is given out at the very beginning of the movement by the wood-wind, and then several times repeated, so as to impress it on the mind. Passing over the intermediate acts, the "Love's Death" in this arrangement follows the Prelude without a break, after a few soft notes from the basses—in the Opera it is a soprano solo with orchestral accompaniment. Summoned to cure Tristan of his wounds as he lies at the point of death, Isolde arrives, just as Tristan in delirium, had torn the bandage from his wounds, and he expires in her arms. Pouring over her soul in a glorious flood of song, she sinks upon her lover's body, and expires.

INTERVAL (One Hour)

- Fantasia, "The Merrie, Merrie Chorus" (compilation) Sousa
- (a) Xylophone Solo, "Valse in D" Chopin
MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new) Sousa
- Piccolo Duet, "Fluttering Birds" Filipowski
MESSRS. KUNKEL and WILLSON
- Folk Tune, "Country Gardens" Percy Grainger

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31st ANNUAL TOUR
14th Transcontinental Tour

The World's Most Popular Musical Organization

SOUSA

AND HIS

BAND



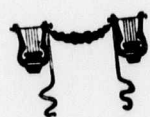
LIEUT. COMMANDER JOHN PHILIP SOUSA
Conductor

SCHUYLKILL PARK
Pottsville, Pa.

Sousa And His Band

AFTERNOONS AND EVENINGS
TWO DAYS

Wednesday, July 25, 1923
Thursday, July 26, 1923
At 2, 4, 8 and 10 P. M.



Change of Program Each Concert

STROUD THEATRE

TUESDAY, JULY 24, 1923

MATINEE PROGRAM—3 P. M.

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
MR. WM. KUNKEL	Piccolo
MR. MEREDITH WILLSON	Flute

1. Overture, "Guy Mannering".....Sir Henry Bishop
2. Cornet Solo, "The Pyramids".....Liberati

3. Suite, "Leaves from My Notebook".....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, "Chanson Provençal".....Del Acqua
MISS MARJORIE MOODY

5. Prelude and Love's Death, from
"Tristan and Isolde".....Wagner

In Wagner's version of the story of "Tristan and Isolde" an incident occurs on board the vessel in which Isolde is being accompanied by Tristan to Cornwall to be the bride of King Mark. Isolde, hating the idea of the Cornish marriage, resolves to kill both Tristan and herself by poison, to be prepared by her maid, Brangane, who, however, substitutes a love potion for the death draught. This is the dramatic climax to the first act of the opera, and the music of the Prelude is almost entirely evolved therefrom. The love potion, we are told, "becomes in Wagner the symbol of irresistible love," and its musical equivalent forms the leading motive of the Prelude, which is given out at the very beginning of the movement by the wood-wind, and then several times repeated, so as to impress it on the mind.

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INTERVAL.

6. Caprice, La Jota Aragonesa.....Glinka

7. (a) Piccolo Duet, "Fluttering Birds".....Cannin

MESSRS. KUNKEL & WILLSON

(b) March, "The Dauntless Battalion" (new).....Sousa

8. Valse, "On the Banks of the Beautiful Blue Danube".....Strauss

9. Harp Solo, "Fantasia Brilliant".....Alvares

MISS WINIFRED BAMBRICK

10. Overture, "William Tell".....Rossini

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Sonoras, Vocalion and Columbia Records

SHEET MUSIC

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Wehrley Music Co.

INCORPORATED
Stroud Theatre Building
STROUDSBURG PENN.

boating and...guway was then altered so that it now skirts the outside of the park.

The present policy of the park management is to offer free attractions twice daily, usually at 3 and 9 P. M., the time, however, being subject to change. In addition to these, the bringing of an attraction like Sousa and his Band here entails a tremendous expense, thus a continuance of this plan can hardly be expected unless record crowds are on hand these days.

Among the other free advantages of the park are picnic tables, sand piles with real Cape May sand, swings, slides, a playground and wading pool for the kiddies, good Pottsville drinking water, plenty of comfort stations, ample police protection, and a small Zoo.

The big bathing pool, 50 x 200 feet, filled with clean water, ranging in depth from one to eight feet, is a pronounced feature. It has a concrete basin, modern bath houses with every facility needed, and a bather's slide thirty feet high equipped with wooden slides. An up-to-date restaurant and refreshment stand combined supply good food and cold refreshments at moderate prices. Other prominent features are, the large Coaster or "Dips," Combined Old Mill and Modern Shoot the Chutes, Aerial Swing, Ferris Wheel, Carrousel, and the spacious Dancing Pavilion, where dances are conducted regularly each Tuesday, Thursday and Saturday evenings.

31st ANNUAL TOUR
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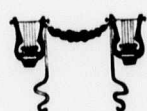
AFTERNOONS AND EVENINGS

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Wednesday, July 25, 1923

Thursday, July 26, 1923

At 2, 4, 8 and 10 P. M.



Change of Program Each Concert

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

MISS MARJORIE MOODY - - - - - Soprano
MISS WINIFRED BAMBRICK - - - - - Harpist
MR. JOHN DOLAN - - - - - Cornet
MR. GEO. CAREY - - - - - Xylophone

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

2. Cornet Solo, "The Secret" - Gautier-Hazel
MR. JOHN DOLAN

3. Suite, "At the King's Court" - Sousa
(a) Her Ladyship, the Countess.
(b) Her Grace, the Duchess.
(c) Her Majesty, the Queen.

4. Vocal Solo, "Shadow Dance," "Dinorah" - Meyerbeer
MISS MARJORIE MOODY

5. Symphonic Poem, "The Victory Ball" - Schelling
This is Mr. Schelling's latest completed work. It was performed for the first time by the Philadelphia Orchestra, in Philadelphia, on February 23rd of this year, and in New York four days later. The composition of the music was begun in the spring of 1922, in New York, and completed in Switzerland in the following summer.

From a letter written by Mr. Schelling concerning this piece: " * * * I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. I had wondered, when watching the seething mass of humanity at some cabaret, what our boys would think of it all. I came across Alfred Noyes' poem, "A Victory Ball," while in this mood, and was impelled to use it as the basis of an orchestral fantasy.

"I have used two Army bugle-calls; the Call to Arms and Salute to the Colors, which ominously usher in the War Vision; and at the every end of the piece I have used Taps. The work is a perfectly free fantasy, with, however, a certain amount of thematic development.

"I had occasion during the war to hear the Scotch pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bag-pipe, perhaps the most pagan and primitive form of music. The score bears this inscription: 'To the memory of an American soldier.'"

6. Fantasia, "The Merrie Merrie Chorus" - Put together by Sousa
7. (a) Xylophone Solo, "The Witches Dance" - McDowell
MR. GEO. CAREY
(b) March, "Nobles of the Mystic Shrine" (new) - Sousa
8. Harp Solo, "Liebstraum" - Liszt
MISS WINIFRED BAMBRICK
9. Folk Tune, "Country Garden" - Percy Grainger

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Harry Askin, Manager

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MR. JOHN DOLAN - - - - - Cornet
MR. GEORGE CAREY - - - - - Xylophone

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

MR. GEORGE CAREY

(b) March, "Nobles of the Mystic Shrine" (new) Sousa

8. Harp Solo, "Liebstraumme" Listz

MISS WINIFRED BAMBRICK

9. Folk Tune, "Country Garden" Percy Grainger

Encores selected from Sousa marches and popular numbers

Schuylkill Park, Wednesday Afternoon, July 25, 1923

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Mgr.

MISS MARJORIE MOODY.....Soprano
MR. JOHN DOLAN.....Cornet
MR. GEORGE CAREY.....Xylophone
MR. JOS. DELUCA.....Euphonium

1. Suite de Ballet.....Gluck

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

4. Vocal Solo, "Danse Provençal".....DeLaqua

MISS MARJORIE MOODY

5. Fantasia, "The Victory Ball".....Ernest Schelling

INTERVAL

Next Concert—Starting 4 P. M.

1. Caprice, "On with the Dance".....Compiled by Sousa

2. (a) Xylophone Solo, "Witches Dance".....McDowell

MR. GEORGE CAREY

(b) March, "The Dauntless Battalion".....Sousa

3. Euphonium Solo, "Beautiful Colorado".....DeLuca

MR. JOS. DELUCA

4. March, "Boy Scouts".....Sousa

5. Overture, "Raymond".....Thomas

Schuylkill Park, Wednesday Evening, July 25, 1923

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LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Mgr.

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MR. JOHN DOLAN.....Cornet
MR. MEREDITH WILLSON.....Flute
MR. WM. KUNKEL.....Piccolo
MR. GEORGE CAREY.....Xylophone

1. Overture, "Tannhauser" Wagner

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- (a) Her Ladyship, the Countess
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MISS MARJORIE MOODY

5. Prelude and Love's Death, from "Tristan and Isolde" Wagner

In Wagner's version of the story of "Tristan and Isolde" an incident occurs on board the vessel in which Isolde is being accompanied by Tristan to Cornwall to be the bride of King Mark. Isolde, hating the idea of the Cornish marriage, resolves to kill both Tristan and herself by poison, to be prepared by her maid, Brangane, who, however, substitutes a love potion for the death draught. This is the dramatic climax to the first act of the opera, and the music of the Prelude is almost entirely evolved therefrom. The love potion, we are told, "becomes in Wagner the symbol of irresistible love," and its musical equivalent forms the leading motive of the Prelude, which is given out at the very beginning of the movement by the woodwind, and then several times repeated, so as to impress it on the mind.

Passing over the intermediate acts, the "Love's Death" in this arrangement follows the Prelude without a break, after a few soft notes from the basses—in the opera it is a soprano solo with orchestral accompaniment. Summoned to cure Tristan of his wounds as he lies at the point of death, Isolde arrives, just as Tristan, in delirium, had torn the bandage from his wounds, and he expires in her arms. Pouring out her soul in a glorious flood of song, she sinks upon her lover's body, and expires.

INTERVAL

Next Concert—Starting 10 P. M.

1. Fantasia, "The Merrie, Merrie Chorus" (compilation).....Sousa

2. (a) Xylophone Solo, "Valse in D".....Chopin

MR. GEORGE CAREY

(b) March, "Nobles of the Mystic Shrine" (new).....Sousa

3. Piccolo Duet, "Fluttering Birds".....Filipowski

MESSRS. KUNKEL AND WILLSON

4. Folk Tune, "Country Gardens".....Percy Grainger

LIEUT. COMMANDER JOHN PHILIP SOUSA
HARRY ASKIN, Manager

MISS MARJORIE MOODY - - - - - Soprano
MISS WINIFRED BAMBRICK - - - - - Harpist
MR. JOHN DOLAN - - - - - Cornet
MR. GEO. CAREY - - - - - Xylophone

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

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

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

2. Cornet Solo, "The Secret".....Gautier-Hazel
MR. JOHN DOLAN

3. Suite, "At the King's Court".....Sousa
(a) Her Ladyship, the Countess.
(b) Her Grace, the Duchess.
(c) Her Majesty, the Queen.

4. Vocal Solo, "Shadow Dance," "Dinorah".....Meyerbeer
MISS MARJORIE MOODY

5. Symphonic Poem, "The Victory Ball".....Schelling
This is Mr. Schelling's latest completed work. It was performed for the first time by the Philadelphia Orchestra, in Philadelphia, on February 23rd of this year, and in New York four days later. The composition of the music was begun in the spring of 1922, in New York, and completed in Switzerland in the following summer.

From a letter written by Mr. Schelling concerning this piece:
" * * * I had come back from Europe still very much under

Schuylkill Park, Thursday Afternoon, July 26, 1923

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Mgr.

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

1. Entre Act and Dance, "The Cricket on the Hearth".....Goldmark
2. Cornet Solo, "Carnival of Venice".....Arban
MR. JOHN DOLAN
3. Suite, "Camera Studies".....Sousa
(a) "The Flashing Eyes of Andalusia"
(b) "Drifting to Loveland"
(c) "The Children's Ball"
4. (a) "Simple Confession".....Thome
(b) March, "The Gallant Seventh".....Sousa
5. Overture, "Orpheus".....Offenbach

INTERVAL

Next Concert—Starting 4 P. M.

1. Caprice, "The Fancy of the Town".....Compiled by Sousa
2. Xylophone Solo, "Morning, Noon and Night".....Suppe
MR. GEORGE CAREY
3. Suite, "At the Movies".....Sousa
(a) "The Serenaders"
(b) "The Crafty Villain and the Timid Maid"
(c) "Balance All and Swing Partners"
4. Vocal Solo, "Caro Nome".....Verdi
MISS MARJORIE MOODY
5. (a) Valse, "Morning Journals".....Strauss
(b) "Solid Men to the Front".....Sousa

Schuylkill Park, Thursday Evening, July 26, 1923

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Mgr.

MISS MARJORIE MOODY.....Soprano
MR. WM. KUNKEL.....Piccolo
MR. JOHN DOLAN.....Cornet

1. Grand Fantasia on admired themes of.....Wagner
2. Piccolo Solo, "The Humming Bird".....Demare
MR. WM. KUNKEL
3. Suite, "Dwellers in the Western World".....Sousa

- (a) The Red Man
And they stood on the meadows
With their weapons and their war-gear
Painted like the leaves of autumn,
Painted like the sky of morning.
(b) The White Man
They sailed, they sailed. Then spoke the Mate:
"This mad sea shows its teeth tonight,
He curls his lips, he lies in wait,
With lifted tusk, as if to bite."
Ah! that night!
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 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. (a) Waltz, "Three O'clock".....Roledo
(b) March, "Bullets and Bayonets".....Sousa
5. (a) Valse, "The Blue Danube".....Strauss
(b) March, "Keeping Step with the Union".....Sousa

INTERVAL

Next Concert—Starting 10 P. M.

1. "A Bouquet of Beloved Inspirations".....Sousa
2. Cornet Solo, "Centennial Polka".....Belstedt
MR. JOHN DOLAN
3. Overture, "Guy Mannering".....Sir Henry Bishop
4. Vocal Solo, "Ah, fors e lui".....Verdi
MISS MARJORIE MOODY
5. (a) Caprice, "A Country Wedding".....Goldmark
(b) March, "The Stars and Stripes Forever".....Sousa

31st ANNUAL TOUR
14th Transcontinental Tour

The World's Most Popular Musical Organization

SOUSA

AND HIS

BAND



LIEUT. COMMANDER JOHN PHILIP SOUSA
Conductor

SCHUYLKILL PARK
Pottsville, Pa.

Sousa And His Band

AFTERNOONS AND EVENINGS

TWO DAYS

Wednesday, July 25, 1923

Thursday, July 26, 1923

At 2, 4, 8 and 10 P. M.



Change of Program Each Concert

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

MISS MARJORIE MOODY - - - - - Soprano
MISS WINIFRED BAMBRICK - - - - - Harpist
MR. JOHN DOLAN - - - - - Cornet
MR. GEO. CAREY - - - - - Xylophone

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(a) Her Ladyship, the Countess.
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MISS MARJORIE MOODY

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HISTORY OF SCHUYLKILL PARK

About five years ago, when Clyde A. Hall came to Pottsville as General Manager of the Eastern Penna. Railways Co., he was quick to see the necessity of providing a place where the people in this section might enjoy healthful out-door recreation. Schuylkill Park today is the realization of his vision, and is fast becoming known as the Playground of the Anthracites. The present location was selected because it seemed to possess many natural advantages. However, many obstacles had to be overcome before present conditions could be attained.

At considerable expense and time, it was necessary to remove great quantities of culm from the site, new earth had to be substituted for re-surfacing, and the course of the Schuylkill River and the concrete state highway had to be changed so that neither would enter the park. Before making these changes, it was necessary to remove much silt from the old river bed, now within the park enclosure, after which fresh water was diverted from the mountain slopes to fill the renovated channel, where boating and canoeing are now enjoyed. The course of the highway was then altered so that it now skirts the outside of the park.

The present policy of the park management is to offer free attractions twice daily, usually at 3 and 9 P. M., the time, however, being subject to change. In addition to these, the bringing of an attraction like Sousa and his Band here entails a tremendous expense, thus a continuance of this plan can hardly be expected unless record crowds are on hand these days.

Among the other free advantages of the park are picnic tables, sand piles with real Cape May sand, swings, slides, a playground and wading pool for the kiddies, good Pottsville drinking water, plenty of comfort stations, ample police protection, and a small Zoo.

The big bathing pool, 50 x 200 feet, filled with clean water, ranging in depth from one to eight feet, is a pronounced feature. It has a concrete basin, modern bath houses with every facility needed, and a bather's slide thirty feet high equipped with wooden slides. An up-to-date restaurant and refreshment stand combined supply good food and cold refreshments at moderate prices. Other prominent features are, the large Coaster or "Dips," Combined Old Mill and Modern Shoot the Chutes, Aerial Swing, Ferris Wheel, Carrousel, and the spacious Dancing Pavilion, where dances are conducted regularly each Tuesday, Thursday and Saturday evenings.

Schine's NEW Oneonta Theatre

Otsego County's Amusement Center

SCHINE THEATRICAL ENTERPRISES Owners
BERT W. LOWE, Manager

PROGRAM

Friday Matinee, July 27th, 1923

Sousa AND HIS Band

Lieutenant Commander JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager

MISS MARJORIE MOODY.....Soprano
MISS WINIFRED BAMBRICK.....Harp
MR. JOHN DOLAN.....Cornet
MR. GEORGE CAREY.....Xylophone

1. Overture—Tannhauser.....Wagner

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Tonight (Friday) and Saturday, Matinee and Night

THE TIP-TOP MERRYMAKERS

IN

"THE SPICE OF LIFE"



PROGRAM—8.30 P. M.

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY.....Soprano
MISS WINIFRED BAMBRICK.....Harpist
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3. Suite, "At the King's Court".....Sousa

- (a) Her Ladyship, the Countess.
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MISS MARJORIE MOODY

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor
Harry Askin, Mgr.

AVON THEATRE

Auspices Watertown Post 228, American Legion

Sunday, July 29th

MATINEE PROGRAM 3:00 P. M.

MISS MARJORIE MOODY.....Soprano
MR. JOHN DOLAN.....Cornet
MISS WINIFRED BAMBRICK.....Harp
MR. WM. KUNKEL.....Piccolo
MR. MEREDITH WILLSON.....Flute

1. Overture, "Guy Mannering".....Sir Henry Bishop

2. Cornet solo, "The Pyramids".....Liberati

MR. JOHN DOLAN

3. Suite, "Leaves from my Note-Book".....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 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, "Chanson Provencale".....DelAcqua

MISS MARJORIE MOODY

5. Prelude and Love's Death, from "Tristan and Isolde".....Wagner

In Wagner's version of the story of "Tristan and Isolde" an incident occurs on board the vessel in which Isolde is being accompanied by Tristan to Cornwall to be the bride of King Mark. Isolde, hating the idea of the Cornish marriage, resolves to kill both Tristan and herself by poison, to be prepared by her maid, Brangane, who, however, substitutes a love potion for the death draught. This is the dramatic climax to the first act of the Opera, and the music of the Prelude is almost entirely evolved therefrom. The love potion, we are told, "becomes in Wagner the symbol of irresistible love," and its musical equivalent forms the leading motive of the Prelude, which is given out at the very beginning of the movement by the wood-wind, and then several times repeated, so as to impress it on the mind.

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INTERVAL

6. Caprice, "La Jota Arogonaise".....Glinka

7. (a) Piccolo Duet, "Fluttering Birds".....Gannin

MR. WM. KUNKEL

(b) March, "The Dauntless Battalion" (new).....Sousa

8. Valse, "On the Banks of the Beautiful Blue Danube".....Strauss

9. Harp solo, "Fantasia Brilliant".....Alvars

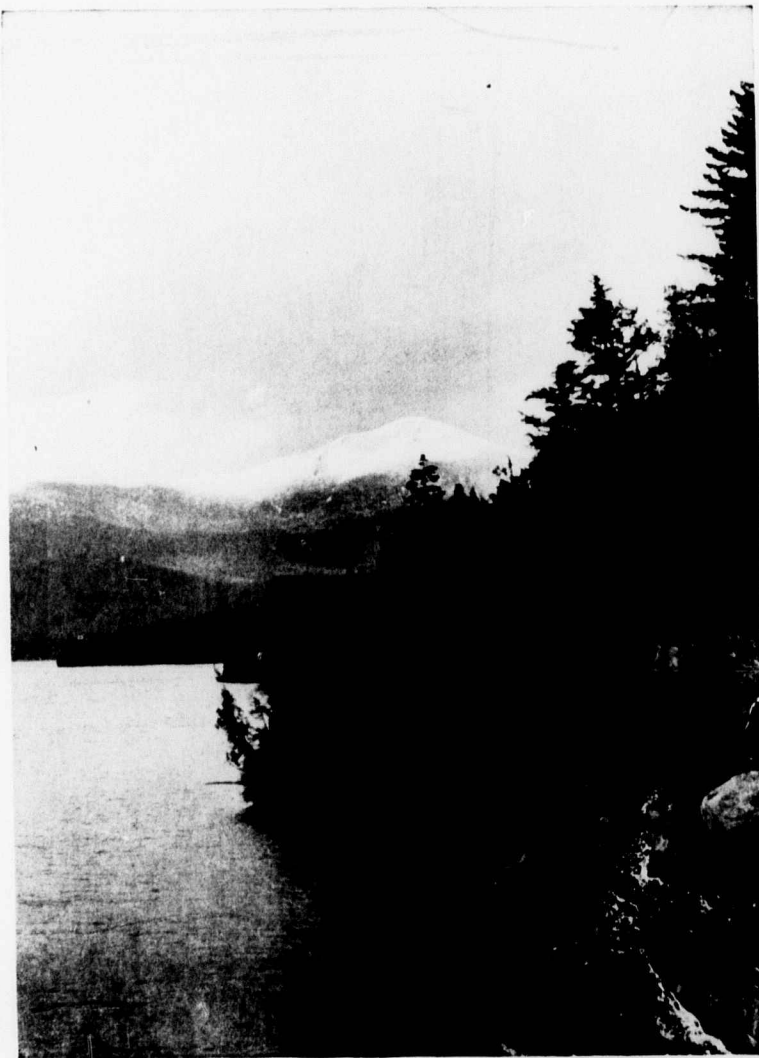
MISS WINIFRED BAMBRICK

10. Overture, "William Tell".....Rossini

Agora Lake Placid Club Sousa and his Band

July 28, 1923

3 and 8:30 p.m. fast time



Whiteface mt and Lake Placid

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SCHINE THEATRICAL ENTERPRISES Owners
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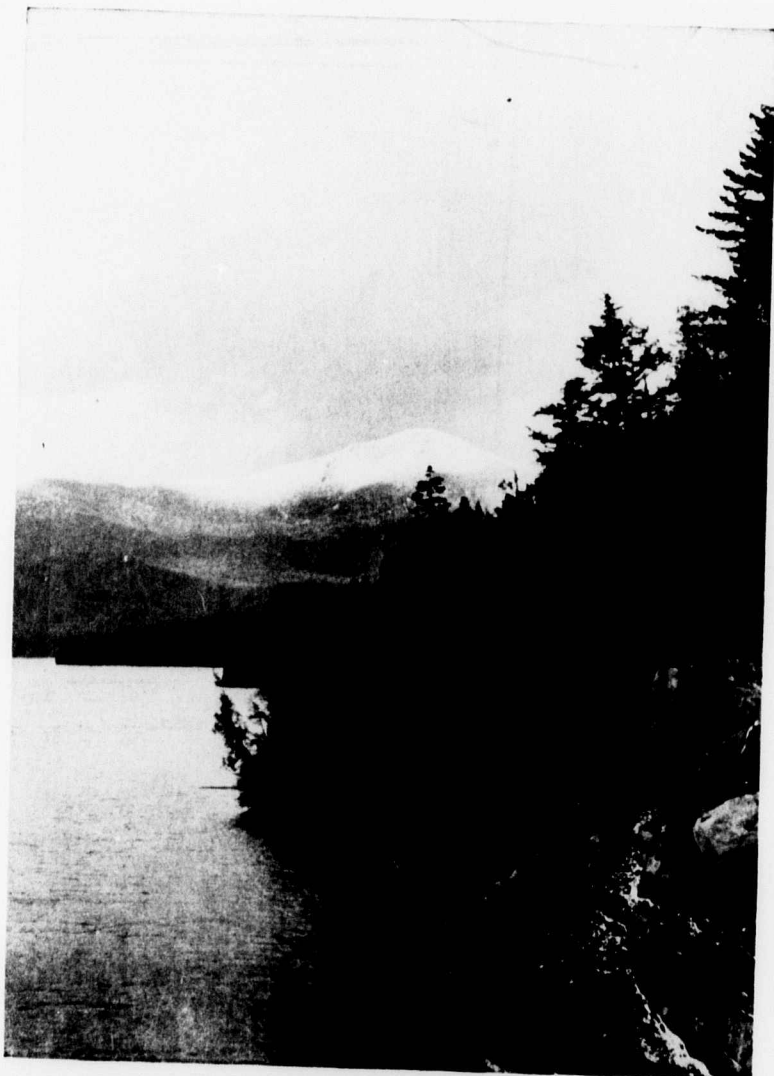
"THE SPICE OF LIFE"



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July 28, 1923

3 and 8:30 p.m. fast time



Whiteface mt and Lake Placid

HARRY ASKIN, MGR.

AVON THEATRE

Auspices Watertown Post 228, American Legion

Sunday, July 29th

EVENING PROGRAM 8:15 P. M.

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MISS WINIFRED BAMBRICK.....Harp
MR. JOHN DOLAN.....Cornet
MR. GEO. CAREY.....Xylophone

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- (a) Her Ladyship, the Countess
- (b) Her Grace, the Duchess
- (c) Her Majesty, the Queen

4. Vocal solo, "Shadow Dance"—"Dinorah".....Meyerbeer

MISS MARJORIE MOODY

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From a letter written by Mr. Schelling concerning this piece:
".....I had come back from Europe still very much under the impression seemed to remember what the war really was like, and how it affected the youth. I had wondered, when watching the seething mass of humanity at some cabaret, what our boys would think of it all. I came across Alfred Noyes' poem, "A Victory Ball," while in this mood, and was impelled to use it as the basis of an orchestral fantasy.

"I have used two Army bugle-calls; the Call to Arms and Salute to the Colors, which ominously usher in the War Vision; and at the very end of the piece I have Taps. The work is a perfectly free fantasy, with, however, a certain amount of thematic development.

"I had occasion during the war to hear the Scotch pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bag-pipe, perhaps the most pagan and primitive form of music. The score bears this inscription: "To the memory of an American soldier."

6. Fantasia, "The Merrie Merrie Chorus".....Put together by Sousa

7. (a) Xylophone solo, "The Witches' Dance".....McDowell

MR. GEORGE CAREY

(b) March, "Nobles of the Mystic Shrine" (new).....Sousa

8. Harp solo, "Liebstraumme".....Listz

MISS WINIFRED BAMBRICK

9. Folk tune, "Country Garden".....Percy Grainger

Sousa and His Band

Program Continued

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At the Palace

Thursday, Friday and Saturday

TRIFLING WITH HONOR

HERE'S ONE PICTURE YOU WON'T
CARE TO MISS

Sousa and His Band

Program Continued

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- b. March—Nobles of the Mystic Shrine (new)Sousa
8. Harp Solo—Liebstraumme.....Listz
MISS WINIFRED BAMBRICK
9. Folk Tune—Country GardenPercy Grainger

COMING TO THE ONEONTA MON. & TUES.

Vengeance of the Deep

The Biggest Thriller in Years



LAKE PLACID CLUB FOYER
Charming sitting room opening from north end of Bird room. Floor glass on 3 sides, overlooking lake, new dining room and Agora. North windows swing to ceiling making Foyer (seating 300) a balcony to Agora.

Lake Placid Club Agora

Sousa and his band

Lt Commander John Philip Sousa, conductor

Harry Askin, manager

28 July 1923

Miss Marjorie Moody, soprano Meredith Willson, flute

Miss Winifred Bambrick, harp John Dolan, cornet

William Kunkel, piccolo

Matinee program 3 p. m.

Daylight saving time

1. Guy Mannering: overture Sir Henry Bishop
2. Cornet solo: The Pyramids Liberati
John Dolan
3. Leaves from my notebook: suite Sousa
 - a. Genial hostess
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
 - b. 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. Lively flapper
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
4. Vocal solo: Chanson provençal DelAcqua
Miss Marjorie Moody

Spelled as recommended by Simplified Spelling Board
Full information on request to 4 Emerson Hall, Harvard Univ. Cambridge, Mass.

Schine's NEW Oneonta Theatre

Otsego County's Amusement Center

SCHINE THEATRICAL ENTERPRISES Owners
BERT W. LOWE, Manager

PROGRAM

Friday Matinee, July 27th, 1923

Sousa AND HIS Band

Lieutenant Commander JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager

MISS MARJORIE MOODY.....Soprano
MISS WINIFRED BAMBRICK.....Harp
MR. JOHN DOLAN.....Cornet
MR. GEORGE CAREY.....Xylophone

1. Overture—Tannhauser Wagner

The impulse to write Tannhauser came to Wagner upon his visiting the castle of Wartburg in 1842, while enroute from Paris to Germany. Three years later the work was brought out at Dresden.

The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrims' Chorus" which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the

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THE TIP-TOP MERRYMAKERS

IN

"THE SPICE OF LIFE"



5 Tristan and Isolde: Prelude and Love's deth Wagner

In Wagner's version of the story of Tristan and Isolde an incident occurs on board the vessel in which Isolde is being accompanied by Tristan to Cornwall to be the bride of King Mark. Isolde, hating the idea of the Cornish marriage, resolves to kil both Tristan and herself by poison, to be prepared by her maid, Brangane, who, however, substitutes a love potion for the deth draft. This is the dramatic climax to the 1st act of the opera, and the music of the Prelude is almost entirely evolvd therefrom. The love potion, we ar told, 'becomes in Wagner the simbol of irresistible love,' and its musical equivalent forms the leading motiv of the Prelude, which is given out at the very beginning of the movement by the woodwind, and then several times repeated, so as to impress it on the mind.

Passing over the intermediate acts, the 'Love's deth' in this arrangement follows the Prelude without a break, after a few soft notes from the basses—in the opera it is a soprano solo with orchestral accompaniment. Summond to cure Tristan of his wounds as he lies at the point of deth, Isolde arrives, just as Tristan, in delirium, had torn the bandage from his wounds, and he expires in her arms. Pouring out her soul in a glorious flood of song, she sinks upon her lover's body, and expires.

Interval

- 6 La Jota Aragones: caprice Glinka
- 7 Piccolo duet:
 - a Fluttering birds Gannin
 - William Kunkel and Meredith Willson
 - b Dauntless battalion: march (new) Sousa
- 8 On the banks of the beautiful blue Danube: waltz Strauss
- 9 Harp solo: Fantasia brilliant Alvars
- Miss Winifred Bambrick
- 10 William Tell: overture Rossini

Evening program 8.30 p. m.

Daylight saving time

Miss Marjorie Moody, soprano John Dolan, cornet
Miss Winifred Bambrick, harp Geo. Carey, xylophone

1 Tannhäuser: overture Wagner

The impulse to write 'Tannhauser' came to Wagner upon his visiting the Castle of Wartburg in 1842, while en route from Paris to Germany. 3 years later (on October 19, 1845), the work was brought out at Dresden.

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After a furious development, which halts for a moment to make way for Venus' seductiv song, (the Venus motiv proper, in the clarinet) the Pilgrims' chorus is resumed,—at 1st softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.

- 2 Cornet solo: The secret Gautier-Hazel
- John Dolan
- 3 At the King's Court: suite Sousa
- a Her Ladyship, the Countess
- b Her Grace, the Duchess
- c Her Majesty, the Queen
- 4 Vocal solo: Meyerbeer
- Dinorah: Shadow dance
- Miss Marjorie Moody

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5 The victory ball: simfonic poem Schelling

This is Mr Schelling's latest completed work. It was performed for 1st time by Philadelphia orchestra, in Philadelphia, on February 23 of this year, and in New York 4 days later. Composition of music was begun in spring of 1922, in New York, and completed in Switzerland in following summer.

From a letter written by Mr Schelling concerning this piece: 'I had come back from Europe still very much under the impression of the cataclism, much troubl'd for the future, and was amazed to find that so few seem'd to remember what the war really had ment, with its sacrifice of life and youth. I had wonderd, when watching the seething mass of humanity at some cabaret, what our boys would think of it all. I came across Alfred Noyes' poem, 'A victory ball', while in this mood, and was impeld to use it as the basis of an orchestral fantasy. I hav used 2 army bugle calls; the 'call to arms' and 'salute to the colors', which ominously usher in the war vision; and at the very end of the piece I hav used 'taps'. The work is a perfectly free fantasy, with, however, a certain amount of thematic development.

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6 The merrie merrie chorus: fantasia
put together by Sousa

7 Xylofone solo:
Witches' dance MacDowell
George Carey

Nobles of the mystic shrine: march (new) Sousa

8 Harp solo: Liebesträume Liszt
Miss Winifred Bambrick

9 Country garden: folk tune Percy Grainger

What to see

Those at the Club for the first time today will be helpt by these notes in selecting what will most interest them before and after the concerts.

This is a family co-operativ Club, founded 29 years ago in the small cottage Bonnieblink which has been enlarged a dozen times til it now covers over an aker and is Lakesyd, our oldest clubhous. In 29 years the Club has grown from 1 cottage on 5 akers with total capacity of 30 gests by hiring 2 outside cottages, til it now has 356 bildings on 9600 akers and its highest gest count is 1263 in summer and 944 in winter with over 1100 this month on its payroll of over \$5000 daily. It has torn down 222 old bildings large and small. It has 8 clubhouses and over 100 other residence houses. The rest of its bildings ar administrativ and on its 40 farms. Maps to be had free at any front desk locate the principal bildings. The clubhouses ar:

1 Lakesyd seating 700 in dining rooms.

2 Adirondak Loj, the forest branch, burnd in the great forest fire of 1903. A half dozen camps replace this and a new clubhous wil soon be bilt as this is the best square mile in the great forest from which to reach the most famous peaks and passes.

3 Theanoguen ½ mile east, summer home of Bishop Potter, bought and rebilt in 1903. Seats 180 in dining rooms and wil be enlarged to seat 300 or more.

4 Forest, started in 1903 with 10 rooms, now grown to seat 700. Next year's extension on east wil giv 300 seats and by use of Foyer and Bird room adjoining, 1300 can be seated at once in its 8 dining rooms. This has now outgrown Lakesyd and is the permanent hub of entire Club estate, nearly all entertainments centering in its public rooms.

5 Mohawk, 100 yards east of Theanoguen, formerly Placid Hyts In, capacity 60, like Theanoguen and Kobl on either side, famous for the best view in the Adirondaks. Being back ½ mile from the lake these 3 houses combine finest natural senery, and

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greatest quiet with access, by frequent free motor buses, to everything on the lake front.

6 **Riversea**, our seashore branch, where the Connecticut finds the sea. All the world goes for vacations to mountain, lake, forest, river or sea. We have mountains, lakes and forests at their best but no navigable rivers. Our seashore branch gives a great river, sea, sound, an oak forest and a lake twice as large as Mirror. Capacity is 50. This is on Fenwick peninsula, 3 miles from Saybrook Junction, the express stop, 30 miles east of New Haven, 18 west of New London. Placid is connected with Riversea by a dozen lines of beautiful state road.

7 **Kobl Klub**, 65 akers, at the foot of Kobl mountain adjoining Mohawk on east, formerly Forest View In, bought, rebuilt and refurnished in 1922.

8 **Westwood** This is the new group to be opened this fall, entirely housekeeping apartments and cottages in forest at foot of Mirror lake.

9 **Cascade Lakes** We bought the Cascade pass this spring, including Pitchoff Mountain 3500 feet high and Cascade 4092 feet high, with upper and lower Cascade lakes and 1440 akers. This picturesque pass is 12 miles shorter to all points south and east. The new state road will make this the chief approach to Placid. Our southeast gate, where this state road enters Club grounds will be 12 miles from Agora or 16 from the north end of our Moose island.

Agora Club additions for 1923, costing \$600,000, set a new standard of facilities for this section. The Agora (Greek word for 'gathering place') largest and best equipped theater in northern New York, with its anterooms, will cover over half an acre. The 5 meter Agora mall leads thru 8 tall Doric columns and 6 4 ft doors to main floor. Central room, 43 ft high, has 1000 opera chairs but with Stage, Chapel, Lobby, Foyer, Banquet and Council rooms which open full size on Agora, there are seats for 3000 for unusual occasions. Best specialists in the country have guided lighting,

heating, ventilation and fire protection. Lights, in channels and invisible to either gallery or floor, reflect softly from cream colored ceiling. 2 complete motion picture machines provide facilities for carefully selected programs.

Stage 32 x 50, and scenery loft 63 ft high, will be fully equipped by Aug. 15 so that any Broadway success can be transferred without change. It will be used for an art gallery with scenery and curtains raised out of sight when not required for plays. Under stage and corridor to Agora Suites or vestry, choir, coat, property and rest rooms with storage under chapel for main floor seats when removed for dancing.

Drop curtain Augustin Daly ordered this historic curtain some 30 years ago of Garaboldi whose 8 sisters were counted the best needle women of their time. It took 2 years to embroider and appliqué it. It cost \$10,000 (and would now cost double) and was admitted to U. S. as a work of art, free of duty. John Golden, greatest American producer and our Club dramatic adviser, bought and gave it to us to be permanently preserved.

Organ 4 manual, 80 stop, Austin instrument including Great, Swell, Orchestral and Pedal, Echo and Solo organs, will play at will in Chapel, Agora, East lawn, or dining room and Foyer and will supplement concerts by Boston Symphony ensemble of 14 artists.

6 dance floors and 500 spectators' seats can be used whenever the Columbia University Septet plays. Main dance is on Agora floor; children have stage; those who wish to be behind spectators, the Lobby; staff, the Foyer; employees, Banquet room and any private parties, White Birch Council room, all of which open toward music.

Chapel, seating 200, will have timbered Tudor roof, plate glass doors opening on balcony and garden, and pastor's study adjoining. When chapel is needed for secular use chancel and altar are shut off with curtains and west end opens full size on stage.

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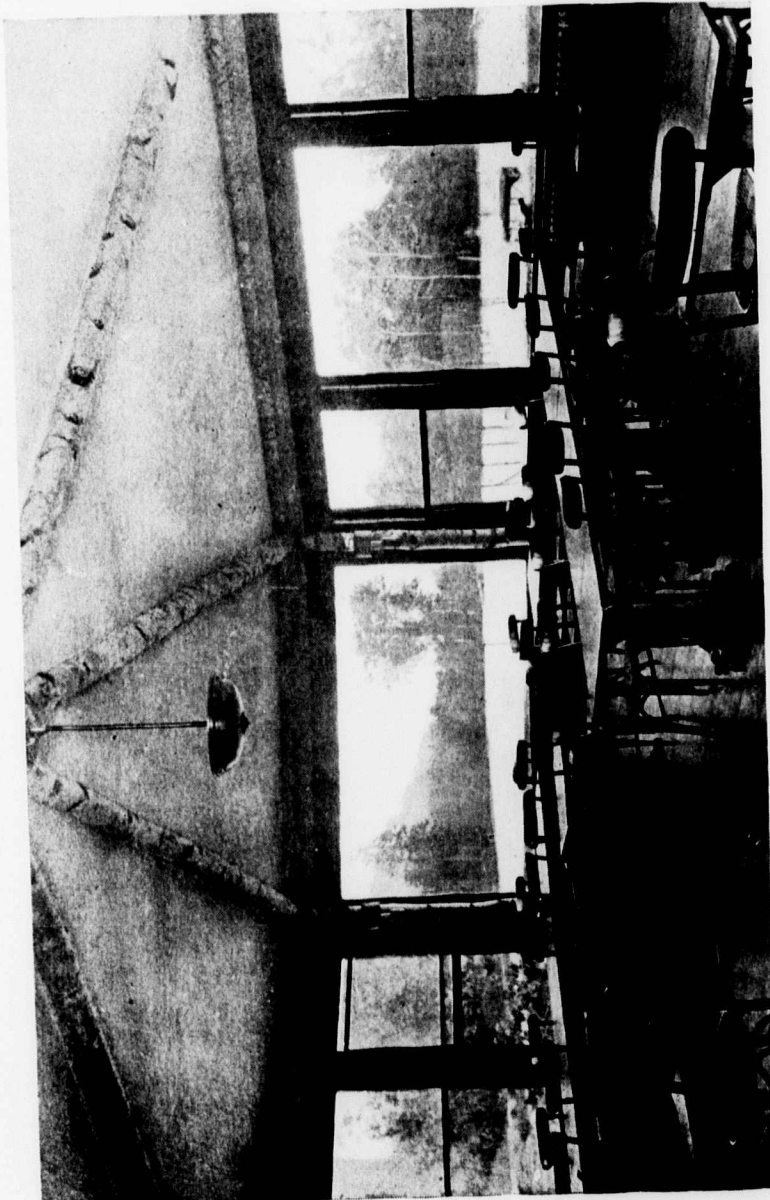
Agora fireproof suites are open for inspection. These 6 stories of 130 new rooms and 130 baths are choicest at the Club. Comprehensive view of Whiteface, Sentinel mts, and south mts, highest peaks of the Adirondaks, may be had from Staruf, tiled dancing floor 60 ft above lake, reached by 2 electric elevators.

West offices just being completed are reached by a 500 ft ramp from Shore drive. Porte cochère and curb 400 ft long allow 20 cars to land or load at once. Porte cochère roof overlooking lake seats 300 for water sports, swimming, diving, regattas, races, Venetian nights, etc.

Club Stores supply everything used at Club from a mouse trap to a grand piano. Don't miss complete athletic stock on ground floor. Note looms and weaving industry. Shops service in south west corner fills over 1000 repair orders a month from our 9 shops.

Creamery, south of store. Complete modern equipment can be seen thru plate glass windows. Cold rooms, one of which holds 100,000 qts of cream at 20° below zero, will be shown on request.

Many will want to study Club's elaborate **fire protection** in which \$60,000 has been invested. Others will want to see some of the **40 farms**. Our highest count of cattle is 486, horses 116, pigs 416, chickens 9000. Some will want to see **administrative section**: 9 shops, printery, stables, garages, chauffeur, caddery, laundry, warehouses, cafeteria feeding over 300, 8 kitchens, candy kitchen, tearoom, greenhouses, power house with 1500 horse power where 46 tons were burned 1 day last winter, mil and coal yards where we have received 3600 tons at once. Some will be interested in **sport facilities**: bathing and water sports, boats and canoes, saddle horses, 5 golf courses with 92 holes and 15 miles of fairway. Clerks at Information desk in Forest clubhouse will be glad to answer questions and guides will be ready to lead thru Club plant and wonderful improvements for 1923.



LAKE PLACID CLUB WHITE BIRCH BANQUET ROOM
for private afternoon or evening parties; white birch tables and finish; electric lift from
Tearoom below; plate glass on 3 sides overlooking garden, tennis
courts and skating rinks

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Sousa and His Band

Lieut. Commander John Philip Sousa, Conductor
Harry Askin, Mgr.

MATINEE PROGRAM

Miss Marjorie Moody - Soprano
Mr. John Dolan - - - - - Cornet
Miss Winifred Bambrick - - - Harp
Mr. William Kunkel - - - Piccolo
Mr. Meredith Willson - - - Flute

1. Overture—"Guy Mannerling" Sir Henry Bishop
2. Cornet Solo—"The Pyramids" Liberati
Mr. John Dolan
3. Suite—"Leaves from My Note Book" 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.

SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor
Harry Askin, Mgr.

- MISS MARJORIE MOODY Soprano
MISS WINIFRED BAMBRICK Harpist
MR. JOHN DOLAN Cornet
MR. GEO. CAREY Xylophone
1. Overture, "Tannhauser" Wagner
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The sumptuous overture is too well known to call for any extended resume, but a brief recital of its salient features may be of service. All the themes are taken from the opera, the movement opening with the sedate "Pilgrims' Chorus," which is made to do service as an introduction. This is first given out in a subdued, chant-like manner, to expand presently into a majestic anthem, with the broad melody in the brasses against a singularly weird, shimmering counter figure. Finally subsiding to pianissimo, this stately introduction leads over into the body proper of the overture, whose first theme is a swirling figure. (The Tannhauser motive proper). Sundry subsidiary materials drawn from the opening of the opera follow, leading, at length, to the entrance of the second principal theme,—the sweeping song of love which Tannhauser sings at the contest in the Wartburg castle, the accompaniment scored for the full orchestra, the trombones excepted.
After a furious development, which halts for a moment to make way for Venus' seductive song, (the Venus motive proper, in the clarinet) the Pilgrims' Chorus is resumed—at first softly and solemnly, and then swelling into the mighty paeon which brings the overture to a gorgeous conclusion.
 2. Cornet solo, "The Secret" Gautier-Hazel
MR. JOHN DOLAN
 3. Suite, "At the King's Court" Sousa
 - a. Her Ladyship, the Countess
 - b. Her Grace, the Duchess
 - c. Her Majesty, the Queen
 4. Vocal solo, "Shadow Dance" "Dinorah" Meyerbeer
MISS MARJORIE MOODY
 5. Symphonic Poem, "The Victory Ball" Schelling
This is Mr. Schelling's latest completed work. It was performed for the first time by the Philadelphia Orchestra, in Philadelphia, on February 23rd of this year, and in New York four days later. The composition of the music was begun in the spring of 1922, in New York, and completed in Switzerland in the following summer.
From a letter written by Mr. Schelling concerning this piece:
".....I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. I had wondered, when watching the seething mass of humanity at some cabaret, what our boys would think of it all. I came across Alfred Noyes' poem, "A Victory Ball," while in this mood, and was impelled to use it as the basis of an orchestral fantasy.
"I have used two Army bugle-calls; the Call to Arms and Salute to the Colors, which ominously usher in the War Vision, and at the very end of the piece I have used Taps. The work is a perfectly free fantasy, with, however, a certain amount of thematic development.
"I had occasion during the war to hear the Scotch pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bag-pipe, perhaps the most pagan and primitive form of music. The score bears this inscription: "To the memory of an American soldier."
6. Fantasia, "The Merrie Merrie Chorus" put together by Sousa
7. (a) Xylophone solo, "The Witches Dance" McDowell
MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new) Sousa
8. Harp solo, "Liebsträume" Liszt
MISS WINIFRED BAMBRICK
9. Folk tune, "Country Garden" Percy Grainger

PROGRAMME

EASTMAN THEATRE

Rochester, New York
Wednesday Evening
August 1st, 1923

BY THE terms of the gift of George Eastman, this theatre is the property of The University of Rochester, to be operated and maintained for the promotion of musical interests generally in the City of Rochester through a separate Board of Trustees. Any surplus from the operation of the theatre will be used in developing the musical interests of the city.

EASTMAN THEATRE

Wednesday, August 1, 1923

MATINEE PROGRAMME

SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. WILLIAM KUNKEL, Piccolo
MR. MEREDITH WILLSON, Flute
MISS WINIFRED BAMBRICK, Harpist

1. OVERTURE "Guy Mannerling" Sir Henry Bishop
2. CORNET SOLO "The Pyramids" Liberati
MR. JOHN DOLAN
3. SUITE "Leaves from my note-book" Sousa
 - (a) "The Genial Hostess"
The Hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
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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 "Chanson Provençal" Del Aqu
MISS MARJORIE MOODY
5. PRELUDE AND LOVE'S DEATH, from "Tristan and Isolde" Wagner
In Wagner's version of the story of "Tristan and Isolde" an incident occurs on board the vessel in which Isolde is being accompanied by Tristan to Cornwall to be the bride of King Mark. Isolde, hating the idea of the Cornish marriage, resolves to kill both Tristan and herself by poison, to be prepared by her maid, Brangane, who, however, substitutes a love potion for the death draught. This is the dramatic climax to the first act of the opera, and the music of the Prelude is almost entirely evolved therefrom. The love potion, we are told, "becomes in Wagner the symbol of irresistible love."

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Mr. John Dolan

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MR. JOHN DOLAN

3. Suite, "At the King's Court" Sousa
a. Her Ladyship, the Countess
b. Her Grace, the Duchess
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4. Vocal solo, "Shadow Dance" 'Dinorah' Meyerbeer
MISS MARJORIE MOODY

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7. (a) Xylophone solo, "The Witches Dance" McDowell

MR. GEORGE CAREY

- (b) March, "Nobles of the Mystic Shrine" (new) Sousa
8. Harp solo, "Liebsraumme" Listz

MISS WINIFRED BAMBRICK

9. Folk tune, "Country Garden" Percy Grainger

PROGRAMME

EASTMAN THEATRE

Rochester, New York

Wednesday Evening

August 1st, 1923

BY THE terms of the gift of George Eastman, this theatre is the property of The University of Rochester, to be operated and maintained for the promotion of musical interests generally in the City of Rochester through a separate Board of Trustees. Any surplus from the operation of the theatre will be used in developing the musical interests of the city.

EASTMAN THEATRE

Wednesday, August 1, 1923

MATINEE PROGRAMME

SOUSA AND HIS BAND

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. WILLIAM KUNKEL, Piccolo

MR. MEREDITH WILLSON, Flute

MISS WINIFRED BAMBRICK, Harpist

1. OVERTURE "Guy Mannering" Sir Henry Bishop
2. CORNET SOLO "The Pyramids" Liberatori
MR. JOHN DOLAN

3. SUITE "Leaves from my note-book" 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.

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

4. VOCAL SOLO "Chanson Provençal" DelAqua
MISS MARJORIE MOODY

5. PRELUDE AND LOVE'S DEATH, from "Tristan and Isolde" Wagner

In Wagner's version of the story of "Tristan and Isolde" an incident occurs on board the vessel in which Isolde is being accompanied by Tristan to Cornwall to be the bride of King Mark. Isolde, hating the idea of the Cornish marriage, resolves to kill both Tristan and herself by poison, to be prepared by her maid, Brangane, who, however, substitutes a love potion for the death draught. This is the dramatic climax to the first act of the opera, and the music of the Prelude is almost entirely evolved therefrom. The love potion, we are told, "becomes in Wagner the symbol of irresistible love," and its musical equivalent forms the leading motive of the Prelude, which is given out at the very beginning of the movement by the woodwind, and then several times repeated, so as to impress it on the mind.

Passing over the intermediate acts, the "Love's Death" in this arrangement follows the Prelude without a break, after a few soft notes from the basses—in the Opera it is a soprano solo with orchestral accompaniment. Summoned to cure Tristan of his wounds as he lies at the point of death, Isolde arrives, just as Tristan, in delirium, had torn the bandage from his wounds, and he expires in her arms. Pouring out her soul in a glorious flood of song, she sinks upon her lover's body, and expires.

Intermission

6. "THE MERRIE MERRIE CHORUS" Sousa
7. (a) PICCOLO DUET "Fluttering Birds" Gannin
MESSRS. KUNKEL & WILLSON
(b) MARCH "The Dauntless Battalion" (new) Sousa
8. HARP SOLO "Fantasia Brilliant" Alvars
MISS WINIFRED BAMBRICK
9. FINALE TO "William Tell" Rossini

SOUSA'S BAND

on the
VICTROLA

Bring his soul stirring marches into your home on Victor records.
MUSIC LOVERS' SHOPPE
29 EAST AVENUE

MARTIN'S
August Fur Sale
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at Greatly Reduced Prices
 Call and see our collection of the Newest Models in Fine Fur
 Garments. The styles and prices are very attractive.
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Colonial Theatre
 UTICA, NEW YORK
 KOHLER PIANOS used exclusively in this Theatre from KEMPF BROS.

Sousa and His Band
 Lieut. Commander John Philip Sousa, Conductor
 Harry Askin, Mgr.

MATINEE PROGRAM

Miss Marjorie Moody - Soprano
 Mr. John Dolan - - - - - Cornet
 Miss Winifred Bambrick - - - Harp
 Mr. William Kunkel - - - - - Piccolo
 Mr. Meredith Willson - - - - Flute

1. Overture—"Guy Mannering" Sir Henry Bishop
2. Cornet Solo—"The Pyramids" Liberati
Mr. John Dolan
3. Suite—"Leaves from My Note Book" Sousa
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 HARRY ASKIN, *Manager*

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 MISS WINIFRED BAMBRICK, *Harp*
 MR. JOHN DOLAN, *Cornet*
 MR. GEORGE CAREY, *Xylophone*

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MR. JOHN DOLAN
3. SUITE "At the King's Court" Sousa
a. Her Ladyship, the Countess
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4. VOCAL SOLO Shadow Dance, "Dinorah" Meyerbeer
MISS MARJORIE MOODY

PROGRAMME

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Intermission

6. FANTASIA "The Merrie Merrie Chorus—put together by SOUSA
7. (a) XYLOPHONE SOLO "The Witches' Dance" McDowell
MR. GEORGE CAREY
(b) MARCH "Nobles of the Mystic Shrine" (new) Sousa
8. HARP SOLO "Liebstraumme" Liszt
MISS WINIFRED BAMBRICK
9. FOLK TUNE "Country Garden" Percy Grainger

During the Intermission the Grand Corridors of the Eastman School of Music
will be thrown open as promenades. Chimes will be sounded two minutes before
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(b) Mar
8. Harp sol
9. Folk tun

HARMANUS BLEECKER HALL

Albany, N. Y.

Thursday, Aug. 2nd, 1923

Matinee at Three o'clock
Evening at Eight Fifteen o'clock

SOUSA AND HIS BAND

Lieut. Com. John Philip Sousa, Conductor

Miss Marjorie Moody, Soprano
Miss Winifred Bambrick, Harp
Mr. John Dolan, Cornet
Mr. George Carey, Xylophone
Mr. Wm. Kunkel, Piccolo
Mr. Meredith Willson, Flute

Local Management of Ben Franklin

Sousa and his Band are under the Management
of Harry Askin, 1451 Broadway, New York City.

COMMUNITY THEATRE

FRIDAY, AUGUST 3RD

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Lieut. Commander John Philip Sousa, Conductor
Harry Askin, Mgr.

Matinee Program

MISS MARJORIE MOODY Soprano
MR. JOHN DOLAN Cornet
MISS WINIFRED BAMBRICK Harp
MR. WM. KUNKEL Piccolo
MR. MEREDITH WILLSON Flute

1. Overture, "Guy Mannering" Sir Henry Bishop
2. Cornet solo, "The Pyramids" Liberator!

MR. JOHN DOLAN

3. Suite, "Leaves from my Note-Book" Sousa

(a) "The Genial Hostess"

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4. Vocal solo, "Chanson Provencale" Del Acqua

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INTERVAL

6. Caprice, "La Jota Aragonaise" Glinka
- 7 (a) Piccolo Duet, "Fluttering Birds" Gannin

MR. WM. KUNKEL

- (b) March, "The Dauntless Battalion" (new) Sousa
8. Valse, "On the Banks of the Beautiful Blue Danube" Strauss
9. Harp solo, "Fantasia Brilliant" Alvars

MISS WINIFRED BAMBRICK

10. Overture, "William Tell" Rossini

1. (a) Xylophone solo, "The Witches Dance" McDowell

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8. Harp solo, "Liebstraume" Listz

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2. Cornet solo, "The Pyramids".....*Liberati*
JOHN DOLAN

3. Suite, "Leaves from my Note-Book".....*Sousa*

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MISS MARJORIE MOODY

5. Prelude and Love's Death, from "Tristan and Isolde".....*Wagner*

In Wagner's version of the story of "Tristan and Isolde" an incident occurs on board the vessel in which Isolde is being accompanied by Tristan to Cornwall to be the bride of King Mark. Isolde, hating the idea of the Cornish marriage, resolves to kill both Tristan and herself by poison, to be prepared by her maid, Brangane, who, however, substitutes a love potion for the death draught. This is the dramatic climax to the first act of the opera, and the music of the Prelude is almost entirely evolved therefrom. The love potion, we are told, "becomes in Wagner the symbol of irresistible love," and its musical equivalent forms the leading motive of the Prelude, which is given out at the very beginning of the movement by the wood-wind, and then several times repeated, so as to impress it on the mind.

Passing over the intermediate acts, the "Love's Death" in this arrangement follows the Prelude without a break, after a few soft notes from the basses—in the Opera it is a soprano solo with orchestral accompaniment. Summoned to cure Tristan of his wounds as he lies at the point of death, Isolde arrives, just as Tristan, in delirium, had torn the bandage from his wounds, and he expires in her arms. Pouring out her soul in a glorious flood of song, she sinks upon her lover's body, and expires.

INTERVAL

6. Caprice, "La Jota Aragonesa".....*Glinka*

7. (a) Piccolo Duet, "Fluttering Birds".....*Gannin*
WILLIAM KUNKEL

- (b) March, "The Dauntless Battalion" (new).....*Sousa*

8. Valse, "On the Banks of the Beautiful Blue Danube".....*Strauss*

9. Harp solo, "Fantasia Brilliant".....*Alvars*
MISS WINIFRED BAMBRICK

10. Overture, "William Tell".....*Rossini*

EVENING PROGRAM

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

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

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

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

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

2. Cornet solo, "The Secret".....*Gautier-Hazel*
JOHN DOLAN

3. Suite, "At the King's Court".....*Sousa*

(a) Her Ladyship, the Countess

(b) Her Grace, the Duchess

(c) Her Majesty, the Queen

4. Vocal solo, "Shadow dance" "Dinorah".....*Meyerbeer*
MISS MARJORIE MOODY

5. Symphonic Poem, "The Victory Ball".....*Schelling*

This is Mr. Schelling's latest completed work. It was performed for the first time by the Philadelphia Orchestra, in Philadelphia, on February 23rd of this year, and in New York four days later. The composition of the music was begun in the spring of 1922, in New York, and completed in Switzerland in the following summer.

From a letter written by Mr. Schelling concerning this piece: " * * * I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. I had wondered, when watching the seething mass of humanity at some cararet, what our boys would think of it all. I came across Alfred Noyes' poem, "A Victory Ball," while in this mood, and was impelled to use it as the basis of an orchestral fantasy.

"I have used two Army bugle-calls; the Call to Arms and Salute to the Colors, which ominously usher in the War Vision; and at the very end of the piece I have used Taps. The work is a perfectly free fantasy, with, however, a certain amount of thematic development.

"I had occasion during the war to hear the Scotch pipers, and to observe the extraordinary effect their music had on the troops; at the end of the work I have tried to make the whole orchestra a huge bag-pipe, perhaps the most pagan and primitive form of music. The score bears this inscription: "To the memory of an American soldier."

6. Fantasia, "The Merrie Merrie Chorus" put together by.....*Sousa*

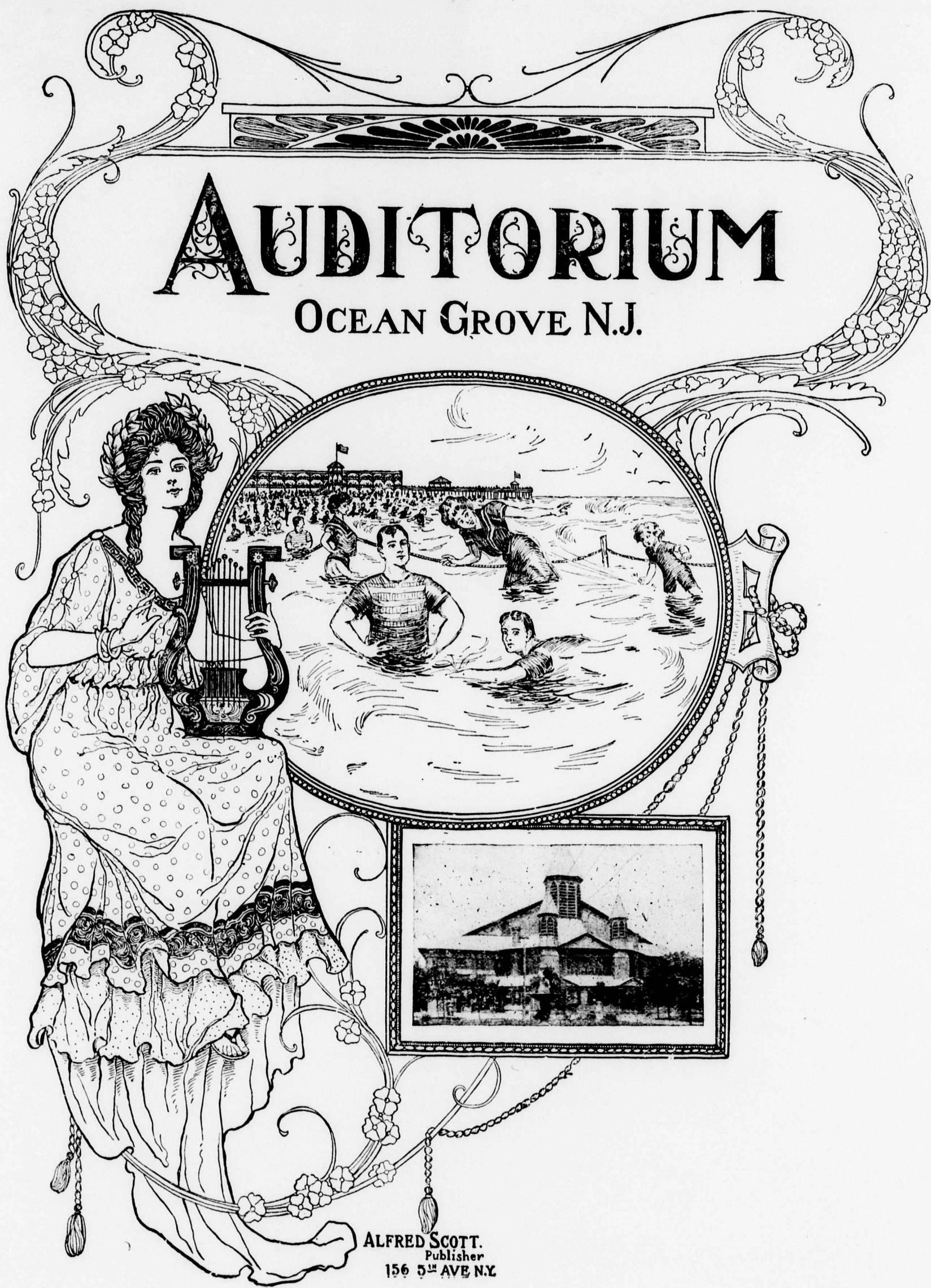
7. (a) Xylophone solo, "The Witches Dance".....*McDowell*
GEORGE CAREY

- (b) March, "Nobles of the Mystic Shrine" (new).....*Sousa*

8. Harp solo, "Liebstraumme".....*Liszt*
MISS WINIFRED BAMBRICK

9. Folk tune, "Country Garden".....*Percy Grainger*

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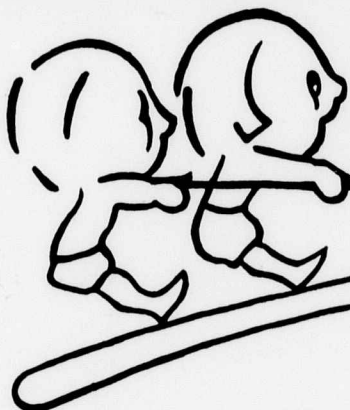


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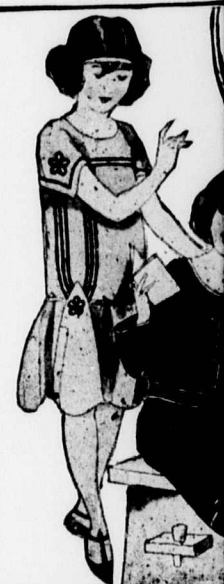
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7. Luther Day celebration and concert.
8. Annual children's carnival. Inspiring children's chorus. 400 voices. Mrs. J. G. Wilson, director.
9. Travelogue. "Australia's Wild Nor-West." Illustrated with moving pictures, by M. P. G. Adams.
11. The nationally famous Bach Festival Choir, America's greatest choral organization, J. Fred Wolfe, conductor. Distinguished soloists and the Moravian trombone choir; an unusual musical event.
14. Lecture by Dr. Russell H. Conwell. Subject, "Acres of Diamonds."
15. Concert by the Criterion Quartette.
18. Grand concert by Mme. Galli-Curci, the world's greatest singer. Last season drew the largest audience of musical history.

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PROGRAM

- Overture, "Tannhauser" Wagner
- Cornet Solo, "The Secret" Gautier-Hazel
(Mr. John Dolan)
- Suite, "At the King's Court" Sousa
(a) Her Ladyship, the Countess
(b) Her Grace, the Duchess
(c) Her Majesty, the Queen

(Concluded on page six.)

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(Concluded from page four)

Vocal Solo, "Shadow Dance 'Dinorah'"
(Miss Marjorie Moody) Meyerbeer
Symphonie Poem, "The Victory Ball" Schelling
Fantasia, "The Merrie, Merrie Chorus"—put
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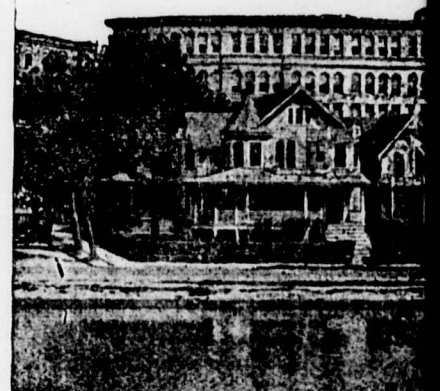
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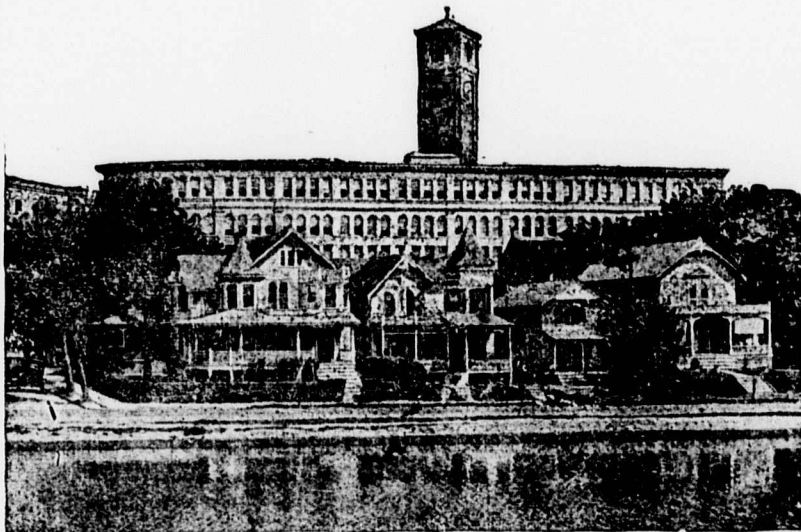
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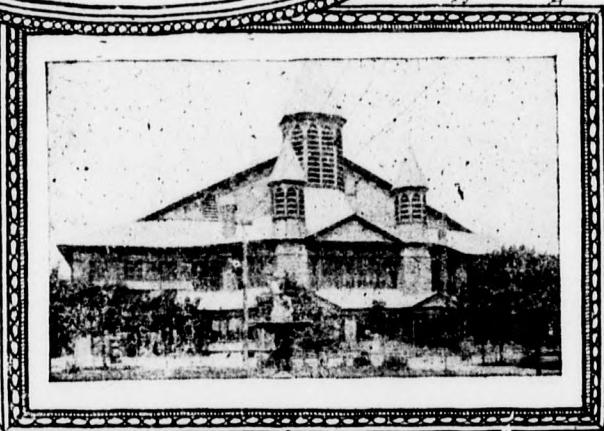
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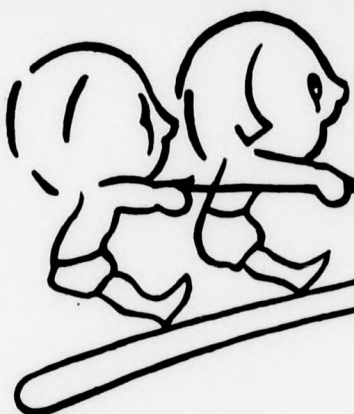


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SATURDAY AFTERNOON, AUGUST 4, 1923

SOUSA

AND HIS BAND

Lieutenant-Commander
JOHN PHILIP SOUSA
Conductor

PROGRAM

Overture, "Guy Mannering"... Sir Henry Bishop
Cornet Solo, "The Pyramids"..... Liberatori
(Mr. John Dolan)
Suite, "Leaves from My Note Book"... Sousa
(a) "The Genial Hostess"
(b) "The Camp-Fire Girls"
(c) "The Lively Flapper"
Vocal Solo, "Chanson Provencale"... Del Acqua
(Miss Marjorie Moody)

(Concluded on page six.)

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PROGRAM

(Concluded from page four)

Prelude, and "Love's Death," from "Tristan and Isolde" Wagner
Caprice, "La Jota Aragonaise" Glinka
(a) Piccolo Duet, "Fluttering Birds" ... Cannin
(Mr. William Kunkel)
(b) March, "The Dauntless Battalion" (new)
Sousa
Valse, "On the Banks of the Beautiful Blue Danube" Strauss
Harp Solo, "Fantasia Brilliant" Alvars
(Miss Winifred Bambrick)
Overture, "William Tell" Rossini

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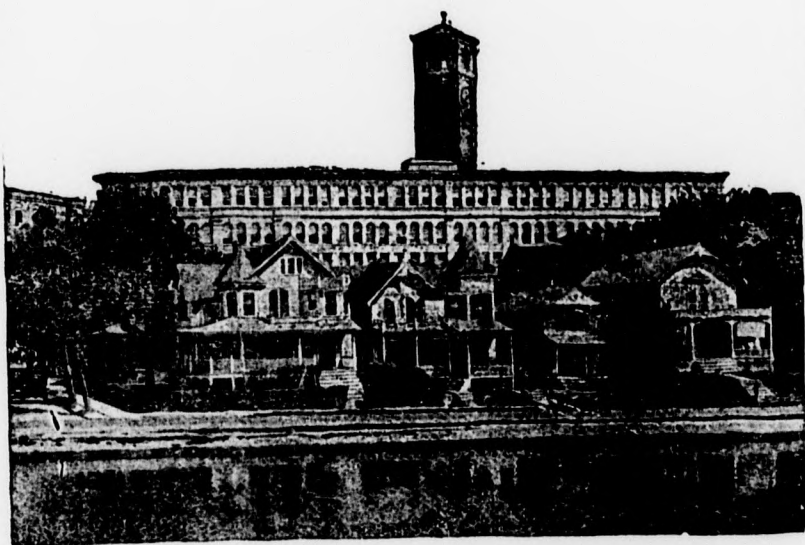
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Me an' ma li'l batteau;
Down w'ere ze jasmine's growin'
An sweet magnolias blow;
Down w'ere de moonpath gleams,
Nightly I tak' my dreams,
Belle Marie's not a girl you know,
But she's jus' ma li'l batteau!"

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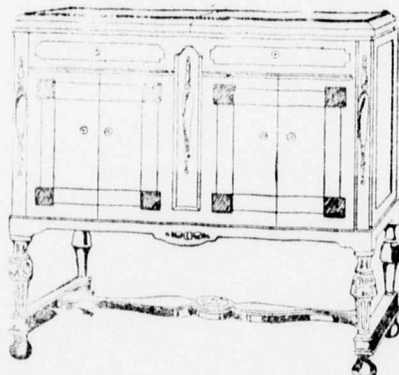
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25	mat	New London, Conn.	Capitol Theatre
	night	Norwich, Conn.	Armory
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27	" "	Hartford, Conn.	Footguard Hall
28	"	North Adams, Mass.	Drury High School Aud.
	eve	Pittsfield, Mass.	The Armory
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30	mat	Bridgeport, Conn.	Poli's Palace Theatre
	night	Waterbury, Conn.	Armory

NOTE: WILLOW GROVE

5 AUG. — 16 SEPT. 1923
(6 WEEKS)

112

TWENTY-EIGHTH SEASON

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TWENTY-EIGHTH SEASON



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JOHN PHILIP SOUSA, *CONDUCTOR*

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, *Conductor*

HARRY ASKIN, *Manager*

Miss Nora Fauchald, *Soprano*

Mr. John Dolan, *Cornet*

Miss Rachel Senior, *Violin*

Mr. George Carey, *Xylophone*

1. Rhapsody, "The Indian" -----Orem

Among those who have made careful records and research of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.

2. Cornet Solo, "Cleopatra"-----Demarc

Mr. John Dolan

3. Portraits, "At the King's Court"-----*Souza*

- "Her Ladyship, the Countess"
- "Her Grace, the Duchess"
- "Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest"-----*Parker*
Miss Nora Fauchald

5. Fantasy, "The Victory Ball"-----Schelling

This is Mr. Schelling's latest completed work. The score bears the inscription: "To the memory of an American soldier."

The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfín Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.

The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Rushed by the palm-fronds, grapple and whirl!
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade.
 "When the last shot echoed and peace was made?"
 "Christ," laughed the fleshless jaws of his friend.
 "I thought they'd be praying for worlds to mend."

"Pish," said a statesman standing near, "I'm glad they can busy their thoughts elsewhere! We mustn't reproach them. They're wrong, you see."

"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

PROGRAM—Continued

INTERVAL

6. Caprice, "On With the Dance"-----*Strung together by Sousa*
Being a medley of famous tunes

7. (a) Xylophone Solo, "Nocturne and Waltz"-----*Chopin*
Mr. George Carey

- (b) March, "Nobles of the Mystic Shrine" (new)-----*Sonsa*

8. Violin Solo, "Faust Fantasia" -----Sarasate
Miss Rachel Senior

9. FolkTune, "Country Gardens"-----Grainger



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BIOGRAPHY

(Continued from last week)

An expert horseman, a lover of outdoors, of good dogs, and of clean living; a worker, a sportsman and enthusiastic for all the finer, stronger things of life; a sane optimist and an artist of the broadest and most human sympathies—these are the secrets of Sousa's perennial youth.

The versatility of the march king is the more astounding in that his hand—for a quarter of a century admitted to be the greatest in the world and now in the zenith of perfection—takes up most of his time.

He entertains lavishly at his lovely Long Island home; he has made four tours of Europe and one around the world. He is an incessant composer and his marches are played "around the globe." His summer scores with shotgun and rifle this year were the highest of his annual contests at the traps and in the field.

He is popular wherever he goes, and with each successive year his popularity grows. Sousa is a national institution in the United States, and no man, through thirty-one years of unceasing effort, has done more to provide the people with entertainment that

leaves none but pleasant memories. He is a young man still at sixty-eight.

His personal magnetism has been commented on as one of the remarkable assets of this remarkable man. He is said to exercise what might be termed a hypnotic influence over the men of the band, as well as his audiences.

Sousa is very versatile. He is a writer of much ability, having published many books. He has another accomplishment. He is rated as the best amateur trapshooter in America and has won many tournaments. Mrs. A. Toepperwein, who has known Sousa for many years, says he is a perfect wonder, and she ought to know. She was present during the interview and she told of an autographed book Sousa sent her. It is one of his own and is "Pipe Town Sandy." She also told of many shooting tournaments John Philip Sousa attended during her career as a professional.

The first thought one has of Sousa is "How very big and kind he is." He lives in Long Island, New York, and has a wife and two daughters. He is America's greatest composer and musician.

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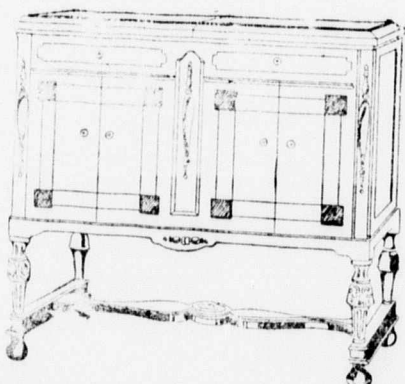
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5 AUG. — 16 SEPT. 1923
(6 WEEKS)

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SUNDAY, SEPTEMBER 9th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Nora Fauchald, Soprano
Mr. John Dolan, Cornet
Mr. Dana M. Garrett, Cornet

1. Overture, "Thalia".....Gilbert
2. Cornet Solo, "Inflammatus".....Rossini
Mr. John Dolan
3. Sacred Piece, "Providence".....Tobani
4. Valse, "Venus on Earth".....Lincke
5. March, "Semper Fidelis".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. "Dance of the Hours".....Ponchielli
Mr. Dana M. Garrett
2. Cornet Solo, "The Student's Sweetheart,".....Bellstedt
3. Fantasia, "Hansel and Gretel".....Humperdinck
4. Vocal Solo, "The Lark Now Leaves His Wat'ry Nest".....Parker
Miss Nora Fauchald
5. a. Valse, "Belgravia".....Godfrey
b. March, "The High School Cadets".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Nora Fauchald, Soprano
Mr. John Dolan, Cornet
Mr. George Carey, Xylophone

1. Overture, "The Chase".....Mehul
2. Xylophone Solo, "The Witches Dance,".....MacDowell
Mr. George Carey
3. Suite "American Maid".....Sousa
4. a. Song, "Where My Caravan Has Rested,".....Loehr
b. Serenade, "Lyrique".....Elgar
5. March, "U. S. Artillery".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Fantasia, "The Gypsy Baron".....Strauss
2. Cornet Solo, "The Lost Chord".....Sullivan
Mr. John Dolan
3. Suite, "The Last Days of Pompeii".....Sousa
a. "In the House of Burbo and Stratonice"
b. "Nydia"
c. "The Destruction of Pompeii and Nydia's Death"
4. Vocal Solo, "Good Bye".....Tosti
Miss Nora Fauchald
5. a. Valse, "Wedding of the Winds".....Hall
b. March, "Comrades of the Legion".....Sousa

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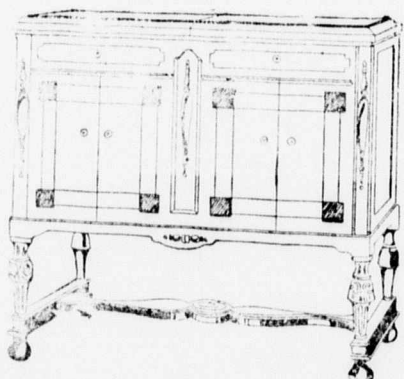
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\$259.00 FOR THIS VICTROLA WITH 12 RECORDS

LANDAU'S

Wilkes-Barre Pittston Hazelton

Sept. 16	mat and night	Boston, Mass.	Symphony Hall
17	" " "	Lowell, Mass.	Memorial Auditorium
18	" " "	Portland, Me.	City Hall
19	" " "	Bangor, Me.	Auditorium
20	mat	Augusta, Me.	City Hall
	night	Lewiston, Me.	"
21	"	Manchester, N. H.	Strand Theatre
22	mat and night	Worcester, Mass.	Mechanics Hall
23	mat	Fall River, Mass.	Bijou Theatre
	night	Providence, R. I.	Albee Theatre
24	mat and night	Brockton, Mass.	High School Hall
25	mat	New London, Conn.	Capitol Theatre
	night	Norwich, Conn.	Armory
26	mat and night	New Haven, Conn.	Woolsey Hall
27	" " "	Hartford, Conn.	Footguard Hall
28	"	North Adams, Mass.	Drury High School Aud.
	eve	Pittsfield, Mass.	The Armory
29	mat and night	Springfield, Mass.	Auditorium
30	mat	Bridgeport, Conn.	Poli's Palace Theatre
	night	Waterbury, Conn.	Armory

NOTE: WILLOW GROVE

5 AUG. — 16 SEPT. 1923
(6 WEEKS)

112

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DEWEES

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Special Fall Showing

Betty Wales Dresses—\$22.75

For the school and college girl and business woman

(Betty Wales Dresses are sold only by Dewees' in Philadelphia)

MONDAY, SEPTEMBER 10th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Miss Rachel Senior, Violin

1. Peasant's Dance, "Kakusha".....Lehar
2. Valse, Caprice.....Rubinstein
3. Suite, "Leaves From My Note-Book".....Sousa
 - a. The Genial Hostess
 - b. The Camp-Fire Girls
 - c. The Lively Flapper
4. Scenes, "Carmen".....Bizet
5. March, "The Liberty Bell".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Scenes, "Iolanthe".....Sullivan
2. Violin Solo, "Rondo Capriccioso".....Saint-Saens
Miss Rachel Senior
3. Scenes from "The Evangelist".....Kunzel
4. Vocal Solo, "Smilin' Thru".....Penn
Miss Marjorie Moody
5. a. Valse, "Blue Bells".....Waldteufel
b. March, "The Fairest of the Fair".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. Frederick W. Bayers, Saxophone
Mr. Joseph DeLuca, Euphonium

1. Grand Scene, "Adoration".....Borowski
2. Saxophone Solo, "Erica".....Weidert
Mr. Frederick W. Bayers
3. Suite, "Le Prophete".....Meyerbeer
4. Valse, "Toujours et Encore".....Lamotte
5. a. "Les Millions d' Harlequin".....Driego
b. March, "Glory of the Yankee Navy".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Suite, "The Rose of Shiraz".....Eitlenberg
2. Euphonium Solo, "The Masked Ball".....Verdi
Mr. Joseph DeLuca
3. Fantasia, "Carro".....Fletcher
4. Vocal Solo, "Rose of Killarney".....Cooke
Miss Marjorie Moody
5. March, "The Carcoran Cadets".....Sousa



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Own Store

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WILLOW GROVE PARK POP CORN
CHOCOLATES
HARD CANDIES

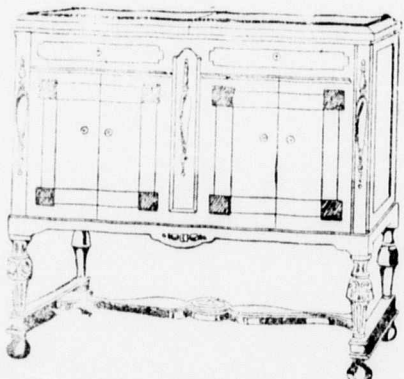
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Wilkes-Barre Pittston Hazelton

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	night	Lewiston, Me.	"
21	"	Manchester, N. H.	Strand Theatre
22	mat and night	Worcester, Mass.	Mechanics Hall
23	mat	Fall River, Mass.	Bijou Theatre
	night	Providence, R. I.	Albee Theatre
24	mat and night	Brockton, Mass.	High School Hall
25	mat	New London, Conn.	Capitol Theatre
	night	Norwich, Conn.	Armory
26	mat and night	New Haven, Conn.	Woolsey Hall
27	" "	Hartford, Conn.	Footguard Hall
28	"	North Adams, Mass.	Drury High School Aud.
	eve	Pittsfield, Mass.	The Armory
29	mat and night	Springfield, Mass.	Auditorium
30	mat	Bridgeport, Conn.	Poli's Palace Theatre
	night	Waterbury, Conn.	Armory

NOTE: WILLOW GROVE

5 AUG. — 16 SEPT. 1923
(6 WEEKS)

1/2

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Cab
Co.**

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Our cabs are cleaned twice
daily. For business or
social life call a Yellow

**Poplar 8600
DAY OR NIGHT**

**Yellow
Cab
Co.**

TUESDAY, SEPTEMBER 11th, 1923

AFTERNOON

1st Concert, 2 30 to 3.15

Miss Marjorie Moody, Soprano
Miss Rachel Senior, Violin
Mr. William Kunkel, Piccolo

1. Song of the Old Folks.....Lake
2. Piccolo Solo, "The Skylark".....Demare
Mr. William Kunkel
3. Suite, "The Masquerade".....Lacomb
4. Valse, "Life Let Us Cherish".....Strauss
5. March, "King Cotton".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Bandanna SketchesWhite
2. Violin Solo, "Souvenir de Haydn".....Leonard
Miss Rachel Senior
3. Scenes, "Pirates of Penzance".....Sullivan
4. Vocal Solo, "Sweetest Story Ever Told".....Stults
Miss Marjorie Moody
5. a. "A Kiss in the Dark".....Herbert
b. March, "The Pathfinder of Panama".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

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

1. "A Bouquet of Melodies".....Meyrelles
2. Cornet Solo, "The Pyramids".....Liberati
Mr. John Dolan
3. Overture, "Guy Mannering"Bishop
4. Valse, "The Blue Danube".....Strauss
5. March, "Nobles of the Mystic Shrine".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. A Musical Panorama.....Safranek
2. Xylophone Solo, "American Patrol".....Meacham
Mr. George Carey
3. Suite, "American Maid".....Sousa
4. Vocal Solo, "Queen of Sheba".....Gounod
Miss Marjorie Moody
5. a. Valse, "Lysistrata"Lincke
b. March, "The Dauntless Battalion".....Sousa

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Excellent Cuisine

Moderate Prices

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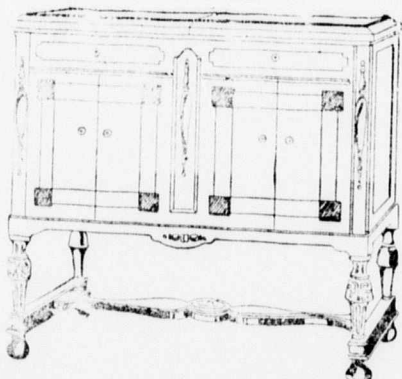
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19 " " "
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Boston, Mass.
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Portland, Me.
Bangor, Me.
Augusta, Me.
Lewiston, Me.
Manchester, N. H.
Worcester, Mass.
Fall River, Mass.
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Norwich, Conn.
New Haven, Conn.
Hartford, Conn.
North Adams, Mass.
Pittsfield, Mass.
Springfield, Mass.
Bridgeport, Conn.
Waterbury, Conn.

Symphony Hall
Memorial Auditorium
City Hall
Auditorium
City Hall
" "
Strand Theatre
Mechanics Hall
Bijou Theatre
Albee Theatre
High School Hall
Capitol Theatre
Armory
Woolsey Hall
Footguard Hall
Drury High School Aud.
The Armory
Auditorium
Poli's Palace Theatre
Armory

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5 AUG. — 16 SEPT. 1923
(6 WEEKS)

1/2

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THE NEW SHAPES FOR FALL
WILL BE READY FOR YOU
WHEN YOU ARE READY FOR
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JOHN B. STETSON COMPANY
RETAIL STORE 1224 CHESTNUT ST.



WEDNESDAY, SEPTEMBER 12th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Miss Rachel Senior, Violin
Mr. Joseph DeLuca, Euphonium

1. Rhapsody, "Pester".....Liszt
2. Violin Solo, "Romance and Gavotte".....Sarasate
3. a. Legend, "Willow Blossoms".....Sousa
- b. Intermzzo, "The Bells".....Luigini
4. Valse, "Sweethearts".....D'Albert
5. March, "Keeping Step With the Union".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Fourteenth Rhapsody.....Liszt
2. Euphonium Solo, "The Masked Ball".....DeLuca
3. Admired themes from the works of Berlioz
4. Vocal Solo, "Bonnie Sweet Bessie".....Gilbert
- Miss Marjorie Moody
5. March, "Bullets and Bayonets".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

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

1. "Cortege of the Sirdar".....Ippolito-Ivanow
2. Flute Solo, "Idylle and Allegretto".....Godard
- Mr. Meredith Willson
3. Ballet Suite, "The Egyptian".....Luigini
4. Valse, "Fairy Voices".....Crome
5. March, "Sabre and Spurs".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Rhapsody, "The American Indian".....Orem
2. Cornet Solo, "The Centennial".....Bellstedt
- Mr. John Dolan
3. a. Valse, "The Wood Nymph".....Orem
- b. Idylle, "Moonlight".....Welleby
4. Vocal Solo, "O! Car'lina".....Cooke
- Miss Marjorie Moody
5. March, "On to Victory".....Sousa

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WILLOW GROVE PARK

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Enjoys the Reputation of being Our Most
Popular Bandmaster

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JENKINTOWN BANK & TRUST CO.

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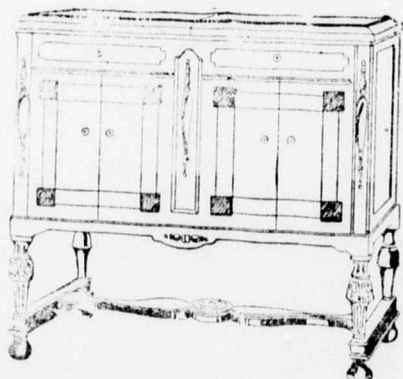
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Wilkes-Barre Pittston Hazelton

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17 " " "
18 " " "
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Boston, Mass.
Lowell, Mass.
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Bangor, Me.
Augusta, Me.
Lewiston, Me.
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Springfield, Mass.
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Symphony Hall
Memorial Auditorium
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The Armory
Auditorium
Poli's Palace Theatre
Armory

NOTE: WILLOW GROVE

5 AUG. — 16 SEPT. 1923
(6 WEEKS)

112

WILLOW GROVE PARK

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BREAD, THEY USUALLY SAY

FREIHOFFER'S FINE BREAD

THURSDAY, SEPTEMBER 13th, 1923
SOUSA DAY

Devoted to the Compositions of John Philip Sousa

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Miss Rachel Senior, Violin
Mr. John Dolan, Cornet

1. Overture, "Chris and the Wonderful Lamp"
2. Suite, "Dwellers in the Western World"
3. Cornet Solo, "Bell Song"
Mr. John Dolan
4. Valse, "The Queen of the Sea"
5. a. "The Gliding Girl"
b. March, "On to Victory"

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Scenes, "El Capitan"
2. Scenes Historical, "Sheridan's Ride"
3. Violin Solo, "Reverie," "Nymphalin"
Miss Rachel Senior
4. Suite, "Camera Studies"
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
5. Vocal Solo, "In Flanders Fields"
Miss Marjorie Moody
6. a. Social Laws
b. March, "The Gallant Seventh"

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. John P. Schueler, Trombone

1. Overture, "The Mystical Miss"
2. Cornet Solo, "The Faithless Knight and the Philosophic Maid"
Mr. John Dolan
3. Suite, "At the Movies"
a. "The Serenaders"
b. "The Crafty Villain and the Timid Maid"
c. "Balance All and Swing Partners"
4. Trombone Solo, "The Fighting Race"
Mr. John P. Schueler
5. a. Legend, "Willow Blossoms"
b. March, "The Rifle Regiment"

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. A Mixture, "Showing Off Before Company"
2. Suite, "Leaves From My Note-Book"
a. "The Genial Hostess"
b. "The Camp-Fire Girls"
c. "The Lively Flapper"
3. Vocal Solo, "The Chrystal Lute"
Miss Marjorie Moody
4. March, "On the Campus"

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No up-to-date student, teacher or artist can
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WILLOW GROVE PARK

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SPECIAL ENGAGEMENT

FOR ONE DAY ONLY

Sunday, September 16

The Famous Seventh Regiment Band OF NEW YORK

LIEUT. F. W. SUTHERLAND, Conductor

PARK CLOSING SUNDAY, SEPTEMBER 16

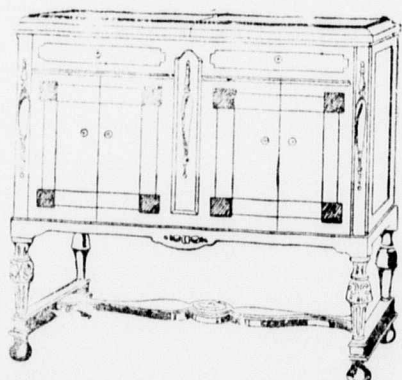
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1	eve	Pittsfield, Mass.	The Armory
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4	night	Waterbury, Conn.	Armory

NOTE: WILLOW GROVE

5 AUG. - 16 SEPT. 1923
(6 WEEKS)

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PHILADELPHIA'S LEADING LAUNDRY

Holland Laundry

Send for a descriptive folder of our two plans

BUSY SINCE 1897" 17TH & CAYUGA STS.

FRIDAY, SEPTEMBER 14th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano

- Collocation, "Americana"Thurban
- Concerto for the Clarinet Corps.....Klose
- Norwegian DancesGrieg
- "Little Tin Soldiers".....Pierne
- "Old Timers"Lake

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

- Dances, "Henry VIII".....Ed German
- Suite, "Peer Gynt".....Grieg
- Idyl, "Visions in a Dream".....Lumbye
- Vocal Solo, "Shadow Dance".....Meyerbeer
Miss Marjorie Moody
- Overture, "A Hungarian Comedy".....Keler-Bela

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Miss Rachel Senior, Violin

- Collocation, "The Dolls".....Beyer
- Hymn to the Sun, "Iris".....Mascagni
- "Dance of the Comedians".....Smetana
- "Amina"Lincke
- a. "Impromptu Arabesque"Zimmerman
b. March, "The Nobles of the Mystic Shrine,"
Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

- Nocturne, "Kamennoi Ostrow".....Rubinstein
- Violin Solo, "Concerto No. 7".....DeBeriot
Miss Rachel Senior
- Suite, "Algerienne"Saint-Saens
- Vocal Solo, "Danse Provençal".....DelAcqua
Miss Marjorie Moody
- March, "The Dauntless Battalion".....Sousa

For "Perfect Blending ~ Joy Unending" Smoke

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Made by BOBROW BROS. Inc.

PHILADELPHIA

Makers of TOPIC AND BOLD

Mild Cigar

Havana Filler ~ Sumatra Wrapper 10¢ AND UP

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St. James Hotel
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One of Philadelphia's
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For Women and Misses

DANCE IN DANCELAND

(ON THE MIDWAY)

MUSIC BY

Charlie Kerr's Danceland Orchestra

Dancing Every Evening except Sunday from 8 to 11.30 o'clock

Novelty Dance Every Wednesday Evening

Surprise Dance Every Thursday Evening

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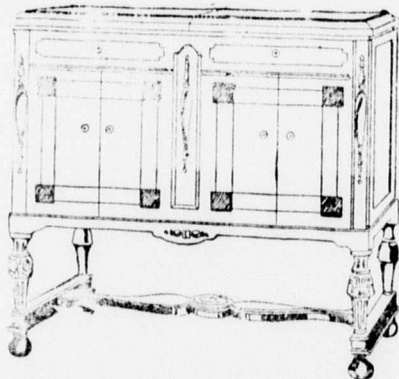
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Pittston

Hazleton

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30 mat
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Bangor, Me.

Augusta, Me.

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Symphony Hall

Memorial Auditorium

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Mechanics Hall

Bijou Theatre

Albee Theatre

High School Hall

Capitol Theatre

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Woolsey Hall

Footguard Hall

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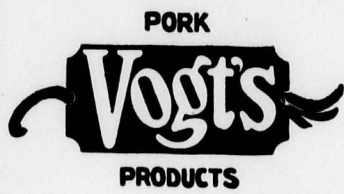
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(6 WEEKS)

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when serving Chicken, Chops or Steak by a RASHER of



BACON

BY FAR—BEST YET

INSIST ON SEEING THE BRAND



SATURDAY, SEPTEMBER 15th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Miss Rachel Senior, Violin
Mr. John Dolan, Cornet
Mr. Frederick W. Bayers, Saxophone

1. "On With the Dance" Strung together by Sousa
2. Cornet Solo, "The Centennial".....Bellstedt
Mr. John Dolan
3. Suite, "Leaves From My Note-Book".....Sousa
a. "The Genial Hostess"
b. "The Camp-Fire Girls"
c. "The Lively Flapper"
4. Violin Solo, "Faust Fantasia".....Sarasate
Miss Rachel Senior
5. a. "Kamennoi-Ostrow".....Rubinstein
b. March, "Nobles of the Mystic Shrine,"
Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. "Bouquet of Beloved Inspirations,"
Entwined by Sousa
2. Saxophone Solo, "Bonnie Scotland".....Lax
Mr. Frederick W. Bayers
3. Fantasy, "The Victory Ball".....Schelling
4. Soprano Solo, "Villanelle".....DelAcqua
Miss Marjorie Moody
5. a. "America Eternal".....Franklin Taylor
b. "Dauntless Battalion".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet

1. Rhapsody, "The Indian".....Orem
2. Cornet Solo, "Cleopatra".....Demare
Mr. John Dolan
3. Portraits, "At the King's Court".....Sousa
a. "Her Ladyship, the Countess"
b. "Her Grace, the Duchess"
c. "Her Majesty, the Queen"
4. Fantasia, "The Merrie, Merrie Chorus,"
Compiled by Sousa
5. Folk Tune, "Country Gardens".....Grainger

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. "Showing Off Before Company".....Sousa
2. Tunes, "When the Minstrels Come to Town,"
Bowron
3. Soprano Solo, "Shadow Song".....Meyerbeer
Miss Marjorie Moody
4. "The Stars and Stripes Forever".....Sousa

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14

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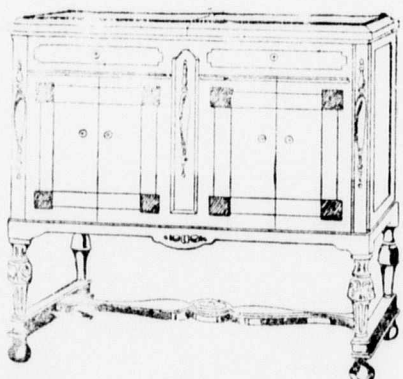
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Sept. 16	mat and night	Boston, Mass.	Symphony Hall
17	" " "	Lowell, Mass.	Memorial Auditorium
18	" " "	Portland, Me.	City Hall
19	" " "	Bangor, Me.	Auditorium
20	mat	Augusta, Me.	City Hall
21	night	Lewiston, Me.	"
22	"	Manchester, N. H.	Strand Theatre
23	mat and night	Worcester, Mass.	Mechanics Hall
24	mat	Fall River, Mass.	Bijou Theatre
25	night	Providence, R. I.	Albee Theatre
26	mat and night	Brockton, Mass.	High School Hall
27	mat	New London, Conn.	Capitol Theatre
28	night	Norwich, Conn.	Armory
29	mat and night	New Haven, Conn.	Woolsey Hall
30	" " "	Hartford, Conn.	Footguard Hall
	"	North Adams, Mass.	Drury High School Aud.
	eve	Pittsfield, Mass.	The Armory
	mat and night	Springfield, Mass.	Auditorium
	mat	Bridgeport, Conn.	Poli's Palace Theatre
	night	Waterbury, Conn.	Armory

NOTE: WILLOW GROVE

5 AUG. — 16 SEPT. 1923
(6 WEEKS)

112

WILLOW GROVE PARK

SPECIAL EVENTS

Wednesday, September 12. WAR MOTHERS DAY.
 Thursday, September 13. SOUSA DAY.
 Saturday, September 15. LAST DAY OF SOUSA and HIS BAND.
 Sunday, September 16. One Day Engagement
 FAMOUS SEVENTH REGIMENT BAND
 PARK CLOSES SUNDAY, SEPTEMBER 16

SUNDAY, SEPTEMBER 16th, 1923 SPECIAL ENGAGEMENT—ONE DAY ONLY THE FAMOUS SEVENTH REGIMENT BAND of New York

LIEUT. F. W. SUTHERLAND, Conductor

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Nora Fauchald, Soprano
1. Overture, "Il Guarany".....Gomez
 2. Selection, "Prince of Pilsen".....Luders
 3. Dance of the Hours.....Ponchielli
 4. Operatic Masterpieces.....Tobani
 5. March, "U. S. Field Artillery".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Excerpts from "La Boheme".....Puccini
2. Selections from "Wildflower".....Stothart
3. "The Evolution of Dixie".....Lake
4. Vocal Solo, "Love Sends a Little Gift of Roses".....Miss Nora Fauchald
5. March, "Semper Fidelis".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

- Miss Nora Fauchald, Soprano
 Lieut. F. W. Sutherland, Cornet
1. Overture, "William Tell".....Rossini
 2. a. Idyll, "Glow Worm".....Lincke
b. Selections, "Little Nellie Kelly".....Cohan
 3. Cornet Solo, "The Lost Chord".....Sullivan
Lieut. F. W. Sutherland
 4. Characteristic, "In Ole Arkansas".....Zimmerman
 5. March, "Washington Post".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.30 to 10.30

1. Hungarian Rhapsody, No. 2.....Liszt
2. Ballet, "Naila".....Delibes
3. a. "Song of India".....Rimsky-Korsakow
b. March, "The Gallant Seventh".....Sousa
(Respectfully dedicated to the Officers and Men of the Seventh Regiment, N. Y. N. G. by the composer)
4. Vocal Solo, "Homing".....Del Riego
Miss Nora Fauchald
5. a. Songs of Scotland.....Lampe
b. "The Stars and Stripes Forever".....Sousa

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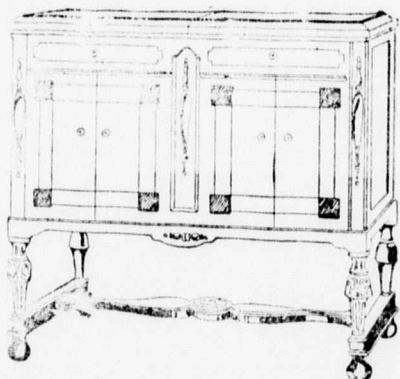
Patrick Conway and His Band - May 12th to June 9th
 Victor Herbert and His Orchestra - June 10th to July 7th
 Wassili Leps and His Orchestra - July 8th to Aug. 4th
 John Philip Sousa and His Band - Aug. 5th to Sept. 15th

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17	" " "	Lowell, Mass.	Memorial Auditorium
18	" " "	Portland, Me.	City Hall
19	" " "	Bangor, Me.	Auditorium
20	mat	Augusta, Me.	City Hall
	night	Lewiston, Me.	"
21	"	Manchester, N. H.	Strand Theatre
22	mat and night	Worcester, Mass.	Mechanics Hall
23	mat	Fall River, Mass.	Bijou Theatre
	night	Providence, R. I.	Albee Theatre
24	mat and night	Brockton, Mass.	High School Hall
25	mat	New London, Conn.	Capitol Theatre
	night	Norwich, Conn.	Armory
26	mat and night	New Haven, Conn.	Woolsey Hall
27	" " "	Hartford, Conn.	Footguard Hall
28	"	North Adams, Mass.	Drury High School Aud.
	eve	Pittsfield, Mass.	The Armory
29	mat and night	Springfield, Mass.	Auditorium
30	mat	Bridgeport, Conn.	Poli's Palace Theatre
	night	Waterbury, Conn.	Armory

NOTE: WILLOW GROVE
 5 AUG. — 16 SEPT. 1923
 (6 WEEKS)

112

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BIOGRAPHY

"I have always believed, since I was a
child at my mother's knee, that I have a
musical inspiration.

"I cannot believe that I could ever have
produced the number of marches that bear my
name—over a hundred all told—without some
inspiration from a power higher than anything
we can comprehend. I also believe that the
same power attuned or inspired the ears of
the public to hear these pieces.

"I have never written a piece of music
that I did not feel the inspiration. I have
never turned out but one piece that I con-
sidered in any manner mechanical. That
was 'Imperial Edward,' the march I dedi-
cated to King Edward on my second com-
mand to play before him—and that had to
be finished in a hurry. For a part of it I
felt an inspiration. For the rest, instead of
digging down to the vein of gold, I struck
a vein of ashes and used it.

"I have often been asked," he continued,
"from which of my parents I inherited such
musical talent as I may have. Frankly, I

(Continued next week)

don't believe that heredity in this line had
anything to do with shaping my life work,
but on the other hand, I am convinced that
environment had. My mother was not a
musician, but my father played a trombone
in the Marine Band of Washington, and was
a veteran of both the Mexican and the
Civil Wars.

FATHER A FIGHTING TROMBONIST

"As you know, there were many times
in the latter conflict when band musicians
were permitted to lay aside their instru-
ments and volunteer for fighting service.
My father took advantage of this, and on
more than one occasion shouldered his mus-
ket and marched to battle. In later years I
asked him with which he did the greatest
execution, his gun or his trombone. I do
not recollect that he ever gave me a satis-
factory answer, but I am inclined to lean
toward the latter, for I heard him play."

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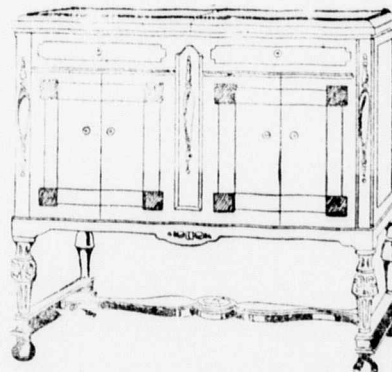
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SUNDAY, SEPTEMBER 2nd, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Mr. George Carey, Nylophone
Mr. Frederick W. Bayers, Saxophone

1. Finale, "Fourth Symphony".....Tchaikowsky
2. Saxophone Solo, "Air Varie".....Montagu
Mr. Frederick W. Bayers
3. "Songs of Grace and Songs of Glory".....Sousa
4. Valse, "The Polar Star".....Waldteufel
5. March, "U. S. Field Artillery".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Tannhäuser"Wagner
2. Nylophone Solo, "Morning, Noon and Night,"
Mr. George Carey
Suppe
3. Scenes, "El Capitan".....Sousa
4. Vocal Solo, "Shadow Dance" from "Dinorah,"
Miss Marjorie Moody
Meyerbeer
5. March, "The Dauntless Battalion".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. Joseph DeLuca, Euphonium

1. Dervish Dance, "In the Sudan".....Sebek
2. Cornet Solo, "The Pyramids".....Liberati
Mr. John Dolan
3. Finale of "Pathetic Symphony".....Tchaikowsky
4. Valse, "Sweethearts"Coote
5. March, "The Stars and Stripes Forever".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Le Trompette".....Bazin
2. Euphonium Solo, "The Evening Star".....Wagner
Mr. Joseph DeLuca
3. Grand Fantasia, "Mefistofele".....Boito
4. Vocal Solo, "Caro Nome".....Verdi
Miss Marjorie Moody
5. a. Valse, "Carnival Secrets".....Fetras
b. March, "Sabre and Spurs".....Sousa

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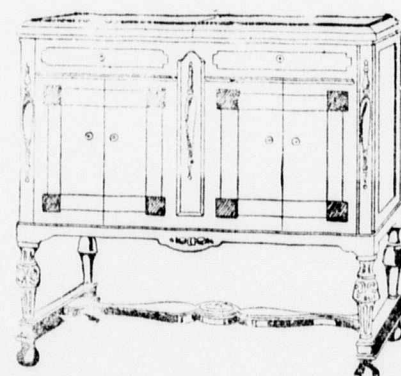
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MONDAY, SEPTEMBER 3rd, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Nora Fauchald, Soprano
Mr. John Dolan, Cornet
Mr. Dana M. Garrett, Cornet

1. Overture, "The Beautiful Galatea".....Suppe
2. Cornet Solo, "The Student's Sweetheart,"
Bellstedt
3. Excerpts, "La Boheme".....Puccini
Mr. Dana M. Garrett
4. Valse, "Souviens Toi".....Waldteufel
5. March, "Mother Goose".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "William Tell".....Rossini
2. Cornet Solo, "The Secret".....Hazel
Mr. John Dolan
3. Suite, "The Masquerade".....Lacomb
4. Vocal Solo, "The Lark Now Leaves His
Wat'ry Nest".....Parker
Miss Nora Fauchald
5. a. Valse, "Triste".....Sebilus
b. March, "Bullets and Bayonets".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Nora Fauchald, Soprano
Mr. John Dolan, Cornet
Mr. George Carey, Xylophone

1. Overture, "Semiramide".....Rossini
2. Cornet Solo, "The Volunteer".....Rogers
Mr. John Dolan
3. Suite, "Sylvia".....Delibes
4. Valse, "On the Banks of the Beautiful Blue
Danube".....Strauss
5. March, "The High School Cadets".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Tannhauser".....Wagner
2. Xylophone Solo, "Nola".....Arndt
Mr. George Carey
3. Admired themes from the works of Verdi
4. Vocal Solo, "Villanelle".....DelAcqua
Miss Nora Fauchald
5. a. Valse, "Venus on Earth".....Lincke
b. March, "Hands Across the Sea".....Sousa



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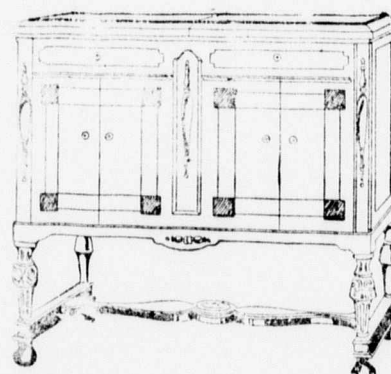
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TUESDAY, SEPTEMBER 4th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Nora Fauchald, Soprano

1. Overture, "At the Well".....Bodek
2. Airs from "Chris".....Sousa
3. Scherzo, Symphony in D minor.....Svendsen
4. Valse, "The Village Swallows".....Strauss
5. March, "America Forever".....Leps

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Tam o' Shanter".....Drysdale
2. a. "Danse du Ventre".....Clarke
b. Polka, "Annie".....Parlow
3. Suite, "Pantomime".....Lacomb
4. Vocal Solo, "Chanson de Florian".....Godard
Miss Nora Fauchald
5. a. Valse, "Laura".....Millocker
b. March, "Pride of the Nation" (New),
Slowitzky

EVENING

3rd Concert, 7.45 to 8.30

Miss Nora Fauchald, Soprano

1. Gems from "The Beggar's Opera".....Gay
2. Dances Piemontesi.....Sinigaglia
3. Suite, "Poetical Scenes".....Godard
4. Valse, "Morning Journals".....Strauss
5. March, "King Cotton".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "The Two Hussars".....Doppler
2. a. Serenade, "Midsummer Nights".....Albeniz
b. Song, "A Lady Picking Mulberries".....Kelly
3. Intermezzo, "Golden Light".....Bizet
4. Vocal Solo, "You and I".....Lehman
Miss Nora Fauchald
5. a. Valse, "Forest Nymphs".....Orem
b. March, "The Dauntless Battalion" (New),
Sousa

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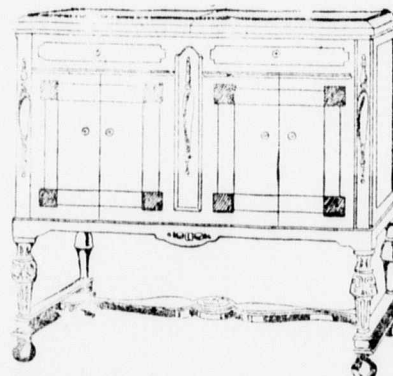
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WEDNESDAY, SEPTEMBER 5th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Nora Fauchald, Soprano

1. March, "The Governor's Festival".....Buys
2. Grand Fantasia, "La Giaconda".....Ponchielli
3. a. "Christmas Greetings".....Buys
b. "Gateway of the South".....Buys
4. Scenes, "The Bartered Bride".....Smetana
5. "Toreador" from "Carmen".....Bizet

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.10

1. Polonaise, No. 1.....Snedeker
2. Suite, "Romeo et Juliette".....Gounod
3. Impressions in Italy.....Charpentier
4. Vocal Solo, "The Rosary".....Nevin
Miss Nora Fauchald
5. Cowboy Breakdown, "Turkey in the Straw,"
Guion

EVENING

3rd Concert, 7.45 to 8.30

Miss Nora Fauchald, Soprano
Mr. Dana M. Garrett, Cornet
Mr. Frederick W. Bayers, Saxophone

1. Overture, "The Red Sarafan".....Erichs
2. Saxophone Solo, Fantasia, "Maritana".....Wallace
Mr. Frederick W. Bayers
3. Scenes, "Il Trovatore".....Verdi
4. Valse, "The Traveler".....Buys
5. a. Dance, "Dearest".....Akst
b. March, "The Gladiator".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "The Festival".....Leutner
2. Cornet Solo, "Carnival".....Emerson
Mr. Dana M. Garrett
3. Fantasia, "The Hermit's Bell".....Maillart
4. Vocal Solo, "A Dream".....Bartlett
Miss Nora Fauchald
5. a. Valse, "When the Birds Begin to Sing,"
Joyce
b. March, "The Gallant Seventh".....Sousa

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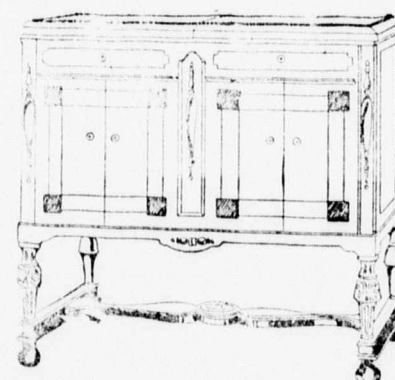
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THURSDAY, SEPTEMBER 6th, 1923
SOUSA DAY

Devoted to the Compositions of John Philip Sousa

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Nora Fauchald, Soprano
Mr. John Dolan, Cornet
Mr. Dana M. Garrett, Cornet
Mr. Arthur Danner, Cornet
Mr. Joseph DeLuca, Euphonium
- Overture, "The Mystical Miss"
 - Second Collocation, "El Capitan"
 - Cornet Trio, "Non-Committal Declarations"
Messrs. Dolan, Danner and Garrett
 - Suite, "Maidens Three"
a. The Coquette
b. The Summer Girl
c. The Dancing Girl
 - 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

- Scenes, "The Charlatan"
- Euphonium Solo, "I Wonder If Over Beyond the Sea"
Mr. Joseph DeLuca
- Suite, "Tales of a Traveler"
a. "The Kafir on the Karoo"
b. "The Land of the Golden Fleece"
c. "Grand Promenade at the White House"
- Soprano Solo, "The Milk Maid"
Miss Nora Fauchald
- a. "The Honored Dead"
(In memory of U. S. Grant)
b. March, "The Volunteers"

EVENING

3rd Concert, 7.45 to 8.30

- Miss Nora Fauchald, Soprano
Mr. John Dolan, Cornet
- Fantasia on operatic themes, "The Merrie Merrie Chorus"
 - Symphonic Poem, "The Chariot Race"
 - Cornet Solo, "The Bell Song"
Mr. John Dolan
 - Valse, "La Reine de la mer"
 - a. "Mama-Papa"
b. March, "The Anchor and Star"

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

- A Bouquet of Beloved Inspirations (Arrangement)
- Gavotte, "Girls Who Have Loved"
- Suite, "Last Days of Pompeii"
a. "In the House of Burbo and Stratonicus"
b. "Nydia"
c. "The Destruction of Pompeii and Nydia's Death"
- Vocal Solo, "The Belle of Bayou Teche"
Miss Nora Fauchald
- March, "The Glory of the Yankee Navy"



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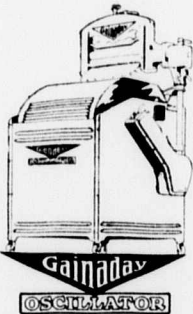
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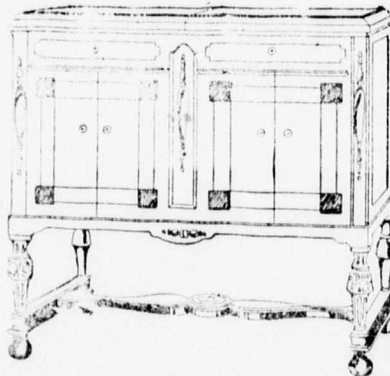
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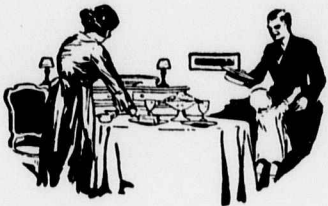
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FRIDAY, SEPTEMBER 7th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Nora Fauchald, Soprano

1. Three Irish Dances.....Ansell
2. "A Hunting Scene".....Bucalossi
3. Ballet Music, "William Tell".....Rossini
4. "The Fancy of the Town".....Sousa
5. March, "National Fencibles".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Freischutz".....Weber
2. Suite, "Dwellers of the Western World,"
a. The Red Man
b. The White Man
c. The Black Man.....Sousa
3. Fantasia, "I Pagliacci".....Leoncavallo
4. Vocal Solo, "Calm as the Night".....Bohm
Miss Nora Fauchald
5. March, "Nobles of the Mystic Shrine".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Nora Fauchald, Soprano
Mr. William Kunkel, Piccolo

1. "Three Bavarian Dances".....Elgar
2. Suite, "The Feast of Spring".....Thomas
3. Scenes, "Attila".....Verdi
4. a. "My Buddy".....Kahn
b. "Beside a Babbling Brook".....Kahn
5. "The Presidential Polonaise".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Reminiscences of Wagner
2. Piccolo Duet, "Souvenir the Liege"....Gervin
Mr. William Kunkel
3. Suite, "La Ferie".....Lacomb
4. Vocal Solo, "Elizabeth's Prayer".....Wagner
Miss Nora Fauchald
5. a. Valse, "L'Amour Defendu".....VanPraag
b. March, "Solid Men to the Front".....Sousa

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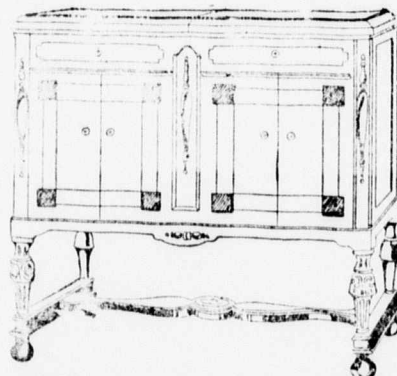
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SATURDAY, SEPTEMBER 8th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- Miss Nora Fauchald, Soprano
Mr. John Dolan, Cornet
Mr. Joseph DeLuca, Euphonium
1. Bourne and Gigue, "Much Ado About Nothing".....Ed German
 2. Cornet Solo, "Carnival of Venice".....Arban
 3. Ballet Suite, "Rosamunde".....Schubert
 4. "Love in Idleness".....Machett
 5. a. "On Miami Shore".....Jacobi
b. March, "Hands Across the Sea".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Reminiscences of Mendelssohn
2. Euphonium Solo, "The Evening Star".....Wagner
Mr. Joseph DeLuca
3. Suite, "Looking Upward".....Sousa
a. "By the Light of the Polar Star"
b. "Under the Southern Cross"
c. "Mars and Venus"
4. Vocal Solo, "Waltz Aria, "Romeo et Juliette,"
Miss Nora Fauchald Gounod
5. Airs from "Pinafore".....Sullivan

EVENING

3rd Concert, 7.45 to 8.30

- Miss Nora Fauchald, Soprano
Mr. Frederick W. Bayers, Saxophone
1. Scenes, "Faust".....Gounod
 2. "Aubade Printaniere".....Lacomb
 3. "La Gipsy".....Ganne
 4. Air, "The Musketeers in a Convent".....Varney
 5. March, "Beau Ideal".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. March, "Comrades of the Legion".....Sousa
Dedicated to the American Legion
2. Saxophone Solo, "Butterfly Carnival,"
Mr. Frederick W. Bayers Vereecken
3. a. "Long, Long Trail".....Elliott
Obbligato by Mr. Joseph DeLuca
b. "Songs and Dances of America".....Clarke
4. Vocal Solo, "The Milkmaid".....Sousa
Miss Nora Fauchald
5. a. March, "Sambre et Meuse".....Turlet
b. March, "Stars and Stripes Forever".....Sousa

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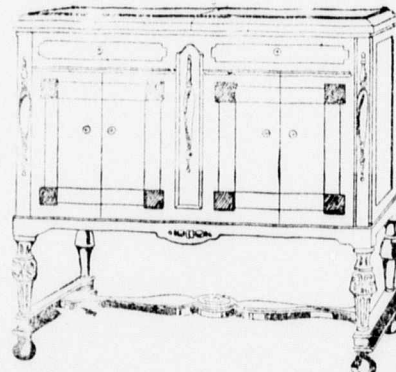
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"LET EVERYBODY SING"

Prepared and Selected by
JAMES FRANCIS COOKE
Editor of *The Etude*

Have you ever watched the ocean calming down after a terrific storm? Gradually the great waves grow lower, the whitecaps cease and finally the sea is like a peaceful lake.

The world has just been going through the greatest tempests in its history; but now the sun is shining again and the waters are quieting down, so that the argosies of peace can once more travel to and fro with their precious cargoes.

All through the hurricane more and more people looked to music to give them the courage to meet the day. Never before was the need for music so widely recognized. All unexpectedly, the war gave music a tremendous lift.

Now and then we hear rumors of failures, panics, unemployment, some real, some fancied. In any event the great thing is to keep one's courage up and one of the best props for courage is song. Let everybody sing as much as possible whenever the opportunity offers. Troubles melt away before good, lusty song like the blizzard before the blazing sun.

If business men only realized the potency of song (as many do) there would be services of song to open the day's work in thousands of firms. If things look blue—sing a little, cheer up, take a fresh start. Nothing can be made better by worrying. Song in the heart makes the mind and the muscles a hundred times more willing. That axiom is as true as the ages. The workers of all centuries have lightened their labors with song.

Have you ever heard how singing saved a town? It is one of the most interesting of the medieval stories.

When the terrible plague, the Black Death, swept over Europe in the Fourteenth Century, whole cities were wiped out and thousands of homes became pest houses. In the town of Goldberg, one of the citizens remained in his home and gradually watched all human traffic in the streets cease. It was a city of death; not a soul stirred in any of its avenues. Finally, this man decided that he was not going to die like a rat in a hole, especially since it was Christmas Eve, the gladdest time of the whole year. So he bravely put on his hat and went into the streets singing: *Unto us a child is born.*

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Willow Grove Park

1896 - Twenty-Eighth Season - 1923

AMERICA'S FINEST
AMUSEMENT PARK

MUSICAL ATTRACTIONS 1923

Patrick Conway and His Band - May 12th to June 9th

Victor Herbert and His Orchestra - June 10th to July 7th

Wassili Leps and His Orchestra - July 8th to Aug. 4th

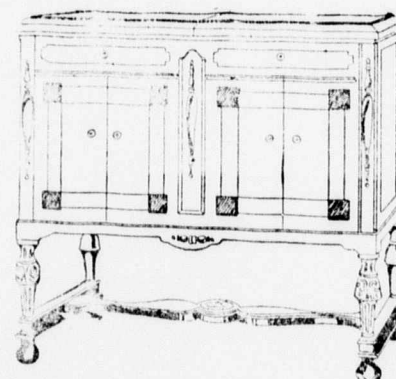
John Philip Sousa and His Band - Aug. 5th to Sept. 15th

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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

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WEEK BEGINNING AUGUST FIFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

14

WEEK BEGINNING AUGUST TWELFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

15

WEEK BEGINNING AUGUST NINETEENTH
NINETEEN HUNDRED TWENTY-THREE



Willow Grove Park

1896 - Twenty-Eighth Season - 1923

AMERICA'S FINEST
AMUSEMENT PARK

MUSICAL ATTRACTIONS 1923

Patrick Conway and His Band - May 12th to June 9th
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BIOGRAPHY

(Continued from last week)

As a composer Mr. Sousa originated a style in march writing that is recognized the world over, in consequence of which he has often been called the March King. His best-known and most popular productions in the march field include: "The Washington Post," "Liberty Bells," "Manhattan Beach," "The Invisible Eagle," "High School Cadet," "The Stars and Stripes Forever," "Hail to the Spirit of Liberty," "The New York Hippodrome," and many other new ones, which he will play during his engagement at Willow Grove Park.

He compiled, under the auspices of the Government, a collection called "National Patriotic and Typical Airs," of all countries, and has written many magazine articles, miscellaneous verses, etc., besides two novels, "The Fifth String" and "Through the Years With Sousa." He has appeared with his band before King Edward and Queen Alexandra of England, at Sandringham and at Windsor, the King on the first occasion bestowing on him the Victorian Order. He received the Grand Diploma of Honor of the

Academy of Heineault, Belgium, and was decorated by the French Government with the Palme of the Academy, besides being made an officer of public instruction.

In the course of his activity as bandmaster, the signal honors which have been bestowed upon Sousa, in the form of diplomas, certificates, decorations and medals, coming not only from his own country, but from nations abroad, and in several instances officially from Governments themselves, as might be expected, mean much to him since through these tokens approval and appreciations have been given tangible guise. But inestimably of more value to Mr. Sousa than those visible expressions has been that cordial regard extended to him at all times by the music-loving people of both continents, a regard that time has developed into affection both sincere and ardent.

His name has become a household word in every land, and his music is more universally accepted this day than ever before, and the enthusiasm for his work is still growing.

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TWENTY-EIGHTH SEASON



Sousa and His Band

JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST NINETEENTH
NINETEEN HUNDRED TWENTY-THREE



Willow Grove Park

1896 - Twenty-Eighth Season - 1923

AMERICA'S FINEST
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John Philip Sousa and His Band - Aug. 5th to Sept. 15th

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SUNDAY, AUGUST 12th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. ARTHUR DANNER, Cornet
MR. GEORGE CAREY, Xylophone
1. Rhapsody, "The American Indian".....Orem
 2. Transcription, "Abide With Me".....Monk
 3. Duet, "On the Alps".....Herfurth
Messrs. Dolan and Danner
 4. Gems from the works of.....Chopin
 5. a. "Swanee Smiles".....Hager
b. March, "The High School Cadet".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Suite, "Algerienne".....Saint-Saëns
2. Xylophone Solo, "Rondo Capriccioso".....Mendelssohn
Mr. George Carey
3. "Songs of Grace and Songs of Glory".....Sousa
4. Vocal Solo, "Ol' Car'lina".....Cooke
Miss Marjorie Moody
5. a. Valse, "Lively Spirits".....Strauss
b. March, "Bullets and Bayonets".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
1. Memorial March, "The Golden Star".....Sousa
 2. Scenes "Faust".....Gounod
 3. Gems of Scotland.....Godfrey
 4. Valse, "Where the Citrons Bloom".....Strauss
 5. March, "The Liberty Bell".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Grand Fantasia, "La Gioconda".....Ponchielli
2. Cornet Solo, "Inflammatus".....Rossini
Mr. John Dolan
3. Ride of the Valkyries.....Wagner
4. Vocal Solo, "Love Sends a Little Gift of Roses".....Openshaw
Miss Marjorie Moody
5. Scenes, "Carmen".....Bizet

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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON

Sousa and His Band

JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST NINETEENTH

NINETEEN HUNDRED TWENTY-THREE

15



Willow Grove Park

1896 - Twenty-Eighth Season - 1923

AMERICA'S FINEST AMUSEMENT PARK

MUSICAL ATTRACTIONS 1923

Patrick Conway and His Band - May 12th to June 9th

Victor Herbert and His Orchestra - June 10th to July 7th

Wassili Leps and His Orchestra - July 8th to Aug. 4th

John Philip Sousa and His Band - Aug. 5th to Sept. 15th

WILLOW GROVE PARK

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MONDAY, AUGUST 13th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

MISS MARJORIE MOODY, Soprano
MR. GEORGE CAREY, Xylophone
MR. DANA M. GARRETT, Cornet

1. Overture, "Beautiful Galatea".....Suppe
2. Xylophone solo, "Valse de Concert".....Durand
Mr. George Carey
3. Scenes, "Aida".....Verdi
4. Airs, "Fledermaus".....Strauss
5. March, "Mother Goose".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Martha".....Flotow
2. Cornet Solo, "Fern Leaves".....Bellstedt
Mr. Dana M. Garrett
3. Scenes from "Samson and Dalilah" Saint-Saëns
4. Vocal Solo, "Song of India" Rimsky-Korsakow
Miss Marjorie Moody
5. March, "Anchor and Star".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. JOSEPH DE LUCA, Euphonium

1. Overture, "Merry Wives of Windsor".....Nicolai
2. Euphonium Solo, "Somewhere a Voice Is
Calling".....Tate
Mr. Joseph De Luca
3. Scenes, "The Scarlet Feather".....Lecocq
4. Airs, "The Chocolate Soldier".....Strauss
5. March, "Occidental".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Carnival Romaine".....Berlioz
2. Cornet Solo, "Centennial".....Bellstedt
Mr. John Dolan
3. Scenes, "I Pagliacci".....Leoncavallo
4. Vocal Solo, "At Dawning".....Cadman
Miss Marjorie Moody
5. March, "Naval Reserve".....Sousa



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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST NINETEENTH
NINETEEN HUNDRED TWENTY-THREE



Willow Grove Park

1896 - Twenty-Eighth Season - 1923

AMERICA'S FINEST AMUSEMENT PARK

MUSICAL ATTRACTIONS 1923

Patrick Conway and His Band - May 12th to June 9th
Victor Herbert and His Orchestra - June 10th to July 7th
Wassili Leps and His Orchestra - July 8th to Aug. 4th
John Philip Sousa and His Band - Aug. 5th to Sept. 15th

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TUESDAY, AUGUST 14th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

MISS MARJORIE MOODY, Soprano
MR. MEREDITH WILLSON, Flute
MR. JOHN P. SCHUELER, Trombone

1. Overture, "La Vie pour le Czar".....Glinka
2. Trombone Solo, "The Monarch".....Pinard
Mr. John P. Schueler
3. Scenes, "Hans, the Flute Player".....Costa
4. Valse, "Santiago".....Corbin
5. Airs, "A Runaway Girl".....Caryl

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "The Chase of Prince Henry".....Mehue
2. Concerto for Flute.....Chaminade
Mr. Meredith Willson
3. Scenes, "La Vivandiere".....Godard
4. Vocal Solo, "The World Is Waiting for the
Sunrise".....Scitz
Miss Marjorie Moody
5. Airs, "Veronique".....Messenger

EVENING

3rd Concert, 7.45 to 8.30

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. DANA M. GARRETT, Cornet

1. Overture, "Semiramide".....Rossini
2. Cornet Solo, "I Love a Little Cottage", O'Hara
Mr. John Dolan
3. Scenes, "Don Carlos".....Verdi
4. Valse, "Village Swallows".....Strauss
5. March, "Imperial Edward".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Rienzi".....Wagner
2. Cornet Solo, "The Devil's Tongue".....Bellstedt
Mr. Dana M. Garrett
3. Scenes, "Romeo and Juliette".....Gounod
4. Vocal Solo, "Louise".....Charpentier
Miss Marjorie Moody
5. a. "A Wistful Waltz" (new).....Garner
b. March, "Manhattan Beach".....Sousa

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Hires

A GOOD PURE DRINK

WILLOW GROVE PARK

Dine in the

CASINO

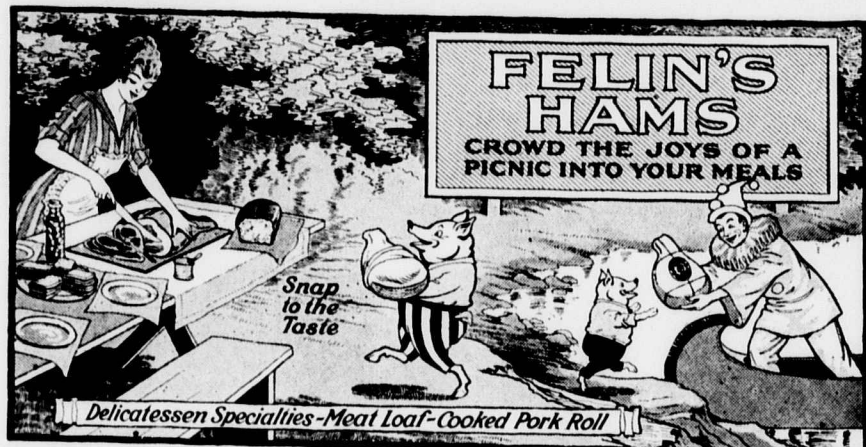
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TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST NINETEENTH
NINETEEN HUNDRED TWENTY-THREE



Willow Grove Park

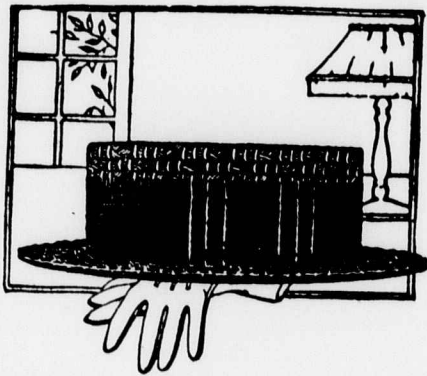
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John Philip Sousa and His Band - Aug. 5th to Sept. 15th

WILLOW GROVE PARK



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OF UNUSUAL SMARTNESS
CORRECTLY STYLED AND
OF FINEST QUALITIES

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Retail Store 1224 Chestnut Street

WEDNESDAY, AUGUST 15th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

MISS MARJORIE MOODY, Soprano
MR. DANA M. GARRETT, Cornet
MR. GEORGE CAREY, Xylophone

1. Scenes, "Box and Cox".....Sullivan
2. Cornet Solo, "Jean Adair".....Bellstedt
Mr. Dana M. Garrett
3. Airs, "A Waltz Dream".....Strauss
4. Gems, "Apple Blossoms".....Kreisler-Jacobi
5. March, "Pathfinder of Panama".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Scenes, "Crispin et Comare".....Ricci
2. Xylophone Solo, "Allegro Brillante from 'Raymond'".....Thomas
Mr. George Carey
3. Gems, "The Mikado".....Sullivan
4. Vocal Solo, "Rigoletto".....Verdi
Miss Marjorie Moody
5. Overture, "Berlin in Joy and Sorrow".....Conradi

EVENING

3rd Concert, 7.45 to 8.30

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

1. Scenes, "Pirates of Penzance".....Sullivan
2. Euphonium Solo, "The Puritani".....Donizetti
Mr. Joseph De Luca
3. Tone Poem, "Finlandia".....Sibelius
4. Valse, "La Tagala".....Safrenck
5. Overture, "La Dame Blanche".....Boildieu

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Scenes, "Tales of Hoffman".....Offenbach
2. Cornet Solo, "Man o' War".....Garing
Mr. John Dolan
3. Airs, "The Musketeers".....Varney
4. Vocal Solo, "Queen of Sheba".....Gounod
Miss Marjorie Moody
5. a. Valse, "La Gitana".....Buccalossi
b. March, "Semper Fidelis".....Thomas

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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

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WILLOW GROVE PARK

WHEN FOLKS SPEAK OF
BREAD, THEY USUALLY SAY

FREIHOFFER'S FINE BREAD

THURSDAY, AUGUST 16th, 1923
SOUSA DAY

Devoted to the Compositions of John Philip Sousa

AFTERNOON

1st Concert, 2.30 to 3.15

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet

1. Overture, "The Glass-Blowers"
2. Excerpts, "The Bride-Elect"
3. Cornet Solo, "The Faithless Knight and the Philosophic Maid"
Mr. John Dolan
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, "Bullets and Bayonets"

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "The Mystical Miss"
2. Melange, "The Merrie-Merrie Chorus" (Compilation)
3. Suite, "Camera Studies"
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
4. Vocal Solo, "Maid of the Meadow"
Miss Marjorie Moody
5. a. Valse, "Colonial Dances"
b. March, "Nobles of the Mystic Shrine"

EVENING

3rd Concert, 7.45 to 8.30

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet

1. Fantasia, "The Free-Lance"
2. Scenes Historical, "Sheridan's Ride"
a. "The General Hostess"
b. "The Camp-Fire Girls"
c. "The Lively Flapper"
3. Choral Number, "Oh, Why Should the Spirit of Mortals Be Proud"
(Lincoln's Favorite Words)
4. Vocal Solo, "The Crystal Lute"
Miss Marjorie Moody
5. a. Idyl, "The Summer Girl"
b. March, "The Gallant Seventh"

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Scenes from "The Charlatan"
2. Suite, "Leaves From My Note-Book"
a. "The General Hostess"
b. "The Camp-Fire Girls"
c. "The Lively Flapper"
3. Choral Number, "Oh, Why Should the Spirit of Mortals Be Proud"
(Lincoln's Favorite Words)
4. Vocal Solo, "The Crystal Lute"
Miss Marjorie Moody
5. a. Idyl, "The Summer Girl"
b. March, "The Gallant Seventh"



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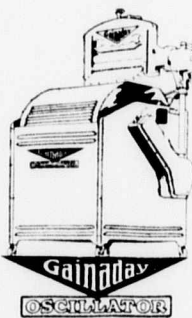
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Forest Ride - Mountain Scenic Railway - Racing Roller Coaster
Skee Ball - Miniature Electric Railway - Candy and Soft Drink Booths

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WILLOW GROVE PARK Special Events

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GRAND ARMY DAY

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PICNIC

TUESDAY, AUGUST 28 - - WEDNESDAY, AUGUST 29

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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band

JOHN PHILIP SOUSA, CONDUCTOR

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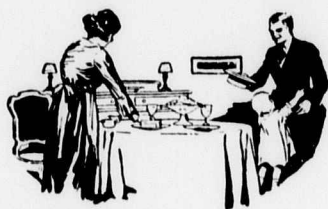
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John Philip Sousa and His Band - Aug. 5th to Sept. 15th

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FRIDAY, AUGUST 17th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MISS WINIFRED BAMBRICK, Harpist
MR. DANA M. GARRETT, Cornet
1. Themes from "The Ant and the Grasshopper" (La Cigale) Audran
 2. Cornet Solo, "Ocean View" Hartman
Mr. Dana M. Garrett
 3. Elsa's Procession to the Minster ("Lohengrin") Wagner
 4. Valse, "Venus on Earth" Lincke
 5. March, "The Federal" Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. "Gems of Irish Minstrelsy" Godfrey
2. Harp Solo, "Fantasia" Alvares
Miss Winifred Bambrick
3. "Prelude, Choral and Fugue" Bach
4. Vocal Solo, "Le Seran Rose" Arditti
Miss Marjorie Moody
5. a. Irish Air, "Take a Look at Molly" (new)
b. March, "The Loyal Legion" Sousa

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. GEORGE CAKEY, Xylophone
1. Themes from "The Merry Widow" Lehar
 2. Xylophone Solo, "Nola" Arndt
Mr. George Carey
 3. Suite, "The Queen of Sheba" Gounod
 4. "Moonlight Sonata" Beethoven
 5. March, "The Picadore" Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. "Second Polonaise" Liszt
2. Cornet Solo, "Carnival of Venice" Arban
Mr. John Dolan
3. Suite, "The Prophete" Meyerbeer
4. Vocal Solo, "Chrystal Lute" Sousa
Miss Marjorie Moody
5. a. Valse, "Girls of Baden" Komsak
b. March, "The Lambs" Sousa

For "Perfect Blending ~ Joy Unending" Smoke

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Makers of TOPIC AND BOLD

a mild Cigar!

[Havana Filler ~ Sumatra Wrapper] 10¢ AND UP

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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band

JOHN PHILIP SOUSA, CONDUCTOR

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WILLOW GROVE PARK

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BACON

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INSIST ON SEEING THE BRAND



SATURDAY, AUGUST 18th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. JOHN P. SCHUELER, Trombone
MR. WILLIAM KUNKEL, Piccolo
1. Suite, "The Rose of Shiras".....Eilenberg
 2. Piccolo Solo, "La Tourette".....Demare
Mr. William Kunkel
 3. "Plantation Echoes".....Clarke
 4. Valse, "The Beautiful Blue Danube".....Strauss
 5. March, "Comrades of the Legion".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. "Offenbachiana".....Conradi
2. Duet, "O Fatal Stone," from "Aida".....Verdi
Messrs. Dolan and Schueler
3. Gems from.....Mendelssohn
4. Vocal Solo, "The Wren".....Benedict
Miss Marjorie Moody
5. a. Valse, "Darby and Joan".....Fall
b. March, "Powhattan's Daughter".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. ARTHUR DANNER, Cornet
MR. DANA M. GARRETT, Cornet
1. Overture, "1812".....Tchaikowsky
 2. "The Three Solitaires".....Herbert
Messrs. Dolan, Danner and Garrett
 3. "Prelude in C Minor".....Rachmaninoff
 4. Valse, "Love and Life in Vienna".....Komsak
 5. March, "The Crusader".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Gems from the works of.....Meyer-Helmund
2. Cornet Solo, "Souvenir de Swiss".....Liberati
Mr. John Dolan
3. Scenes, "Mefistofele".....Boito
4. Vocal Solo, "Ernani".....Verdi
Miss Marjorie Moody
5. a. Valse, "Ciribiribin".....Bucalossi
b. March, "The Directorate".....Sousa

The
GIRARD
America's Foremost Cigar

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14

WILLOW GROVE PARK

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have comfort
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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

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WILLOW GROVE PARK

"LET EVERYBODY SING"

Prepared and Selected by
JAMES FRANCIS COOKE
Editor of *The Etude*

Have you ever watched the ocean calming down after a terrific storm? Gradually the great waves grow lower, the whitecaps cease and finally the sea is like a peaceful lake.

The world has just been going through the greatest tempests in its history; but now the sun is shining again and the waters are quieting down, so that the argosies of peace can once more travel to and fro with their precious cargoes.

All through the hurricane more and more people looked to music to give them the courage to meet the day. Never before was the need for music so widely recognized. All unexpectedly, the war gave music a tremendous lift.

Now and then we hear rumors of failures, panics, unemployment, some real, some fancied. In any event the great thing is to keep one's courage up and one of the best props for courage is song. Let everybody sing as much as possible whenever the opportunity offers. Troubles melt away before good, lusty song like the blizzard before the blazing sun.

If business men only realized the potency of song (as many do) there would be services of song to open the day's work in thousands of firms. If things look blue—sing a little, cheer up, take a fresh start. Nothing can be made better by worrying. Song in the heart makes the mind and the muscles a hundred times more willing. That axiom is as true as the ages. The workers of all centuries have lightened their labors with song.

Have you ever heard how singing saved a town? It is one of the most interesting of the medieval stories.

When the terrible plague, the Black Death, swept over Europe in the Fourteenth Century, whole cities were wiped out and thousands of homes became pest houses. In the town of Goldberg, one of the citizens remained in his home and gradually watched all human traffic in the streets cease. It was a city of death; not a soul stirred in any of its avenues. Finally, this man decided that he was not going to die like a rat in a hole, especially since it was Christmas Eve, the gladdest time of the whole year. So he bravely put on his hat and went into the streets singing: *Unto us a child is born.*

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"TRIFLING WOMEN"

with

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BARBARA LAMARR

LEWIS STONE

Thursday and Friday

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"SUCCESS"

A Human Story--Wonderfully Acted

with

BRANDON TYNAN

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"POOR MEN'S WIVES"

with

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and a STAR CAST



Willow Grove Park

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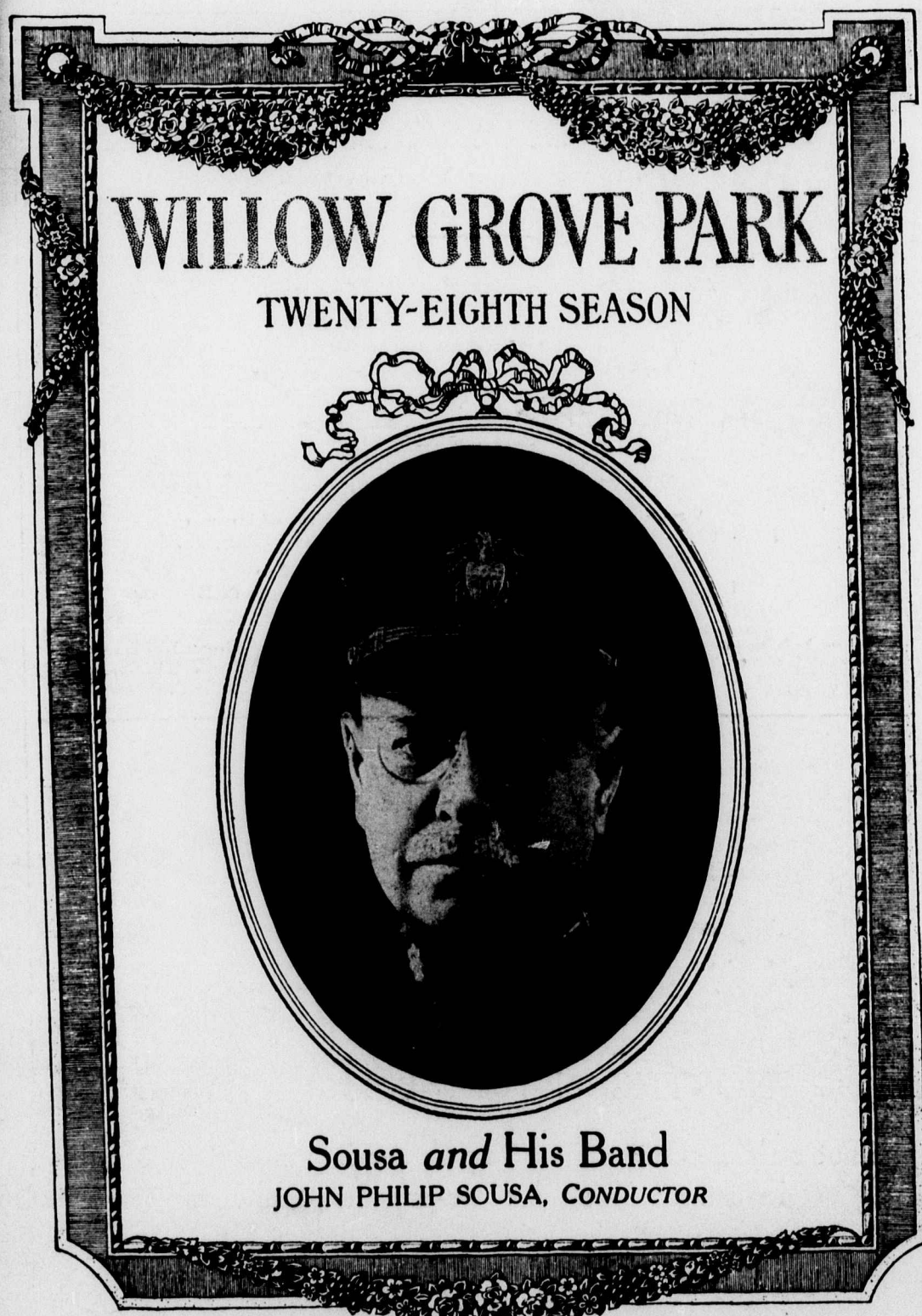
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who work and save and turn their savings
back into industry benefit the entire
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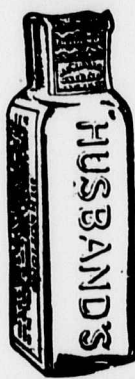
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plaints, Acid Stomach, Diseases of Warm Climates,
Effects of Excessive Eating, Gout.



BIOGRAPHY

Lieut.-Commander John Philip Sousa, conductor, composer and author, was born in Washington, D.C., on November 6, 1854, his parents being Antonio and Elizabeth Sousa. His father was a Spanish exile of Portuguese parentage, who came to America in the early forties, and located in Washington, D.C., where he died. His mother was of Bavarian descent. She died at her home in Washington, D.C., at the age of eighty-three.

In early life Sousa took up the study of music, and at the age of eleven, appeared in public as a violin soloist, and at the age of fifteen was teaching harmony. In 1876 he was one of the first violinists in the orchestra conducted by Offenbach, when the latter visited America. Later he conducted for various theatrical companies, among them the "Church Choir Pinaford" Company.

In 1880 he was appointed conductor of the band of the United States Marine Corps, the National Band, and served at the head of that organization under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. During that time the Marine Band became famous as a musical organization, and made a successful transcontinental tour.

He resigned from the Marine Corps on August 1, 1892, to organize the Sousa Band, which up to the present time has made twenty-nine semi-annual tours, including ten transcontinental tours and five European tours, involving considerably over 700,000 miles of travel, by land and by sea, given more than 20,000 concerts in every city and town of importance in the United States and Canada, as well as in England, France, Spain, Italy, Australia, New Zealand, Russia, Germany, Hungary, Bohemia, Belgium, Iceland, Scotland, Poland, Denmark, Ireland, South Africa, China and Japan.

In 1910 he inaugurated the most gigantic undertaking ever attempted by a large instrumental body, a concert journey around the world. The circling of the globe began at the Metropolitan Opera House, New York City, on November 6, 1910, and after visiting Europe, Canary Islands, Africa, Tasmania, Australia, New Zealand, the Fiji Islands, the Hawaiian Islands, British Columbia and the principal cities of this country from the Pacific to the Atlantic coast, the tour ended in New York Hippodrome on December 10, 1911.

(Continued next week)

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BIOGRAPHY

John Phillip Sousa, during an interview recently, told of the beginning of his career as a musician and composer.

"I was only eleven years old when I made my first appearance playing the violin," he said. "My mother seemed to feel that I was to be a composer—her sympathy and concern in my future were so marked that even at that immature age she saw in me the possibility of the composer. She was such a devout woman and taught me her religion, which is my religion that has followed me all through the years. She begged of me to remember her teachings—to revere the Sabbath, and never to work on that day, calling attention to the fact that on this day the Lord rested. And I have never written a single note on Sunday during my long experience as a composer," Sousa said, as his gaze shifted to the beautiful park in view and his very attitude bespoke the influence of a mother's creed which is the divine accompaniment of his life.

"I feel that it is to a power above that I owe my success—we can do nothing without recognizing this supreme influence," the deeply religious Sousa said.

(Continued next week)

Someone asked, "Who influenced you to compose 'Stars and Stripes Forever'?" and before the question was hardly asked, Sousa replied, "God—and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing 'Stars and Stripes Forever.' Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas Day, 1896. When I was in El Paso and the guest at a luncheon I was very gratified for the tribute paid it by General Robert L. Howze, who said that he had marched to its rhythm during three wars. I thought it was a beautiful thing to say," said Sousa, who is so human and unpretentious, as are the truly great, and everyone present knew that General Howze said a great deal more in praise of this thrilling, loved American march than the composer quoted.

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SUNDAY, AUGUST 5th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. GEORGE CAREY, Xylophone
- Overture, "Tannhäuser".....Wagner
 - Cornet Solo, "Le Secret".....Gautier-Hazel
Mr. John Dolan
 - Suite, "Camera Studies".....Sousa
 - "The Flashing Eyes of Andalusia"
 - "Drifting to Loveland"
 - "The Children's Ball"
 - Waltz, "Three o'Clock".....Roledo
 - March, "The Dauntless Battalion" (New),
Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

- Finale, "A Country Wedding".....Goldmark
- Xylophone Solo, "Witches Dance".....McDowell
Mr. George Carey
- Suite, "At the King's Court".....Sousa
 - Her Ladyship, the Countess
 - Her Majesty, the Queen
 - Her Grace, the Duchess
- Vocal Solo, "Shadow Dance" "Dinorah."
Meyerbeer
- March, "Nobles of the Mystic Shrine" (New),
Sousa

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. WM. KUNKEL, Piccolo
- "A Bouquet of Melodies".....Meyrelles
 - Piccolo Solo, "La Fleurance".....Mayen
Mr. William Kunkel
 - Prelude and Love's Death, "Tristan".....Wagner
 - Waltz, "Morning Journals".....Strauss
 - March, "The Diplomat".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

- Overture, "Guy Mannering".....Sir Henry Bishop
- Cornet Solo, "Cleopatra".....Demarc
Mr. John Dolan
- Fantasia, "On Charming Themes".....Henneberg
- Vocal Solo, "Caro Nome".....Verdi
Miss Marjorie Moody
- March, "The Gallant Seventh".....Sousa

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SUNDAY, AUGUST 19th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. GEORGE CAREY, Xylophone
- Overture, "The Bartered Bride".....Smetana
 - Cornet Solo, "Scintilla".....Perkins
Mr. John Dolan
 - "Largo" from New World Symphony.....Dvorák
 - Fantasia, "Robert Bruce".....Bonnisseau
 - March, "The Gallant Seventh".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

- Compilation, "In Pulpit and Pew".....Sousa
- Xylophone Solo, "The Witches Dance,"
McDowell
- Reminiscences of Meyerbeer
Mr. George Carey
- Vocal Solo, "Ah fors e Lui".....Verdi
Miss Marjorie Moody
- March, "The Dauntless Battalion" (New),
Sousa

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. DANA M. GARRETT, Cornet
- Fantasia, "Beneath the Holly".....Brockton
 - Cornet Solo, "Student's Sweetheart".....Bellstedt
Mr. Dana M. Garrett
 - Ballet, "Dance of the Hours".....Ponchielli
 - Waltz, "Sounds from Krolls".....Lymbye
 - March, "Nobles of the Mystic Shrine" (New),
Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

- Gems from Welsh Minstrelsy.....Godfrey
- Cornet Solo, "The Pyramid".....Liberati
Mr. John Dolan
- Reminiscences of Tosti
- Vocal Solo, "Shadow Dance".....Meyerbeer
Miss Marjorie Moody
- Melodies from Standard Light Operas.....Roberts

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MONDAY, AUGUST 6th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. DANA M. GARRETT, Cornet
MR. JOSEPH DELUCA, Euphonium
1. Overture, "Roumanian Festival".....Keler-Bela
 2. Cornet Solo, "Student's Sweetheart".....Bellstedt
Mr. Dana M. Garrett
 3. Suite di Danze (New).....Codivilla
 4. Valse, "The Blue Danube".....Strauss
 5. March, "The Washington Post".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Musical PanoramaConradi
2. Euphonium Solo, "Beautiful Colorado,"
Mr. Joseph DeLuca
3. Descriptive Number, "A Day at the Zoo,"
Ring-Hager
4. Bandanna Sketches.....C. C. White
(Famous Spirituals)
5. Vocal Solo, "La Traviata".....Verdi
Miss Marjorie Moody
6. March, "Keeping Step with the Union,"
Sousa

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. WILLIAM BELL, Sousaphone
1. Ballet Suite, "Castles in Spain".....Relle
 2. Sousaphone Solo, "The Mighty Deep".....Jude
Mr. William Bell
 3. Grand Fantasia, "Meistersinger".....Wagner
 4. "Old Timers"Lake
 5. March, "Sabre and Spurs".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Zanetta"Auber
2. Cornet Solo, "Atlantic Zephyrs".....Simons
Mr. John Dolan
3. Scenes, "Tannhauser".....Wagner
4. Vocal Solo, "La Tosca".....Puccini
Miss Marjorie Moody
5. March, "King Cotton"Sousa



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MONDAY, AUGUST 20th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. WILLIAM KUNKEL, Piccolo
MR. JOSEPH DELUCA, Euphonium
1. Suite, "Yedda"Metra
 2. Piccolo Solo, "Turtle Dove".....Demare
Mr. William Kunkel
 3. Caprice, "La Jota Aragonesa".....Glenka
 4. Valse, "Wine, Woman and Song".....Strauss
 5. March, "Our Flirtations".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Suite, "Coppelia"Delibes
2. Euphonium Solo, "Beautiful Colorado,"
Mr. Joseph DeLuca
3. Rhapsody, "The Southern".....Hosmer
4. Vocal Solo, "Shadow Dance," "Dinorah,"
Meyerbeer
5. Overture, "Uncle Tom's Cabin".....Langley

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. DANA M. GARRETT, Cornet
1. Jolly PotpourriKomzak
 2. Collocation, "Minor and Major".....Schreiner
 3. Fantasia, "The Montebank".....Ganne
 4. Quartette for Horns, "Sweet and Low,"
Barnby
Messrs. Biroschak, Byrne, Sexauer and Wolf
 5. March, "Jack Tar".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Fantasia, "Breezes from the South".....Myddleton
2. Cornet Solo, "Carnival".....Emerson
Mr. Dana M. Garrett
3. Suite, "The Mascarade".....Lacomb
4. Vocal Solo, "Caro Nome".....Verdi
Miss Marjorie Moody
5. "Old Favorites"Seredy



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TUESDAY, AUGUST 7th, 1923

AFTERNOON	EVENING
1st Concert, 2.30 to 3.15	3rd Concert, 7.45 to 8.30
MISS MARJORIE MOODY, Soprano MR. GEORGE CAREY, Xylophone	MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet
1. Fantasia, "On a Tyrolean Folk Song".....Parlow	1. Overture, "Oberon".....Weber
2. Xylophone Solo, "Humoresque".....Dvorak Mr. George Carey	2. Cornet Solo, "Fifth Concerto".....DeBeriot
3. Suite, "Carmen".....Bizet	3. Suite, "Three Quotations".....Sousa
4. a. March, "Marion".....Lulu H. Wheeler	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. Caprice, "The Belle of Mexico".....Jojo	b. "And I, too, was born in Arcadia"
5. March, "Hail to the Spirit of Liberty".....Sousa	c. "Nigger in the wood-pile"
	4. a. "The Glow Worm".....Lincke
	b. Valse, "When the Birds Begin to Sing," Joyce
	5. March, "The Bride-elect".....Sousa
Electric Fountain Display, 4 o'clock	Electric Fountain Display, 9.30 o'clock
2nd Concert, 4.30 to 5.30	4th Concert, 9.45 to 10.45
1. Overture, "The Fiddler of St. Waast".....Herman	1. Overture, "La Sirene".....Auber
2. Scenes, "The Gypsy Baron".....Strauss	2. Valse, "Sweet Old Songs".....Henneberg
3. Valse, "Espana".....Waldteufel	3. Suite, "Looking Upwards".....Sousa
4. Vocal Solo, "Villanelle".....DelAcqua Miss Marjorie Moody	a. "By the Light of the Polar Star"
5. a. Idyl, "Simple Confession".....Thome	b. "Under the Southern Cross"
b. March, "Hands Across the Sea".....Sousa	c. "Mars and Venus"
	4. Vocal Solo, "I am the Rose".....Arditti Miss Marjorie Moody
	5. a. Serenade, Hongroise.....Joncieres
	b. March, "El Capitan".....Sousa

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TUESDAY, AUGUST 21st, 1923

AFTERNOON	EVENING
1st Concert, 2.30 to 3.15	3rd Concert, 7.45 to 8.30
MISS MARJORIE MOODY, Soprano MR. DANA M. GARRETT, Cornet MR. WILLIAM BELL, Sousaphone	MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet
1. Grand Fantasia, "Le Fremberg".....Koenneman	1. Scherzo, "The Sorcerer's Apprentice".....Dukas
2. Bass Solo, "Jig Medley".....Boas Mr. William Bell	2. Cornet Solo, "Whirlwind".....Levy Mr. John Dolan
3. Salute D'Amour.....Elgar	3. Funeral March, "Siegfried".....Wagner
4. American Wedding March.....Sousa	4. Swedish Wedding March.....Soderman
5. Overture, "Fra Diavolo".....Auber	5. March, "The Stars and Stripes Forever," Sousa
Electric Fountain Display, 4 o'clock	Electric Fountain Display, 9.30 o'clock
2nd Concert, 4.30 to 5.30	4th Concert, 9.45 to 10.45
1. Unfinished Symphony.....Schubert	1. Prologue, "The Golden Legend".....Sullivan
2. Cornet Solo, "Jean Adair".....Bellstedt Mr. Dana M. Garrett	2. Scenes, "Lohengrin".....Wagner
3. Marche Slave.....Tschaiowsky	3. Rhapsody on themes by Chopin.....Garnier
4. Vocal Solo, "La Traviata".....Verdi Miss Marjorie Moody	4. Vocal Solo, "La Tosca".....Puccini Miss Marjorie Moody
5. Airs, "Pinafore".....Sullivan	5. Minstrel Songs and Dances.....Bowron

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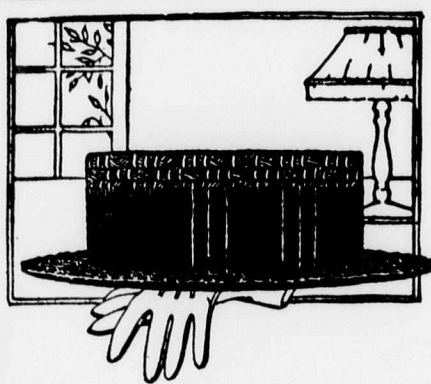
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WEDNESDAY, AUGUST 8th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. GEORGE CAREY, Xylophone
MR. WILLIAM KUNKEL, Piccolo
- Overture, "The Black Domino".....Auber
 - Xylophone Solo, "The March Wind"....Carey
Mr. George Carey
 - Rhapsody, "Slavonic".....Freedman
 - a. Bambalina from "Wildflower".....Younmans
b. March, "Our National Heritage"....Woods
 - "Marche des Petits Pierrots".....Bose

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

- Scenes, "Lohengrin".....Wagner
- Piccolo Solo, "Skylark".....Cox
Mr. William Kunkel
- Caprice, "Woodlark, Cuckoo and Frog," Wagner
- Vocal Solo, "Danny Boy".....Weatherly
Miss Marjorie Moody
- a. "Straussiana".....Seredy
b. March, "Man Behind the Gun".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
- "Songs of the Old Folks".....Lake
 - Fantasia, "Long, Long Ago".....Reiter
 - Rhapsody No. 2.....Liszt
 - Valse, "Visions of a Beautiful Woman," Fahrbach
 - Grand Gallop.....Kolling

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

- Overture, "Esmeralda".....Herman
- Cornet Solo, "Russian Airs".....Levy
Mr. John Dolan
- Suite, "Dwellers in the Western World," Sousa
 - The Red Man
 - The White Man
 - The Black Man
- Vocal Solo, "Chanson Provencale"....DeAcqua
Miss Marjorie Moody
- March, "On to Victory".....Sousa

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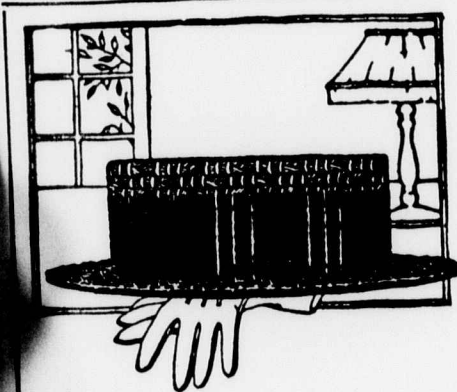
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WEDNESDAY, AUGUST 22nd, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
- "Pomp and Circumstance".....Elgar
 - Finale Fourth Symphony.....Tchaikowsky
 - Pasquinade.....Gottschalk
 - Valse, "Immortellen".....Gungl
 - March, "Sound Off".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

- Overture, "Stradella".....Flotow
- Folk Tune, "Country Gardens".....Grainger
- Scene Heroique, "Awakening of the Lion," Kontsky
- Vocal Solo, "Villanelle".....Del Acqua
Miss Marjorie Moody
- A Congress of Overtures.....Schreiner

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
- Suite, "L'Arlesienne".....Bizet
 - Fantasia, "Scotland's Pride".....Godfrey
 - Prelude, "Hansel and Gretel"....Humperdinck
 - Valse, "Unrequited Love".....Lincke
 - March, "The Invincible Eagle".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

- Overture, "Robespierre".....Letolf
- Cornet Solo, "The Lost Chord".....Sullivan
Mr. John Dolan
- Entrance of the Gods into Walhalla....Wagner
- Vocal Solo, "I Am the Rose".....Arditti
Miss Marjorie Moody
- Finale to "William Tell".....Rossini

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FREIHOFFER'S FINE BREAD

THURSDAY, AUGUST 9th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. ARTHUR DANNER, Cornet
MR. DANA M. GARRETT, Cornet
MR. JOSEPH DELUCA, Euphonium
- Overture, "The Mystical Miss"
 - Trio, "Non-Committal Declarations"
Messrs. Dolan, Danner and Garrett
 - Suite, "Tales of a Traveler"
a. "The Kafir on the Karoo"
b. "The Land of the Golden Fleece"
c. "Grand Promenade at the White House"
 - Valse, "Queen of the Sea"
 - March, "The Volunteer"

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

- Fantasia, "The Bride-elect"
- Euphonium Solo, "I Wonder If Over Beyond the Sea"
Mr. Joseph DeLuca
- Compilation, "The Merrie Merrie Chorus"
- Vocal Solo, "The American Girl"
Miss Marjorie Moody
- March, "The Glory of the Yankee Navy"

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
- Collocation, "El Capitan"
 - Cornet Solo, "The Lily-Bells"
Mr. John Dolan
 - Suite, "People Who Live in Glass Houses"
a. "The Champagnes"
b. "The Rhine Wines"
c. "The Whiskies": Scotch, Irish and Kentucky
d. "The Cordials"
 - Gavotte, "Girls Who Have Loved"
 - March, "The Rifle Regiment"

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

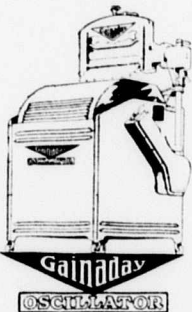
- Compilation, "A Bouquet of Beloved Inspirations"
- Collocation, "Chris and the Wonderful Lamp"
- Suite, "The Last Days of Pompeii"
a. "In the House of Burbo and Stratonice"
b. "Nydia"
c. "The Destruction of Pompeii and Nydia's Death"
- Vocal Solo, "Maid of the Meadow"
Miss Marjorie Moody
- March, "The Boys are Home Again"



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Forest Ride - Mountain Scenic Railway - Racing Roller Coaster
Skee Ball - Miniature Electric Railway - Candy and Soft Drink Booths

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The Japanese Cafe Opposite the Air-Ships
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Transfer Lunch In Doylestown and Hatboro Terminal

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WILLOW GROVE PARK SPECIAL EVENTS

SATURDAY, AUGUST 11th

FOURTH ANNUAL SNELLENBURG DAY

Concerts by Snellenburg Band and Choral Society

Sports Dancing Drills by Cadet Corps

SATURDAY, AUGUST 18th

GRAND ARMY DAY

Camp Fire

Dress Parade

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WILLOW GROVE PARK

WHEN FOLKS SPEAK OF
BREAD, THEY USUALLY SAY

FREIHOFFER'S FINE BREAD

THURSDAY, AUGUST 23rd, 1923
SOUSA DAY

Devoted to the Compositions of John Philip Sousa

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
- Overture, "The Presidential Polonaise"
 - Scenes, "Chris and the Wonderful Lamp"
 - Cornet Solo, "The Lily-Bells"
Mr. John Dolan
 - Suite, "Looking Upward"
a. By the Light of the Polar Star
b. Under the Southern Cross
c. Mars and Venus
 - March, "The Hippodrome"

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

- Second Fantasia, "The Bride-Elect"
- Chanty, "When Naval Ships are Coaling"
(New)
(With copious melodic interpolations)
- Suite, "American Maid"
- Vocal Solo, "Fanny"
Miss Marjorie Moody
- March, "Liberty Loan"

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. ARTHUR DANNER, Cornet
MR. DANA M. GARRETT, Cornet
- Scenes, "El Capitan"
 - Cornet Trio, "Non-Committal Declarations"
Messrs. Dolan, Danner and Garrett
 - "A Study in Rhythms" (Arrangement)
 - "Homage to Stephen Foster and Ethelbert Nevin"
 - March, "The U. S. Field Artillery"

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

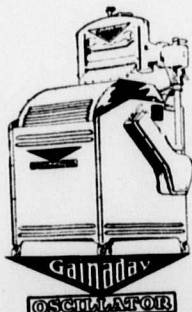
- A Mixture, "Showing Off Before Company"
- Caprice, "On With the Dance" (Compilation)
- Vocal Solo, "The Goose Girl"
Miss Marjorie Moody
- a. Idyl, "The Coquette"
b. March, "Who's Who in Navy Blue"



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Scenic Railway - Mirror Maze - Flying Machines - Phonograph Parlors
Forest Ride - Mountain Scenic Railway - Racing Roller Coaster
Skee Ball - Miniature Electric Railway - Candy and Soft Drink Booths

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The Rustic Lunch Near Grove No. 2
Transfer Lunch In Doylestown and Hatboro Terminal

AUTO LUNCH

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WILLOW GROVE PARK Special Events

THURSDAY, AUGUST 23
SOUSA DAY

All Concerts Devoted to the Compositions of John Philip Sousa

The Fifth Annual Co-Operative Welfare Association
PHILADELPHIA RAPID TRANSIT EMPLOYEES'

PICNIC

TUESDAY, AUGUST 28 - WEDNESDAY, AUGUST 29

SPORTS

SWIMMING

BASE BALL

Concerts Afternoon and Evening by SOUSA AND HIS BAND

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to send for our splendid catalog of music. No up-to-date student, teacher or artist can afford to be without it. Sacred or secular songs, anthems and glees for women's, men's and mixed voices, piano or organ selections, violin and piano works, part songs for school purposes, intelligently described.

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WILLOW GROVE PARK

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to have a happy wife?

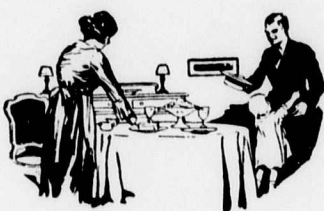
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BUSY SINCE 1897" 17TH & CAYUGA STS.



FRIDAY, AUGUST 10th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
- Gems from the works of Wagner
 - Cornet Solo, "Glen Island".....Short
Mr. John Dolan
 - Suite, "At the Fair".....Lacomb
 - Valse, "My Queen".....Bucalossi
 - March, "U. S. Field Artillery".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

- Scenes, "La Boheme".....Puccini
- Gems from the works of Weber
- Dances (Spanish).....Moskowski
- Vocal Solo, "Vissi D'Arte" (Tosca).....Puccini
Miss Marjorie Moody
- March, "The National Fencibles".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. WILLIAM KUNKEL, Piccolo
MR. MEREDITH WILLSON, Flute
- Scenes, "Madame Butterfly".....Puccini
 - Piccolo Duet, "Fluttering Birds".....Gannin
Messrs. Kunkel and Willson
 - Suite, "Dale Dances of Yorkshire".....Wood
 - Valse, "Merchants Casino".....Gungl
 - March, "The N. Y. Hippodrome".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

- Overture, "William Tell".....Rossini
- Cornet Solo, "Fantasia Brillante".....Arban
Mr. John Dolan
- Scenes, "Andre Chenier".....Giordano
- Vocal Solo, "Ah Fors e lui".....Verdi
Miss Marjorie Moody
- Overture, "Light Cavalry".....Suppe

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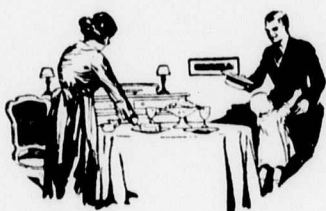
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BUSY SINCE 1897" 17TH & CAYUGA STS.



FRIDAY, AUGUST 24th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. ARTHUR DANNER, Cornet
- Excerpts from the works of Chaminade
 - Cornet Duet, "Swiss Boy".....Arban
Messrs. Dolan and Danner
 - Rhapsody No. 1.....Liszt
 - Valse, "The Blue Danube".....Strauss
 - "Triumph of the Boyards".....Halvorsen

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

- Overture, "In May".....Eilenberg
- Excerpts from the works of Schumann
- Second Suite, "L'Arlesienne".....Bizet
- Vocal Solo, "Danny Boy".....Weatherby
Miss Marjorie Moody
- a. Lady Picking Mulberries.....Kelley
b. March, "Nobles of the Mystic Shrine,"
Sousa

EVENING

3rd Concert, 7.45 to 8.30

- MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
- Overture, "The Dawn of Peace".....Reineke
 - Strauss, Millocker and Suppe.....Ziehrer
 - Vienese Melodies.....C. Godfrey
 - Valse, "Mabel".....D. Godfrey
 - Rondo Militaire.....Bohm

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

- Fantasia, "America".....Winterbottom
- Cornet Solo, "Lakme".....Delibes
Mr. John Dolan
- Excerpts from the works of Brahms
- Vocal Solo, "Chanson Provencale".....Del Acqua
Miss Marjorie Moody
- a. "Passing the Cotton Fields".....Clarke
b. March, "The High School Cadets".....Sousa

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Novelty Dance Every Wednesday Evening
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SATURDAY, AUGUST 11th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet

1. Overture, "Poet and Peasant".....Suppe
2. Poetic ScenesGodard
3. Gems from "Sally".....Kern
4. Valse, "Artist Life".....Strauss
5. March, "Corcoran Cadets".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Pique Dame".....Suppe
2. Cornet Solo, "The Pyramids".....Liberati
Mr. John Dolan
3. Scenes, "Cavalleria Rusticana".....Mascagni
4. Vocal Solo, "Ernani, Ernani Involani".....Verdi
Miss Marjorie Moody
5. a. "Parade of the Wooden Soldiers".....Jessels
b. March, "The Yorktown Centennial".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

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

1. Overture, "Maritana"Wallace
2. Cornet Solo, "Centennial".....Bellstedt
Mr. John Dolan
3. Scenes, "Faust".....Gounod
4. Valse, "At the Ball".....Czibulka
5. March, "Naval Reserve".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Mignon"Thomas
2. Xylophone Solo, "Southern Airs".....Weldon
Mr. George Carey
3. Suite, "The American Maid".....Sousa
4. Vocal Solo, "The Wren".....Benedict
Miss Marjorie Moody
5. a. Valse, "Phryne"Zuletti
b. March, "The Fairest of the Fair".....Sousa

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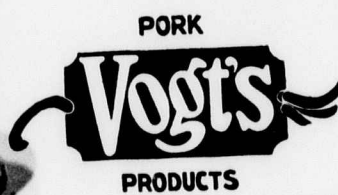
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SATURDAY, AUGUST 25th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

MISS MARJORIE MOODY, Soprano
MR. MEREDITH WILLSON, Flute
MR. WILLIAM KUNKEL, Piccolo

1. Overture, "Agonies of Tantalus".....Suppe
2. Piccolo Duet, "Fluttering Birds".....Filipowsky
Messrs. Willson and Kunkel
3. Suite, "Roman Life".....LeThiere
4. Scenes from the operas of Offenbach
5. March, "Liberty Loan".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Orpheus"Offenbach
2. Parting from "Leonore".....Raff
3. MoskowskiannaClark
4. Vocal Solo, "Vissi D'Arte" from "La Tosca," Verdi
Miss Marjorie Moody
5. Introduction third act, "Lohengrin".....Wagner

EVENING

3rd Concert, 7.45 to 8.30

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

1. Overture, "Leonore"Beethoven
2. Cornet Solo, "Ocean View".....Hartman
Mr. John Dolan
3. "The Fancy of the Town".....Sousa
4. Valse, "Hilda"Godfrey
5. March, "Maine to Oregon".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Jubel"Weber
2. Xylophone Solo, "Rondo".....Mendelssohn
Mr. George Carey
3. Grand Scene, "Benediction of the Poignards," Meyerbeer
4. Vocal Solo, "Ah Fors e lui," "Traviata," Verdi
Miss Marjorie Moody
5. Scene MilitaryMassenet

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FRANKLIN BANK BUILDING
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WILLOW GROVE PARK

"LET EVERYBODY SING"

Prepared and Selected by
JAMES FRANCIS COOKE
Editor of *The Etude*

Have you ever watched the ocean calming down after a terrific storm? Gradually the great waves grow lower, the whitecaps cease and finally the sea is like a peaceful lake.

The world has just been going through the greatest tempests in its history; but now the sun is shining again and the waters are quieting down, so that the argosies of peace can once more travel to and fro with their precious cargoes.

All through the hurricane more and more people looked to music to give them the courage to meet the day. Never before was the need for music so widely recognized. All unexpectedly, the war gave music a tremendous lift.

Now and then we hear rumors of failures, panics, unemployment, some real, some fancied. In any event the great thing is to keep one's courage up and one of the best props for courage is song. Let everybody sing as much as possible whenever the opportunity offers. Troubles melt away before good, lusty song like the blizzard before the blazing sun.

If business men only realized the potency of song (as many do) there would be services of song to open the day's work in thousands of firms. If things look blue—sing a little, cheer up, take a fresh start. Nothing can be made better by worrying. Song in the heart makes the mind and the muscles a hundred times more willing. That axiom is as true as the ages. The workers of all centuries have lightened their labors with song.

Have you ever heard how singing saved a town? It is one of the most interesting of the medieval stories.

When the terrible plague, the Black Death, swept over Europe in the Fourteenth Century, whole cities were wiped out and thousands of homes became pest houses. In the town of Goldberg, one of the citizens remained in his home and gradually watched all human traffic in the streets cease. It was a city of death; not a soul stirred in any of its avenues. Finally, this man decided that he was not going to die like a rat in a hole, especially since it was Christmas Eve, the gladdest time of the whole year. So he bravely put on his hat and went into the streets singing: *Unto us a child is born.*

WILLOW GROVE PARK THEATRE

(ON THE MIDWAY)

Presenting the Best of Motion Pictures

Sunday, August 5
JACK HOLT

in

"THE MAN BEYOND"

Monday, Tuesday and Wednesday
August 6, 7, and 8

D. W. Griffith's Masterpiece

"THE ORPHANS OF
THE STORM"

with

LILLIAN and
DOROTHY GISH

and

JOSEPH SCHILDKRAUT

Thursday and Friday
August 9 and 10

"MASTERS AND MEN"

with

EARL WILLIAMS
ALICE CALHOUN
WANDA HAWLEY

and

CULLEN LANDIS

Saturday, August 11
LON CHANEY

in

"SHADOWS"



Willow Grove Park

1896 - Twenty-Eighth Season - 1923

AMERICA'S FINEST
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MUSICAL ATTRACTIONS 1923

Patrick Conway and His Band - May 12th to June 9th

Victor Herbert and His Orchestra - June 10th to July 7th

Wassili Leps and His Orchestra - July 8th to Aug. 4th

John Philip Sousa and His Band - Aug. 5th to Sept. 15th

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WILLOW GROVE PARK THEATRE

(ON THE MIDWAY)

Presenting the Best of Motion Pictures

Sunday, August 19

"POOR MEN'S WIVES"

with

BARBARA LAMARR

and a STAR CAST

Monday, Tuesday and Wednesday
August 20, 21, and 22

"QUINCY ADAMS
SAWYER"

with

BLANCHE SWEET
BARBARA LAMARR
LON CHANEY

Thursday and Friday
August 23 and 24

"SOUL OF THE BEAST"

with a STAR CAST

Saturday, August 25

"SHADOWS"

with

LON CHANEY

WILLOW GROVE PARK

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If business men only realized the potency of song (as many do) there would be services of song to open the day's work in thousands of firms. If things look blue—sing a little, cheer up, take a fresh start. Nothing can be made better by worrying. Song in the heart makes the mind and the muscles a hundred times more willing. That axiom is as true as the ages. The workers of all centuries have lightened their labors with song.

Have you ever heard how singing saved a town? It is one of the most interesting of the medieval stories.

When the terrible plague, the Black Death, swept over Europe in the Fourteenth Century, whole cities were wiped out and thousands of homes became pest houses. In the town of Goldberg, one of the citizens remained in his home and gradually watched all human traffic in the streets cease. It was a city of death; not a soul stirred in any of its avenues. Finally, this man decided that he was not going to die like a rat in a hole, especially since it was Christmas Eve, the gladdest time of the whole year. So he bravely put on his hat and went into the streets singing: *Unto us a child is born.*

WILLOW GROVE PARK THEATRE

(ON THE MIDWAY)

Presenting the Best of Motion Pictures

Sunday, August 26

"SHADOWS"

with

LON CHANEY

Monday, Tuesday and Wednesday
August 27, 28, and 29

LAURETTE TAYLOR

in

"PEG O' MY HEART"

The Finest Picture of the Year

Thursday and Friday
August 30 and 31

A Metro Production

"THE LAST HOUR"

Saturday, September 1

A Masterpiece

"NOTORIETY"

with a STAR CAST

WILLOW GROVE PARK

"LET EVERYBODY SING"

Prepared and Selected by
JAMES FRANCIS COOKE
Editor of *The Etude*

Have you ever watched the ocean calming down after a terrific storm? Gradually the great waves grow lower, the whitecaps cease and finally the sea is like a peaceful lake.

The world has just been going through the greatest tempests in its history; but now the sun is shining again and the waters are quieting down, so that the argosies of peace can once more travel to and fro with their precious cargoes.

All through the hurricane more and more people looked to music to give them the courage to meet the day. Never before was the need for music so widely recognized. All unexpectedly, the war gave music a tremendous lift.

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WILLOW GROVE PARK THEATRE

(ON THE MIDWAY)

Presenting the Best of Motion Pictures

Sunday, August 5

JACK HOLT

in

"THE MAN BEYOND"

Monday, Tuesday and Wednesday
August 6, 7, and 8

D. W. Griffith's Masterpiece

"THE ORPHANS OF
THE STORM"

with

LILLIAN and
DOROTHY GISH

and

JOSEPH SCHILDKRAUT

Thursday and Friday

August 9 and 10

"MASTERS AND MEN"

with

EARL WILLIAMS
ALICE CALHOUN
WANDA HAWLEY

and

CULLEN LANDIS

Saturday, August 11

LON CHANEY

in

"SHADOWS"



Willow Grove Park

1896 - Twenty-Eighth Season - 1923

AMERICA'S FINEST
AMUSEMENT PARK

MUSICAL ATTRACTIONS 1923

Patrick Conway and His Band - May 12th to June 9th

Victor Herbert and His Orchestra - June 10th to July 7th

Wassili Leps and His Orchestra - July 8th to Aug. 4th

John Philip Sousa and His Band - Aug. 5th to Sept. 15th

WILLOW GROVE PARK

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WILLOW GROVE PARK THEATRE

(ON THE MIDWAY)

Presenting the Best of Motion Pictures

Sunday, August 19

"POOR MEN'S WIVES"

with

BARBARA LAMARR

and a STAR CAST

Monday, Tuesday and Wednesday
August 20, 21, and 22

"QUINCY ADAMS
SAWYER"

with

BLANCHE SWEET
BARBARA LAMARR
LON CHANEY

Thursday and Friday

August 23 and 24

"SOUL OF THE BEAST"

with a STAR CAST

Saturday, August 25

"SHADOWS"

with

LON CHANEY



Willow Grove Park

1896 - Twenty-Eighth Season - 1923

AMERICA'S FINEST
AMUSEMENT PARK

MUSICAL ATTRACTIONS 1923

Patrick Conway and His Band - May 12th to June 9th


Victor Herbert and His Orchestra - June 10th to July 7th

Wassili Leps and His Orchestra - July 8th to Aug. 4th

John Philip Sousa and His Band - Aug. 5th to Sept. 15th

WILLOW GROVE PARK

TWENTY-EIGHTH SEASON




Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

13 WEEK BEGINNING AUGUST FIFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

14 WEEK BEGINNING AUGUST TWELFTH
NINETEEN HUNDRED TWENTY-THREE

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BIOGRAPHY

Changing to a brighter mood, Sousa expressed an opinion on the sincerity of purpose in any line of endeavor. He told of a time he was interviewed by five reporters at the same time and how different were the five stories that appeared in their respective papers.

"One reporter wrote about my vocabulary. Another talked about his personal opinion of me and music. Another one wrote a story very foreign to anything that transpired," Sousa said with the friendliest sort of a smile.

Then he told of an interview in France. The reporter asked him a very leading question concerning the merit of Sousa's Band as compared to the Guard Republican. "Being born in Washington—the city of diplomacy—I tried to give an answer that would not offend. I told the reporter of how warmly the organization had been received in America and that if it were to return there would still be a warmer and more enthusiastic reception. Imagine my surprise when I read the interview in glaring type: 'Sousa waves frantic hands to the

French heavens and declares 'We are superior to Guard Republican' when asked for opinion.' That was most unfortunate, you see.

"Another rare experience I had with interviews was in France. James Gordon Bennett, publisher of the New York Herald and the Paris Herald, asked me to write an opinion of French music. He sent his private secretary over to me and we attended nine concerts. Out of that number only one program carried anything, and that but one number, but French compositions. In my interview I brought out this point.

This is the headline for this interview: 'Subsidy Is the Death of Art—Sousa.' I was so bombarded with letters and criticism I was forced to retaliate. 'You Americans should come to Europe to study and not to advise,' was one of the criticisms. In retaliation I reminded the writer that Europe had given the tallow candle; America had returned the electric light. Europe had offered the sickle and America had returned the international harvester."

(Continued next week)

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TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST FIFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST TWELFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

SERVED EXCLUSIVELY AT THE PARK



SUNDAY, AUGUST 26th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano

1. March, "Military"Schubert
2. The Sabbath Day in Camp.....Hume
3. Prelude, "The Deluge"Saint-Saens
4. Valse, "Ball Scenes"Czebulka
5. March, "On the Campus".....Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Scenes from "Faust"Gounod
2. Excerpts, "La Boheme"Puccini
3. Suite, "At the Movies".....Sousa
 - a. "The Srenaders"
 - b. "The Crafty Villain and the Timid Maid"
 - c. "Balance All and Swing Partners"
4. Vocal solo, "The Wren"Benedict
Miss Marjorie Moody
- (Obligato—Flute, Mr. Meredith Willson)
5. March, "The Thunderer"Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano

Mr. John Dolan, Cornet

Mr. George Carey, Xylophone

1. Poem, "The Victory Ball"Schelling
2. Xylophone solo, "Nola"Arndt
Mr. George Carey
3. Scenes, "Tannhauser"Wagner
4. Valse, "Blue Bells"Waldteufel
5. March, "Who's Who in Navy Blue".....Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. "A Bouquet of Beloved Inspirations".....Sousa
2. Cornet solo, "Centennial"Bellstedt
Mr. John Dolan
3. Scenes, "Lohengrin"Wagner
4. Vocal solo, "Ernani"Verdi
Miss Marjorie Moody
5. (a) Cowboy breakdown, "Turkey in the
Straw"Guion
(b) March, "Wisconsin Forward"Sousa

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JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST FIFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST TWELFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

DEWEES

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20% — Discount AUGUST COAT SALE

The price reductions guaranteed : Styles authentic

MONDAY, AUGUST 27th, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano

1. Overture, "Lily of Killarney"Benedict
2. Airs, "The Grand Duchess".....Offenbach
3. Air, "Louis XIV, Amaryllis"Ghys
4. (a) "A La Turka"Eilenberg
(b) Valse, "Life Let Us Cherish".....Strauss
5. March, "The National Emblem"Bagley

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "Spring"Goldmark
2. (a) Minuet AntiquePaderewski
(b) Homage to Ethelbert Nevin and Stephen FosterSousa
3. Scenes from the operas of.....Gounod
4. Vocal solo, "Song of India".....Rimsky-Korsakow
Miss Marjorie Moody
5. (a) Valse, "Delilah"Nichols
(b) March, "Sambre et Meuse"Turlet

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano

1. Overture, "Fest"Lassing
2. Reminiscences ofSullivan
3. Caprice MilitaireHerzele
4. Valse FantasiaReiner
5. March, "Under the Double Eagle"....Wagner

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Peace Festival"Reineke
2. Scenes, "Carmen"Bizet
3. War Episode, "The Outpost"Mackenzie
4. Vocal solo, "At Dawning"Cadman
Miss Marjorie Moody
5. March, "The Charlatan"Sousa



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TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST FIFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST TWELFTH
NINETEEN HUNDRED TWENTY-THREE

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TUESDAY, AUGUST 28th, 1923

AFTERNOON

1st Concert, 2 00 to 2.45

Miss Marjorie Moody, Soprano

1. Overture, "The Ghost of the Commandant," Grossman
2. Reminiscences of EnglandGodfrey
3. A poem, "Omar Khayyam"Foote
4. Valse, "Always Faithful"Waldteufel
5. March, "Right Forward"Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.45 to 5.30

1. Introduction, Third Act, "The Cricket on the Hearth"Goldmark
2. Gems from "La Mascot"Audran
3. Suite, "Camera Studies"Sousa
 - (a) "The Flashing Eyes of Andalusia"
 - (b) "Drifting to Loveland"
 - (c) "The Children's Ball"
4. Vocal solo, "The World Is Waiting for the Sunrise"Seitz
Miss Marjorie Moody
5. March, "Nobles of the Mystic Shrine".....Sousa

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet

1. Overture, "Patrie"Bizet
2. Cornet solo, "Volunteer"Rogers
Mr. John Dolan
3. Scenes from "Orpheus"Offenbach
4. Valse, "Roses From the South".....Strauss
5. March, "Resumption"Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Academic Festival"Brahms
2. Songs ofCiro Piusuti
3. Scenes, "Maritana"Wallace
4. Vocal solo, "Louise"Charpentier
Miss Marjorie Moody
5. March, "Keeping Step With the Union".....Sousa

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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST FIFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

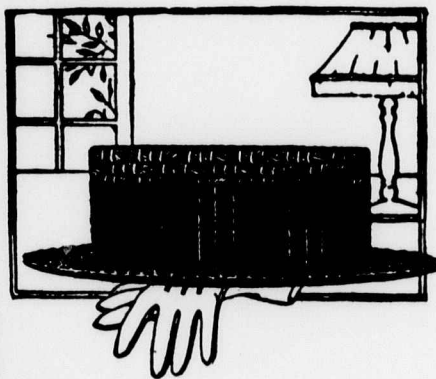
TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST TWELFTH
NINETEEN HUNDRED TWENTY-THREE

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WEDNESDAY, AUGUST 29th, 1923

AFTERNOON

1st Concert, 2.00 to 2.45

Miss Marjorie Moody, Soprano
Mr. Dana M. Garrett, Cornet

1. Grand Fantasia, "Jewels of the Madonna," Wolf-Ferrari
2. Cornet solo, "Devil's Tongue"Bellstedt
Mr. Dana M. Garrett
3. Scenes, "La Traviata"Verdi
4. Valse, "Jolly Fellows"Volstedt
5. March, "Lorraine"Ganne

Electric Fountain Display, 4 o'clock

2nd Concert, 4.45 to 5.30

1. Symphonic Poem, "Les Preludes"Liszt
2. Scene, "Hymn to the Sun"Mascagni
3. Suite, "Leaves From My Notebook"Sousa
(a) "The Genial Hostess"
(b) "The Campfire Girls"
(c) "The Lively Flapper"
4. Vocal solo, "Rigoletto"Verdi
Miss Marjorie Moody
5. March, "Bullets and Bayonets"Sousa

EVENING

3rd Concert, 7.45 to 8.30

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

1. "Jubilee," from Symphonic Sketches, Chadwick
2. Flute solo, "Idyll and Valse Op. 116"Godard
Mr. Meredith Willson
3. Ballet Suite, "Creole"Brorhaven
4. Valse, "Rendezvous"Zueletta
5. March, "We Are Coming"Sousa

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Rhapsody, "The Northern"Hosmer
2. Cornet solo, "Lullaby," "Jocelyn"Godard
Mr. John Dolan
3. Rhapsody, "The Welsh"Edw. German
4. Vocal solo, "Queen of Sheba"Gounod
Miss Marjorie Moody
5. (a) Valse, "Phryne"Zueletta
(b) March, "The Boys Are Home Again,"Sousa

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TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST FIFTH
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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST TWELFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

WHEN FOLKS SPEAK OF
BREAD, THEY USUALLY SAY

FREIHOFFER'S FINE BREAD

THURSDAY, AUGUST 30th, 1923
SOUSA DAY

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AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet

- Caprian Tarantelle
- Suite, "At the Movies"
 - "The Serenaders"
 - "The Crafty Villain"
 - "Balance All and Swing Partners"
- Cornet solo, "I've Made My Plans for the Summer"
- Mr. John Dolan
 - Hymn, "We March, We March to Victory"
 - Social Laws
 - "Girls Who Have Loved"
 - March, "Comrades of the Legion"

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

- Grand Promenade at the White House
- "Maidens Three"
 - The Coquette
 - The Summer Girl
 - The Dancing Girl
- Valse, "The Mystical Miss"
- Vocal solo, "Maid of the Meadow"
Miss Marjorie Moody
- (a) Russian dance
(b) March, "Sabre and Spurs"

EVENING

3rd Concert, 7.45 to 8.30

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet

- "The American Wedding March"
- Cornet solo, "Geraldine"
- Mr. John Dolan
 - In the Realm of the Valse (arrangement)
 - Suite, "Looking Upward"
 - "By the Light of the Polar Star"
 - "Under the Southern Cross"
 - "Mars and Venus"
- March, "Hands Across the Sea"
- March, "Sons of America Diamond Jubilee" Wynne
(By special request)

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

- A Mixture, "Showing Off Before Company" (arrangement)
- (a) The Gliding Girl
(b) March, "The Federal"
- Vocal solo, "The Crystal Lute"
Miss Marjorie Moody
- March, "The Stars and Stripes Forever"

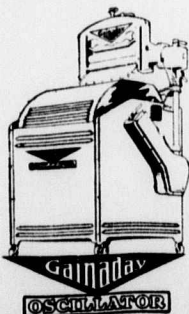


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WEEK BEGINNING AUGUST FIFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST TWELFTH
NINETEEN HUNDRED TWENTY-THREE

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FRIDAY, AUGUST 31st, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

Miss Marjorie Moody, Soprano
Mr. William Kunkel, Piccolo
Mr. John P. Schueler, Trombone

1. Fantasia, "Adam's Melodies"Kling
2. Piccolo solo, "The Thrush"Demare
Mr. William Kunkel
3. Scenes, "Madam Butterfly"Puccini
4. Valse, "The Last Dream"Cowen
5. March, "The Liberty Bell"Sousa

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Ballet Music, "Robert Diable"Meyer
2. Trombone solo, "Oh, Dry Those Tears,"
Del Riego
Mr. John P. Schueler
3. Gems from "The Bride-Elect"Sousa
4. Vocal solo, "Le Seran Rose"Arditti
Miss Marjorie Moody
5. (a) Valse, "Sweethearts"Coote
(b) March, "Rifle Regiment"Sousa

EVENING

3rd Concert, 7.45 to 8.30

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

1. Overture, "Beautiful Helen"Offenbach
2. Nylophone solo, "Minute Valse"Chopin
Mr. George Carey
3. Nightsong, "Tristan"Wagner
4. Valse, "Dreams on the Bosphorus"Sabathil
5. Airs from "Patience"Sullivan

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Admired themes from the works of...Donizetti
2. Cornet solo, "Cleopatra"Demare
Mr. John Dolan
3. (a) Idyl, "All on a Christmas Morning," Amers
(b) Scene, "The Angelus"Massenet
4. Vocal solo, "Caro Nome"Verdi
Miss Marjorie Moody
5. (a) Suite de ValsesChabrier
(b) March, "The Dauntless Battalion"Sousa

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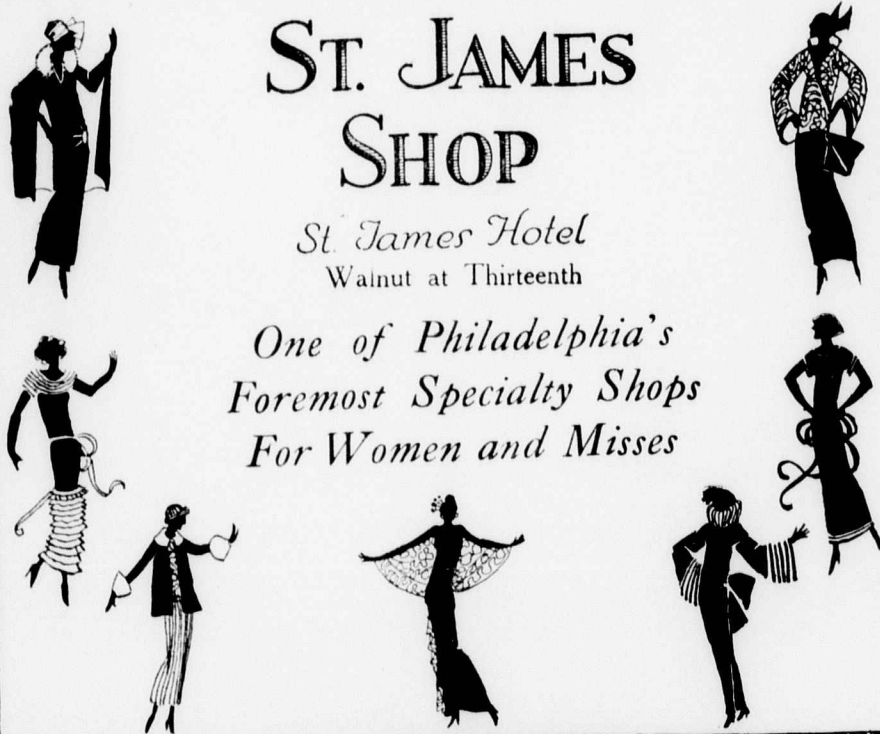
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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST FIFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



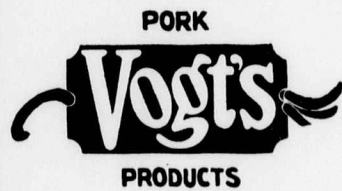
Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST TWELFTH
NINETEEN HUNDRED TWENTY-THREE

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SATURDAY, SEPTEMBER 1st, 1923

AFTERNOON

1st Concert, 2.30 to 3.15

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

1. Overture, "Light Cavalry"Suppé
2. Cornet solo, "Centennial"Bellstedt
Mr. John Dolan
3. Air, "The Runaway Girl"Monckton
4. Valse, "Gold and Silver"Lehar
5. Scene Hungarian, "Szabadi"Massenet

Electric Fountain Display, 4 o'clock

2nd Concert, 4.30 to 5.30

1. Overture, "William Tell"Rossini
2. Xylophone solo, "Poet and Peasant"Suppé
Mr. George Carey
3. Siegfried Rhine JourneyWagner
4. Vocal solo, "The Wren"Benedict
Miss Marjorie Moody
(Obbligato—Flute, Mr. Meredith Wilson)
5. (a) Valse, "Mon Ami"Gassner
(b) March, "The Free Lance"Sousa

EVENING

3rd Concert, 7.45 to 8.30

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

1. Overture, "Martha"Flotow
2. Cornet solo, "The Secret"Gautier-Hazel
Mr. John Dolan
3. Scenes, "Aida"Verdi
4. "The Torchlight Dance"Meyerbeer
5. "The Arcadian"Monckton-Talbot

Electric Fountain Display, 9.30 o'clock

4th Concert, 9.45 to 10.45

1. Overture, "Oberon"Weber
2. Piccolo solo, "Through the Air"Damm
Mr. William Kunkel
3. Grand Fantasia, "Andre Chenier"Guardano
4. Vocal solo, Aria from "Madam Butterfly"Puccini
Miss Marjorie Moody
5. (a) Valse, "Over the Dancing Waves"Rosas
(b) March, "U. S. Field Artillery"Sousa

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WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST FIFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

TWENTY-EIGHTH SEASON



Sousa and His Band
JOHN PHILIP SOUSA, CONDUCTOR

WEEK BEGINNING AUGUST TWELFTH
NINETEEN HUNDRED TWENTY-THREE

WILLOW GROVE PARK

"LET EVERYBODY SING"

Prepared and Selected by
JAMES FRANCIS COOKE
Editor of *The Etude*

Have you ever watched the ocean calming down after a terrific storm? Gradually the great waves grow lower, the whitecaps cease and finally the sea is like a peaceful lake.

The world has just been going through the greatest tempests in its history; but now the sun is shining again and the waters are quieting down, so that the argosies of peace can once more travel to and fro with their precious cargoes.

All through the hurricane more and more people looked to music to give them the courage to meet the day. Never before was the need for music so widely recognized. All unexpectedly, the war gave music a tremendous lift.

Now and then we hear rumors of failures, panics, unemployment, some real, some fancied. In any event the great thing is to keep one's courage up and one of the best props for courage is song. Let everybody sing as much as possible whenever the opportunity offers. Troubles melt away before good, lusty song like the blizzard before the blazing sun.

If business men only realized the potency of song (as many do) there would be services of song to open the day's work in thousands of firms. If things look blue—sing a little, cheer up, take a fresh start. Nothing can be made better by worrying. Song in the heart makes the mind and the muscles a hundred times more willing. That axiom is as true as the ages. The workers of all centuries have lightened their labors with song.

Have you ever heard how singing saved a town? It is one of the most interesting of the mediaeval stories.

When the terrible plague, the Black Death, swept over Europe in the Fourteenth Century, whole cities were wiped out and thousands of homes became pest houses. In the town of Goldberg, one of the citizens remained in his home and gradually watched all human traffic in the streets cease. It was a city of death; not a soul stirred in any of its avenues. Finally, this man decided that he was not going to die like a rat in a hole, especially since it was Christmas Eve, the gladdest time of the whole year. So he bravely put on his hat and went into the streets singing: *Unto us a child is born.*

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John Philip Sousa and His Band - Aug. 5th to Sept. 15th

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Poughkeepsie, N.Y.

TUESDAY EVE. OCT. 2, '23
 "SOUSA AND HIS BAND"

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OCTOBER 2, 1923

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SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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

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TUESDAY EVE, OCT. 2, '23

"SOUSA AND HIS BAND"

Lieut-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano
Miss Rachel Senior, Violin

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

1. Rhapsody, "The Indian" Orem
Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.
2. Cornet Solo, "Cleopatra" Demare
Mr. John Dolan
3. Portraits, "At the King's Court" Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
4. Soprano Solo, "Shadow Song" (The Lark Now Leaves His War'ry Nest) Parker
Miss Nora Fauchald
5. Fantasy, "The Victory Ball" Schelling
This is Mr. Schelling's latest-completed work. The score bears the inscription: "To the memory of an American soldier." The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyrighted 1920, by Frederick A. Stokes Company.

The cymbals crash, and the dancers walk,
With long silk stockings and arms of
chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em
there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and
whirl
Ox-eyed matron and slim white girl.

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

See, there is one child fresh from school,
Learning the ropes as the old hands rule,
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy
begins.

"What did you think we should find,"
said a shade,
"When the last shot echoed and peace
was made?"
"Christ," laughed the fleshless jaws of
his friend,
"I thought they'd be praying for worlds
to mend."

"Fish," said a statesman standing near,
"I'm glad they can busy their thoughts
elsewhere!
We mustn't reproach them. They're
wrong, you see."
"Ah," said the dead men, "so were we!"

6. Caprice, "On With the Dance" Strung together by Sousa
Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz" Chopin
Mr. George Carey
- (b) March, "Nobles of the Mystic Shrine" (new) Sousa
8. Violin Solo, "Faust Fantasia" Sarasate
Miss Rachel Senior
9. Folk Tune, "Country Gardens" Grainger

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John Philip Sousa uses a Kranich & Bach Piano.

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The Glory of the Yankee Navy
Mr. Gallagher and Mr. Shean
Comrades of the Legion
U. S. Field Artillery

The Stars and Stripes Forever
Humoresque of "The Silver Lining"
from "Sally"
March of the Wooden Soldiers
Rameses
El Capitan
Washington Post
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SOUSA and his BAND

Lieut.-Commander/JOHN PHILIP SOUSA, Conductor

MATINEE PROGRAM

HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano
Miss Winifred Bambrick, Harp

Mr. John Dolan, Cornet
Mr. Meredith Willson, Flute

1. "A Bouquet of Beloved Inspirations"..... Entwined by Sousa
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."—Montaigne.
2. Cornet Solo, "The Centennial"..... Belstedt
Mr. John Dolan
3. Suite, "Leaves from My Note-book"..... Sousa

(a) "The Genial Hostess"
"Hostess was graciousness personified. It was an event to have 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 are 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, Aria from "Romeo et Juliette"..... Gounod
Miss Nora Fauchald

5. "The Portrait of a Lady" (Kamennois-Ostrow)..... Rubinstein
"The composition is intended as the musical portrait of a lady Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubinstein. It is drawn in tender, yet glowing, tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

INTERVAL

6. Fantasia, "The Merrie, Merrie Chorus"..... Compiled by Sousa
Godard
7. (a) Flute Solo, "Valise"..... Godard
Mr. Meredith Willson
- (b) March, "The Dauntless Battalion (new)"..... Sousa
8. Harp Solo, "Fantasia Oberon"..... Weber-Alvares
Miss Winifred Bambrick
9. Tunes, "When the Minstrels Come to Town"..... Bowron

All instruments used in Sousa's Band made by C. G. Conn, Ltd.
The Harp played by Miss Bambrick is a Wurlitzer.
John Philip Sousa uses a Kranich & Bach Piano.

EVENING PROGRAM

HARRY ASKIN, Manager.

Miss Marjorie Moody, Soprano
Miss Rachel Senior, Violin

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

1. Rhapsody, "The Indian"..... Orem
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2. Cornet Solo, "Cleopatra"..... Demare
Mr. John Dolan
3. Portraits, "At the King's Court"..... Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen."
4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest"..... Parker
Miss Nora Fauchald
5. Fantasy, "The Victory Ball"..... Schelling
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The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy he gins.

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!"
We mustn't reproach them. They're wrong, you see."

"Ah," said the dead men, "so were we!"
Victory! Victory! On with the dance!
Back to the jungle the new beasts grace!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL

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Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz"..... Chopin
Mr. George Carey
- (b) March, "Nobles of the Mystic Shrine" (new)..... Sousa
8. Violin Solo, "Faust Fantasia"..... Sarasate
Miss Rachel Senior
9. Folk Tune, "Country Gardens"..... Grainger

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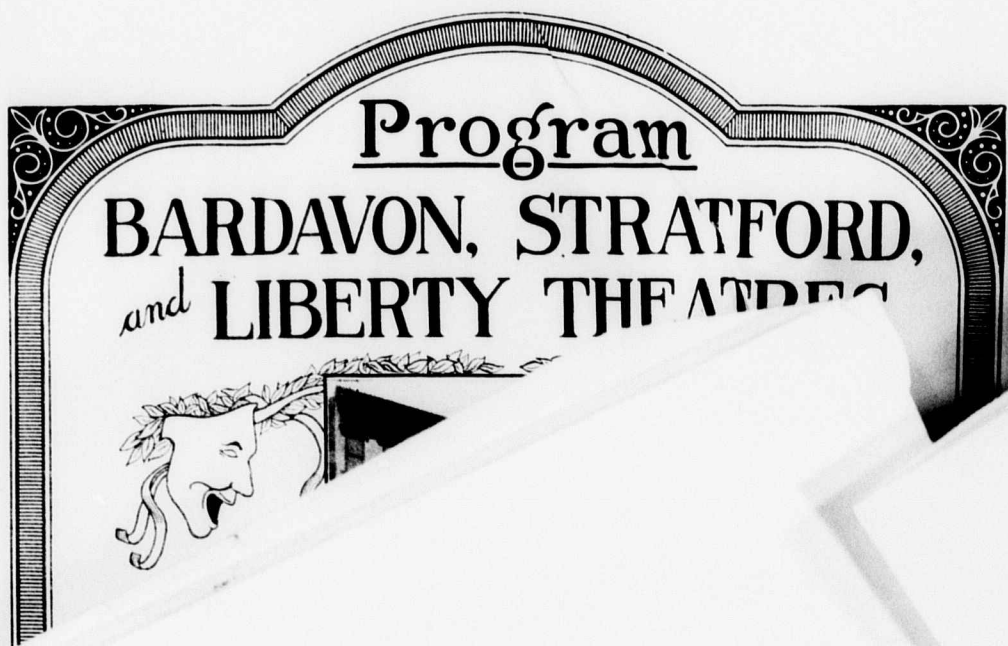
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Vol. 35 OCTOBER 2, 1923 No. 17

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SOUSA AND HIS BAND
 Lieut.-Commander JOHN PHILIP SOUSA, Conductor
 HARRY ASKIN, Manager
 Miss Marjorie Moody, Soprano Mr. John Dolan, Cornet
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EASTON, PA. MORPHEUM

Wed. Matinee, October 3

SOUSA AND HIS BAND

Lieut.-Commander John Philip Sousa, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet
MISS WINIFRED BAMBRICK, Harp MR. MEREDITH WILLSON, Flute

1. "A Bouquet of Beloved Inspirations".....Entwined by Sousa
"I have here only made a nosegay of culled flowers, and have
brought nothing of my own but the thread that ties them together."
—Montaigne
2. Cornet Solo, "The Centennial".....Bellstedt
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book".....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 are ap-
plied. A pillar of smoke ascends, and soon after the fire is brightly burn-
ing. 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 embodi-
ment of joyous youth.
4. Vocal Solo, Aria, from "Romeo et Juliette".....Gounod
MISS NORA FAUCHALD
5. "The Portrait of a Lady" (Kamennoi-Ostrow).....Rubenstein
"The composition is intended as the musical portrait of a lady, Made-
moiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It
is drawn in tender, yet glowing, tints against the soft background of the
summer night, outlining, however, the spiritual rather than the physical
charms and characteristics of the lady."

INTERVAL

6. Fantasia, "The Merrie, Merrie Chorus".....Compiled by Sousa
7. (a) Flute Solo, "Valse".....Godard
MR. MEREDITH WILLSON
(b) March, The Dauntless Battalion (new).....Sousa
8. Harp Solo, "Fantasia Oberon".....Weber-Alvares
MISS WINIFRED BAMBRICK
9. Tunes, "When the Minstrels Come to Town".....Bowren

All instruments used in Sousa's Band made by C. G. Conn, Ltd.
The Harp played by Miss Bambrick is a Wurlitzer.
John Philip Sousa uses a Kranich & Bach Piano.
P. J. Carey & Sons furnish all printing for Sousa's Band.

High School Cadets
The Glory of the Yankee Navy
Mr. Gallagher and Mr. Shean
Comrades of the Legion
U. S. Field Artillery
The Stars and Stripes Forever

Rameses
El Capitan
Washington Post
The Gallant Seventh
The Fairest of the Fair
The Stars and Stripes Forever

COMING

THURSDAY, OCTOBER 11—"LITTLE NELLIE KELLY"
FRIDAY, OCTOBER 12—THE BAT.
SAT., OCTOBER 13—Paramount Picture—"FOG BOUND."
THURSDAY, OCT. 18—Elks Show—"BLOSSOM TIME."

PROGRAM Pa. SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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

1. Rhapsody, "The Indian".....Orem
Among those who have made careful records and researches of the
music of the Aborigines of America may be named Thurlow Lieurance,
Charles Cadman, and Arthur Farwell. The Indian themes introduced
into this rhapsody were recorded by Mr. Lieurance and welded into
rhapsodic form by the well-known composer, Preston Ware Orem.
2. Cornet Solo, "Cleopatra".....Demare
MR. JOHN DOLAN
3. Portraits, "At the King's Court".....Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
4. Soprano Solo, "Shadow Song" (Dinorah).....Meyerbeer
MISS MARJORIE MOODY
5. Fantasy, "The Victory Ball".....Schelling

This is Mr. Schelling's latest-completed work. The score bears the inscription: "To
the memory of an American Soldier."
The fantasy is based on Alfred Noyes' poem, "The Victory Ball, herewith reprinted
by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright
1920, by Frederick A. Stokes Company.

The cymbals crash and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long, bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins,
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
"When the last shot ended and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought the'd be praying for worlds to mend."

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you
see."
"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL

6. Caprice, "On With the Dance".....Strung Together by Sousa
Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz".....Chopin
MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new).....Sousa
3. Violin Solo, "Faust Fantasia".....Sarasate
MISS RACHEL SENIOR
3. Folk Tune, "Country Gardens".....Grainger

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 COMPOSI-
TIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA:

Semper Fidelis
Blue Danube
King Cototn
High School Cadets
The Glory of the Yankee Navy
Mr. Gallagher and Mr. Shean
Comrades of the Legion
U. S. Field Artillery
The Stars and Stripes Forever

Humoresque of "The Silver
Lining" from "Sally"
March of the Wooden Soldiers
Rameses
El Capitan
Washington Post
The Gallant Seventh
The Fairest of the Fair
The Stars and Stripes Forever

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FRIDAY, OCTOBER 12—THE BAT.
SAT., OCTOBER 13—Paramount Picture—"FOG BOUND."
THURSDAY, OCT. 18—Elks Show—"BLOSSOM TIME."

Whole
Page 120

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HARRY ASKIN, Manager

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MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

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The Stars and Stripes Forever	

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U. S. Field Artillery	The Fairest of the Fair
The Stars and Stripes Forever	

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THURSDAY, OCT. 18—Elks Show—"BLOSSOM TIME."

Whole
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ORPHEUM

Thursday Evening, October 4th

SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

HARRY ASKIN, Manager

MISS NORA FAUCHALD, *Soprano* MR. JOHN DOLAN, *Cornet*
MISS RACHEL SENIOR, *Violin* MR. GEORGE CAREY, *Xylophone*

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Mr. John Dolan
3. Portraits, "At the King's Court" *Sousa*
(a) "Her Ladyship, the Countess"
Grace, the Duchess
Majesty, the Queen
The Lark Now Leaves His Wat'ry Nest" ... *Parker*
Miss Nora Fauchald

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of

SOUSA

AND HIS

BAND

HARRY ASKIN, Manager

Lieut.-Commander JOHN PHILIP SOUSA
CONDUCTOR

MISS MARJORIE MOODY, *Soprano* MR. JOHN DOLAN, *Cornet*
MISS WINIFRED BAMBRICK, *Harp* MR. MEREDITH WILLSON, *Flute*

The Steinway Piano

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Matinee Concert

HARRY ASKIN, Manager

MISS NORA FAUCHALD, *Soprano* MR. JOHN DOLAN, *Cornet*
MISS WINIFRED BAMBRICK, *Harp* MR. MEREDITH WILLSON, *Flute*

1. "A Bouquet of Beloved Inspirations" - - - - - *Entwined by Sousa*
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together." - - - - - *Montaigne.*

2. Cornet Solo, "The Centennial" - - - - - *Bellstedt*
MR. JOHN DOLAN

3. Suite, "Leaves from My Note-book" - - - - - *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 are 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, Aria, from "Romeo et Juliette" - - - - - *Gounod*
MISS NORA FAUCHALD

5. "The Portrait of a Lady" (Kamennoi Ostrow) - - - - - *Rubenstein*
"The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

INTERVAL

6. Fantasia, "The Merrie, Merrie Chorus" - - - - - *Compiled by Sousa*
Godard

7. (a) Flute Solo, "Valse" - - - - - *Godard*
MR. MEREDITH WILLSON

- (b) March, "The Dauntless Battalion" (new) - - - - - *Sousa*

8. Harp Solo, "Fantasia Oberon" - - - - - *Weber-Alvares*
MISS WINIFRED BAMBRICK

9. Tunes, "When the Minstrels Come to Town" - - - - - *Bowron*

Encores will be selected from the following compositions and arrangements of John Philip Sousa: Semper Fidelis—Blue Danube—King Cotton—High School Cadets—The Glory of the Yankee Navy—Mr. Gallagher and Mr. Shean—Comrades of the Legion—U. S. Field Artillery—The Stars and Stripes Forever—Humoresque of "The Silver Lining" from "Sally"—March of the Wooden Soldiers—Rameses—El Capitan—Washington Post—The Gallant Seventh—The Fairest of the Fair.

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YORK, PA.

THURSDAY, OCT. 18—Elks Show—"BLOSSOM TIME."

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ORPHEUM

Thursday Evening, October 4th

SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

HARRY ASKIN, Manager

MISS NORA FAUCHALD, *Soprano* MR. JOHN DOLAN, *Cornet*
MISS RACHEL SENIOR, *Violin* MR. GEORGE CAREY, *Xylophone*

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(a) "Her Ladyship, the Countess"
"Grace, the Duchess"
"Majesty, the Queen"
The Lark Now Leaves His Wat'ry Nest" *Parker*
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PROGRAM

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"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together." *Montaigne.*
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She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
 4. Vocal Solo, "Villanelle" *Dell Acqua*
MISS MARJORIE MOODY
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 7. (a) Flute Solo, "Valse" *Godard*
MR. MEREDITH WILLSON
(b) March, "The Dauntless Battalion (new)" *Sousa*
 8. Harp Solo, "Fantasia Oberon" *Weber-Alvares*
MISS WINIFRED BAMBRICK
 9. Tunes, "When the Minstrels Come to Town" *Bowron*

All instruments used in Sousa's Band made by C. G. Conn, Ltd.
Sousa and His Band plays exclusively for the Victor.
John Philip Sousa uses a Kranich & Bach Piano.
For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency,
105 West 40th Street, New York City.

THE STEINWAY PIANO

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Matinee Concert

HARRY ASKIN, Manager

MISS NORA FAUCHALD, *Soprano* MR. JOHN DOLAN, *Cornet*
MISS WINIFRED BAMBRICK, *Harp* MR. MEREDITH WILLSON, *Flute*

1. "A Bouquet of Beloved Inspirations" *Entwined by Sousa*
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together." *Montaigne.*
 2. Cornet Solo, "The Centennial" *Bellstedt*
MR. JOHN DOLAN
 3. Suite, "Leaves from My Note-book" *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 are 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, Aria, from "Romeo et Juliette" *Gounod*
MISS NORA FAUCHALD
 5. "The Portrait of a Lady" (Kammenoi Ostrow) *Rubenstein*
"The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."
- INTERVAL
6. Fantasia, "The Merrie, Merrie Chorus" *Compiled by Sousa*
 7. (a) Flute Solo, "Valse" *Godard*
MR. MEREDITH WILLSON
(b) March, "The Dauntless Battalion" (new) *Sousa*
 8. Harp Solo, "Fantasia Oberon" *Weber-Alvares*
MISS WINIFRED BAMBRICK
 9. Tunes, "When the Minstrels Come to Town" *Bowron*

Encores will be selected from the following compositions and arrangements of John Philip Sousa: Semper Fidelis—Blue Danube—King Cotton—High School Cadets—The Glory of the Yankee Navy—Mr. Gallagher and Mr. Shean—Comrades of the Legion—U. S. Field Artillery—The Stars and Stripes Forever—Humoresque of "The Silver Lining" from "Sally"—March of the Wooden Soldiers—Rameses—El Capitan—Washington Post—The Gallant Seventh—The Fairest of the Fair.

Sousa's Band makes Records exclusively for the Victor. You can buy Sousa Records for your talking machine at the Weaver Piano Warerooms, 39 West Market Street.

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THURSDAY, OCT. 18—Elks Show—"BLOSSOM TIME."

122

ORPHEUM

Thursday Evening, October 4th

SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet
MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

1. Rhapsody, "The Indian"Orem
Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.
2. Cornet Solo, "Cleopatra"Demare
Mr. John Dolan
3. Portraits, "At the King's Court"Sousa
(a) "Her Ladyship, the Countess"
Grace, the Duchess
Majesty, the Queen
The Lark Now Leaves His Wat'ry Nest"....Parker
Miss Nora Fauchald

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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

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MR. JOHN DOLAN
3. Portraits, "At the King's Court"Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
4. Soprano Solo, "Shadow Song" (Dinorah)Meyerbeer
MISS MARJORIE MOODY
5. Fantasy, "The Victory Ball"Schelling

This is Mr. Schelling's latest-completed work. The score bears the inscription: "To the memory of an American Soldier."
The fantasy is based on Alfred Noyes' poem, "The Victory Ball, herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.

The cymbals crash and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball,
They do not reproach, because they know,
If they're forgotten it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long, bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule,
God, how that dead boy gapes and grins,
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
"When the last shot ended and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought the'd be praying for worlds to mend."

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!"
We mustn't reproach them. They're wrong, you see."

"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL

6. Caprice, "On With the Dance"Strung Together by Sousa
Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz"Chopin
MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new)Sousa
8. Violin Solo, "Faust Fantasia"Sarasate
MISS RACHEL SENIOR
9. Folk Tune, "Country Gardens"Grainger

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 AND ARRANGEMENTS OF JOHN PHILIP SOUSA:

Semper Fidelis	Humoresque of "The Silver
Blue Danube	Lining" from "Sally"
King Cototn	March of the Wooden Soldiers
High School Cadets	Rameses
The Glory of the Yankee Navy	El Capitan
Mr. Gallagher and Mr. Shean	Washington Post
Comrades of the Legion	The Gallant Seventh
U. S. Field Artillery	The Fairest of the Fair
The Stars and Stripes Forever	

COMING

THURSDAY, OCTOBER 11—"LITTLE NELLIE KELLY"

FRIDAY, OCTOBER 12—THE BAT.

SAT., OCTOBER 13—Paramount Picture—"FOG BOUND."

THURSDAY, OCT. 18—Elks Show—"BLOSSOM TIME."

122

SOUSA AND HIS BAND

Lieut.-Command'r JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager.

Miss Nora Fauchald, Soprano

Mr. John Dolan, Cornet

Miss Rachel Senior, Violin

Mr. George Carey, Xylophone

1. Rhapsody, "The Indian".....Orem

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2. Cornet Solo, "Cleopatra".....Demare

Mr. John Dolan

3. Portraits, "At the King's Court".....Sousa

(a) "Her Ladyship, the Countess"

(b) "Her Grace, the Duchess"

(c) "Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves His War'ry Nest,"..Parker
Miss Nora Fauchald

5. Fantasy, "The Victory Ball".....Schelling

This is Mr. Schelling's latest-completed work. The score bears the inscription: "To the memory of an American soldier."

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The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grape and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule,
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
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"Chr' st," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

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"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see,"
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Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
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6. Caprice, "On With the Dance".....Strung together by Sousa
Being a medley of famous tunes

7. (a) Xylophone Solo, "Nocturne and Waltz".....Chopin
Mr. George Carey

(b) March, "Nobles of the Mystic Shrine" (new).....Sousa

8. Violin Solo, "Faust Fantasia".....Sarasate
Miss Rachel Senior

9. Folk Tune, "Country Gardens".....Grainger

× × × ×

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

The Harp played by Miss Bambrick is a Wurlitzer.

John Philip Sousa uses a Kranich & Bach Piano.

P. J. Carey & Sons furnish all printing for Sousa's Band.

NEW YORK CITY

J.P.S.

PROGRAM

MADISON SQUARE GARDEN

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, *Soprano*
MR. JOHN DOLAN, *Cornet*
MR. GEORGE CAREY, *Xylophone*

1. Rhapsody, "The Indian".....*Orem*
Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Chas. Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.
 2. Cornet Solo, "Cleopatra".....*Demare*
MR. JOHN DOLAN
 3. Suite, "At the King's Court".....*Sousa*
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
 4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest".....*Parker*
MISS NORA FAUCHALD
 5. (a) "The Portrait of a Lady" (Kamennoi-Ostrow).....*Rubenstein*
"This composition is intended as the musical portrait of a lady, Made-moiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender yet glowing tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."
(b) March, "Semper Fidelis".....*Sousa*
The March Past of the U. S. Marine Corps
- INTERVAL
6. Valse, "On the Banks of the Beautiful Blue Danube".....*Strauss*
 7. (a) Xylophone Solo, "Nocturne and Waltz".....*Chopin*
MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new).....*Sousa*
 8. "Torchlight Dance".....*Meyerbeer*

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105 West 40th Street, New York City.

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NEW YORK CITY

J.P.S.

PROGRAM

MADISON SQUARE GARDEN

SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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MR. GEORGE CAREY, Xylophone

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(a) "Her Ladyship, the Countess"
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4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest" Parker
MISS NORA FAUCHALD
5. (a) "The Portrait of a Lady" (Kamennoi-Ostrow) Rubenstein
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(b) March, "Semper Fidelis" Sousa
The March Past of the U. S. Marine Corps

INTERVAL

6. Valse, "On the Banks of the Beautiful"
7. (a) Xylophone Solo, "Nocturne and"
MR. GEORGE CAREY
(b) March, "Nobles of the Mystic"
8. "Torchlight Dance".....

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SOUSA AND HIS BAND

Lieut. JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager

Central High School Auditorium

Monday, October 8, 1923

4 O'clock

Ed. M. Kolman, Local Management

Sousa's Band is acknowledged to be one of the finest concert bands in the world, and has delighted mil-lions of hearers, not only in America, but throughout the countries visited by the band during its five triumphal tours of Europe. Many fine records by this famous band are in the Victor lists, including a superb series of the Sousa marches, the most successful of all musical compositions, more than six million copies have been sold, netting their composer the greatest royalty ever paid an American composer. They are popular in every country on the globe, and are played by twenty thousand bands in the U. S. alone. Sousa's Band Plays Only for the Victor.

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PROGRAM

MADISON SQUARE GARDEN

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, *Soprano*
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4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest".....*Parker*
MISS NORA FAUCHALD
5. (a) "The Portrait of a Lady" (Kammenoi-Ostrow).....*Rubenstein*
"This composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender yet glowing tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."
(b) March, "Semper Fidelis".....*Sousa*
The March Past of the U. S. Marine Corps

INTERVAL

6. Valse, "On the Banks of the Beautiful Blue Danube".....*Strauss*

PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

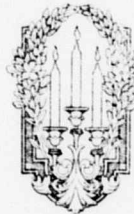
MISS NORA FAUCHALD, *Soprano* MR. JOHN DOLAN, *Cornet*
MISS WINIFRED BAMBRICK, *Harp* MR. MEREDITH WILLSON, *Flute*

1. "A Bouquet of Beloved Inspirations".....*Entwined by Sousa*
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."—Montaigne.
2. Cornet Solo, "The Centennial".....*Bellstedt*
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book".....*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 faggots. At a command from the Guardian, wood and underbrush are heaped and matches are 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, "Aria, from Romeo et Juliette".....*Gounod*
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INTERVAL

PROGRAM—Continued

6. Fantasia, "The Merrie, Merrie Chorus".....*Compiled by Sousa*
7. (a) Flute Solo, "Valse".....*Godard*
MR. MEREDITH WILLSON
(b) March, "The Dauntless Battalion (new)".....*Sousa*
8. Harp Solo, "Fantasia Oberon".....*Heber-Alvares*
MISS WINIFRED BAMBRICK
9. Tunes, "When the Minstrels Come to Town".....*Boxeron*



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

THE STARS AND STRIPES FOREVER	HUMORESQUE OF "THE SILVER LINING," FROM "SALLY"
SEMPER FIDELIS	MARCH OF THE WOODEN SOLDIERS
BLUE DANUBE	RAMESES
KING COTTON	EL CAPTAIN
HIGH SCHOOL CADETS	WASHINGTON POST
THE GLORY OF THE YANKEE NAVY	THE GALLANT SEVENTH
MR. GALLAGHER AND MR. SHEAN	THE FAIREST OF THE FAIR
COMRADES OF THE LEGION	U. S. FIELD ARTILLERY



NEW YORK CITY

J.P.S.

PROGRAM

MADISON SQUARE GARDEN

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano
MR. JOHN DOLAN, Cornet
MR. GEORGE CAREY, Xylophone

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MR. JOHN DOLAN
3. Suite, "At the King's Court".....Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest".....Parker
MISS NORA FAUCHALD
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(b) March, "Semper Fidelis".....Sousa
The March Past of the U. S. Marine Corps

INTERVAL

.....Strauss
.....Chopin
.....Sousa
.....Meyerbeer

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SCRANTON, PA.



SOUSA AND HIS BAND

Lieut. JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager

ARMORY

Monday Evening, October 8, 1923

8:30 O'clock

Ed. M. Kohnstamm, Local Management

Sousa's Band is acknowledged to be one of the finest concert bands in the world, and has delighted millions of hearers, not only in America, but throughout the countries visited by the band during its five triumphal tours of Europe. Many fine records by this famous band are in the Victor lists, including a superb series of the Sousa marches, the most successful of all musical compositions, more than six million copies have been sold, netting their composer the greatest royalty ever paid an American composer. They are popular in every country on the globe, and are played by twenty thousand bands in the U. S. alone. Sousa's Band Plays Only for the Victor.

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Scranton



SOUSA AND HIS BAND

Lieut. JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager

IREM TEMPLE

Tuesday Evening, October 9, 1923

8:30 O'clock

Ed. M. Kohnstamm, Local Management

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413 Spruce Street

Scranton, Pa.

SCRANTON, PA.



SOUSA AND HIS BAND

Lieut. JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager

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PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano

Mr. John Dolan, Cornet

Miss Rachel Senior, Violin

Mr. George Carey, Nylophone

1. Rhapsody, "The Indian" -----Orem

Among those who have made careful records and research of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.

2. Cornet Solo, "Cleopatra" -----Demare

Mr. John Dolan

3. Portraits, "At the King's Court" -----Sousa

(a) "Her Ladyship, the Countess"

(b) "Her Grace, the Duchess"

(c) "Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest" -----Parker

Miss Nora Fauchald

5. Fantasy, "The Victory Ball" -----Schelling

This is Mr. Schelling's latest completed work. The score bears the inscription: "To the memory of an American soldier." The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.

The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins,
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see."

"Ah," said the dead men, "so were we!"

PROGRAM—Continued

INTERVAL

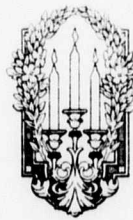
6. Caprice, "On With the Dance" -----Strung together by Sousa
Being a medley of famous tunes

7. (a) Nylophone Solo, "Nocturne and Waltz" -----Chopin
Mr. George Carey

(b) March, "Nobles of the Mystic Shrine" (new) -----Sousa

8. Violin Solo, "Faust Fantasia" -----Sarasate
Miss Rachel Senior

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



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

THE STARS AND STRIPES FOR-
EVER

SEMPER FIDELIS

BLUE DANUBE

KING COTTON

HIGH SCHOOL CADETS

THE GLORY OF THE YANKEE
NAVY

MR. GALLAGHER AND MR. SHEAN

COMRADES OF THE LEGION

HUMORESQUE OF "THE SILVER
LINING," FROM "SALLY"

MARCH OF THE WOODEN SOLD-
IERS

RAMESES

EL CAPTAIN

WASHINGTON POST

THE GALLANT SEVENTH

THE FAIREST OF THE FAIR

U. S. FIELD ARTILLERY

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SCRANTON, PA.



SOUSA AND HIS BAND

Lieut. JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, *Manager*

ARMORY

Monday Evening, October 8, 1923

8:30 O'clock

Ed. M. Kohnstamm, *Local Management*

Sousa's Band is acknowledged to be one of the finest concert bands in the world, and has delighted millions of hearers, not only in America, but throughout the countries visited by the band during its five triumphal tours of Europe. Many fine records by this famous band are in the Victor lists, including a superb series of the Sousa marches, the most successful of all musical compositions, more than six million copies have been sold, netting their composer the greatest royalty ever paid an American composer. They are popular in every country on the globe, and are played by twenty thousand bands in the U. S. alone. Sousa's Band Plays Only for the Victor.

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Will

PROGRAM

SOUSA AND HIS BAND

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HARRY ASKIN, *Manager*

Miss Nora Fauchald, *Soprano* Mr. John Dolan, *Cornet*
Miss Rachel Senior, *Violin* Mr. George Carey, *Xylophone*

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Mr. John Dolan
3. Portraits, "At the King's Court" -----Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
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Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tantom bang and the shimmy begins.

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"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

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"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see."

"Ah," said the dead men, "so were we!"

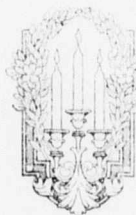
Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

U. S. Printing & Service Corp.,

PROGRAM—Continued

INTERVAL

6. Caprice, "On With the Dance" -----Strung together by Sousa
Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz" -----Chopin
Mr. George Carey
(b) March, "Nobles of the Mystic Shrine" (new) -----Sousa
8. Violin Solo, "Faust Fantasia" -----Sarasate
Miss Rachel Senior
9. FolkTune, "Country Gardens" -----Grainger



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

THE STARS AND STRIPES FOREVER	HUMORESQUE OF "THE SILVER LINING," FROM "SALLY"
SEMPER FIDELIS	MARCH OF THE WOODEN SOLDIERS
BLUE DANUBE	RAMESES
KING COTTON	EL CAPTAIN
HIGH SCHOOL CADETS	WASHINGTON POST
THE GLORY OF THE YANKEE NAVY	THE GALLANT SEVENTH
MR. GALLAGHER AND MR. SHEAN	THE FAIREST OF THE FAIR
COMRADES OF THE LEGION	U. S. FIELD ARTILLERY

ains News Service

Sousa's Band is acknowledged by millions of hearers, not only in triumphal tours of Europe, but in a superb series of the Sousa's Band Plays On.

WILKINSON

PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, *Conductor*

HARRY ASKIN, *Manager*

Miss Nora Fauchald, *Soprano* Mr. John Dolan, *Cornet*
Miss Winifred Bambrick, *Harp* Mr. Meredith Willson, *Flute*

1. "A Bouquet of Beloved Inspirations"-----*Entwined by Sousa*

"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."—Montaigne.

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

Mr. John Dolan

3. Suite, "Leaves from My Note-book"-----*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 are 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, "Aria, from Romeo et Juliette"-----*Gounod*

Miss Nora Fauchald

5. "The Portrait of a Lady" (Kamennoi-Ostrow)-----*Rubenstein*

"The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing, tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

INTERVAL

U. S. Printing & Service Corp.,

PROGRAM—Continued

6. Fantasia, "The Merrie, Merrie Chorus"-----*Compiled by Sousa*

7. (a) Flute Solo, "Valse"-----*Godard*

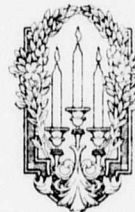
Mr. Meredith Willson

(b) March, "The Dauntless Battalion (new)"-----*Sousa*

8. Harp Solo, "Fantasia Oberon"-----*Wolber-Alvares*

Miss Winifred Bambrick

9. Tunes, "When the Minstrels Come to Town"-----*Bowron*



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SEMPER FIDELIS	MARCH OF THE WOODEN SOLDIERS
BLUE DANUBE	RAMESES
KING COTTON	EL CAPTAIN
HIGH SCHOOL CADETS	WASHINGTON POST
THE GLORY OF THE YANKEE NAVY	THE GALLANT SEVENTH
MR. GALLAGHER AND MR. SHEAN	THE FAIREST OF THE FAIR
COMRADES OF THE LEGION	U. S. FIELD ARTILLERY



HARRY ASKIN, *Manager*

IREM TEMPLE

Tuesday Evening, October 9, 1923

8:30 O'clock

Ed. M. Kohnstamm, *Local Management*

Sousa's Band is acknowledged to be one of the finest concert bands in the world, and has delighted millions of hearers, not only in America, but throughout the countries visited by the band during its five triumphal tours of Europe. Many fine records by this famous band are in the Victor lists, including a superb series of the Sousa marches, the most successful of all musical compositions, more than six million copies have been sold, netting their composer the greatest royalty ever paid an American composer. They are popular in every country on the globe, and are played by twenty thousand bands in the U. S. alone. Sousa's Band Plays Only for the Victor.

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413 Spruce Street

Scranton, Pa.



SOUSA AND HIS BAND

Lieut. JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager

Central High School Auditorium

Monday, October 8, 1923

4 O'clock

Ed. M. Kohnstamm, Local Management

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hundreds of hearers, not only in America, but throughout the countries visited by the band during its
triumphal tours of Europe. Many fine records by this famous band are in the Victor lists, including
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superb series of the Sousa marche
copies have been sold, netting their
are popular in every country on t
Sousa's Band Plays Only for the

WILK

LAND
STOCK
ORDS
HEAR

STATE COLLEGE SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano
Miss Winifred Bambrick, Harp

Mr. John Dolan, Cornet
Mr. Meredith Willson, Flute

Auditorium, Thursday, Oct. 11

Matinee, 3:30

Held Under the Auspices of the Y. M. C. A.

PROGRAM

1. "A Bouquet of Beloved Inspirations" Entwined by Sousa
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."—Montaigne.
2. Cornet Solo, "The Centennial" Bellstedt
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book" 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 are 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, Aria, from "Romeo and Juliet" Gounod
MISS NORA FAUCHALD
5. "The Portrait of a Lady" (Kamennoi-Ostrow) Rubenstein
"The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing, tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

INTERVAL

6. Fantasia, "The Merrie, Merrie Chorus" Compiled by Sousa
7. (a) Flute Solo, "Valse" Godard
MR. MEREDITH WILLSON
(b) March, "The Dauntless Battalion (new)" Sousa
8. Harp Solo, "Fantasia Oberon" Weber-Alvares
MISS WINIFRED BAMBRICK
9. Tunes, "When the Minstrels Come to Town" Bowron

Encores will be selected from the following compositions and arrangements of John Phillips Sousa: Semper Fidelis; Blue Danube; King Cotton; High School Cadets; The Glory of the Yankee Navy; Mr. Gallagher and Mr. Shean; Comrades of the Legion; U. S. Field Artillery; The Stars and Stripes Forever; Humoresque of "The Silver Lining" from "Sally"; March of the Wooden Soldiers; Rameses; El Capitan; Washington Post; The Gallant Seventh; The Fairest of the Fair.

The Glory of the Yankee Navy; Mr. Gallagher and Mr. Shean; Comrades of the Legion; U. S. Field Artillery; The Stars and Stripes Forever; Humoresque of "The Silver Lining" from "Sally"; March of the Wooden Soldiers; Rameses; El Capitan; Washington Post; The Gallant Seventh; The Fairest of the Fair; The Lost Chord—with organ accompaniment.

ALTOONA Mishler Theatre

MELVIN GINTER, Manager

Friday, Matinee, October 12

SOUSA AND HIS BAND

Lieutenant Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano
Miss Winifred Bambrick, Harp
Mr. John Dolan, Cornet
Mr. Meredith Willson, Flute

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4. Vocal Solo—Aria from "Romeo et Juliette" Gounod
Miss Nora Fauchald
5. "The Portrait of a Lady" (Kamennoi-Ostrow) Rubenstein
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8. Harp Solo—"Fantasia Oberon" Weber-Alvares
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9. Tunes—"When the Minstrels Come to Town" Bowron

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Miss Rachel Senior, Violin
Mr. John Dolan, Cornet
Mr. George Carey, Xylophone

1. Rhapsody—"The Indian" Orem
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Mr. John Dolan
3. Portraits—"At the King's Court" Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
4. Soprano Solo—"The Lark Now Leaves His Wat'ry Nest" Parker
Miss Nora Fauchald
5. Fantasy—"The Victory Ball" Schelling
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The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and moley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Pish," said a statesman standing near;
"I'm glad they can busy their thoughts elsewhere!"
We mustn't reproach them. They're wrong,
"Ah," said the dead men, "so were we."

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL

6. Caprice—"On With the Dance"
Being a Melody of Famous Tunes
7. (a) Xylophone Solo—"Nocturne and Waltz" Chopin
Mr. George Carey
(b) March—"Nobles of the Mystic Shrine" (new) Sousa
8. Violin Solo—"Faust Fantasia" Sarasate
Miss Rachel Senior
9. Folk Tune—"Country Gardens" Grainger

COMING ATTRACTIONS

SATURDAY, OCTOBER 13, MATINEE AND NIGHT
The Eminent Comedian, JACK NORWORTH, in the New Comedy
"HONEY MOON HOUSE"
All New Songs

MONDAY EVENING, OCTOBER 15
The Successful Musical Comedy of Charm
"THE GINGHAM GIRL"
Direct from one solid year at Carroll Theatre, New York. Presented by a cast of Broadway Celebrities. Augmented Orchestra.

TUESDAY EVENING, OCTOBER 16
The Metropolitan Yiddish Players, presenting Miss Rose Levenbelg and Players
in the Dramatic Musical Comedy
"AT THE GATES OF JUSTICE"

Times Tribune, Altoona, Pa.

Lieut.-Commander JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager

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Miss Rachel Senior, Violin

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MR. JOHN DOLAN

3. Portraits, "At the King's Court" ----- Sousa

- (a) "Her Ladyship, the Countess"
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4. Soprano Solo, "The Lark Now Leaves It's Wat'ry Nest" ----- Parker

MISS NORA FAUCHALD

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Shadows of dead men stand by the wall,
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Under the dancing feet are the graves,
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Brushed by the palm-fronds, grapple and whirl

Ox-eyed matron and slim white girl,

See, there is one child fresh from school,
Learning the ropes as the old hands rule,
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As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
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"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Fish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see."

"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL

6. Caprice, "On With the Dance" ----- Strung together by Sousa
Being a medley of famous tunes

7. (a) Xylophone Solo, "Nocturne and Waltz" ----- Chopin
MR. GEORGE CAREY

- (b) March, "Nobles of the Mystic Shrine" (new) ----- Sousa

8. Violin Solo, "Faust Fantasia" ----- Sarasate
MISS RACHEL SENIOR

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

Encores will be selected from the following compositions and arrangements of John Philip Sousa: Semper Fidelis; Blue Danube; King Cotton; High School Cadets; The Glory of the Yankee Navy; Mr. Gallagher and Mr. Shean; Comrades of the Legion; U. S. Field Artillery; The Stars and Stripes Forever; Humoresque of "The Silver Lining" from "Sally"; March of the Wooden Soldiers; Rameses; El Capitan; Washington Post; The Gallant Seventh; The Fairest of the Fair; The Lost Chord—with organ accompaniment.

Mishler Theatre

MELVIN GINTER, Manager

Friday, Matinee, October 12

SOUSA AND HIS BAND

Lieutenant Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano
Miss Winifred Bambrick, Harp
Mr. John Dolan, Cornet
Mr. Meredith Willson, Flute

1. "A Bouquet of Beloved Inspirations"
Entwined by Sousa

"I have here only made a nosegay of culled flowers and have brought nothing of my own but the thread that ties them together."—Montaigne.

2. Cornet Solo—"The Centennial" ----- Bellstedt

Mr. John Dolan

3. Suite—"Leaves from My Note-book" ----- 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 are 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 grateful abandon. The twilight shadows deepen into night. A

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Friday Evening, October 12

Miss Nora Fauchald, Soprano

Miss Rachel Senior, Violin

Mr. John Dolan, Cornet

Mr. George Carey, Xylophone

1. Rhapsody—"The Indian" ----- Orem

Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.

2. Cornet Solo—"Cleopatra" ----- Demare
Mr. John Dolan

3. Portraits—"At the King's Court" ----- Sousa

- (a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"

4. Soprano Solo—"The Lark Now Leaves His Wat'ry Nest" ----- Parker
Miss Nora Fauchald

5. Fantasy—"The Victory Ball" ----- Schelling

This is Mr. Schelling's latest-completed work. The score bears the inscription: "To the Memory of an American Soldier." The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.

The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

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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 voices intone 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—"Aria from "Romeo et Juliette" ----- Gounod

Miss Nora Fauchald

5. "The Portrait of a Lady" (Kamenoi-Ostrow) ----- Reubenstein

"The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Reubenstein. It is drawn in tender yet glowing tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

INTERVAL

6. Fantasia—"The Merrie, Merrie Chorus" ----- Compiled by Sousa

7. (a) Flute Solo—"Valse" ----- Godard

Mr. Meredith Willson

- (b) March—"The Dauntless Battalion" (new) ----- Sousa

8. Harp Solo—"Fantasia Oberon" ----- Weber-Alvares

Miss Winifred Bambrick

9. Tunes—"When the Minstrels Come to Town" ----- Bowron

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule,
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Fish," said a statesman standing near;
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see."
"Ah," said the dead men, "so were we."

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
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Being a Medley of Famous Tunes

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Mr. George Carey

- (b) March—"Nobles of the Mystic Shrine" (new) ----- Sousa

8. Violin Solo—"Faust Fantasia" ----- Sarasate

Miss Rachel Senior

9. Folk Tune—"Country Gardens" ----- Grainger

COMING ATTRACTIONS

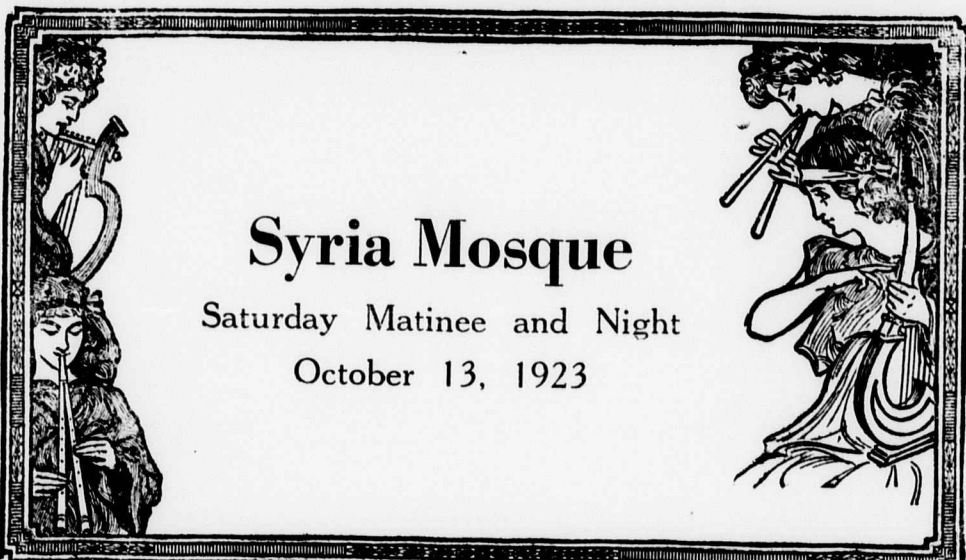
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Saturday Matinee and Night
October 13, 1923

Sousa AND HIS Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

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MISS NORA FAUCHALD,	- - -	Soprano
MISS WINIFRED BAMBRICK,	- - -	Harp
MISS RACHEL SENIOR,	- - -	Violin
MR. JOHN DOLAN,	- - -	Cornet
MR. MEREDITH WILLSON,	- - -	Flute
MR. GEORGE CAREY,	- - -	Xylophone

MAY BEEGLE, Pittsburgh Manager
UNION ARCADE

PITTSBURGH

PALACE THEATRE

JAMES P. CRANIDES, Mgr.

Sun., October 14th

PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet
MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

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MR. JOHN DOLAN
3. Portraits, "At the King's Court" Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
4. Soprano Solo, "The Lark now leaves His Wat'ry Nest" Parker
MISS NORA FAUCHALD
5. Fantasy, "The Victory Ball" Schelling
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The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
"When the last shot echoed, and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Pish," said the statesman standing near,
"I'm glad they can busy their thoughts elsewhere!"
"We mustn't reproach them. They're wrong you see."
"Ah," said the dead, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
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INTERVAL

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Being a medley of famous tunes
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MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new) Sousa
8. Violin Solo, "Faust Fantasia" Sarasate

HORNELL Shattuck Theatre

October 15

Approval of the advertising committee of the Hornell

Program

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Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager
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Miss Rachel Senior, Violin
Mr. John Dolan, Cornet
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Victory! Victory! On with the dance!
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God, how the dead men grin by the wall,
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TUESDAY, OCTOBER 16th, 1923

SOUSA AND HIS BAND

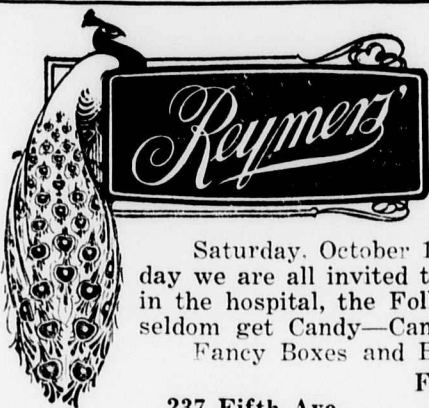
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PROGRAM

- Rhapsody, "The Indian" Orem
Cornet Solo, "Cleopatra" Demare
Mr. John Dolan
Portraits, "At the King's Court" Sousa
(a) "Her Ladyship, the Countess"
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(c) "Her Majesty, the Queen"
Soprano Solo, "The Lark Now Leaves His Wat'ry Nest" Parker
Miss Nora Fauchald
Fantasy, "The Victory Ball" Schelling
INTERVAL
Caprice, "On With the Dance" Strung Together by Sousa
Being a Medley of Famous Tunes
(a) Xylophone Solo, "Nocturne and Waltz" Chopin
Mr. George Carey
(b) March, "Nobles of the Mystic Shrine" (new) Sousa
Violin Solo, "Faust Fantasia" Sarasate
Miss Rachel Senior
Folk Tune, "Country Garden" Grainger

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SOUSA AND HIS BAND

MATINEE PROGRAMME

SOUSA AND HIS BAND

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

- | | | |
|-------------------------|-----------|---------|
| Miss Nora Fauchald, | - - - - - | Soprano |
| Miss Winifred Bambrick, | - - - - - | Harp |
| Mr. John Dolan, | - - - - - | Cornet |
| Mr. Meredith Willson, | - - - - - | Flute |
- "A Bouquet of Beloved Inspirations".....Entwined by Sousa
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."
—Montaigne.
 - Cornet Solo, "The Centennial".....Bellstedt
MR. JOHN DOLAN
 - Suite, "Leaves from My Note-Book".....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 are 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.
 - Vocal Solo, Aria, from "Romeo et Juliette".....Gounod
MISS NORA FAUCHALD
 - "The Portrait of a Lady" (Kamennoi-Ostrow).....Rubenstein
"The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing, tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

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PALACE THEATRE

JAMES P. CRANIDES, Mgr.

Sun., October 14th

PROGRAM

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Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

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 - "Her Grace, the Duchess"
 - "Her Majesty, the Queen"
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The symbols crash, and the dancers walk
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See there is one child fresh from school,
Learning the ropes as the old hands rule,
God, how that dead boy gaps and grins
As the toms-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
"When the last shot echoed, and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Pish," said the statesman standing near,
"I'm glad they can busy their thoughts elsewhere!"
"We mustn't reproach them. They're wrong you see.
"Ah," said the dead, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
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INTERVAL

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Being a medley of famous tunes
- (a) Xylophone Solo, "Nocturne and Waltz".....Chopin
MR. GEORGE CAREY
- (b) March, "Nobles of the Mystic Shrine" (new).....Sousa
- Violin Solo, "Faust Fantasia".....Sarasate
MISS RACHEL SENIOR

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SOUSA AND HIS BAND

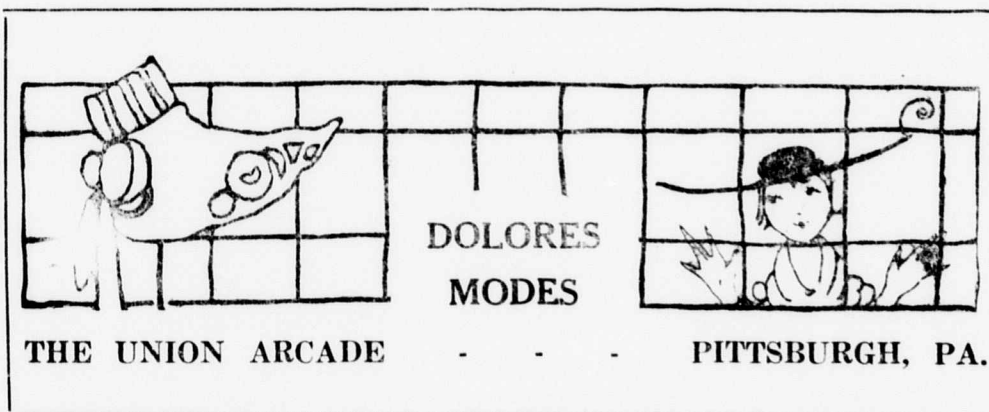
PROGRAMME—Continued

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9. Tunes, "When the Minstrels Come to Town".....Bowron

All instruments used in Sousa's Band made by C. G. Conn, Ltd.
The Harp played by Miss Bambrick is a Wurlitzer.
John Philip Sousa uses a Kranich & Bach Piano.
P. J. Carey & Sons furnish all printing for Sousa's Band.

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OLEAN PALACE THEATRE

JAMES P. CRANIDES, Mgr.

Sun., October 14th

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Leut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

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"I'm glad they can busy their thoughts elsewhere!"
"We mustn't reproach them. They're wrong you see.
"Ah," said the dead, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL

6. Caprice, "On With the Dance".....Strung together by Sousa
Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz".....Chopin
MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new).....Sousa
8. Violin Solo, "Faust Fantasia".....Sarasate
MISS RACHEL SENIOR

EVENING PROGRAMME

SOUSA AND HIS BAND

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

Miss Nora Fauchald, - - - - - Soprano
Miss Rachel Senior, - - - - - Violin
Mr. John Dolan, - - - - - Cornet
Mr. George Carey, - - - - - Xylophone

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2. Cornet Solo, "Cleopatra".....Demare

MR. JOHN DOLAN

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PROGRAMME—Continued

3. Portraits, "At the King's Court".....Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
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They do not reproach, because they know,
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Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
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Ox-eyed matron and slim white girl.

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Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

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8. Violin Solo, "Faust Fantasia".....Sarasate
MISS RACHEL SENIOR

9. Folk Tune, "Country Gardens".....Grainger

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PALACE THEATRE

JAMES P. CRANIDES, Mgr.

Sun., October 14th

PROGRAM

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Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet
MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

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8. Violin Solo, "Faust Fantasia".....Sarasate
MISS RACHEL SENIOR

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Remaining Tickets for Galli-Curci Concert on sale Friday, October 19, at Schroeder's Music Store, 820 Liberty Avenue.

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SOUSA AND HIS BAND

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The Symphony Orchestra Concerts will bring five of the world's greatest orchestras to Pittsburgh this season. Five Friday night and five Saturday matinee concerts will be given at Syria Mosque, as follows: Boston Symphony Orchestra, with Sigrid Onegin, contralto soloist, on November 9 and 10; the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, on November 23 and 24; the Cleveland Symphony Orchestra, Nicolai Sokoloff, conductor, and Efrem Zimbalist, violin soloist, on February 29 and March 1; and the New York Philharmonic Orchestra, Willem Mengelberg, conductor, on March 14 and 15.

PROGRAMME TALKS

The eighth season of programme talks on the music to be played here by the visiting orchestras will be given in the Recital Room of Pittsburgh Musical Institute, 131 Bellefield Avenue, at 8:30, on evenings preceding the orchestra concerts. The speaker will be Mr. Boyd, and the illustrations will be played on two pianos or in four-hand arrangement by Messrs. Russell and Oetting. There is no charge for admission, and all patrons of the orchestra concerts are welcome. The dates: Thursday, November 8; Thursday, November 22; Thursday, January 24; Thursday, February 28; Thursday, March 13.

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PALACE THEATRE

JAMES P. CRANIDES, Mgr.

Sun., October 14th

PROGRAM

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Leut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet
MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Bass

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- Portraits, "At the King's Court"
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Ox-eyed matron and slim white girl.

See there is one child fresh from
Learning the ropes as the old band
God, how that dead boy gaps and
As the toms-toms bang and the

"What did you think we should
"When the last shot echoed, and
"Christ," laughed the fleshless
"I thought they'd be praying for

"Pish," said the statesman stand
"I'm glad they can busy their
"We mustn't reproach them,
"Ah," said the dead, "so

Victory! Victory! On with the dance!
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MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new)
- Violin Solo, "Faust Fantasia"
MISS RACHEL SENIOR

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PALACE THEATRE

JAMES P. CRANIDES, Mgr.

Sun., October 14th

PROGRAM

SOUSA AND HIS BAND

Leit.-Commander JOHN PHILIP SOUSA, Conductor

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MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

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MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new)
8. Violin Solo, "Faust Fantasia"
MISS RACHEL SENIOR

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MISS NORA FAUCHALD,	- - -	Soprano
MISS WINIFRED BAMBRICK,	- - -	Harp
MISS RACHEL SENIOR,	- - -	Violin
MR. JOHN DOLAN,	- - -	Cornet
MR. MEREDITH WILLSON,	- - -	Flute
MR. GEORGE CAREY,	- - -	Xylophone

MAY BEEGLE, Pittsburgh Manager
UNION ARCADE

OLEAN PALACE THEATRE

JAMES P. CRANIDES, Mgr.

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Encores will be selected from the following Compositions and arrangements of JOHN PHILIP SOUSA: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Lining" from "Sally", March of the Wooden Soldiers, Rameses, El Captain, Washington Post, The Gallant Seventh, The Fairest of the Fair.

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- Portraits, "At the King's Court"
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TUESDAY, OCTOBER 14th

SOUSA AND HIS BAND The World's Greatest Musician W.A. PROGRAM

- Rhapsody, "The Indian" Orem
- Cornet Solo, "Cleopatra" Demare
MR. JOHN DOLAN
- Portraits, "At the King's Court" Sousa
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- Violin Solo, "Faust Fantasia" Sarasate
Miss Rachel Senior
- Folk Tune, "Country Garden" Grainger

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7. (a) Xylophone Solo, "Nocturne and Waltz" *Chopin*
MR. GEORGE CAREY
- (b) March, "Nobles of the Mystic Shrine" (new) *Sousa*
8. Violin Solo, "Faust Fantasia" *Sarasate*
MISS RACHEL SENIOR
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Encores will be selected from the following compositions and arrangements of John Philip Sousa

Semper Fidelis	Blue Danube	King Cotton
High School Cadets	Rameses	El Capitan
The Fairest of the Fair	Washington Post	The Gallant Seventh
The Glory of the Yankee Navy	Mr. Gallagher and Mr. Shean	
Comrades of the Legion	U. S. Field Artillery	
The Stars and Stripes Forever	March of the Wooden Soldiers	
Humoresque of "The Silver Lining" from "Sally"		

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JAMESTOWN

SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

HARRY ASKIN, Manager

Shrine Temple

Matinee and Evening...October 31, 1923

PROGRAM

COMPLIMENTS OF

CHAS. C. ADAMS & CO.

AND

DANIEL F. MILLER CO.

PARK THEATRE

E. T. CLAFFEY, MANAGER

SOUSA AND HIS BAND

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MISS NORA FAUCHALD, *Soprano* MR. JOHN DOLAN, *Cornet*
MISS WINIFRED BAMBRICK, *Harp*
MR. MEREDITH WILLSON, *Flute*

WEDNESDAY Matinee, OCTOBER 17, 1923

- "A Bouquet of Beloved Inspirations" *Entwined by Sousa*
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."—*Montaigne*
- Cornet Solo, "The Centennial" *Bellstedt*
MR. JOHN DOLAN
- Suite, "Leaves from My Note-book" *Sousa*
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"The Lively Flapper"

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

- Vocal Solo, Aria, from "Romeo et Juliette" *Gounod*
MISS NORA FAUCHALD

- "The Portrait of a Lady" (Kammenoi-Ostrow) *Rubenstein*
"The composition is intended as a musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing, tints against the

Cataract Theatre

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NIAGARA FALLS

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CONDUCTOR

HARRY ASKIN, MANAGER

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1. Rhapsody, "The Indian" *Orem*

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2. Cornet Solo, "Cleopatra" *Demarc*
MR. JOHN DOLAN

3. Portraits, "At the King's Court" *Sousa*
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
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— INTERVAL —

6. Caprice, "On With the Dance" *Strung together by Sousa*
Being a medley of famous tunes

Make the Evening Complete by having
a light lunch or soda at the

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3. Suite, "Leaves from My Note-book" *Sousa*
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7. (a) Flute Solo, "Valse" *Godard*
MR. MEREDITH WILLSON

- (b) March, "The Dauntless Battalion (new)" *Sousa*

8. Harp Solo, "Fantasia Oberon" *Weber-Alvares*
MISS WINIFRED BAMBRICK

9. Tunes, "When the Minstrels Come to Town" *Bowron*

All instruments used in Sousa's Band made by C. G. Conn, Ltd.
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Retail display at the Adams Music House
114 S. Adams St.

Evening Program

MISS NORA FAUCHALD, *Soprano*
MISS RACHEL SENIOR, *Violin*

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

Assisted by Mohammed Shrine Trumpeters

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MISS RACHEL SENIOR

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7. (a) Xylophone Solo, "Nocturne and Waltz".....Chopin
MR. GEORGE CAREY
- (b) March, "Nobles of the Mystic Shrine" (new).....Sousa
8. Violin Solo, "Faust Fantasia".....Sarasate
MISS RACHEL SENIOR
9. Folk Tunes, "Country Gardens".....Grainger

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Semper Fidelis	Blue Danube	King Cotton
High School Cadets	Rameses	El Capitan
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MISS WINIFRED BAMBRICK
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Blue Danube	Comrades of the Legion	El Capitan
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The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.
The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.
Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.
Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.
See, there is one child fresh from school,
Learning the ropes as the old hands rule,
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.
"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."
"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see."
"Ah," said the dead men, "so were we"
Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL

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MR. JOHN DOLAN

3. Portraits, "At the King's Court" *Sousa*
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"

4. Soprano Solo,
"The Lark Now Leaves His Wat'ry Nest" ... *Parker*
MISS NORA FAUCHALD

5. Fantasy, "The Victory Ball" *Schelling*

This is Mr. Schelling's latest-completed work. The score bears the inscription: "To the memory of an American Soldier." The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Fred-erick A. Stokes Company.

The cymbals crash, and the dancing begins.
With long silk stockings and arms bare.
Butterfly skirts, and white breasts bare.
And shadows of dead men watching 'em there.
Shadows of dead men stand by the wall.
Watching the fun of the Victory Ball.
They do not reproach, because they know.
If they're forgotten, it's better so.
Under the dancing feet are the graves.
Dazzle and motley, in long bright waves.
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.
See, there is one child fresh from school.
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins.
As the tom-toms bang and the shimmy begins.
"What did you think we should find," said a
shade,
"When the last shot echoed and peace was
made?"
"Christ," laughed the fleshless jaws of his frien'.
"I thought they'd be praying for worlds to
mend."
"Pish," said a statesman standing near.
"I'm glad they can busy their thoughts else-
where!"
We mustn't reproach them. They're wrong.
You see,
"Ah," said the dead men, "so were we!"
Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall.
Watching the fun of the Victory Ball!

INTERVAL

6. Caprice, "On with the Dance" *Strung together by Sousa*
Being a Medley of Famous Tunes.
7. (a) Xylophone Solo, "Nocturne and Waltz" *Chopin*
MR. GEORGE CAREY
- (b) March, "Nobles of the Mystic Shrine" (new) *Sousa*
8. Violin Solo, "Faust Fantasia" *Sarasate*
MISS RACHEL SENIOR
9. Folk Tune, "Country Gardens" *Grainger*

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

Semper Fidelis	The Stars and Stripes Forever
Blue Danube	The Glory of the Yankee Navy
King Cotton	March of the Wooden Soldiers
High School Cadets	Rameses
Mr. Gallagher and Mr. Shean	El Capitan
Comrades of the Legion	Washington Post
U. S. Field Artillery	The Gallant Seventh
Humoresque of "The Silver	The Fairest of the Fair
Lining" from "Sally"	

Cataract Theatre

Thursday Matinee and Evening

October 18th

1923

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JOHN PHILIP SOUSA

CONDUCTOR

HARRY ASKIN, MANAGER

ELMWOOD MUSIC HALL

Friday Matinee and Evening

October 19th, 1923



SOUSA and His BAND

Lieut. Commander

JOHN PHILIP SOUSA,

Conductor

BUFFALO

HARRY ASKIN, Manager

F. J. KOESTER, Local Representative

MATINEE PROGRAM

SOUSA AND HIS BAND

Public Auditorium

October 20th, 1923



CLEVELAND

LIEUT. COMM. JOHN PHILIP SOUSA, Conductor

MISS NORA FAUCHALD, *Soprano*

MISS RACHEL SENIOR, *Violin*

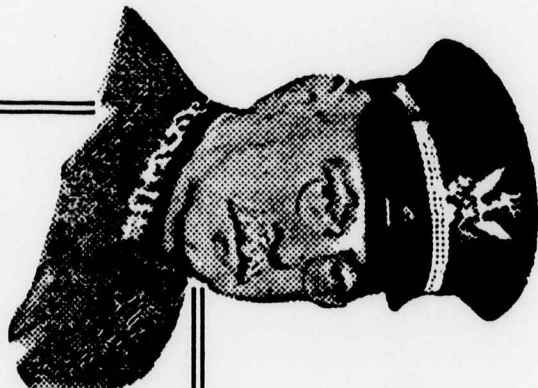
MR. JOHN DOLAN, *Cornet*

MR. GEORGE CAREY, *Xylophone*

MR. EDWIN ARTHUR KRAFT, *Organ*

HARRY ASKIN, Manager

R 150 Both at same time



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PROGRAM

1. "A Bouquet of Beloved Inspirations".....*Entwined by Sousa*

"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."—Montaigne.

2. Cornet Solo, "Polka Caprice".....*Bellstedt*

MR. JOHN DOLAN

3. Suite, "Leaves From My Note-book".....*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. Soprano Solo, "Villanelle".....*Delacqua*

MISS NORA FAUCHALD

5. "The Portrait of a Lady" (Kamennoi Astrow).....*Rubenstein*

"The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing, tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

PROGRAM

Continued

- 5B. Mr. Kraft at the Organ.

INTERVAL

6. Fantasia, "A Day at Great Lakes".....*Sousa*

7. (a) Xylophone Solo, "Witches Dance".....*McDowell*

MR. GEORGE CAREY

- (b) March, "The Dauntless Battalion" (new).....*Sousa*

8. Violin Solo, Fantasia, "Mignon".....*Sarasate*

MISS RACHEL SENIOR

9. "When the Minstrels Come to Town".....*Boxeron*

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

Semper Fidelis
Blue Danube
King Cotton
High School Cadets
The Glory of the Yankee Navy
Mr. Gallagher and Mr. Shean
Comrades of the Legion
U. S. Field Artillery

The Stars and Stripes Forever
Humoresque of "The Silver Lining"
from "Sally"
March of the Wooden Soldiers
Rameses
El Capitan
Washington Post
The Gallant Seventh
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PROGRAM

1. Rhapsody, "The Indian".....Orem

Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.

2. Cornet Solo, "Cleopatra".....Demare

MR. JOHN DOLAN

3. Portraits, "At the King's Court".....Sousa

- (a) "Her Ladyship, the Countess"
- (b) "Her Grace, the Duchess"
- (c) "Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest".....Parker

MISS NORA FAUCHALD

5. Fantasy, "The Victory Ball".....Schelling

This is Mr. Schelling's latest-completed work. The score bears the inscription: "To the memory of an American soldier." The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.

The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy grins and grins
As the tom-toms bang and the shimmy begins.

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how that dead men grin by the wall,
Watching the fun of the Victory Ball!

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"

"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!"

We mustn't reproach them. They're wrong, you see."

"Ah," said the dead men, "so were we!"

INTERVAL

PROGRAM

Continued

6. Caprice, "On With the Dance".....Strung together by Sousa Being a medley of famous tunes

7. (a) Xylophone Solo, "Nocturne and Waltz".....Chopin

MR. GEORGE CAREY

(b) March, "Nobles of the Mystic Shrine" (new).....Sousa

8. Violin Solo, "Faust Fantasia".....Sarasate

MISS RACHEL SENIOR

9. Folk Tune, "Country Gardens".....Grainger

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Humoresque of "The Silver Lining"
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March of the Wooden Soldiers
Rameses
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HALL

EVENING PROGRAM

SOUSA AND HIS BAND

Public Auditorium
October 20th, 1923

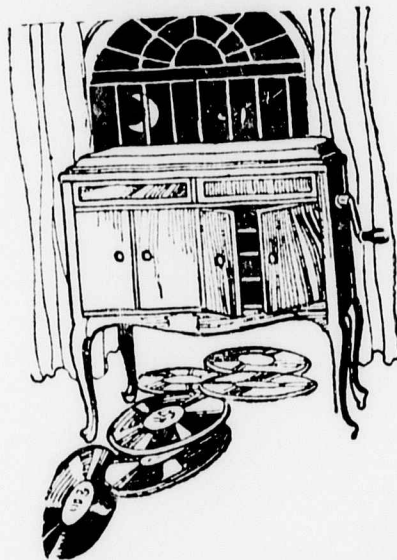


LIEUT. COMM. JOHN PHILIP SOUSA, Conductor

MISS NORA FAUCHALD, *Soprano*
MISS RACHEL SENIOR, *Violin*
MR. JOHN DOLAN, *Cornet*
MR. GEORGE CAREY, *Xylophone*

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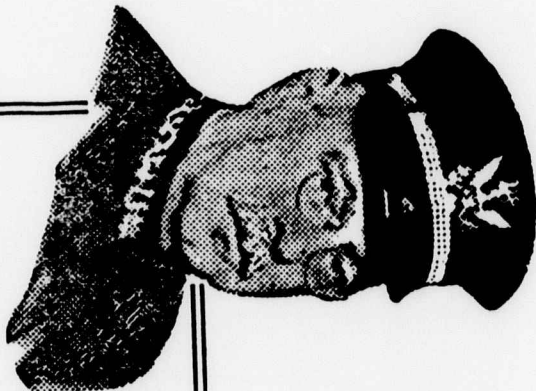
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MATINEE PROGRAM

3:30 P. M.

MISS NORA FAUCHALD, *Soprano*
MISS WINIFRED BAMBRICK, *Harp*
MR. JOHN DOLAN, *Cornet*
MR. MEREDITH WILLSON, *Flute*

1. "A Bouquet of Beloved Inspirations".....*Entwined by Sousa*
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."—Montaigne.
2. Cornet Solo, "The Centennial".....*Bellstedt*
MR. JOHN DOLAN
3. Suite, "Leaves from My Note-book".....*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 are 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, "Aria," from "Romeo et Juliette".....*Gounod*
MISS NORA FAUCHALD
5. "The Portrait of a Lady" (Kamennoi-Ostrow).....*Rubenstein*
"The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing, tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

INTERVAL

6. Fantasia, "The Merrie, Merrie Chorus".....*Compiled by Sousa*
7. (a) Flute Solo, "Valse".....*Godard*
MR. MEREDITH WILLSON
(b) March, "The Dauntless Battalion" (new).....*Sousa*
8. Harp Solo, "Fantasia Oberon".....*Weber-Alvares*
MISS WINIFRED BAMBRICK
9. Tunes, "When the Minstrels Come to Town".....*Boxeron*

EVENING PROGRAM

8:30 P. M.

MISS NORA FAUCHALD, *Soprano*
MISS RACHEL SENIOR, *Violin*
MR. JOHN DOLAN, *Cornet*
MR. GEORGE CAREY, *Xylophone*

1. Rhapsody, "The Indian".....*Orem*
Among those who have made careful records and researches of the music of the Aborigines of America may be named Thorlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.
2. Cornet Solo, "Cleopatra".....*Demare*
MR. JOHN DOLAN
3. Portraits, "At the King's Court".....*Sousa*
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest".....*Parker*
MISS NORA FAUCHALD
5. Fantasy, "The Victory Ball".....*Schelling*
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With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.
Sec, there is one child fresh from school,
Learning the ropes as the old hands rule,
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.
Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.
Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.
"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
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"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see."
"Ah," said the dead men, "so were we!"
Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL

6. Caprice, "On With the Dance".....*Strung together by Sousa*
Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz".....*Chopin*
MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new).....*Sousa*
8. Violin Solo, "Faust Fantasia".....*Sarasate*
MISS RACHEL SENIOR
9. Folk Tune, "Country Gardens".....*Grainger*

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MATINEE
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HARRY ASKIN, Manager
Miss NORA FAUCHALD, Soprano
Miss WINIFRED BAMBRICK, Harp
Mr. JOHN DOLAN, Cornet
Mr. MEREDITH WILLSON, Flute

1. "A Bouquet of Beloved Inspirations" *Entwined by Sousa*
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."—*Montaigne.*
2. Cornet Solo, "The Centennial" *Bellstedt*
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3. Suite, "Leaves from My Note-Book"
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Mr. MEREDITH WILLSON
- (b) March, "The Dauntless Battalion" (new) *Sousa*
8. Harp Solo, "Fantasia Oberon" *Weber-Alvares*
Miss WINIFRED BAMBRICK
9. Tunes, "When the Minstrels Come to Town" *Bowron*
Encores will be selected from popular Sousa marches and the better popular music

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EVENING
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HARRY ASKIN, Manager
Miss NORA FAUCHALD, Soprano
Miss RACHEL SENIOR, Violin
Mr. JOHN DOLAN, Cornet
Mr. GEORGE CAREY, Xylophone

1. Rhapsody, "The Indian" *Orem*
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And shadows of dead men watching 'em there.
Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know
If they're forgotten it's better so.
Under the dancing feet are the graves,
Dazzle and motely, in long bright waves;
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.
Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
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Encores will be selected from popular Sousa marches and the better popular music

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MISS RACHEL SENIOR, <i>Violin</i>	MR. GEORGE CAREY, <i>Xylophone</i>

MONDAY EVENING, OCTOBER 22, 1923, AT EIGHT O'CLOCK
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

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2. CORNET SOLO, "CLEOPATRA".....Demare
MR. JOHN DOLAN
3. PORTRAITS, "AT THE KING'S COURT".....Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
4. SOPRANO SOLO, "THE LARK NOW LEAVES HIS WAT'RY NEST".....Parker
(OVER)

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DIRECTION

OFFICE:
1753 NICHOLAS BUILDING
H. P. MAIN 2906-R

TOLEDO SOUSA

AND HIS

BAND

Tuesday Evening, October 23, 1923

COMING EVENTS

- Friday Evening, November 2nd - - - - - GALLI-CURCI
Seats now selling.
- Wednesday Evening, November 14 - SISTINE CHAPEL CHOIR
From the Vatican, Rome. Seats now selling.
- Sunday Afternoon, November 18 - - - - - ELSIE JANIS
and Her Concert Company.
- Monday Evening, Nov. 19 - WAGNERIAN OPERA COMPANY
Company of 150 People, including Joseph Stransky, Conductor,
with Orchestra of 55 Players, from the State Symphony Orchestra
of New York.
- Wednesday Evening, December 5th - - - - - RACHMANINOFF

COMING AFTER THE HOLIDAYS

GERALDINE FARRAR FRITZ KREISLER
Other Attractions to be Announced.

Box Office Now Open at Grinnell Brothers.

FINPLAY

PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager
MISS NORA FAUCHALD, *Soprano*
MISS RACHEL SENIOR, *Violinist*
MR. JOHN DOLAN, *Cornet*
MR. GEORGE CAREY, *Xylophone*

1. Rhapsody, "The Indian" Orem
Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well known composer, Preston Ware Orem.
2. Cornet Solo, "Cleopatra" Demare
MR. JOHN DOLAN
3. Portraits, "At the King's Court" Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Dutchess"
(c) "Her Majesty, the Queen"
4. Soprano Solo, "The Lark Now Leaves His War'ry Nest" Parker
MISS NORA FAUCHALD
5. Fantasy, "The Victory Ball" Schelling
This is Mr. Schelling's latest completed work. The score bears the inscription: "To the memory of an American soldier."
The fantasy is based on Alfred Noyes' poem, "The Victory Ball."

INTERVAL

6. Caprice, "On With the Dance" Strung together by Sousa Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz" Chopin
MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" Sousa (new)
8. Violin Solo, "Faust Fantasia" Sarasate
MISS RACHEL SENIOR

LIMA

SOUSA and HIS BAND Evening Program

HARRY ASKIN, Manager

MISS NORA FAUCHALD, <i>Soprano</i>	MISS RACHEL SENIOR, <i>Violin</i>
MR. JOHN DOLAN, <i>Cornet</i>	MR. GEORGE CAREY, <i>Xylophone</i>

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The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright, 1920, by Frederick A. Stokes Company.

The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

SOUSA and his BAND

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HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano

Mr. JOHN DOLAN, Cornet

MISS WINIFRED BAMBRICK, Harp

Mr. MEREDITH WILLSON, Flute

1. "A Bouquet of Beloved Inspirations".....*Entwined by Sousa*
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."
—*Montaigne.*

2. Cornet Solo, "The Centennial".....*Bellstedt*
Mr. JOHN DOLAN

3. Suite, "Leaves from My Note-book".....*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 fire is brightly burning. A pillar of smoke ascends, and soon after 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, Aria, from "Romeo et Juliette".....*Gounod*
MISS NORA FAUCHALD

5. "The Portrait of a Lady" (Kammenoi-Ostrow).....*Rubenstein*
"The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing, tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

INTERVAL

6. Fantasia, "The Merrie, Merrie Chorus".....*Compiled by Sousa*

7. (a) Flute Solo, "Valse".....*Godard*
Mr. MEREDITH WILLSON

- (b) March, "The Dauntless Battalion" (new).....*Sousa*

8. Harp Solo, "Fantasia Oberon".....*Weber-Alvares*
MISS WINIFRED BAMBRICK

9. Tunes, "When the Minstrels Come to Town".....*Bowron*

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

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

Semper Fidelis.
Blue Danube.
King Cotton.
High School Cadets.
The Glory of the Yankee Navy.
Mr. Gallagher and Mr. Shean.
Comrades of the Legion.
U. S. Field Artillery.
The Stars and Stripes Forever.

Humoresque of "The Silver Lining" from "Sally."
March of the Wooden Soldiers.
Rameses.
El Capitan.
Washington Post.
The Gallant Seventh.
The Fairest of the Fair.

The J. W. Greene Co. JEFFERSON AT ONTARIO Musical Merchandise

Sole Agents for C. G. Conn, World Famous Band Instruments---Used Exclusively by Sousa's Band.

FINPLAY

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Conductor

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MISS NORA FAUCHALD, Soprano

MISS RACHEL SENIOR, Violinist

MR. JOHN DOLAN, Cornet

MR. GEORGE CAREY, Xylophone

1. Rhapsody, "The Indian".....*Orem*

Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well known composer, Preston Ware Orem.

2. Cornet Solo, "Cleopatra".....*Demare*
Mr. JOHN DOLAN

3. Portraits, "At the King's Court".....*Sousa*
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest".....*Parker*
Miss NORA FAUCHALD

5. Fantasy, "The Victory Ball".....*Schelling*
This is Mr. Schelling's latest completed work. The score bears the inscription: "To the memory of an American soldier."
The fantasy is based on Alfred Noyes' poem, "The Victory Ball."

INTERVAL

6. Caprice, "On With the Dance" Strung together by Sousa Being a medley of famous tunes

7. (a) Xylophone Solo, "Nocturne and Waltz".....*Chopin*
Mr. GEORGE CAREY

- (b) March, "Nobles of the Mystic Shrine".....*Sousa*
(new)

8. Violin Solo, "Faust Fantasia".....*Sarasate*
Miss RACHEL SENIOR

LIMA

SOUSA and HIS BAND

Evening Program

HARRY ASKIN, Manager

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Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

ANN ARBOR UNIVERSITY MUSICAL SOCIETY

EARL V. MOORE, Musical Director
CHARLES A. SINK, Business Manager

BOARD OF DIRECTORS

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EXTRA CONCERT SERIES, 1923-1924

FIFTH SEASON

FIRST CONCERT

No. CCCXCVIII COMPLETE SERIES

SOUSA AND HIS BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager

MISS NORA FAUCHALD, <i>Soprano</i>	MR. JOHN DOLAN, <i>Cornet</i>
MISS RACHEL SENIOR, <i>Violin</i>	MR. GEORGE CAREY, <i>Xylophone</i>

MONDAY EVENING, OCTOBER 22, 1923, AT EIGHT O'CLOCK
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

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2. CORNET SOLO, "CLEOPATRA".....Demare
MR. JOHN DOLAN
3. PORTRAITS, "AT THE KING'S COURT".....Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
4. SOPRANO SOLO, "THE LARK NOW LEAVES HIS WAT'RY NEST".....Parker
(OVER)

FINPLAY

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8. Violin Solo, "Faust Fantasia" Sarasate
MISS RACHEL SENIOR

BRADFORD MILLS COLISEUM ATTRACTIONS

OFFICE:
1753 NICHOLAS BUILDING
H. P. MAIN 2906-R

TOLEDO SOUSA AND HIS BAND

Tuesday Evening, October 23, 1923

COMING EVENTS

Friday Evening, November 2nd - Seats now selling.
Wednesday Evening, November 14 - SISTINE CHAPEL
From the Vatican, Rome. Seats now selling.
Sunday Afternoon, November 18 - and Her Concert Company.
Monday Evening, Nov. 19 - WAGNERIAN OPERA
Company of 150 People, including Joseph Straus
with Orchestra of 55 Players, from the State Sym-
phony of New York.
Wednesday Evening, December 5th
COMING AFTER THE HOLIDAYS
GERALDINE FARRAR
Other Attractions to be Announced
Box Office Now Open at Grand

LIMA

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HARRY ASKIN, Manager

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And shadows of dead men watching 'em there.

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They do not reproach, because they know,
If they're forgotten, it's better so.

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Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
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God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

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MR. JOHN DOLAN, Cornet
HARRY ASKIN, Manager
Evening Program
and HIS BAND
SOUZA
LIMA

MISS NORA FAUCHALD, Soprano
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HARRY ASKIN, Manager
PROGRAM
AND HIS BAND
SOUZA
FINDLAY

COLISTON ATT
MANAGEMENT: BRADFORD MILLS CONCERT
DIRECTION
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AND
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Tuesday Evening
COM
Friday Evening, November
Wednesday Evening, Nov
From the V
Sunday Afternoon, Nov
Company of 150 B
with Orchestra of
Wednesday Evening
GERALD D

NOTICES
The next concert in the CHORAL UNION SERIES will be given by VLADIMIR DE PACHMANN, Pianist, Monday evening, November 5.
The next concert in the EXTRA CONCERT SERIES will be given by the DETROIT SYMPHONY ORCHESTRA, OSSIP GABRILOWITSCH, Conductor, MICHAEL PRESS, Violinist, Monday evening, November 12.
The First Concert in the FACULTY TWILIGHT SERIES will be given Sunday afternoon, October 28, at 4:15 o'clock, by ORA LARTHARD, Violoncellist; JAMES HAMILTON, Tenor, and MAUD OKKELBERG, Pianist. The general public, with the exception of small children, are invited.

PHILIP SOUSA:
Encores will be selected from the following compositions and arrangements of JOHN PHILIP SOUSA:
9. Folk Tune, "COUNTRY GARDENS".....Grainger
8. Violin Solo, "FAUST FANTASIA".....Sarasate
(b) MARCH, "NOBLES OF THE MYSTIC SHRINE" (new).....Sousa
Mr. GEORGE CAREY
7. (a) XYLOPHONE SOLO, "NOCTURNE AND WALTZ".....Chopin
Being a medley of famous tunes
6. CAPRICE, "ON WITH THE DANCE".....Strung together by Sousa

INTERVAL
As the tom-toms bang and the shimmy begins.
God! how that dead boy gapes and grins
Watching the fun of the Victory Ball!
Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God! how the dead men grin by the wall.
Watching the fun of the Victory Ball!
See, there is one child fresh from school,
Learning the ropes as the old hands rule.
Under the dancing feet are the graves,
Dazzle and motley, in long, bright waves,
Brushed by the palm-fronds, grapple and whirl!
Ox-eyed matron and slim, white girl.
If they're forgotten, it's better so.
They do not reproach, because they know,
Watching the fun of the Victory Ball.
Shadows of dead men stand by the wall.
And shadows of dead men watching 'em there.
Butterfly skirts, and white breasts bare,
With long silk stockings and arms of chalk.
The cymbals crash, and the dancers walk.
What did you think we should find," said a
share,
When the last shot echoed and peace was
made?"
"Christ!" laughed the fleshless jaws of his
friend,
"I thought they'd be praying for worlds to
mend."
"Pish" said a statesman standing near,
"I'm glad they can busy their thoughts else-
where!
We mustn't reproach them. They're wrong,
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Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim, white girl.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

What did you think we should find," said a share,
When the last shot echoed and peace was made?
"Christ!" laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

"Pish" said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see."
"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!
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MISS RACHEL SENIOR
9. FOLK TUNE, "COUNTRY GARDENS".....Grainger

Encores will be selected from the following compositions and arrangements of JOHN PHILIP SOUSA:
Semper Fidelis; Blue Danube; King Cotton; High School Cadets; The Glory of the Yankee Navy; Mr. Gallagher and Mr. Shean; Comrades of the Legion; U. S. Field Artillery; The Stars and Stripes Forever; Humores of "The Silver Lining," from "Sally"; March of the Wooden Soldiers; Ramezes; El Capitan; Washington Post; The Gallant Seventh; The Fairest of the Fair.

NOTICES

The next concert in the CHORAL UNION SERIES will be given by VLADIMIR DE PACHMANN, Pianist, Monday evening, November 5.
The next concert in the EXTRA CONCERT SERIES will be given by the DETROIT SYMPHONY ORCHESTRA, OSSIP GABRILOWITSCH, Conductor, MICHAEL PRESS, Violinist, Monday evening, November 12.
The First Concert in the FACULTY TWILIGHT SERIES will be given Sunday afternoon, October 28, at 4:15 o'clock, by ORA LARTHARD, Violoncellist; JAMES HAMILTON, Tenor, and MAUD OKKELBERG, Pianist. The general public, with the exception of small children, are invited.

(OVER)

THE ANN ARBOR PRESS

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MANAGEMENT:
BRADFORD MILLS CONCERT
DIRECTION

TOLEDO
SOUSA
AND HIS
BAND

Tuesday Evening, October 23

COMING EVENTS

- Friday Evening, November 2nd - Seats now selling.
Wednesday Evening, November 14 - SISTINE
From the Vatican, Rome. Seats now
Sunday Afternoon, November 18 -
and Her Concert Company.
Monday Evening, Nov. 19 - WAGNERIAN
Company of 150 People, including Joseph
with Orchestra of 55 Players, from the State
of New York.
Wednesday Evening, December 5th -
COMING AFTER THE H
GERALDINE FARRAR
Other Attractions to be
Box Office Now Open at

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FINPLAY

PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager

- MISS NORA FAUCHALD, Soprano
MISS RACHEL SENIOR, Violinist
MR. JOHN DOLAN, Cornet
MR. GEORGE CAREY, Xylophone

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(a) "Her Ladyship, the Countess"
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(c) "Her Majesty, the Queen"
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This is Mr. Schelling's latest completed work. The score bears the inscription: "To the memory of an American soldier."
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LIMA
SOUSA
and HIS BAND
Evening Program

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Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall
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They do not reproach, because they know,
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Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

FIFTH SEASON

FIRST CONCERT

No. CCCXCVIII COMPLETE SERIES

SOUSA AND HIS BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager

MISS NORA FAUCHALD, *Soprano* MR. JOHN DOLAN, *Cornet*
MISS RACHEL SENIOR, *Violin* MR. GEORGE CAREY, *Xylophone*

MONDAY EVENING, OCTOBER 22, 1923, AT EIGHT O'CLOCK
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

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(a) "Her Ladyship, the Countess"
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(c) "Her Majesty, the Queen"
4. SOPRANO SOLO, "THE LARK NOW LEAVES HIS WAT'RY NEST".....Parker
(OVER)

AND HIS

BAND

Tuesday Evening, October 23, 1923

COMING EVENTS

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Seats now selling.
- Wednesday Evening, November 14 - SISTINE CHAPEL CHOIR
From the Vatican, Rome. Seats now selling.
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and Her Concert Company.
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Company of 150 People, including Joseph Stransky, Conductor,
with Orchestra of 55 Players, from the State Symphony Orchestra
of New York.
- Wednesday Evening, December 5th - - RACHMANINOFF

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FINPLAY

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Conductor

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March of the Wooden Soldiers, Rameses, El Capitan
The Gallant Seventh, The Fairest of the Fair
Washington Post.

LIMA

SOUSA

and HIS BAND

Evening Program

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Learning the ropes as the old hands rule.
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As the tom-toms bang and the shimmy begins.

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Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
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- Caprice, "On with the Dance" - - - Strung together by Sousa
Being a Medley of Famous Tunes
- (a) Xylophone Solo, "Nocturne and Waltz" - - - Chopin
MR. GEORGE CAREY
- (b) March, "Nobles of the Mystic Shrine" (new) - - - Sousa
- Violin Solo, "Faust Fantasia" - - - - - Sarasate
MISS RACHEL SENIOR
- Folk Tune, "Country Gardens" - - - - - Grainger

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Semper Fidelis.
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King Cotton.
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The Glory of the Yankee Navy.
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Humoresque of "The Silver Lining" from "Sally."
March of the Wooden Soldiers.
Rameses.
El Capitan.
Washington Post.
The Gallant Seventh.
The Fairest of the Fair.

SPRINGFIELD SOUSA AND HIS BAND

MEMORIAL HALL

Thursday, October 25, 1923

LIEUT.-COMMANDER JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager

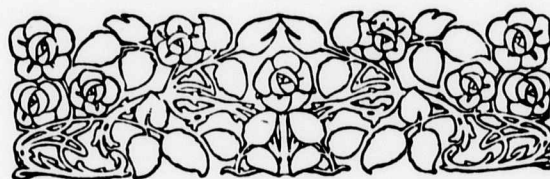
MISS NORA FAUCHALD	Soprano
MISS RACHEL SENIOR	Violin
MR. JOHN DOLAN	Cornet
MISS WINIFRED BAMBRICK	Harp
MR. MEREDITH WILLSON	Flute

The Dase Printcraft Co., 5 and 7 West Columbia St.

PROGRAM

Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor



DAYTON

Memorial Hall, Dayton, Ohio
Friday Eve., October 26, 1923
at 8:20

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Chicago Civic Opera Company
Lessees and Managers

G. R. SWAYZE
Assistant Manager

CHICAGO



AFTERNOON
AT
3
30

EVENING
AT
8
15

Sunday, October 28th

CONCERT BY

Sousa AND HIS Band

LIEUT.-COMMANDER JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

1451 BROADWAY

NEW YORK, N. Y.

DAYTON PROGRAM --- MATINEE SOUSA AND HIS B. Lieutenant-Commander JOHN PHILIP SOUSA, Memorial Hall, Dayton, Oh Friday, October 26, 1923 at 3:30 p.

SOLOISTS

MISS WINIFRED BAMBRICK, Harp	MR. MEREDITH WILLSON
MISS NORA FAUCHALD, Soprano	MR. JOHN DOLAN

1. "A BOUQUET OF BELOVED INSPIRATION"Entu
2. CORNET SOLO, "THE CENTENNIAL".....
MR. JOHN DOLAN
3. SUITE "LEAVES FROM MY NOTE-BOOK".....
(a) THE GENIAL HOSTESS
(b) THE CAMP FIRE GIRLS
(c) THE LIVELY FLAPPER

4. VOCAL SOLO, "ARIA FROM ROMEO ET JULIETTE"
MISS NORA FAUCHILD

5. "THE PORTRAIT OF A LADY".....

INTERVAL

6. FANTASIA "THE MERRIE, MERRIE CHORUS".....Com
7. (a) FLUTE SOLO, "VALSE".....
MR. MEREDITH WILLSON
(b) MARCH, "THE DAUNTLESS BATTALION" (NEW).....
8. HARP SOLO, "FANTASIA OBERON".....
MISS WINIFRED BAMBRICK

--- COME TO TOWN ---

196

370 M. KALLIS & CO.

Program

SOLOISTS

MISS NORA FAUCHALD, *Soprano* MR. JOHN DOLAN, *Cornet*
MISS RACHEAL SENIOR, *Violin* MR. GEORGE CAREY, *Xylophone*

1. RHAPSODY, "THE INDIAN".....Orem
2. CORNET SOLO, "CLEOPATRA".....Demare
MR. JOHN DOLAN
3. PORTRAITS, "AT THE KING'S COURT".....Sousa
(a) HER LADYSHIP, THE COUNTESS
(b) HER GRACE, THE DUCHESS
(c) HER MAJESTY, THE QUEEN
4. SOPRANO SOLO, "THE LARK NOW LEAVES HIS WAT'RY NEST".....Parker
MISS NORA FAUCHALD
5. FANTASY, "THE VICTORY BALL".....Schelling
(This is Mr. Schelling's latest completed work)

INTERVAL

MR. MEREDITH

PROGRAM --- MATINEE

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Memorial Hall, Dayton, Oh
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PROGRAM---Continued

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Being a medley of famous tunes

7. (a) XYLOPHONE SOLO, "NOCTURNE AND WALTZ".....Chopin
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MISS RACHEAL SENIOR

9. FOLK TUNE, "COUNTRY GARDENS".....Grainger

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SEMPER FIDELIS	THE GLORY OF THE YANKEE NAVY
BLUE DANUBE	HUMORESQUE FROM "SALLY"
KING COTTON	THE GALLIANT SEVENTH
HIGH SCHOOL CADETS	MR. GALLAGHER AND MR. SHEAN
EL CAPTIAN	COMRADES OF THE LEGION
RAMESES	U. S. FIELD ARTILLERY
WASHINGTON POST	THE STARS AND STRIPES FOREVER
FAIREST OF THE FAIR	MARCH OF THE WOODEN SOLDIERS
	AND
	YES, WE HAVE NO BANANAS

KEEP AND READ THIS PROGRAM

Auditorium Theatre

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

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COMPOSITIONS AND ARRANGEMENTS
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MR. MEREDITH WILLSON	Flute

PROGRAM

Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor



DAYTON

Memorial Hall, Dayton, Ohio
Friday Eve., October 26, 1923
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CONN School of MUSIC

FOR THE BAND AND ORCHESTRA
62 East Van Buren Street

ANNOUNCEMENT

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Instructor
Clarinet-Saxophone

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Matt Wagner, Violin
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L. Sternberg, Sax-Clar.
Al Mueller, Banjo
Geo. Robertson, Drums
R. H. Rehl, Saxophone
Harmony-Arranging



HOWARD
GRANTHAM
Sousa and
Chas. Straight's Orchestra
Instructor
Saxophone-Clarinet

SPRINGFIELD
SOUSA AND HIS BAND

MEMORIAL HALL

Thursday, October 25, 1923

LIEUT.-COMMANDER JOHN PHILIP SOUSA
Conductor

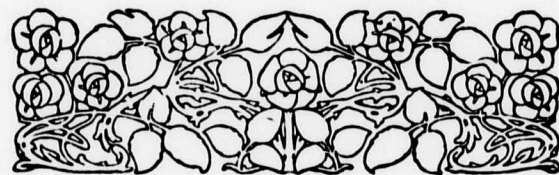
HARRY ASKIN, Manager

MISS NORA FAUCHALD	Soprano
MISS RACHEL SENIOR	Violin
MR. JOHN DOLAN	Cornet
MISS WINIFRED BAMBRICK	Harp
MR. MEREDITH WILLSON	Flute

PROGRAM

Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor



DAYTON

Memorial Hall, Dayton, Ohio
Friday Eve., October 26, 1923
at 8:20

EVENING
PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano	MR. JOHN DOLAN, Cornet
MISS WINIFRED BAMBRICK, Harp	MR. MEREDITH WILLSON, Flute

1. "A Bouquet of Beloved Inspirations".....*Entwined by Sousa*
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."
—Montaigne.

2. Cornet Solo, "The Centennial".....*Bellstedt*
MR. JOHN DOLAN

3. Suite, "Leaves from My Note-book".....*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 are 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, Aria from *Romeo et Juliette*.....*Gounod*
MISS NORA FAUCHALD

5. "The Portrait of a Lady" (*Kamemnoi-Ostrow*).....*Rubinstein*
"The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubinstein. It is drawn in tender, yet glowing, tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

INTERVAL

6. Fantasia, "The Merrie, Merrie Chorus".....*Compiled by Sousa*

7. (a) Flute Solo, "Valse".....*Godard*
MR. MEREDITH WILLSON

- (b) March, "The Dauntless Battalion" (new).....*Sousa*

8. Harp Solo, "Fantasia Oberon".....*Weber-Alvares*
MISS WINIFRED BAMBRICK

9. Tunes, "When the Minstrels Come to Town".....*Boxer*

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

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

Semper Fidelis.
Blue Danube.
King Cotton.
High School Cadets.
The Glory of the Yankee Navy
Mr. Gallagher and Mr. Shean.
Comrades of the Legion.
U. S. Field Artillery.
The Stars and Stripes Forever.

Humoresque of "The Silver Lining"
from "Sally."
March of the Wooden Soldiers.
Rameses.
El Capitan.
The Gallant Seventh.
Washington Post.
The Fairest of the Fair.

SPRINGFIELD
SOUSA AND HIS BAND

MEMORIAL HALL

Thursday, October 25, 1923

LIEUT.-COMMANDER JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD	Soprano
MISS RACHEL SENIOR	Violin
MR. JOHN DOLAN	Cornet
MISS WINIFRED BAMBRICK	Harp
MR. MEREDITH WILLSON	Flute

The Dase Printcraft Co., 5 and 7 West Columbia St.

DAYTON
PROGRAM --- MATINEE
SOUSA AND HIS BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor
Memorial Hall, Dayton, Ohio
Friday, October 26, 1923 at 3:30 p. m.

SOLOISTS

MISS WINIFRED BAMBRICK, Harp	MR. MEREDITH WILLSON, Flute
MISS NORA FAUCHALD, Soprano	MR. JOHN DOLAN, Cornet

1. "A BOUQUET OF BELOVED INSPIRATION" *Entwined by Sousa*
2. CORNET SOLO, "THE CENTENNIAL" *Bellstedt*
MR. JOHN DOLAN
3. SUITE "LEAVES FROM MY NOTE-BOOK" *Sousa*
(a) THE GENIAL HOSTESS
(b) THE CAMP FIRE GIRLS
(c) THE LIVELY FLAPPER
4. VOCAL SOLO, "ARIA FROM ROMEO ET JULIETTE" *Gonoud*
MISS NORA FAUCHILD
5. "THE PORTRAIT OF A LADY" *Ruebenstein*

INTERVAL

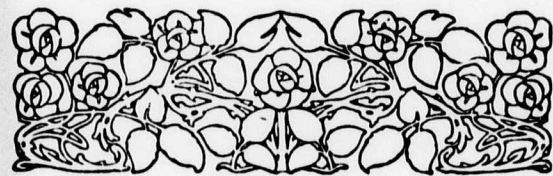
6. FANTASIA "THE MERRIE, MERRIE CHORUS" *Compiled by Sousa*
7. (a) FLUTE SOLO, "VALSE" *Godard*
MR. MEREDITH WILLSON
(b) MARCH, "THE DAUNTLESS BATTALION" (NEW) *Sousa*
8. HARP SOLO, "FANTASIA OBERON" *Weber-Alvares*
MISS WINIFRED BAMBRICK
9. TUNES, "WHEN THE MINSTRELS COME TO TOWN" *Bowron*

ALL ENCORES PLAYED ARE REQUEST SELECTIONS

PROGRAM

Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor



DAYTON

Memorial Hall, Dayton, Ohio
Friday Eve., October 26, 1923
at 8:20

IS PROGRAM

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Assistant Manager



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NEW YORK, N. Y.

MATINEE PROGRAM

1. "A Bouquet of Beloved Inspirations".....*Entwined by Sousa*
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."—*Montaigne*.
2. Cornet Solo, "The Centennial".....*Bellstedt*
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She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
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7. (a) Flute Solo, "Valse".....*Godard*
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8. Harp Solo, "Fantasia Oberon".....*Weber-Alvares*
MISS WINIFRED BAMBRICK
9. Tunes, "When the Minstrels Come to Town".....*Bowron*

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

"Semper Fidelis"	"The Stars and Stripes Forever"
"Blue Danube"	Humoresque of "The Silver Lining" from
"King Cotton"	"Sally"
"High School Cadets"	"March of the Wooden Soldiers"
"The Glory of the Yankee Navy"	"Rameses"
"Mr. Gallagher and Mr. Shean"	"El Capitan"
"Comrades of the Legion"	"Washington Post"
"U. S. Field Artillery."	"The Gallant Seventh"
	"The Fairest of the Fair"

EVENING PROGRAM

1. Rhapsody, "The Indian".....*Orem*
Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.
2. Cornet Solo, "Cleopatra".....*Demare*
MR. JOHN DOLAN
3. Portraits, "At the King's Court".....*Sousa*
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
4. Soprano Solo, "The Lark Now Leaves His Watry Nest".....*Parker*
MISS NORA FAUCHALD
5. Fantasy, "The Victory Ball".....*Schelling*
This is Mr. Schelling's latest-completed work. The score bears the inscription: "To the memory of an American soldier."
The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.
The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.
Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.
Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-iron, grapple and whirl
Ox-eyed matron and slim white girl.
See, there is one child fresh from school,
Learning the ropes as the old hands rule,
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.
"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."
"Fish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach them. They're wrong, you see."
"Ah," said the dead men, "so were we!"
Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL

6. Caprice, "On With the Dance".....*Strung together by Sousa*
Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz".....*Chopin*
MR. GEORGE CAREY
(b) March, "Nobles of the Mystic Shrine" (new).....*Sousa*
8. Violin Solo, "Faust Fantasia".....*Sarasate*
MISS RACHEL SENIOR
9. Folk Tune, "Country Gardens".....*Grainger*

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DAYTON PROGRAM --- MATINEE

SOUSA AND HIS BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

Memorial Hall, Dayton, Ohio

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MISS NORA FAUCHALD, Soprano	MR. JOHN DOLAN, Cornet

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SOUSA AND HIS BAND LAFAYETTE

Purdue Armory

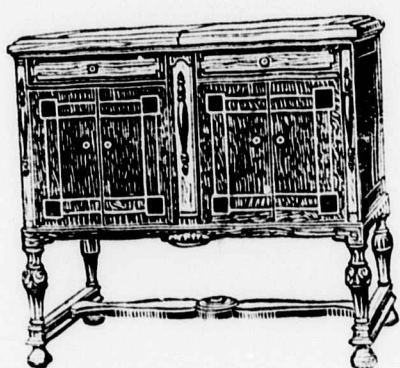
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MATINEE

EVENING

SOUSA'S BAND

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and some of our Choice Sousa Records.



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The cabinet models as low as \$100. Easy payments.

THE FOSTER SHOP

SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, CONDUCTOR

HARRY ASKIN, Manager

PEORIA

Shrine Temple

Matinee and Evening...October 31, 1923

PROGRAM

COMPLIMENTS OF
CHAS. C. ADAMS & CO.
AND
DANIEL F. MILLER CO.

Season
1923 1924

COLISEUM
SAINT LOUIS

SOUSA AND HIS BAND

Lt.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

NOVEMBER 1, 1923

Concert Direction
Elizabeth Cueny
ASSOCIATE
Alma Cueny

MEMBERS NATIONAL CONCERT MANAGERS ASS'N

Matinee Program

MISS NORA FAUCHALD, *Soprano*
MISS WINIFRED BAMBRICK, *Harp*

MR. JOHN DOLAN, *Cornet*
MR. MEREDITH WILLSON, *Flute*

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All instruments used in Sousa's Band made by C. G. Conn. Ltd.
and sold in Peoria by the Daniel Miller Co.,
116-A South Adams St.
Retail display at the Adams Music House
114 S. Adams St.

Evening Program

MISS NORA FAUCHALD, *Soprano*
MISS RACHEL SENIOR, *Violin*

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

Assisted by Mohammed Shrine Trumpeters

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9. Folk Tune, "Country Gardens" *Grainger*

See the Special Exhibit of Prize Pianos and Player Pianos,
this week at the ADAMS MUSIC HOUSE.
Conn Band Instruments sold exclusively by the
Daniel Miller Co. 116-A South Adams St.

Season
1923 1924

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SAINT LOUIS

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

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MEMBERS NATIONAL CONCERT MANAGERS ASSN

SOUSA AND HIS BAND LAFAYETTE

Purdue Armory

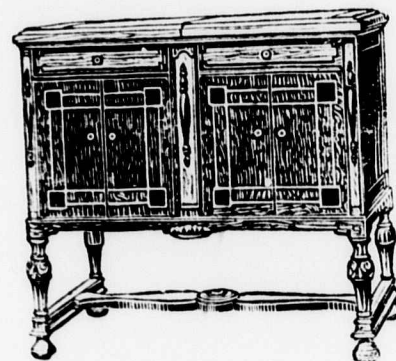
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MATINEE

EVENING

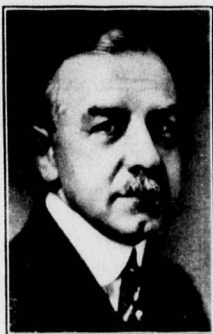
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Rudolph Ganz.

SUBSCRIPTION SERIES

RUDOLPH GANZ—Odeon, Saturday Eve., November 24th—Mr. Ganz's first piano recital since taking up the baton for our orchestra will naturally be an event of general interest. It was as pianist that Mr. Ganz won his spurs in America. He is even greater now; his playing having taken on a sweep and breadth heretofore only hinted at and the inevitable result of his more recent work as conductor.

FLONZALEY QUARTET—Odeon, Saturday Eve., December 15th—Flonzaley, the Swiss for brooklet. This sterling organization has rounded out twenty years of ensemble playing with only one change in its personnel. 100 engagements a year now is a fair average, engagements that repeat themselves always, for one hearing creates the desire for another until the Flonzaley Quartet becomes a part of every year's musical program.

LOUIS GRAVEURE—Odeon, Saturday Eve., January 5th—A success sweeping and sensational are the terms applied to Graveure wherever he has appeared in song recital whether in America or in the concert halls abroad. He is undeniably a master of singing, combining a beautiful voice with perfect breath control, tone placement, impeccable taste and diction.

DUNCAN DANCERS—Anna, Lisa and Margo—Odeon, Saturday Eve., January 19th—Until three years ago pupils of Isadora Duncan and the only dancers left of the school founded for the training of the young by the gifted Isadora Duncan. Their program will include works of Schubert, Gluck, Mozart, Chopin and Brahms, assisted by Max Rabinowitsch, pianist.

FLORENCE MACBETH—Odeon, Saturday Eve., February 9th.—A beautiful program has been arranged by Miss Macbeth, one half to be devoted to songs, one half to Wolf-Ferrari's charming little operetta "The Secret of Suzanne" which was presented at the Odeon by the Chicago Opera Co., a number of years ago. Miss Macbeth is a feast in herself and the evening promises to be one of the high lights of the musical season.

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PRICES VARY WITH CONCERT



MARY GARDEN

Management CHARLES L. WAGNER
D. F. McSWEENEY

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COLISEUM, St. Louis

Friday Evening, November 30th, at 8:15

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Auspices: Catherine Springer Building Fund Management: Elizabeth Cueny

SOUSA AND HIS BAND LAFAYETTE

Purdue Armory

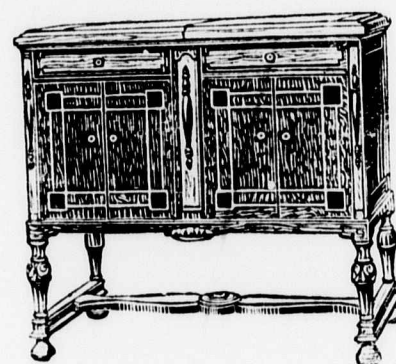
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THE FOSTER SHOP

MARY GARDEN

Voice

Brains

Personality

"They have given up the attempt to describe her, so they simply call her 'Our Mary!'"

"Our Mary" she is, for the American people. She dawned on America as a new sensation, and she has been radiating new sensations ever since. Her art is so original and many-sided that it is constantly presenting a novel, surprising aspect. Such art is genius.

"Various," says an eminent critic, "are the Mary Gardens in her map of art. And," he adds in a note of triumph, "she is ours!"

"One of the most brainy singers who has graced any stage," says the *Musical Courier*, hitting the keynote of her marvelous ability to create, in every role and song, something which had not been found in it before.

HAMMERSTEIN'S TRIBUTE

No one knew her better than Oscar Hammerstein. He brought her to America, unpress-agented and here unknown, but foresaw with his shrewd vision that her fame as an artist would contribute richly to his as an impresario. Just before his death he said of her:

"She does not even know how great she is. She knows that she is great, but how much greater she is than others she herself does not know."

No finer tribute has been laid at the feet of any singer of the modern day than the eminent author and musical critic, the late James Gibbons Huneker, paid to Mary Garden in his book, "The Bedouins."

"Superwoman" he calls her in the title of his first chapter. This and three other chapters he devotes to a critical analysis of her personality and her art. He finds that in the New Opera she is the supreme exemplar, sounding the complex modern note. She is unique, irresistible-human. To rare natural beauty she adds a superb taste in costuming.

The Piano used is a Steinert

SOME OF HER FAMOUS ROLES

Her Cleopatra, her Melisande, her Monna Vanna, her Gismonda, her Thais, her Carmen are creations that differ, in her capable hands, quite as the individuals themselves would differ, and she is all things to all critics, according to this keen analyzer of the mind and manner, the motive and the effect.

Her luminous personality is the dazzling feature of her operatic impersonations. Her adroitness in fusing that personality with the character she presents is the secret of her effectiveness as an interpreter of varying types.

Opportunity for her means triumph, for she never misses an opportunity. Witness "Aphrodite," in which she scored the sensation of the operatic season of 1919-20. But the record of her triumphs is too well known, too long a story, to tell here.

Mary Garden is a shatterer of traditions. She substitutes the human note for the academic, the freshness of life for the staleness of classicism. By her example she has been a great teacher. She has blazed the way.

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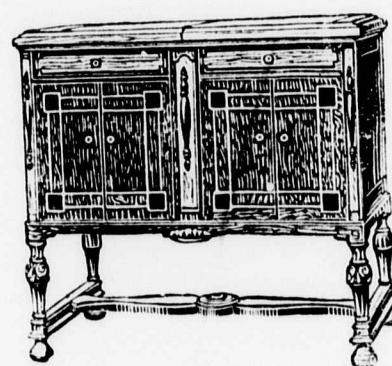
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PROGRAM

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HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet
MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

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2. Cornet Solo, "Cleopatra"Demarc
Mr. John Dolan

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SOUSA AND HIS BAND LAFAYETTE

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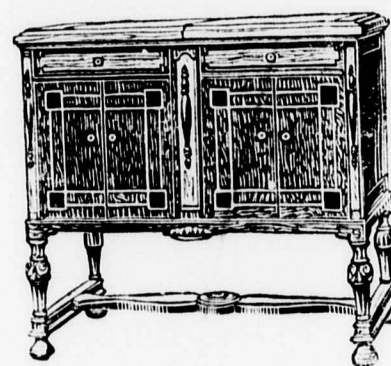
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— PROGRAM (Continued) —

3. Portraits, "At the King's Court"Sousa
 - (a) "Her Ladyship, the Countess"
 - (b) "Her Grace, the Duchess"
 - (c) "Her Majesty, the Queen"
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Miss Nora Fauchald
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The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves,
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said
a shade,
"When the last shot echoed and peace was
made?"
"Christ," laughed the fleshless jaws of his
friend,
"I thought they'd be praying for worlds to
mend."

"Fish," said a statesman standing near,
"I'm glad they can busy their thoughts else-
where!
We mustn't reproach them. They're wrong,
you see."

"Ah," said the dead men, "so were we!"
Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

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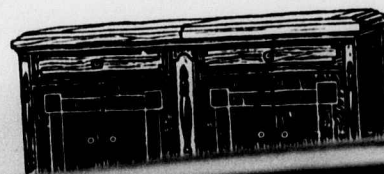
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Miss Rachel Senior
9. Folk Tune, "Country Gardens" Grainger

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Conductor

Harry Askin, Manager

Miss Nora Fauchald, Soprano

Miss Winifred Bambrick, Harp

Mr. John Dolan, Cornet

Mr. Meredith Willson, Flute

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PROGRAM

1. "A Bouquet of Beloved Inspirations".....Entwined by Sousa
"I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."—Montaigne.
2. Cornet Solo—"The Centennial".....Belstedt
Mr. John Dolan
3. Suite, "Leaves from My Note Book".....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.

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Lt. Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

NOVEMBER 1, 1923

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Elizabeth Cueny
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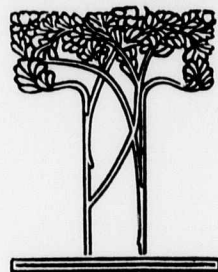
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PROGRAM

4. Vocal Solo—"Aria from 'Romeo et Juliette'".....Gounod
Miss Nora Fauchald
5. "The Portrait of a Lady" (Kammenoi-Ostrow).....Rubinstein
The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedebourg, a personal acquaintance of Rubinstein. It is drawn in tender, yet glowing tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady.

INTERVAL

6. Fantasia, "The Merrie, Merrie Chorus".....Compiled by Sousa
7. (a) Flute Solo—"Valse".....Godard
Mr. Meredith Willson
- (b) March—"The Dauntless Battalion" (new).....Sousa
8. Harp Solo—"Fantasia Oberon".....Weber-Alvares
Miss Winifred Bambrick
9. Tunes—"When the Minstrels Come to Town".....Boxeron

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Harry Askin, Manager

Miss Nora Fauchald, Soprano

Miss Rachel Senior, Violin

Mr. John Dolan, Cornet

Mr. George Carey, Xylophone

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PROGRAM

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Miss Nora Fauchald

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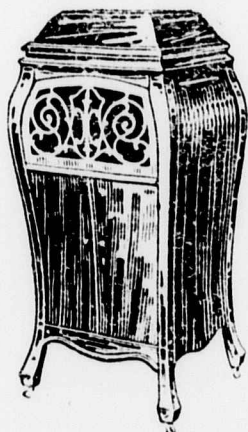
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INTERVAL

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PROGRAM

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8. Violin Solo—"Faust Fantasia".....Sarasate
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BOWLING GREEN PROGRAM SOUSA AND HIS BAND

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