# MUNICIPAL AUDITORIUM

ON THE PIER L. D. FREY **PRESENTS** BY ARRANGEMENTS WITH L. E. BEHYMER

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



Friday, Jan. 11, 1924 **AFTERNOON AT 3:00 EVENING AT 8:15** 

PROGRAM COURTESY PLATT MUSIC CO.

Seaside Printing Co., First National Bank Bldg.

# Spreckels Cheatre



# **SOUSA** AND HIS $\mathsf{BAND}$

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

SOLOISTS:

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

Miss Rachel Senior, Violin Mr. George Carey, Xylophone Mr. Joseph DeLuca, Euphonium Mr. John Bell, Piccolo

#### SATURDAY AFTERNOON, JANUARY 12TH

**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."

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

(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

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1019 FIFTH STREET.

# Spreckels Cheatre



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#### SUNDAY AFTERNOON, JANUARY 13TH

**PROGRAM** 

1. Overture, "Tannhauser" Wagner Hartman 3. Suite, "Tales of a Traveler". Sousa (a) "The Kaffir on the Karoo" "The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound,
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten or more

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In Second and Farewell Recital, Friday Evening, January Most Beloved of Singers

# Alme. Ernestine Schumann-Heink

# Ukrainian Pational Chorus

Koshetz, Conductor

"Human Pipe Organs" "Thrilling Ensemble Singing"

Eves-Jan. 22-23 Matinee Jan. 26

> And the **INCOMPARABLE**

# Pablowa

**Ballet and Orchestra** 

8 Programs

Mats: Jan. 24-30-31 Eves: Jan. 24-25-28-29-30

Reservations West Box Office Fifth and Olive Street **Auditorium Building** 



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> They dance throughout the night:
> The brown-hued veldt their ballroom floor,
> The moon their silv'ry light." ("In South Africa.")

(b) "The Land of the Golden Fleece"

"When Australia smiles with a lover's wiles in the sun's adoring

Tays; Where the harbor's view, like a jewel blue, enchants the lingering And the lass whose eyes have the dews of the skies, O, she shall

be his queen;
And the twain shall sport in a golden court, 'neath a roof of checkered green."

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

(c) "Grand Promenade at the White House"

"Fame points the course, and glory leads the way." 4. Soprano Solo, "Good-Bye"

MISS NORA FAUCHALD 5. Intermezzo, "Golden Light". Bizet

INTERVAL

6. Scherzo, "The Sorcerer's Apprentice"

Scherzo, "The Sorcerer's Apprentice"

This piece is founded on the following legend by Goethe:
In the absence of his Master, the Sorcerer's Apprentice determines to demonstrate his own abilities and control over the spirits.
He pronounces the magical words which give him the power, and orders the well-worn broom to serve as his groom, and to fill his bath with water. The broom obediently takes a pail and begins to carry water to the bath with much speed. When the bath is filled, the Apprentice attempts to stop the broom and restore it to its natural state, but he has forgotten the necessary magical cuts the broom in two, which only makes matters worse, for each half of the broom becomes active and both continue to increase the flood. He is in despair over the results of his presumptious the flood, when the Master happens to return, and, understanding the situation, turns the industrious halves of the broom into their pristine form, thus stopping the flood, at the same time calling

COMING-January 14-15-16, "THE BAT," the Greatest Mystery,

COMING—Week Beginning Thursday, January 17, the World Premier Picture—"THE COVERED WAGON"

COMING-Saturday Matinee and Evening, January 26, Anna Pavlowa and Company. Entirely New Programs

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the Apprentice's attention to the futility of attempting the Master's work without the complete knowledge which makes the Master. (b) March, "The Gallant Seventh"... 8. Violin Solo, "Fantasia Mignon". MISS RACHEL SENIOR 9. "Pomp and Circumstance"...

# SUNDAY EVENING, JANUARY 13TH

PROGRAM 1. Fantasia, on Creole Themes. Brockhoven 2. Cornet Solo, "Pyramid" ..Liberati MR. JOHN DOLAN

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

(a) "In the House of Burbo and Stratonice" Within the room were placed several small tables: 'round these were seated several knots of men drinking, some playing at dice.

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

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

At that moment they felt the earth shake beneath their feet and beyond, in the darkness, they heard the crash of falling roofs. A group of men and women bearing torches passed by the Temple, they were of the congregation of the Nazarenes. The troops chanted along with the wild horror of the air, "Behold the Lord descendeth to judgment! He maketh fire come down from Heaven

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# Friday, Jan. 11, 1924 **AFTERNOON AT 3:00 EVENING AT 8:15**

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Seaside Printing Co., First National Bank Bldg.



# SOUSA AND HIS

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

SOLOISTS: Miss Rachel Senior, Violin Mr. George Carey, Xylophone Mr. Joseph DeLuca, Euphonium Mr. John Bell, Piccolo

#### SATURDAY AFTERNOON, JANUARY 12TH

**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."

Bellstedt

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

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Reservations West Box Office Fifth and Olive Street **Auditorium Building** 



# **MATINEE PROGRAM 3:00**

# SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conducto

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano MISS WINIFRED BAMBRICK, Harp	MR. JOHN DOLAN, Cornet MR. MEREDITH WILLSON, FI
	Entwined
1 "A Bouquet of Beloved Inspirations'	noth

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."

Bellstedt Cornet Solo, "The Centennial" MR. JOHN DOLAN .Sousa

3. Suite, "Leaves from My Note Book" (a) "The Genial Hostess"

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

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 A pillar of smoke ascends, and soon after the ground, and throw themgirls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A selves 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.

Vocal Solo, "When Myra Sings" MISS NORA FAUCHALD ....Rubinstein "The Portrait of a Lady" (Kamennoi-Ostrow)...

The composition in 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 .Compiled by Sousa Fantasia, "The Merrie, Merrie Chorus" ... .Godard (a) Flute Solo, "Valse" MR. MEREDITH WILLSON Sousa (b) March, "The Dauntless Battalion" (new) ...... ..Weber-Alvares Harp Solo, "Fantasia Oberon" MISS WINIFRED BAMBRICK

9. Tunes, "When the Minstrels Come to Town"... As a courtesy Mr. Sousa will direct our Long Beach High School R. O. T. C. Band in Special Numbers. The above arrangement was made possible thru the efforts of Minerva C. Hall, Supervisor of Music, Long Beach Schools.

R. O. T. C. BAND

George C. Moore, R. O. T. C. Band Director and the Following Personel:

Victor Hoover, Alfred Palmer, Dale Straw, Marston Jones, Roy Hamilton, Roscoe Kerr,
Carl Lehman, Reid Horton, Sammie Hocking, Frank Gillelen, Russell Nix, Daniel Schmidt,
Kenneth Augr, Ed. Wade, Emory Diemer, John Langer, Oscar Pullman, Ray Teeple, Robert
Kenneth Augr, Ed. Wade, Emory Diemer, John Langer, Oscar Pullman, Ray Teeple, Robert
Engomar, Chester Salisbury, Cyril Smith, James Woodworth, Arthur Booth, Chester Gurney,
Engomar, Thomas Lehman, Maurice Williams, Ronnie Floyd, Warren Irving, Beaumont
Dexter Hastings, Thomas Lehman, Maurice Williams, Robert Holcomb, Deene Downer, Edward Hadover,
Smith, Donald Gilkerson, Merrill Williams, Robert Holcomb, Deene Downer, Edward Hadover,
Richard Thomas, Paul Purvine. Richard Thomas, Paul Purvin

Victor Records of Sousa's Marches at Platt Music Co., 334 Pine Avenue

#### **EVENING PROGRAM 8:15**

# JSA AND BAN

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

Orem

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

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.

Demare Cornet Solo, "Cleopatra". MR. JOHN DOLAN

Sousa 

(b) "Her Grace, the Duchess" (c) "Her Majesty, the Queen" Soprano Solo, "The Lark Now Leaves His Watry Nest"... MISS NORA FAUCHALD ..Parker

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

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 Noye's 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 dancer walk, With long silk stocking 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 motely, 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?" laughed the fleshless jaws of his "Christ," laughed the fleshless jaws of friend, friend, "I thought they'd be praying for worlds to

"Pish," said a statesman standing near,
"I'm giad they can busy their thoughts elsewhere!
We must 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

..Strung together by Sousa 6. Caprice, "On With the Dance" Being a medley of famous tunes Sousa (b) March, "Nobles of the Mystic Shrine" (new) ..Sarasate S. Violin Solo, "Faust Fantasia" MISS RACHEL SENIOR

.Grainger 9. Folk Tune, "Country Gardens". 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. Galligher and Mr. Shean.

Comrades of the Legion.

U. S. Field Artillery.

The Stars and Stripes Forever.
Humoresque of "The Silver Silver"
Lining" from "Sally."

March of the Wooden Soldiers.

Ramesis.

El Capitan.

Washington Post.

The Gallant Seventh. 

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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 voice intones softly 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, "When Myra Sings" MISS NORA FAUCHALD "The composition is intended as the musical portrait of a lady, Mademoiselle Anne 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." Rubinstein 5. "The Portrait of a Lady" (Kamennoi-Ostrow)...

INTERVAL

Compiled by Sousa 6. Fantasia, "The Merrie, Merrie Chorus". Godard (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 SATURDAY EVENING, JANUARY 12TH

**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.

Ware Orem. 2. Cornet Solo, "Cleopatra". Demare MR. JOHN DOLAN 3. Portraits, "At the King's Court". Sousa (a) "Her Ladyship, the Countess"

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COMING-Saturday Matinee and Evening, January 26, Anna Pavlowa and Company. Entirely New Programs

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(b) "Her Grace, the Duchess" (c) "Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest"
MISS NORA FAUCHALD

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

And shadows of dead men watching em there.

Shadows of dead men stand by the Watching the fun of the Victory 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, grap-ple and whirl Ox-eyed matron and slim white

The cymbals crash, and the dancers walk.
With long silk stockings and arms of chalk.
Butterfly skirts, and white breasts

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 jaw

of his frien',
"I thought they'd be praying for world 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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Lieut.-Commander JOHN PHILIP SOUSA, Conductor

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HARRY ASKIN, Manager

SOLOISTS:

MISS WINIFRED BAMBRICK, Harp MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet MR. MEREDITH WILLSON, Flute MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

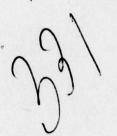
AUSPICES OF

MUSICIANS' CLUB

SHRINE AUDITORIUM JANUARY 17, 1924

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L. E. BEHYMER Presents

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HARRY ASKIN, Manager

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MISS NORA FAUCHALD, Soprano
MR. JOHN DOLAN, Cornet
MR. MEREDITH WILLSON, Flute
MISS RACHAEL SENIOR, Violin
MR. GEORGE CAREY, Xylophone

# Tucson Armory

FRIDAY, JANUARY 18, 1924 AFTERNOON—3:00 O'CLOCK EVENING—8:15 O'CLOCK

#### THURSDAY AFTERNOON, JANUARY 17TH

#### Program

- ...Entwined by Sousa
- 2. Cornet Solo, "The Centennial"

Mr. John Nolan

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 Carp-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, "When Myra Sings"... Miss Nora Fauchald
- 5. "The Portrait of a Lady" (Kamennoi-Ostrow)...... "The composition is intended as the musical portrait of a lady, Mademoiselle Anne 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

- 7. (a) Flute Solo, "Valse" ......Godard
- Mr. Meredith Willson (b) March, "The Dauntless Battalion" (new)...... .....Sousa Weber-Alvares 8. Harp Solo, "Fantasia Oberon".....
- MISS WINIFRED BAMBRICK

# THURSDAY EVENING, JANUARY 17TH

#### Program

- 1. Rhapsody, "The Indian"
  - 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"
- 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" MISS NORA FAUCHALD
- 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 Co.

As the tom-toms bang and the shimmy

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

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

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 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

Encores will be selected from the following compositions and arrangements by 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

"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 world
to mend."

"Pish." said a statesman standing near.
"I'm glad they can busy their thoughts elsewhere!

We mustn't reproach them. They're

The Gallant Seventh The Fairest of the Fair

# COMING

# SHRINE AUDITORIUM — FEBRUARY 1st

The Incomparable

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and her assisting company of dancers and symphony orchestra under the auspices of

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Lieut.-Comm



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# SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

SOLOISTS:

MISS WINTERED BAMBRICK, Harp MISS NORA FAUCHALD, Soprano Mr. John Dolan, Cornet MR. MEREDITH WILLSON, Flute MISS RACHEL SENIOR, Violin MR. GEORGE CAREY, Xylophone

AUSPICES OF

#### MUSICIANS' CLUB

SHRINE AUDITORIUM

FRIDAY AFTERNOON, 3:00 O'CLOCK, JANUARY 18

#### 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."—Montagne.
- 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.
  - "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-eved; the embod-ment
- 4. Vocal Solo, "When Myra Sings" - - Lehman MISS NORA FAUCHALD
- 5. "The Portrait of a Lady" (Kamennoi-Ostrow - Rubinstein "The composition is intended as the musical portrait of a lady, Mademoiselle Anne 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" - - 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

# Friday Evening, 8:15 O'clock, January 18

# Program

- 1. Rhapsody, "The Indian" - - - -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 weided into rhapsodic form by the weil-known composer, Preston Ware Orem.
- 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'
  - (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. Scheiling's latest-completed work. The score bears the inscription: "To the memory of an American Soldier."

    The fantasy is based on Alfred Noves' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noves, 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 world to mend."

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

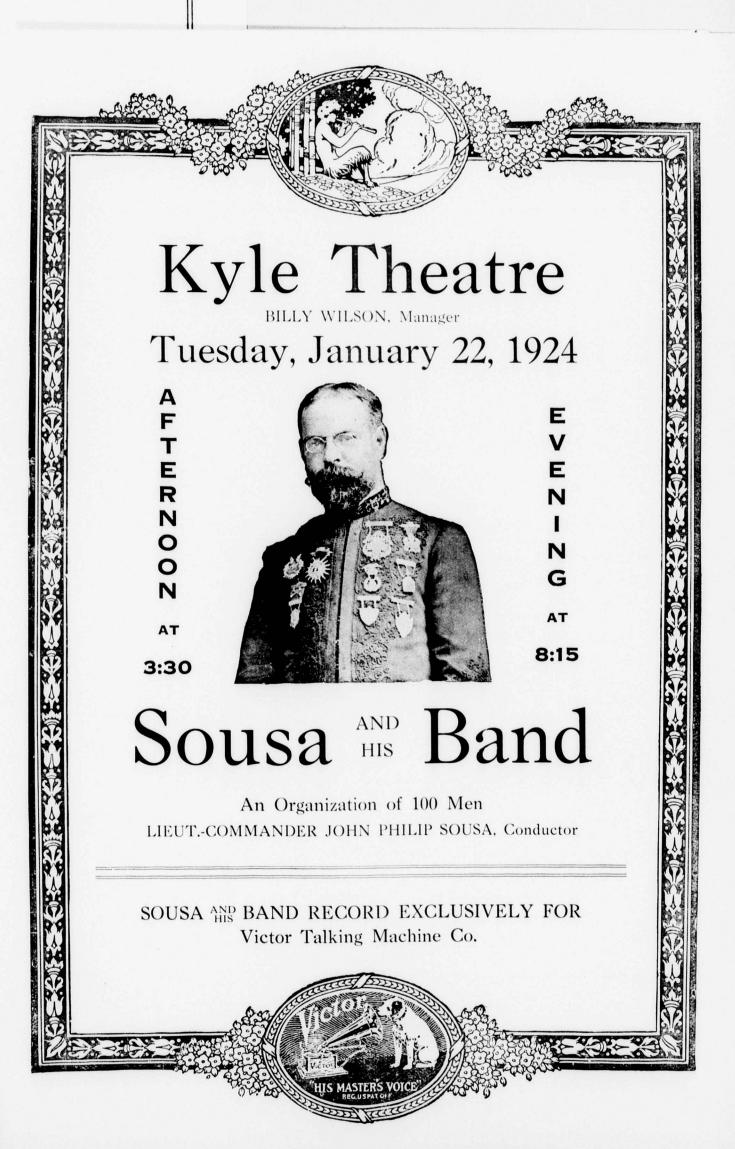
# SOUSA AND BAND

Lieut.-Com'r John Philip Sousa, U.S. N. R. F., Conductor

Beethoven Hall
Monday, January 21
Matinee and Evening.

HARRY ASKIN, M
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# מומושכם מנוס במכנוניוק.

# BAND Evening Program SOUSA AND

Lieut.-Commander JOHN PHILIP SOUSA. Conductor

Manager HARRY ASKIN, MR. MISS NORA FAUCHALD, Soprano MISS RACHEL SENIOR, Violin

JOHN DOLAN, Cornet GEORGE CAREY, Xylophone

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

MR. JOHN DOLAN 3. Portraits, "At the King's Court". 2. Cornet Solo, "Cleopatra"

"Her Ladyship, the Countess"
"Her Grace, the Duchess"
"Her Majesty, the Queen" (b)

(c)

Soprano Solo, "The Lark Now Leaves His Watry Nest" MISS NORA FAUCHALD

Parker

Sousa

DEMARE

Schelling

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

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

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

"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.

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts else
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!

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

INTERVAL

Strung together by Sousa Being a medley of famous tunes MR. GEORGE CAREY (a) Xylophone Solo, "Nocturne and Waltz' Caprice, "On With the Dance".

6.

Chopin

Sousa

Sarasate

(b) March, "Nobles of the Mystic Shrine" (new) SENIOR Violin Solo, "Faust Fantasia".

MISS RACHEL

Joseph Ricci 9. Folk Tune, "Country Gardens". 10 Selected, "San Jacinto March"

Grainger

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

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

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.

# Matinee Program

# SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS WINIFRED BAMBRICK, Harp MISS NORA FAUCHALD, Soprano

MR. MEREDITH WILLSON, Flute MR. JOHN DOLAN, Cornet

Entwined by Sousa "I have here c ranosegay of culled flowers, and have brought nothing of my own but the thread that ties them "". Montaigne." "d Inspirations". "A Bouquet

MR. JOHN DOLAN 2. Cornet Solo, "The Centennial".

ofied. It was an event to be her guest at a dance or dinner. Suite, "Leaves from My Note-book". (a) "The Genial Hostess"

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girs are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a commend from the Gaurdian, wood and underbrush are beaped and matches are applied. A pillar of smoke assends, 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. (b) "The Camp-Fire Girls"

bbed hair, bright-eyed; the embodiment of joyous youth. (c) "The Lively Flapper"

Lehman MISS NORA FAUCHAUD Vocal Solo, "When Myra Sings".

\_ Ruebnstein "The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedbourg, 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." "The Potrait of a Lady" (Kamennoi-Ostrow)

INTERVAL

Compiled by Sousa Fantasia, "The Merrie, Merrie Chorus"

MR. MEREDITH WILLSON (a) Flute Solo, "Valse".

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

Tunes, "When the Minstrels Come to Town".

MISS WINIFRED BAMBRICK

Harp Solo, "Fantasia Oberon"

All instrument 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: Piano by Kranach & Bach

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

# MATINEE PROGRAM

# AND HIS

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

#### 3 P. M.

#### HARRY ASKIN, Manager

MR. JOHN DOLAN, Cornet Miss Nora Fauchald, Soprano Mr. Meredith Wilson, Flute MISS WINIFRED BAMBRICK, Harp

- 1. "A Bouquet of Beloved Inspirations"\_\_\_\_\_Enterined 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
- 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
- 4. Vocal Solo, "When Myra Sings"\_\_\_\_\_Lehman Miss Nora Fauchald 5. "The Portrait of a Lady" (Kamennoi-Ostrow)\_\_\_\_\_Rubinstein
- "The composition in intended as the musical portrait of a lady, Madamoiselle 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."

# 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

# NIGHT PROGRAM

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

#### 8:15 P. M.

#### HARRY ASKIN Manager

HARRY ASKIN, Manager
MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet MR. George Carey, Xylophone
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"Demarc
MR. JOHN DOLAN
3. Portraits, "At the King's Court"Soussiles (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"Parke Miss Nora Fauchald
5. Fantasy, "The Victory Ball"  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.
INTERVAL
6. Caprice, "On With The Dance"Strung together by Sou Being a medley of famous tunes
7. (a) Xylophone Solo, "Nocturne and Waltz"Chop Mr. George Carey
(b) March, "Nobles of the Mystic Shrine" (new)Son Augmented by "The Alzafar Shrine Band."
8. Violin Solo, "Faust Fantasia"Sarase Miss Rachel Senior
9. Folk Tune, "Country Gardens"Grain
9. Polk Tune, Country Curation



Tuesd AT 3:30

LIEUT.-CO

SOUSA AN

Presents

# Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

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
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	duced into this Rhapsody were recorded by Mr. Lieurance and welded
	into rapsodic form by the well known composer, Preston Ware Orem.

2.	Cornet Solo:	"Cleopatra"	Demar
		Mr. John Dolan	

3.	Portraits:	"At	the	King's Court'	,Sousa
				1 1 1	

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

# 4. Soprano Solo: "The Lark Now Leaves His Watery Nest"

# 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."

# (Interval)

#### 6. Caprice: "On with the Dance" ......Strung together by Sousa Being a medley of famous tunes.

- Mr. George Carey
  - (b) "Nobles of the Mystic Shrine" The El Mina Shrine Band of Galveston, William Schneider, conductor, will participate in this number.
- 8. Violin Solo: "Faust Fantasia" Miss Rachel Senior
- 9. Folk Tune: "Country Fair" (All instruments in Sousa's Band made by C. G. Conn, Ltd.)

# Encores will be selected from the following compositions and arrangements by John Philip Sousa:

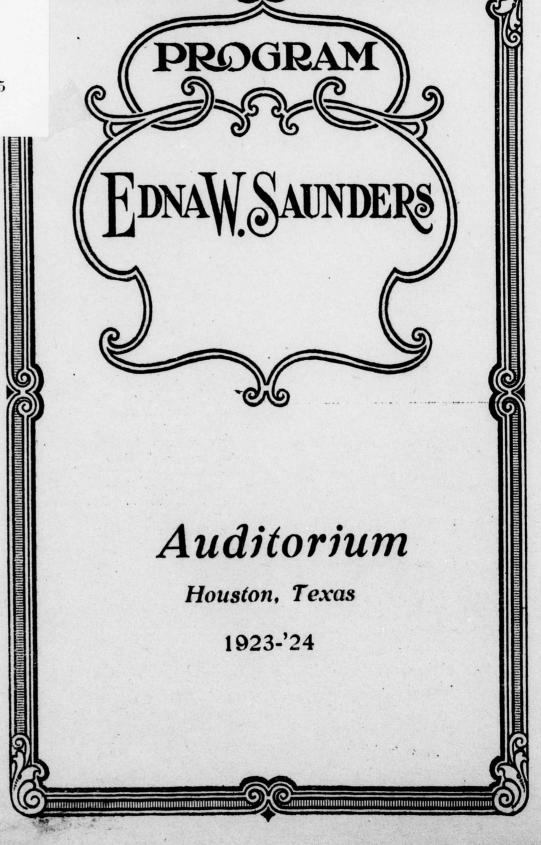
Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Lining" from "Sally," March of the Wooden Soldiers, Rameses, El Capitan, The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

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# Wednesday Evening, January 23rd, 1924

EDNA W. SAUNDERS

Present

# Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

Miss Nora Fauchald, soprano—Mr. John Dolan, cornet Miss Rachel Senior, violin—Mr. George Carey, xylophone

- - (a) "Her Ladyship, the Countess."
    - (b) "Her Grace, the Duchess."(c) "Her Majesty, the Queen."
- 4. Soprano Solo: "The Lark Now Leaves His Watery Nest"

Miss Nora Fauchald

5. Fantasy: "The Victory Ball'

This is Mr. Schelling's latest completed work. The scor inscription, "To the Memory of an American Soldier."

#### (Interval)

- 7. (a) Xylophone Solo: "Nocturne and Waltz"
- Mr. George Carey

  (b) "Nobles of the Mystic Shrine" ......

  The El Mina Shrine Band of Galveston, Willir will participate in this number.

Encores will be selected from the '
arrangements by Joh'



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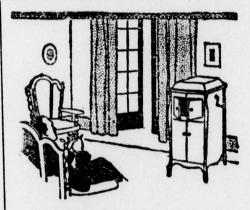
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Presents

# Sousa and His Band

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- Sourt Sourt Sourt Sourt Sourt Sourt Sourt Sourt Sourt Source Sour
  - (a) "Her Ladyship, the Countess."(b) "Her Grace, the Duchess."
  - (c) "Her Majesty, the Queen."
- 4. Soprano Solo: "The Lark Now Leaves His Watery Nest"

Miss Nora Fauchald

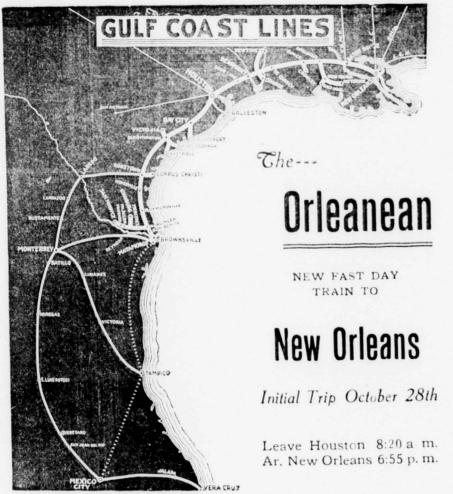
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  This is Mr. Schelling's latest completed work. The scor inscription, "To the Memory of an American Soldier."
  - (Interval)
- - The El Mina Shrine Band of Galveston, Williwill participate in this number.

Encores will be selected from the arrangements by Joh



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Saturday Matinee, January 12, 1924

# RUTH ST. DENIS with TED SHAWN and the DENISHAWN DANCERS

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TED SHAWN AND MISSES BROOKS, LAWRENCE AND SCHEFFER

(Continued on page 7)

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# Wednesday Evening, January 23rd, 1924

EDNA W. SAUNDERS Presents

# Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

Miss Nora Fauchald, soprano-Mr. John Dolan, cornet Miss Rachel Senior, violin-Mr. George Carey, xylophone

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#### Miss Nora Fauchald

- 5. Fantasy: "The Victory Ball' .... This is Mr. Schelling's latest completed work. The scorinscription, "To the Memory of an American Soldier."
  - (Interval)
- 6. Caprice: "On with the Dance" .....Strung tos Being a medley of famous tunes.
- 7. (a) Xylophone Solo: "Nocturne and Waltz" Mr. George Carey
  - (b) "Nobles of the Mystic Shrine" ..... The El Mina Shrine Band of Galveston, Willi will participate in this number.

arrangements by Joh

- Violin Solo: "Faust Fantasia" ...... Miss Rachel Senic
- 9. Folk Tune: "Country Fair" ...... (All instruments in Sousa's Band m Encores will be selected from the



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"EVERY NAME CARRIES ITS OWN STORY"

#### Program (Continued)

The lyric idea or wind, wave and cloud in the fleeting forms of the great veil is here added to the music visu-MISSES SCHEFFER, GRAHAM, SADOWSKA, DOUGLAS, HARDY

LISZT .....Liebestraum RUTH ST. DENIS

6. MANA ZUCCA......Valse Brillante

DORIS HUMPHREY AND ENSEMBLE INTERMISSION

1. SPANISH SUITE. 2. IN THE GARDEN. (b) Bond, "Betty's Music Box" ... Lenore Scheffer, Georgia Graham and Louise Brooks 

Weidman INTERMISSION (Continued to page 9)

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MISS GUSSIE NORDHAUSEN

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# Wednesday Evening, January 23rd, 1924

EDNA W. SAUNDERS

## Presents Sousa and His Band

LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

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 W. Cadman and Arthur Farewell. The Indian themes introduced into this Rhapsody were recorded by Mr. Lieurance and welded into rapsodic form by the well known composer, Preston Ware Orem.
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- 3. Portraits: "At the King's Court".
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  - (Interval)
- 6. Caprice: "On with the Dance" ..........Strung tos Being a medley of famous tunes.
- 7. (a) Xylophone Solo: "Nocturne and Waltz" Mr. George Carey
  - (b) "Nobles of the Mystic Shrine" ..... The El Mina Shrine Band of Galveston, Willi will participate in this number.
- 8. Violin Solo: "Faust Fantasia" ...... Miss Rachel Senir
- 9. Folk Tune: "Country Fair" ..... (All instruments in Sousa's Band m

Encores will be selected from the arrangements by Joh



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#### Program (Continued)

III. A Dance Drama based upon an ancient Toltec Legend. Music composed by Homer Grunn. Scenes designed by Francisco Cornejo. Costumes by Ted Shawn and Senor Cornejo. Choreography by Ted Shawn.

SCENE I. A countryside in Prehistoric Mexico. II. Interior of the Palace of Tepancaltzin, Toltec

CHARACTERS:

Tepancaltzin, Emperor of the Toltecs..... The Flute Player Maidens, Court Dancers, etc.

The father of Nochitl discovers that an intoxicating liquor can the magney plant. He and his daughter bring the discovery to the Toltec Emperor, Tepancaltzin. Xochitl dances for the king who, inflamed by the liquor, forces his illegitimate attentions upon her. The father has been lured from the room, but hearing her scream, rushes back and is about to plungehis knife into Tepancaltzin, when with the usual feminine inconsistency, Xochitl begs that his life be spared. The Emperor now, in love and gratitude, calls in his court to witness the making of Nochitl, the Empress of the Toltecs.

INTERMISSION

IV. ORIENTALIA:

CHINA: ... Ruth St. Denis Kuan Yin, Goddess of Mercy... the dance of Kuan Yin, a Buddist deity, is based upon symbolic postures (mudras) derived from the innumerable paintings and sculpture of this Chinese equivalent of the East Indian Avalokitesvara. CRETE: A Priest of Knossos... A dance before the Snake Goddess. INDIA: (a) The Three Apsarases............Misses Douglas, Sadowska, Hardy Hanuman ......Robert Gorham Lantern Dance.....Louise Brooks 

The Princess and the Demon. . . . . Ann Douglas and Chas, Weidman

Management: Daniel Mayer, Aeolin Hall, New York

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- Mr. George Carey

  (b) "Nobles of the Mystic Shrine"

  The El Mina Shrine Band of Galveston, Williwill participate in this number.

Encores will be selected from the arrangements by Joh



"EVERY NAME CARRIES ITS OWN STORY

# RUTH ST. DENIS, TED SHAWN and the DENISHAWN DANCERS

SATURDAY EVE., JANUARY 12, 1924

#### PROGRAM

 THE SPIRIT OF THE SEA—An elemental dance poem. Choreography by Ruth St. Denis. Music by R. S. Stoughton.

Scene designed and executed by Robert Law Studio.

II. THE FEATHER OF THE DAWN—A Pueblo Pastoral.

Choreography by Ted Shawn.

Music by Charles Wakefield Cadman.

Scenes designed by Earle Franke, executed by Robert Law Studio. Costumes are original Hopi Indian pieces, and duplications made at Denishawn.

Headdresses executed by Earle Franke from authentic designs. THE ACTION: The legend has it that a feather blown into the air at dawn, if caught by a breeze and carried out of sight, marks a propitious day. A Hopi Indian youth, in the village of Walpi, takes this sign as an indication that this is the day to propose marriage to the daughter of the chief of the tribe. Various dances of the tribe are performed: Corn Grinding Song, Basket Dance, Dance of the Corn Maiden, the Eagle Dance, the Proposal Ceremony, the Plessing of the Bride, the Wolf Dance and the Assemblage of the Catcinas (Hopi Gods) for the Wedding.

III. DIVERTISSEMENTS.1. Waltz (Brahms) and Liebestraum (Liszt) (by request)...

"EVERY NAME CARRIES ITS OWN STORY"

#### Program (Continued)

IV. CAUDRO FLAMENCO-A Spanish Gypsy Dance Scene.

(Music arranged by Louis Horst from native mss. collected by

Mr. Shawn in Spain.)
Scene—A cafe concert hall in Seville.

Choreography by Ted Shawn.
CHARACTERS

Sevillanos ......Robert Gorham, George Steares, J. Roy Busclark Lalanda, a Famous Matador.......Ted Shawn La Macarena, a Dancer, the Idol of all Seville....Ruth St. Denis THE STORY

It is the evening of the day of a great bull fight. The cafe life is just beginning to become gay. The gitanas are mingling among the men of the concert hall, and the flower girls are plying their trade. Lalanda enters in full regalia and is persuaded to recount his afternoon's triumphs in the Plaza de Toros. Then the Cuadro Flamenco starts the night's entertainment of singing and dancing. La Macarena comes on for her number. At the end, Lalanda, who has been her ardent suitor, demands an answer. She tells him that in return for the most beautiful shawl in Seville, she will marry him. He goes to the shawl merchant next door and returns with a bundle. He offers them one by one—the fifth and last shawl wins her. The entire assemblage celebrate their betrothal in typical gypsy manner.

(Continued on Pages 12 and 13)

# "WADEMAN'S FLOWERS

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## Program

(Continued)

V. ISHTAR OF THE SEVEN GATES—A Tystic Dance of the Eabylonian Aphrodite-Goddess of Love and Creation.

Choreography by Ruth St. Denis. Music arranged from the works of Charles T. Griffes.

Scene designed and executed by Robert Law Studio.

Scene: Interior of the Ancient Babylonian Temple of Ishtar THE RITUAL:

First Phase—The descent of Ishtar into the Lower World to revivity her lover,

Second Phase-Three dances of Generatio

(b) Hunting and the Arts of Music and Dance.

(c) Spiritual Regeneration.

Third Phase-The Love-Death of Tammuz and the Return of Ishtar

The story of Ishtar, of the Seven Gates is founded upon the poem of Ancient Babylonia, translated by Prof. Jastrow in his "Babylonian and Assyrian Civilizations," and deals with the descent of Ishtar into the underworld of Oralu, through the Seven Gates. in search of her lover, Tammuz, who personifies the manifestation of the spring and summer. At each of the Gates Ishtar is stopped by the Warder of the Gates and is stripped of her jewels at the command of the Queen of the Lower World. She finally arrives in the "Place of No Return," and revivifies her lover, Tammuz, and takes him up to the sunshine and brightness of the earth. Then, for the edification of her worshippers, she performs the three Dances of Generation. At the end of the summer, after the fullness of the Manifestation of Nature, Tammuz is drawn to her in a love-dance, but the power of her love destroys him. He dies, and the Maidens of the Queen of the Lower World again claim him for their own. Ishtar recovers her jewels and ascends the Seven Gates to her shrine. The lights of the temple are lowered and ritual is over.

> Doris Humphrey Gilgamesh .Robert Gorham Celebrants of the Ritual.... ...... Denishawn Dancers

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# Sousa and His Band

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- 9. Folk Tune: "Country Fair" (All instruments in Sousa's Band m

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#### PROGRAM

# Eight Popular Victor Artists

TUESDAY EVENING, JANUARY 22, 1924, 8:15 O'CLOCK

PART ONE

(a) "Danse Hongroise." (Transcription by Wiedoeft.)
(b) "Saxarella" (Wiedoeft).
(Victor Record No. 19167)

(Victor Record No. 19132)
(b) "Maggie" (Yes, Ma'am!)
(Victor Record No. 19114)

INTERMISSION

# PART TWO

PIANO SOLOS......Frank Banta

(a) "Upright and Grand" (Piano Syncopation—Banta).

(b) "Tango Transcription on Serenade by Pierne".(c) "Nickel in the Slot" (Duet with John Meyer).

(a) "Carry Me Back to My Carolina Home." (Victor Record No. 18975)

(b) "Good-Bye, Dobbin."

(Continued on Page 16)

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# Program (Continued)

STORIES AND SONGS
BASS SOLOFrank Croxton (a) "Song of the Volga Boatman."
SAXAPHONE SOLOS
PEERLESS QUARTETTE
TENOR SOLOS
CLOSING CHORUS Entire Company Frank Banta, Accompanist

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# MATINEE PROGRAM

THURSDAY MATINEE, JANUARY 24, 1924

# 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."

Mr. John Dolan 2. Cornet Solo, "The Centennial".....

(a) "The Genial Hostess." The Hostess was graciousness personified. It was an event to be her guest

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 ascends, 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 fulled to slumber.

(Continued on Page 18)

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#### "EVERY NAME CARRIES ITS OWN STORY"

#### Program (Continued)

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

- INTERVAL
- 7. (a) Flute Solo, "Valse" Mr. Meredith Willson
- MISS WINIFRED BAMBRICK Tunes, "When the Minstrels Come to Town" ...
  - 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 Stripes.
Rameses.
El Capitan.
The Gallant Seventh.
Washington Post.
The Fairest of the Fair.

March of the Wooden Sol-

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#### EVENING 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

- MR. JOHN DOLAN
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- 4. Soprano Solo, "The Lark Now Leaves His Watry Nest"..........Parker MISS NORA FAUCHALD 5. Fantasy, "The Victory Ball"....
- This is Mr. Schelling's latest-completed work. The score bears the inscription "To the memory of an American soldier."

  INTERVAL .... Strung together by Sousa 6. Caprice, "On With the Dance.
- Being a medley of famous tunes MR. GEORGE CAREY (b) March, "Nobles of the Mystic Shrine" (new) . . . . .
- The Arabia Temple Band of Houston, A. W. Snyder, conductor, will participate in this number 8. Violin Solo, "Faust Fantasia".... MISS RACHAEL SENIOR 9. Folk Tune, "Country Garden"



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# Wednesday Evening, January 23rd, 1924

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Presents

# Sousa and His Band LIEUT. COMMANDER JOHN PHILIP SOUSA, Conductor

Miss Nora Fauchald, soprano-Mr. John Dolan, cornet Miss Rachel Senior, violin-Mr. George Carey, xylophone

- Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles W. Cadman and Arthur Farewell. The Indian themes introduced into this Rhapsody were recorded by Mr. Lieurance and welded into rapsodic form by the well known composer. Procton Ware Orem into rapsodic form by the well known composer, Preston Ware Orem.
- 2. Cornet Solo: "Cleopatra" Mr. John Dolan
- 2. Portraits: "At the King's Court"
  - (a) "Her Ladyship, the Countess." (b) "Her Grace, the Duchess." (c) "Her Majesty, the Queen."
- 4. Soprano Solo: "The Lark Now Leaves His Watery Nest"

Miss Nora Fauchald

- 5. Fantasy: "The Victory Ball' ..... This is Mr. Schelling's latest completed work. The scoinscription, "To the Memory of an American Soldier."
- (Interval) 6. Caprice: "On with the Dance" ...... Strung to Being a medley of famous tunes.
- 7. (a) Xylophone Solo: "Nocturne and Waltz" Mr. George Carey (b) "Nobles of the Mystic Shrine" ..... The El Mina Shrine Band of Galveston, Willi
- will participate in this number. Violin Solo: "Faust Fantasia" Miss Rachel Seni
- 9. Folk Tune: "Country Fair" ...... (All instruments in Sousa's Band m

Encores will be selected from the arrangements by Joh



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Coffee

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# AMATEUR CHORAL CLUB

**PRESENTS** 

# SOUSA AND BAND UNIVERSITY MEN'S GYMNASIUM FRIDAY MATINEE, JAN. 25, 1923

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

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. MISS NORA FAUCHALD

'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 soit background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady."

INTERVAL Mr. Meredith Willson 

MISS WINIFRED BAMBRICK 

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



#### **PROGRAM**

# SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

# **Texas Cotton Palace** Saturday, January 26, 8:15 P. M.

HARRY ASKIN, Manager

ACHEL SENIOR. Violin

NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet Mr. George Carey, Xylophone

apsody, "The Indian" ...... Orem meng those who have made careful records and researches of the usic 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. MR. JOHN DOLAN

3. Portraits, "At the King's Court" ..... (a) "Her Ladyship, the Countess"

(b) "Her Grace, the Duchess" (c) "Her Majesty, the Queen"

1. Soprano Solo, "The Lark Now Leaves His Watry Nest" .... Parker MISS NORA FAUCHALD

5. Fantasy, "The Victory Ball" 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, Butternly 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 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
hering

"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 musn'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

- 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
- MISS RACHEL SENIOR
- Folk Tune, "Country Gardens" ...... Grainger

#### PRESENIS

# SOUSA AND BAND UNIVERSITY MEN'S GYMNASIUM FRIDAY NIGHT, JANUARY 25, 1924

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano MISS RACHEL SENIOR, Violin

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

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Mr. John Dolan

(a) "Her Ladyship, the Countess" "Her Grace, the Duchess"

(c) "Her Majesty, the Queen"

Miss Nora Fauchald 5. Fantasy, "The Victory Ball"

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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.

It 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.

"Pish," said a statesman standing
"I'm glad they can busy their the
where! 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.

"The glad they can busy their the where!
Where!

You mustn't reproach them. The you see."
"Ah," said the dead men, "so were you see."
"Ah," said the dead men, "so were

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.

Victory! Victory! On with the Back to the jungle the new beasts God, how the dead men grin by th Watching the fun of the Victory INTERVAL

Caprice, "On With the Dance"......Strung Together Being a medley of famous tunes

Xylophone Solo, "Nocturne and Waltz" ..... Mr. George Carey

(b) March, "Nobles of the Mystic Shrine (new)..... Violin Solo, "Faust Fantasia"

MISS RACHEL SENIOR 9. Folk Tune, "Country Gardens" .....

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#### **PROGRAM**

# SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

# **Texas Cotton Palace** Saturday, January 26, 8:15 P. M.

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano MISS RACHEL SENIOR, Violin

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

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Cornet Solo, "Cleopatra" Mr. John Dolan

Portraits, "At the King's Court" (a) "Her Ladyship, the Countess"

(b) "Her Grace, the Duchess"

(c) "Her Majesty, the Queen"

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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

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"Pish," said a statesman standing near, "I'm glad they can busy their thoughts elsewhere! We musn'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, Watching the fun of the Victory Ball!

## 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
- MISS RACHEL SENIOR
- Folk Tune, "Country Gardens" ...... Grainger

#### PRESENTS. SOUSA AND BAND UNIVERSITY MEN'S GYMNASIUM FRIDAY NIGHT, JANUARY 25, 1924

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager MR. JOHK DOLAN, Cornet Miss Nora Fauchald, Soprano Mr. George Carey, Xylophone MISS RACHEL SENIOR, Violin 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 Lieurance and welded into rhapsodic form by the well-known composer Preston Ware Orem. Mr. John Dolan (a) "Her Ladyship, the Countess" "Her Grace, the Duchess" (b) "Her Majesty, the Queen" (c) Miss Nora Fauchald 5. Fantasy, "The Victory Ball"

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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.

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts else-Under the dancing feet are the graves.

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Ox-eyed matron and slim white girl.

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Watching the fun of the Victory Ball!

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INTERVAL Being a medley of famous tunes Mr. George Carey (b) March, "Nobles of the Mystic Shrine (new)......Sousa 8. MISS RACHEL SENIOR 

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John Philip Sousa uses a Kranich & Bach Piano. J. Carey & Sons furnish all printing for Sousa's Band.

# BAND

OUSA, Conductor

lace 8:15 P. M.

ager OHN DOLAN, Cornet EORGE CAREY, Xylophone

Orem and researches of the ed Thurlow Lieurance, ian themes introduced rance and welded into 'reston Ware Orem. Demare Sousa

> Schelling 'he score bears the ier." The Victory Ball," Artist and Other 'ederick A. Stokes

Vatry Nest" .... Parker

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tatesman standing near, can busy their thoughts proach them. They're ead men, "so were we!"

On with the dance! the new beasts prance! d men grin by the wall, of the Victory Ball!

together by Sousa ..... Chopin ..... Sousa ..... Sarasate .... Grainger

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Conducted by Lieutenant Commander

# JOHN PHILIP SOUSA

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# SOUSA AND HIS BAND LIEUT, COMMANDER JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

	HARRY ASKIN, Manager
7	Iiss Nora Fauchald       Soprano       Mr. John Dolan       Cornet         Iiss Winnifred Bambrick Harp       Mr. Meredith Willson       Flute         Iiss Rachel Senior       Violin       Mr. George Carey       Xylophone
	-MATINEE
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"  (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 steak 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 pilar 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, as ompanied 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 hulled to slumber.  (c) "The Lively Flapper"  She was an adorable young thing, bobbed hair, brighteyed; the embodiment of joyous youth.
4.	Vocal Solo, "When Myra Sings"Lehman 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 Sonsa
7.	(a) Flute Solo, "Valse"Godard
	MR. MEREDITH WILLSON
	(b) March, "The Dauntless Battalion" (new)Sousa
13	그녀를 하는 사람들이 많아 보다는 그들은 말을 하는 것이 되었다. 그 사람들이 얼마나 사람들이 얼마나 살아 있다면 하는데 살아 없다면 살아 없었다면 살아 없다면 살아 싶다면 살아 없다면 살아 싶다면 살아 없다면 살아 싶다면 살아 없다면 살아 없다면 살아 싶다면 살아요니면

8. Harp Solo, "Fantasia Oberon"\_\_\_\_\_Weber-Alvares
MISS WINIFRED BAMBRICK

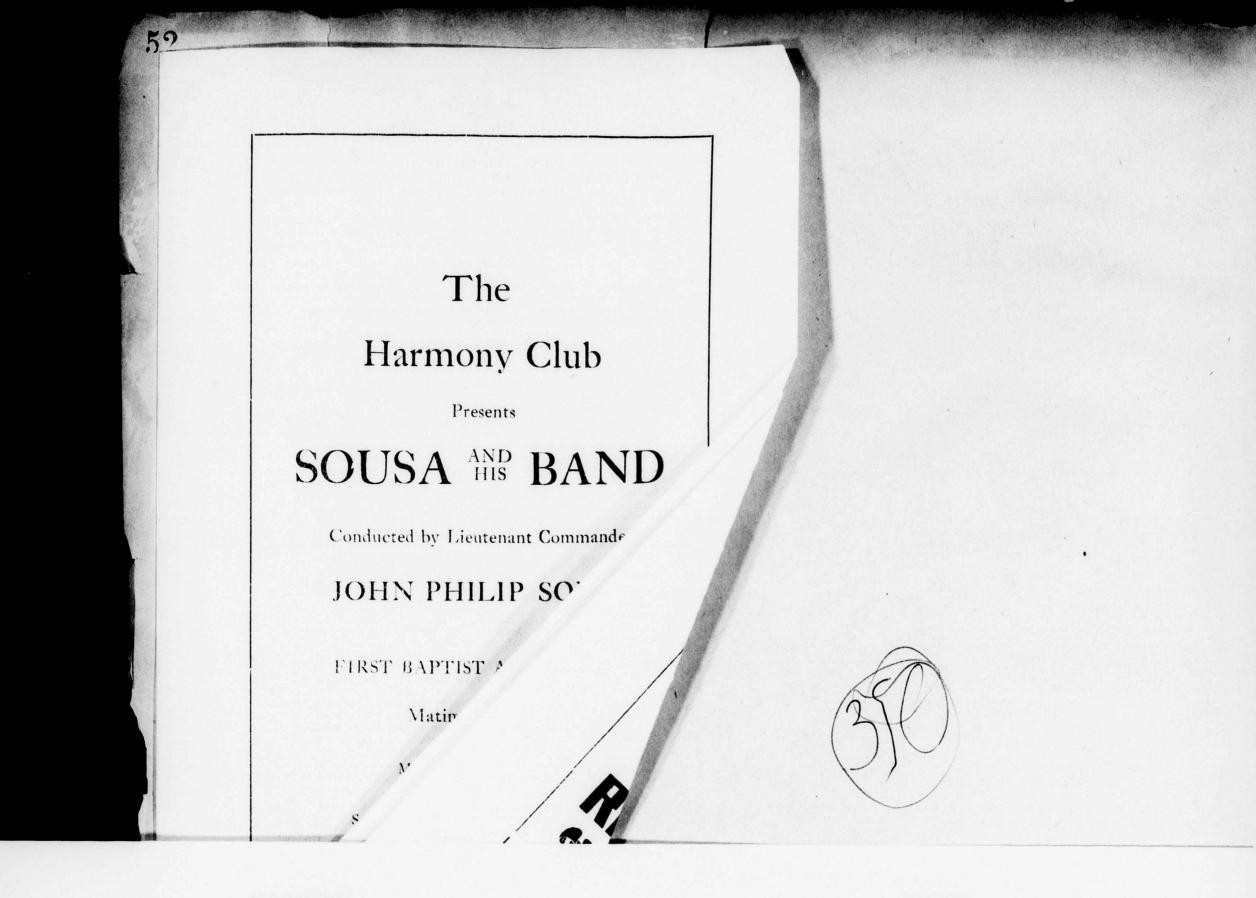
9. Tunes, "When the Minstrels Come to Town"\_\_\_\_Bowron

-EVENING-

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#### **MATINEE**

#### SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Miss Nora Fauchald, Soprano Miss Winifred Bambrick, Harp

1. "A Bouquet of Beloved Inspirations" \_

Harry Askin, Manager Mr. John Dolan, Cornet Mr. Meredith Willson, Flute

# 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.
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	She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
4.	Vocal Solo—"When Myra Sings" Lehman Miss Nora Fauchald
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6.	Fantasia, "The Merrie, Merrie Chorus Compiled by Sousa
7.	(a) Flute Solo-"Valse" Godard
	Mr. Meredith Willson
	(b) March—"The Dauntless Batallion" (new) Sousa
8.	Harp Solo—"Fantasia Oberon" Weber-Alvares Miss Winifred Bambrick
9.	Tunes—"When the Minstrels Come to Town" Bowron

#### NIGHT

#### SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Harry Askin, Manager

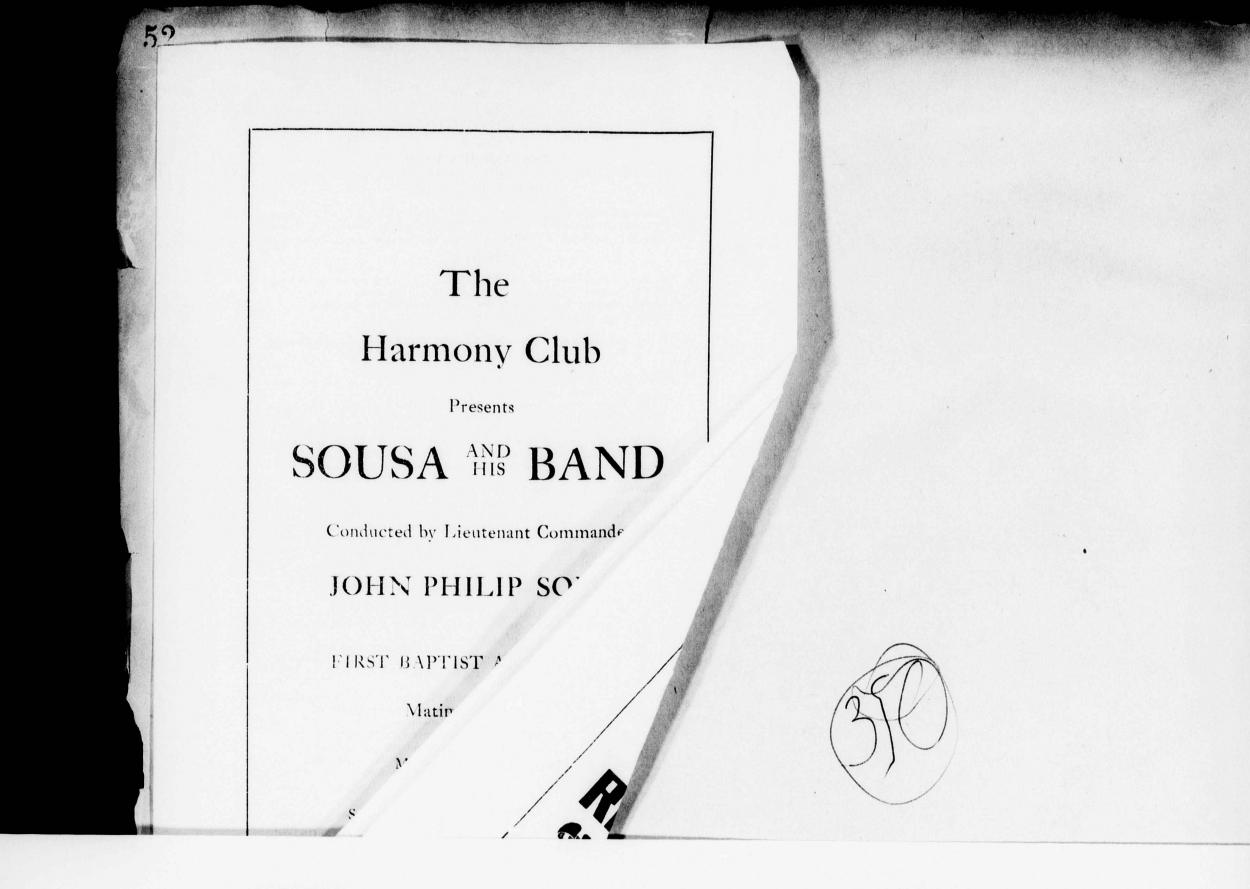
Miss Nora Fauchald, Soprano Miss Rachel Senior, Violin

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

# PROGRAM

1. Rhapsody, "The Indian"  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.				
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4. Soprano Solo—"The Lark Now Leave Miss Nora	es His Watry Nest" Parker a Fauchald			
5. Fantasy-"The Victory Ball"	Schelling			
This is Mr. Schelling's latest complete memory of an American Soldier." The fantas Ball," herewih reprinted by permission from Noyes, Copyright 1920, by Frederick A. Stok	work. The score bears the inscription: "To the sy is based on Alfred Noyes' poem, "The Victory "The Elfin Artist and Other Poems" by Alfred es 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.	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.			
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 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."				
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.  "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 man, "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!				
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."				

BABIES IN ARMS NOT ADMITTED



## **MATINEE**

# 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

# **PROGRAM**

1.	"A Bouquet of Beloved Inspirations"	Entwined by Sousa
	"I have here only made a nosegay of culled flowers, and have brought the thread that ties them together."—Montaigne.	nothing of my own but
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 hadinner.	
	(b) "The Camp Fire Girls"—	
	Drum-beats steal softly from over the hills. The militant figures of approaching. Their ranks are increased by the girls who have been choring fagots. At a command from the guardian, wood and underbrush a applied. A pillar of smoke ascends and soon after the fire is brightly burn their blankets, spread them on the ground, and throw themselves in twilight shadows deepen into night. A clear voice of one maiden is ukuleles, The strain is caught up by all the girls, and at the close the softly the closing cadence of the song, and the camp is lulled to slumber	oping wood and gather- re heaped and matches ning. The girls unstrap graceful abandon. The heard, accompanied by
	(c) "The Lively Flapper"—	
	She was an adorable young thing, bobbed hair, bright-eyed; the embor	liment of joyous youth.
4.	Vocal Solo—"When Myra Sings" Miss Nora Fauchald	Lehman
5.	"The Portrait of a Lady" (Kamennoi-Ostrow)	Rubinstein
	The composition is intended as the musical portrait of a lady, Madembourg, a personal acquaintance of Rubinstein. It is drawn in tender, ye the soft background of the summer night, outlining, however, the spiphysical charms and characteristics of the lady.	oiselle Anna de Friede-
	INTERVAL	
6.	Fantasia, "The Merrie, Merrie Chorus	Compiled by Sousa
7.		
	Mr. Meredith Willson	
	(b) March—"The Dauntless Batallion" (new)	
8.	Harp Solo—"Fantasia Oberon" Miss Winifred Bambrick	Weber-Alvares
9.	Tunes-"When the Minstrels Come to Town"	Bowron

#### **NIGHT**

#### 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

# **PROGRAM**

1. Rhapsody, "The Indian"  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		
3. Portraits, "At the King's Court" Souss (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 complete memory of an American Soldier." The fanta Ball," herewih reprinted by permission from Noyes, Copyright 1920, by Frederick A. Stok	work. The score bears the inscription: "To the sy is based on Alfred Noyes' poem, "The Victory "The Elfin Artist and Other Poems" by Alfred tes 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.	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.	
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 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."	
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.	"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."	
Victory! Victory! On Back to the jungle th God, how the dead me Watching the fun of	e new beasts prance! on grin by the wall,	
6. Caprice—"On with the Dance" Being a medley	Strung together by Sousa	
	d Waltz" Chopin	
(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."		

BABIES IN ARMS NOT ADMITTED

# SOUSA AND HIS BAND

Lieut. Commander

# JOHN PHILIP SOUSA U.S. N.R. F.

Conductor

HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano
Miss Rachel Senoir, Violin
Miss Winnifred Bambrick, Harp
Mr. John Dolan, Cornet
Mr. George J. Carey, Xylophone
Mr. P. Meredith Willson, Flute
Mr. Wm. M. Kunkel, Piccolo
Mr. Joseph De Luca, Euphonium

Fair Park Coliseum, Dallas Wednesday Matinee and Night, January 30, 1924

Local Management: MacDonald Mason

WALTER F. CLARK, PRINTER, DALLAS



# HIPPODROME THEATRE

Thursday, January 31, 1924.

#### MATINEE

# SOUSA AND HIS BAND

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

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

#### **PROGRAM**

. H. S. L. S.
1. "A Bouquet of Beloved Inspirations"
2. Cornet Solo—"The Centennial"
3. Suite, "Leaves From My Note Book"
(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, "When Myra Sings"
5. "The Portrait of a Lady" (Kamennoi-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 Merric, Merric Chorus"
7. (a) Flute Solo—"Valse"
(b) March—"The Dauntless Battalion" (new)
8. Harp Solo—"Fantasia Oberon"
9. Tunes—"When the Minstrels Come to Town"
. (a) Xylophone Solo—"Nocturne and Waltz"
(b) March—"Nobles of the Mystic Shrine" (new)
Violin Solo—"Faust Fantasia"

Post," "The Gallant Seventh," "The Fairest of the Fair."

BABIES IN ARMS NOT ADMITTED

# SOUSA AND HIS BAND

Lieut. Commander

JOHN PHILIP SOUSA U.S. N.R.F.

Conductor

HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano

Miss Rachel Senoir, Violin

Miss Winnifred Bambrick, Harp

Mr. John Dolan, Cornet

Mr. George J. Carey, Xylophone

Mr. P. Meredith Willson, Flute

Mr. Wm. M. Kunkel, Piccolo

Mr. Joseph De Luca, Euphonium

Fair Park Coliseum, Dallas Wednesday Matinee and Night, January 30, 1924

Local Management: MacDonald Mason



#### **NIGHT**

# 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

#### **PROGRAM**

I. Knapsody, "The IndianOrem
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 Italian themes
introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, I reston Ware Orem.
2. Cornet Solo—"Cleopatra"

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

(a) "Her Ladyship, the Countess"

(b) "Her Grace, the Duchess'

(c) Her Majesty, the Queen"

Miss Nora Fauchald 

This is Mr. Schelling's latest complete 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 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 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! Pack to the jungle the new beasts prance! God, how the dead men grin by the wall, Wathing the fun of the Victory Ball!

#### INTERVAL

6. Caprice—"On With the Dance"...... Strung together by Sousa

Being a Medley of Famous Tunes Mr. George Carey (b) March—"Nobles of the Mystic Shrine" (new)......Sousa 8. Violin Solo-"Faust Fantasia" Miss Rachel Senior 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,"

Post." "The Gallant Seventh," "The Fairest of the Fair." BABIES IN ARMS NOT ADMITTED

"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

# Program . .

#### **MATINEE**

	"A Bouquet of Beloved Inspirations" Entwined by Sousa
1.	"A Bouquet of Beloved Inspiration of the Bouquet of Bouquet of Bouquet of Beloved Inspiration of the Bouquet of Bouquet of Beloved Inspiration of the Bouquet of Beloved Inspiration of the Bouquet of Bouquet of Beloved Inspiration of the Bouquet of Bouq
	Cornet Solo—"The Centennial" Belstedt
2.	Mr. John Dolan
	Sousa
3.	Suite, "Leaves from My Note Book
	(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—"When Myra Sings" Lehman
7.	Miss Nora Fauchald
5.	"The Portrait of a Lady" (Kamennoi-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
~	6.1.1
7.	Mr. Meredith Willson
	(b) March—"The Dauntless Battalion" (new) Sousa
8.	Harp Solo—"Fantasia Oberon" Weber-Alvares  Miss Winifred Bambrick
	History (1.14) - 1,4 (1.15) (1.15) (1.15) (1.15) (1.15) (1.15) (1.15) (1.15) (1.15) (1.15) (1.15) (1.15)
9	Tunes—"When the Minstrels Come to Town" Boscoron

# MACDONALD-MASON ATTRACTIONS

PAVLOWA AND BALLET RUSSE Monday, Feb. 4, 1924-\$2.50 to \$1.00, Tax Extra

COUE-"Every Day in Every Way" Thursday, Feb. 14. Matinee & Night, City Temple

FRITZ KREISLER, Violinist Thursday, Feb. 21, 1924—\$2.50 to \$1.00, Tax Extra

DALLAS SYMPHONY ORCHESTRA Friday, Feb. 22, 1924-\$1.00; Children, 25c CHICAGO GRAND OPERA CO. Friday and Saturday, Feb. 29-March 1, 1924

GAY MacLAREN, Dramatic Artist Tuesday, March 11, 1924—Stoneleigh Court UKRAINIAN NATIONAL CHORUS Tuesday, March 25, 1924—\$2.50 to \$1.00, Tax Extra

GALLI-CURCI, Soprano

Friday, April 4, 1924-\$3.00 to \$1.00, Tax Extra

DALLAS SYMPHONY ORCHESTRA Friday, April 11, 1924-\$1.00; Children, 25c

TITO SCHIPA, Tenor Tuesday, April 29, 1924-\$2.00 to \$1.00, Tax Extra

JOSEF LHEVINNE, Pianist Friday, May 16, 1924-\$2.00 to \$1.00, Tax Extra

BOX OFFICE: BUSH & GERTS

# . . Program . .

#### **NIGHT**

Rhapsody, "The Indian"	Orem
	arches of the music of the Aborigines of American may be
a a la ((Classatea))	Demare
Cornet Solo—"Cleopatra Mr. John	Dolan
Portraits, "At the King's Court"	Sousa
(a) "Her Ladyship, the Countess"	
(b) "Her Grace, the Duchess"	
(c) "Her Majesty, the Queen"	
	y Nest" Parker
Miss Nora	Fouchald
Fantasy—"The Victory Ball"	
The c	core bears the inscription: "To the memory of an American "The Victory Ball," herewith reprinted by permission from opyright 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.	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
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 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."
If they ie longotten, it's better bot	
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.	"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

Strung together by Sousa

6.	Caprice—"On with the Dance" Strung together by Sous	sa
	Being a medley of famous tunes	
-	(a) Xylophone Solo—"Nocturne and Waltz" Chop	in
/.	Mr. George Carey	
	(b) March—"Nobles of the Mystic Shrine" (new) Sou	sa
0	Violin Solo—"Faust Fantasia". Sarasa	ite
8.	Miss Rachel Senior	
9.	Folk Tune—"Country Gardens" Graing	ger
"	Encores will be selected from the following compositions and arrangements of John Philip Sou mper Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Nav.	

"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."

BABIES IN ARMS NOT ADMITTED



# SOUSA

# AND HIS BAND

# High School Auditorium SATURDAY, FEB. 2, 1924

MATINEE

**EVENING** 

UNDER LOCAL DIRECTION OF HATHAWAY HARPER

# Program

#### Matinee

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
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"  (a) "The Genial Hostess"  (b) Sousa
	The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.  (b) "The Camp-Fire Girls"—

(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 ma'den is heard, accompanied by ukeleles. The strain is county with all the girls, and at the close the sweet voice intones softly the closing song, and the camp is lulled to slumber.

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

4. Vocal Solo, "When Myra Sings"

Miss Nora Fauchald "The Portrait of a Lady" (Kamennoi-Ostrow)
The composition is intended as the musical portrait of a lady, Madem Friedebourg, a personal acquaintance of Rubinstem. It is drawn in the ting tints against the soft background of the summer night, outlining spiritual rather than the physical charms and characteristics of the latest contents.

INTERVAL 6. Fantasia, "The Merrie, Merrie Chorus

(a) Flute Solo-"Valse"

Mr. Meredith Wilson (b) March—"The Dauntless Battalion" new

Harp Solo-"Fantasia Oberon" Miss Winifred Bambrick

9. Tunes-"When the Minstrels Come to Town"



# **CITY AUDITORIUM**

Fred Pickrel, Manager

PONCA CITY, OKLAHOMA

Sunday, February 3rd

(Matinee and Night)

# SOUSA AND HIS BAND

Lieutenant-Commander JOHN PHILIP SOUSA Conductor

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KODAK HEADQUARTERS

# SOUSA

# AND HIS BAND

# High School Auditorium SATURDAY, FEB. 2, 1924

**MATINEE** 

**EVENING** 

UNDER LOCAL DIRECTION OF HATHAWAY HARPER

# Brogram

Matinee

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

"I have here only made a nosegay of culled flowers, and have brought nothing of my cornet Solo—"The Centennial" "A Bouquet of Beloved Inspirations" Cornet Solo-"The Centennial"

Mr. John Dolan Suite, "Leaves from My Note Book"\_\_\_\_

(a) "The Genial Hostess"-The hostess was graciousness personified. It was an event to be her guest at a dance or

(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 all the girls, and at the close the

# THE FERNDALE

PONCA CITY'S POPULAR EATING PLACE GOOD FOOD

SERVED

RIGHT

# NIGHT PROGRAMME, 8:15

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano MISS RACHEL SENIOR, Violin

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

- - (b) "Her Grace, the Duchess"
  - (c) "Her Majesty, the Queen"
- 4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest" MISS NORA FAUCHALD
- 5. Fantasy, "The Victory Ball"

  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.

"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,"

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

King Cotton

"What did you think we should find," said a shade, "When the last shot echoed and peace wass

"Christ, laughed the fleshless jaws of his frien".
"I thought they'd be praying for world to

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!

- 6. Caprice, "On With the Dance" ...... Strung together by Sousa Being a medley of famous tunes MR, GEORGE CAREY (b) March, "Nobles of the Mystic Shrine" (new) ..............Sousa
- 8. Violin Solo, "Faust Fantasia" .......Sarasate MISS RACHEL SENIOR

ENCORES WILL BE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA Humoresque of "The Silver Lining" from "Sally" Semper Fidelis Blue Danube

The Stars and Stripes Forever March of the Wooden Soldiers High School Cadets The Glory of the Yankee Navy

# AFTERNOON PROGRAMME, 2:30

# Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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

MR. JOHN DOLAN

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

(b) "The Camp Fire Cirls"

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 briughtly 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.

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

4. Vocal Solo, "When Myra Sings" . . . . . . . . . . . . . . . . . . Lehman MISS NORA FAUCHALD

#### INTERVAL

6. Fantasia, "The Merrie, Merrie Chorus" . . . . . . . . . . . . . . Compiled by Sousa MR. MEREDITH WILLSON (b) March, "The Dauntless Battalion (new) .......................Sousa MISS WINIFRED BAMBRICK 

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

Comrades of the Legion U. S. Field Artillery Rameses

Washington Post The Gallant Seventh The Fairest of the Fair

Sousa's Band at Panton's Every Day on the Victor Records

# SOUSA

# AND HIS BAND

# High School Auditorium SATURDAY, FEB. 2, 1924

MATINEE

**EVENING** 

UNDER LOCAL DIRECTION OF HATHAWAY HARPER

# Hrugram

Matinee

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

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.

Cornet Solo-"The Centennial"

Mr. John Dolan

3. Suite, "Leaves from My Note Book"\_

(a) "The Genial Hostess"—
The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.

a dinner.

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

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

Vocal Solo, "When Myra Sings"
Miss Nora Fauchald

"The Portrait of a Lady" (Kamennoi-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 Compiled by Sousa 6. Fantasia, "The Merrie, Merrie Chorus

(a) Flute Solo-"Valse" Mr. Meredith Wilson

(b) March-"The Dauntless Battalion" new 8. Harp Solo-"Fantasia Oberon" \_\_\_\_Weber-Alvares

Miss Winifred Bambrick

9. Tunes-"When the Minstrels Come to Town"



# **AUDITORIUM**

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Fred Pickrel, Manager **4 CITY, OKLAHOMA** 

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(Matinee and Night)

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Conductor

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# **PROGRAM**

# **SOUSA** and his BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

#### SOLOISTS--AFTERNOON

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

#### SOLOISTS—EVENING

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

# **NEW MEMORIA**

INDEPENDENCE, KA

Monday, February

ENCORES WILL BE SELECTED FR COMPOSITIONS AND ARRA OF JOHN PHILIP SO

Semper Fidelis, Llue Danube		Hum
King Cotton		f Mare
High School Cadets The Glory of the Yanke		Rame
Mr. Gallagher and Mr. S	hean	El Ca
Comrades of the Legion		Wash
U. S. Field Artillery The Stars and Stripes Fo		The
and Stripes Fo	rever	The



# SHRINE MOSQUE

Matinee Program

SPRINGFIELD, MO.

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

2. Cornet Solo, "The Centennial"

Bellstedt Sousa

MR. JOHN DOLAN 3. Suite, "Leaves from My Note-book"

(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 miltant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gatherings 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.

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

Vocal Solo, "When Myra Sings" 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.'

INTERVAL 6. Fantasia, "The Merrie, Merrie Chorus"7. (a) Flute Solo, "Valse" Compiled by Sousa

MR. MEREDITH WILLSON (b) March, "The Dauntless Battalion" (new) Sousa Harp Solo, "Fantasia Oberon" Weber-Alvares MISS WINIFRED BAMBRICK

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. Martin Bros. Piano Co. exclusive dealers for Kranich & Bach Pianos

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

#### LOCAL MANAGEMENT: STATE TEACHERS COLLEGE

Haydn's Oratorio, "The Creation" by High School Chorus, directed by R. R. Robertson, Shrine Mosque February 7, 8 o'clock. Tickets may be had from Mr. Robertson, the State Teachers College, or at the Shrine box office. Admission free.

Jascha Heifetz, Violinist, March 10. Last number Teachers College Series of Concerts.

If you enjoyed the concert tell your friends. Plenty of good seats for the evening concert.



Lieutenant-Commander JOHN PHIL

HARRY ASKIN, Ma

## SOLOISTS--AFTERNOON

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

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# **NEW MEMORIA**

INDEPENDENCE, K

Monday, February

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MUDA HIS DAIND

## Lieutenant-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". 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.

Cornet Solo, "Cleopatra"

MR. JOHN DOLAN 3. Portraits, "At the King's Court"

Sousa

(a) "Her Ladyship, the Countess" "Her Grace, the Duchess"

(c) "Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves His Watry Nest" MISS NORA FOUCHALD

"Fantasy, The Victory Ball"

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 permissoin 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.

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 world 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

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 March, "Nobles of the Mystic Shrine" (new). ..Sousa Violin Solo, "Faust Fantasia" Sarasate MISS RACHEL SENIOR Folk Tune, "Country Gardens" .....

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





# **PROGRAM SOUSA** and his BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

#### SOLOISTS--AFTERNOON

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

#### SOLOISTS—EVENING

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

## NEW MEMORIAL HALL

INDEPENDENCE, KANSAS

Monday, February 4, 1924

ENCORES WILL BE SELECTED FROM THE FOLLOWE 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 Lini from "Sally" .-March of the Wooden Soldiers Rameses El Capitan Washington Post The Gallant Seventh The Fairest of the Fair



#### 'RINE MOSQUE **latinee** Program

SPRINGFIELD, MO.

## and his BAND

ander JOHN PHILIP SOUSA, Conductor

IARRY ASKIN, Manager

, Soprano RICK, Harp MR. JOHN DOLAN, Cornet MR. MEREDITH WILLSON, Flute

Entwined by Sousa a nosegay of culled flowers, and have brought the thread that ties them together."

-Montaigne. Bellstedt

ial". MR. JOHN DOLAN te-book".

Sousa ostess"

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JORA FAUCHALD

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rus" Compiled by Sousa Godard

**EDITH WILLSON** ilion" (new)

Sousa Weber-Alvares

FRED BAMBRICK

o Town" a's Band made by C. G. Conn, Ltd. iss Bambrick is a Wurlitzer.

s a Kranich & Bach Piano. dealers for Kranich & Bach Pianos

ollowing compositions and arrangements Philip Sousa:

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

AGEMENT: RS COLLEGE

by High School Chorus, directed by y 7, 8 o'clock. Tickets may be had College, or at the Shrine box office.

0. Last number Teachers College

friends. Plenty of good seats -- ing concert.



WEDNESDAY, FEBRUARY 6, 1924

# SOUSA AND BAND

#### Lieutenant-Commander JOHN PHILIP SOUSA Conductor

HARRY ASKIN, Manager

Mr. George Carey, Xylophone Mr. John Dolan, Cornet Miss Rachel Senior, Violin Miss Nora Fauchald, Soprano 1. Rhapsody, "The Indian"..... Among these 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 Orom. Cornet Solo, "Cleopatra". .Demare Mr. John Dolan Portraits, "At the Kng'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 W Nest" Miss Nora Fouchald 5. Fantasy, "The Victory Ball" Schel

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

The cymbals crash, and the dancers See, there is one child fresh walk, With long silk stockings and arms of school Butterfly skirts, and white breasts

And shadows of dead men watching 'em there.

Shadows of dead men stand by the Watching the fun of the Victory They do not reproach, because they know,
If they're forgotton 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.

Learning the ropes as the old h rule.
God, how that dead boy gapes grins
As the tom-toms bang and the s
my begins. "What did you think we should fi said a shade,
"When the last shot echoed
peace was made?"
"Christ," laughed the fleshless of his frien', "I thought they'd be praying world to mend." "Pish!" said a statesman stane

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We mustn't reproach them. The wrong, you see."

"Ah," said the dead men, "so v 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!

near.

"I'm glad they thoughts elsewhere! reproach t

#### INTERVAL

6. Caprice, "On With the Dance".

Strung together by Sou Being a Medley of Famous Tunes (a) Xylophone Solo, "Nocturne and Waltz"... Chop Mr. George Carey (b) March, "Nobles of the Mystic Shrine (new) Sou 8. Violin Solo, "Faust Fantasia" Sarasa Miss Rachel Senior 9. Folk Tune, "Country Gardens". Grainge

Encores will be selected from the following composition 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

COMING FRIDAY, FEBRUARY 8 "The Gingham Girl" New York's Smart Musical Comedy

SATURDAY, MATINEE AND NIGHT, FEBRUARY 9 "Up She Goes"

The Sky High Musical Show

## **PROGRAM** SOUSA

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet MR. GEORGE CAREY, Xylophone MISS RACHEL SENIOR Violin 1. Rhapsody, "The Indian,"\_\_\_\_\_ 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," Mr. John Dolan 3. Portraits, "At the King's Court"\_\_\_\_\_ (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" Miss Nora Fauchald 5. Fantasy, "The Victory Ball"\_\_\_\_\_ 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

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-tom bangs and the shimmy begins. "What did you think we should finds," said a

"When the last shot echoed and peace was made?" "Christ," laughed the fleshless jaws of his friend, "I thought they'd be praying for world 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 Encores will be selected from the following compositions and arrange-

ments of John Philip Sousa: Semper Fidelis Plue 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

"Everything Musical"

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

Fayetteville, Arkansas

You can hear SOUSA and his Band every day on VICTOR RECORDS obtainable from

I. W. Guisinger Music House



WEDNESDAY, FEBRUARY 6, 1924

# SOUSA AND BAND

#### Lieutenant-Commander JOHN PHILIP SOUSA Conductor

HARRY ASKIN, Manager

Mis	s Rachel Senior, Violin Mr. George Carey, Xylophone Sonora Fauchald, Soprano Mr. John Dolan, Cornet
1.	Rhapsody, "The Indian"Orem
	Among these 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 Kng's Court" Sousa
	(a) "Her Ladyship, the Countess"
	(b) "Her Grace, the Duchess"
	(c) "Her Majesty, the Queen"
4.	
	Miss Nora Fouchald
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 The cymbals crash, and the dancers

With long silk stockings and arms of Butterfly skirts, and white breasts And shadows of dead men watching 'em there.

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

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

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," "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 world to mend.' "Pish!" said a statesman standing near, 'm glad they can busy their thoughts elsewhere! We mustn't reproach them. They're

See, there is one child fresh from

Learning the ropes as the old hands

school

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 (a) Xylophone Solo, "Nocturne and Waltz"..... ..Chopin Mr. George Carev (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," from "Sally," March of the Wooden Soldiers Rameses El Capitan Washington Post The Gallant Seventh The Fairest of the Fair

COMING FRIDAY, FEBRUARY 8 "The Gingham Girl" New York's Smart Musical Comedy

SATURDAY, MATINEE AND NIGHT, FEBRUARY 9 "Up She Goes" The Sky High Musical Show

# **PROGRAM** AND BAND

t-Commander JOHN P	HILIP SOUSA, Conductor
HARRY ASKIN	V. Manager
FAUCHALD, Soprano LL SENIOR Violin	MR. JOHN DOLAN, Cornet MR. GEORGE CAREY, Xylophone
"The Indian"	Orem
those who have made care to Aborigines of America madman, and Arthur Farwell rhapsody were recorded by form by the well-known of "Cleonatra"	aful records and researches of the ay be named Thurlow Lieurance, The Indian themes introduced Mr. Lieurance and welded into composer, Preston Ware Orem.  Demare
Mr John	Dolan
"At the King's Court"-	Sousa
(b) "Her Grace, the Du (c) "Her Majesty, the	}ueen '
olo, "The Lark Now Leav	ves His Watry Nest
The same of the sa	L'onab 910
'The Victory Ball''	Schelling
is Mr. Schelling's latest-compon: "To the memory of an a fantasy is based on Alfred reprinted by permission f by Alfred Noyes, Copyrighty.	American Soldier." Noyes' poem, "The Victory Ball," rom "The Elfin Artist and Other ht 1920, by Frederick A. Stokes
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men stand by the wall,	"When the last shot echoed and peace wa
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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!
Vatching the fun of the Victory Ball!

#### INTERVAL

Vith The Dance,"\_\_\_\_Strung together by Sousa Being a medley of famous tunes Solo, "Nocturne and Waltz,"\_\_\_\_Chopin Mr. George Carey ples of the Mystic Shrine' (new)\_\_\_\_Sousa aust Fantasia,"\_\_\_\_Sarasate Miss Rachel Senior itry Gardens, "\_\_\_\_Grainger

elected from the following compositions and arrange-Sousa:

The Stars and Stripes Forever Humoresque of 'The Silver Lining' from "Sally" March of the Wooden Soldiers kee Navy Ramese El Captain Shean Washington Post The Gallant Seventh The Fairest of the Fair

d his Band every day on VICTOR RECORDS obtainable from

#### singer Music House

Fayetteville, Arkansas

#### Thursday, February 7 Kempner Theater Sousa and His Band

Lieutenant-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 intro-duced 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 Counters"
(b) "Her Grace, the Duchess" (c) "Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves
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Miss Nora Fouchald

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 repprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, copright 1920 by Frederickk A. Stokes Co.

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

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 clad 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

"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 world 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" ... Being a medley of famous tunes

(a) Xylophone Solo, "Nocturne and Waltz" ...... Chop

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

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

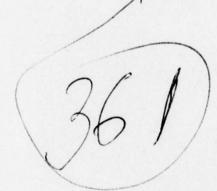
Humoresque of "The Silver Lining" from "Sally"

March of the Wooden Soldiers Rameses El Capitan Washington Post The Gallant Seventh

The Fairest of the Fair



His Band



Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager



MISS NORMA FAUCHALD, Soprano MISS RACHEL SENIOR, Violin

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

#### Thursday, February 7 Kempner Theater Sousa and His Band

Lieutenant-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, "The Lark Now Leaves His Watry Nest" Miss Nora Fouchald

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 repprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, conright 1920 by Frederick A. Stokes Co. copright 1920 by Frederickk A. Stokes Co.

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Under the dancing feet-are the graves. Dazzle and motley, in long bright waves,

Semper Fidelis Blue Danube

King Cotton High School Cadets The Glory of the Yankee Navy

Brushed by the palm-fronds, grapple and Ox-eyed matron and slim clad 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.

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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, Watching the fun of the Victory Ball!

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6. Caprice, "On With the Dance". Being a medley of famous tunes

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

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

8. Violin Solo, " Miss

9. Folk Tune, "C

Encores will be selected from the following compositions a Philip Sousa: 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"



# Sousa and His Band



Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager



MISS NORMA FAUCHALD, Soprano

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

# Kempner Theater Thursday, February 7 Sousa and His Band

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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

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"

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His Watry Nest"
Miss Nora Fouchald

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#### INTERVAL

6. Caprice, "On With the Dance"

Strung together by Sousa
Being a medley of famous tunes

Mr. George Carey

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



#### MATINEE PROGRAM

1.	"A Bouquet of Beloved	Inspirations"	Entwined	by	Souse
	"I have here only mannothing of my own but t	de a nosegay of culled flowers, a	nd have bro	ught	

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.

"The composition is intended as the musical portrait of a lady Madamoiselle 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

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

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

#### EVENING PROGRAM

1.	Rhapsody, "The Indian"
	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"
3.	Portraits, "At the King's Court"
4.	Soprano Solo, "The Lark Now Leaves His Watry Nest" MISS NORA FOUCHALD

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

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.

there.

Under the dancing feet are the graves.

Dazzle and motley, in long bright waves,

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"I'm glad they can busy their thoughts elsewhere!
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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, Watching the fun of the victory Ball!

#### INTERVAL

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

John Philip Sousa:

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

#### **PROGRAM**

# Sousa and His Band

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

Local Direction of ROBERT HAYNE TARRANT

#### Saturday Afternoon, February 9th, 1924 JERUSALEM TEMPLE, NEW ORLEANS

MISS NORA FAUCHALD - - - Soprano MISS WINIFRED BAMBRICK - - - Harpist MR. JOHN DOLAN - - - - - Cornet MR. MEREDITH WILSON - - - - Flute

1. "A Bouquet of Beloved Inspirations"...... Entwined by Sousa "I have here only 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

at a dance or a dinner.

(b) THE CAMP-FIRE GIRLS.

Drum-beats steal softly from

Drum-beats steal softly from over the hills. The militant figures of the Camp Fire girls are approaching. Their ranks have been 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 the fire is brightly burning. The girls unstrap their blankets, spread them on the ground and throw themselves in graceful abandon. 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 cadance of the song and the camp is lulled to slumber.

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

4. Vocal Solo "VILLANELLE" Dell Aqua
MISS NORA FAUCHALD

#### INTERVAL

6.	FASTASIA "The Merrie, Merrie Chorus"	ompiled by Sousa
	(a) Flute Solo, "Valse"	
	(b) March, "The Dauntless Battalion" (new)	Sousa
8.		
9.	Tunes, "When the Minstrels Come to Town"	Bowron

BIRTHDAY GIFT SUGGESTIONS
TICKETS FOR ANY OF THE FOLLOWING ATTRACTIONS:

FEBRUARY 18th—EMILE COUE Greatest Exponent of Auto-Suggestion

FEBRUARY 25th—RUTH DRAPER
In Character Sketches

MARCH 29th—AMELITA GALLI-CURCI Soprano

THE TARRANT SERIES—SEASON 1924-25

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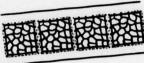
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Under the direction of their Peerless Leader, Lieutenant Commander John Philip

Lousa pays I this tribute to Conn Instruments:
"I consider that complete complete complete complete conn Instruments enhances the musical value of any band at least consider contained.

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LIEUT. COMMANDER JOHN A, Conductor HARRY ASKIN, Manager

Local Direction of ROBERT HAYNE TARR.

# Sunday Afternoon, February 10th, 24 JERUSALEM TEMPLE, NEW ORLEA.

MISS NORA FAUCHALD			-	Soprano
MISS RACHEL SENIOR	-	-	-	- Violin
MR. JOHN DOLAN -				
MR. MEREDITH WILSON				
MR. JOHN BELL				

	:o:	
1.	Fantasia on Creole ThemesBro	ockhoven
2.	Cornet Solo, "Pyramid"	Liberait
3.	Suite, "Last Days of Pompeii"	Sousa
	(c) "The Destruction of Pompeii and Nydia's Death".  At that moment they felt the earth shake beneath their feet, as in the darkness, they heard the crash of falling roofs. A group of women bearing torches passed by the Temple, they were of the cong the Nazarenes. The troops chanted along with the wild horror "Behold the Lord descendeth to judgment. "He maketh fire come Heaven, in the sight of men!" Woe to the harlot of the sea! Woemoment, a wild yell burst through the air—and thinking only of escathey knew not, the tiger of, the desert leaped among the throng a through its parted streams. And so came the earthquake. And so dar more fell upon the earth. In the silence of the general sleep Nydia r "Oh, sacred sea! I hear thy voice invitingly—Rest-Rest-Rest".	men and regation of of the air. down from " At that pe, whither nd hurried thess once
4.	Soprano Solo, "When Myra Sings"	Lehman
5.	Rhapsody, "The Fourteenth"INTERVAL	Liszt
6.	Valse, "On the Banks of the Beautiful Blue Danube"	Strauss
7.	(a) Duet for Piccolos, "Fluttering Birds"	
8.		
9.	. Country Dance, "Kakusha"	Lehar

90

:o:----

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FEBRUARY 18th—EMILE COUE
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THE TARRANT SERIES—SEASON 1924-25

Address Robert Hayne Tarrant, P. O. Box 154



DUS JT. COI

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> MISS MISS MR. J MR. N

**3ouquet** have here et Solo,

- Suite, "Leaves
  - (a) THE GENIA The hostess at a dance or a
  - (b) THE CAMP Drum-beats Camp Fire girls who have been Guardian, wood smoke ascends blankets, spread
    A clear voice of
    caught up by all closing cadance (c) THE LIVEL

She was an of joyous youth.

- 4. Vocal Solo "V
  - "The Portrait of The composit Anna de Freideh tender, yet glowin however the snit 5. however, the spit the lady."
  - 6. FASTASIA "T
- 7. (a) Flute Sol
  - (b) March, "
- Harp Solo, "Fa

8.

9.

Tunes, "When

TICKETS FO

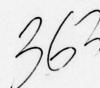
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THE Add

# ROBERT HAYNE TARRANT has the honor to present SOUSA AND HIS BAND Lieut. Com. John Philip Sousa, Conductor HARRY ASKIN, Manager JERUSALEM TEMPLE NEW ORLEANS Saturday, February 9th, 1924 8:15 p. m. (Extra concerts Matinees Feb. 9th and 10th, and evening Feb. 10th) ROBERT HAYNE TARRANT has the honor to present SOUSA AND HIS BAND Lieut. Com. John Philip Sousa, Conductor HARRY ASKIN, Manager JERUSALEM TEMPLE NEW ORLEANS Saturday, February 9th, 1924 8:15 p. m. (Extra concerts Matinees Feb. 9th and 10th, and evening Feb. 10th)

SHARE OUR CONFIDENCE AND PATRONIZE THESE ADVERTISERS





Suite, "Le at a dance (b) THE

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- Drum-b Camp Fire who have Guardian, smoke asce A clear voi caught up closing cade (c) THE L She wa of joyous y
- Vocal Sol
- "The Port The co tender, yet however, th the lady."
- FASTASI
- (a) Flut
  - (b) Mar
- Harp Solo

Tunes,

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ANNA PAVLOWA

SHARE OUR CONFIDENCE AND PATRONIZE THESE ADVERTISERS

NEXT ATTRACTION, PAVLOWA THE INCOMPARABLE, TUESDAY, FEB. 12th

#### ининининининининининининининини The Coming Musical \* Season \*

ANAGER ROBERT HAYNE TARRANT, whose annual activities are always the index to the musical season's importance, has, as usual,

mapped out a most comprehensive program for the spring of 1924. "The world's greatest artists and attractions," which is the trade-mark of this enterprising management, once again is justified by the long list of attractive offerings that will be made throughout the season.

February 12th — The Incomparable Anna Pavlowa and her Ballet Russe, with symphony orchestra. Dauphine Thea-

February 15th-Marcel Dupré, organist. Church of the Immaculate Conception.

February 18th-The world's greatest exponent of Auto-Suggestion, Emile Coué. Matinee and evening.

February 25th, evening, Ruth Draper, in Character Sketches. New York's Sensational Actress.

March 17th-Fifth Concert Tarrant Series, Tito Schipa, Tenor.

March 29th.—Amelita Galli-Curci, Soprano.

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Suite, "Le (a) THE G The hos at a dance (b) THE C Drum-b Camp Fire who have Guardian, smoke ascer blankets, sp A clear voi caught up

Vocal Sol

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"The Port The con Anna de F tender, yet however, the lady."

FASTASIA Flut

(a)

(b) Mar

Harp Solo

Tunes,

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# Sousa's Tribute

## Conn Supremacy

"We have always used Conn instruments in the Sousa Band because we found them best. I consider complete equipment of Conn instruments enhances the musical value of any band at least fifty per cent."

> (Signed) JOHN PHILIP SOUSA

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#### **INTERMEZZO**

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Ever read a novel or story about musicians? And meet a real musician after that? If you have, you'll be convinced that fiction is stranger than truth.

Of course, there are some books that depict fictitious artists somewhat accurately. Beatrice Harraden's "Patuffa". for instance, has a corking girl violinist in it and an excellent sketch of a pianist who obviously is intended to be Mme. Carreno. But most musical fiction seems to be based on certain set principles. And for the benefit of such of our readers as may care to become wealthy by writing stories about musicians, we are offering the code. Here it is.

All violinists have long hair, a far-away look, and refer to their instrument as "my little baby".

All pianists hear bad news immediately preceding every concert and work off their emotional frenzy on the keyboard.

All good music teachers beat their pupils.

Conductors are people with violent tem-

Composers invariably carry their manuscripts about with them in shabby hand

All operatic tenors are heavy eaters.

All sopranos are jealous. \* \* \*

All singers who are voiceless are great

Singers who are cast for operatic villians are really benign individuals off stage and spend most of their time con-

SHARE OUR CONFIDENCE AND PATRONIZE THESE ADVERTISERS

#### NEXT ATTRACTION, PAVLOWA THE INCOMPARABLE, TUESDAY, FEB. 12th

soling young artists who have had unhappy love affairs.

Male Operatic singers spend the hours prior to a performance walking up and down their dressing rooms, singing "meemee" and striking strange attitudes.

All French artists call all other artists

Italian artists consume a quantity of spaghetti which, if laid end to end, would be ample to make the elephant's suspen-

A supreme performance usually is followed by the death of the artist.

Retired pianists recover their technique when they hear of their old loves and at once give ravishing performances of the Moonlight Sonata.

Well, here are fourteen good points. Don't say that we didn't give you a start on the way to fortune.

-The Wolfsohn News

#### SOUSA SAYS, E-STRING OF FIDDLE TELLS WORLD'S LOVE STORY

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieutenant Commander John Philip Sousa, the famous bandmaster, recently propounded the question pensively, as he stood in the foyer of a New York theatre, chattering with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the garden.

"However much love there might be in the world, there would be little in music, if we did not have the E-string,,' Mr. Sousa continued. "I wonder if many people, even musicians, have ever remarked upon the fact that the greater part of the musical love expression of the world

инининининининининининининини Scheinuk for Flowers



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Bouqu I have wn but et Sol Suite, "Lea (a) THE GI

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The hos at a dance (b) THE C Drum-be Camp Fire who have t Guardian, smoke ascer blankets, sp A clear voi caught un closing cada (c) THE LI She was of joyous yo

Vocal Solo

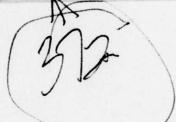
The Porti The cor Anna de Fr tender, yet however, the lady."

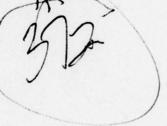
FASTASIA

(a) Flut

> (b) Mar Harp Solo

Tunes,





## Che Flower Shop

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has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love such as is expressed in Liza Lehmann's 'Ah Moon of My Delight' from 'In a Persian Garden', the plaintive lament of love of the ', Chanson Indoue' by Rimsky-Korsakov or the holy love which sings through a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached.

"A band of course does not utilize the violin, and the violin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to sing a love theme within the range of the E-string of the violin, I always can sense very definitely the love response in my audience."

#### "GOOD MUSIC WAITS AN INSPIRA-TION," SAYS SOUSA

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now on tour for the thirty-first year with the great organization which bears his name.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspira-

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NEXT ATTRACTION, PAVLOWA THE INCOMPARABLE, TUESDAY, FEB. 12th

tion, and it is impossible for me to sit down and bid an idea come. The marches without exception have been the result of inspiration. 'Stars and Stripes Forever'. the greatest of them all, at least in point of pepularity, was written at sea in an hour or two. I wrote 'The Diplomat' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton', but the six months were spent in developing an idea, which came in a moment.

I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas of course were long in the making, but the central idea came in a moment out of the proverbial clear sky, and then was developed.

I believe I could write a march in an hour or two, and play it within an hour or two more. There are composers for musical comedy who could be told at 1 o'clock to have a new song number ready at two. and who would come through. But march and song number most likely would be without inspiration, and would be an imposition upon the public. So I never hurry inspiration, and so far I have found aspiration each season to do the new work for my programmes. Many years ago. I decided that if I did not receive inspiration for new work, I would not present made-to-order work which lacked this quality, and I am still firm in my resolve."

Galli-Curci, whose coming visit will be her last South-Western tour for a number of seasons, is again to be assisted by Manuel Berenguer, flutist, and Homer Sam-uels, pianist, at her New Orleans concert, Saturday, March 29th, under the local direction of Robert Hayne Tarrant, P. O. Box 154.

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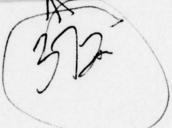
FASTASIA

(a)

Mar (b) Harp Solo

Tunes,

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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 watchin 'em there.

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

Under the dancing feet are the graves
Dezzle 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 thing we should find" said a shade,
When the last shot echoed and the peace was
made?
"Christ" laughed the fleshless jaws of his friend
I thought they'd be praying for the world to
mend."

"Pish" said a statesman standing near
"I'm glad they can busy their thoughts else-

"We mustn't reproach them, they're wrong, you see Ah, said the dead man "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 This is a medley of famous tunes

(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

Folk Tune "Country Gardens" —Grainger

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in the New Orleans Public Library on the Symphony and Biographies of its Composers

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From Grieg to Brahms.

Nathan, M. Montagu.

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March 29th. Jerusalem Temple

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Vocal Solo

"The Porti The cor tender, yet however, th the lady."

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(b) Mar Harp Solo

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#### NEXT ATTRACTION, PAVLOWA THE INCOMPARABLE, TUESDAY, FEB. 12th нининининининининининининини GALLI-CURCI'S HANDWRITING

Handwriting may not be an infallible indication of character, but in the case of Galli-Curci, the great soprano who will be heard in one recital in New Orleans March 29th, an expert after examining her signature says:

"In the handwriting of Galli-Curci the fine tenuous lines show a degree of refinement almost spiritual, a fact which is again emphasized in the long loop of the capital G. As in the signature of Paderewski, the artist displays tenderness and an excesively sympathetic nature. Everything she oes she finishes perfectly, and the carefully closed a's indicate a spirit of retience and modesty. Such a one would scourse little about her own achieve-

Galli-Curci is really a superwoman. erhaps she is one who was born great, arely she was born talented, but she cerinly did not have greatness thrust upon er. She had to blaze her own trail to necess. Galli-Curci was given a "try-out" erformance in Chicago in 1916 by Campanini. Had she not electrified her audience as she did, her remarkable success would not have followed so rapidly. And were her messages less vital, her appeal could not have been so universal nor could she, through the years that have followed, have reached the hearts of the great musicloving public as she has, and as few individuals are able to do.

#### LIST OF BOOKS

- in the New Orleans Public Library on the Symphony and Biographies of its Composers
- 780.9 Baltzell, Winton Jas. & others. Complete history of music.
- 780.7 Berlioz, Hector. Symphonies. (In musical essays. p. 171-194.)
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- Vocal Solo
- The Ports The con Anna de Fr tender, yet however, the
- FASTASIA
- Flut (a)
  - (b) Mar Harp Solo
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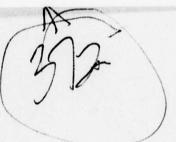
# AMELITA GALLI-CURCI

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#### COMING---AMELITA GALLI-CURCI



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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

#### PROGRAM—NIGHT

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

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#### PROGRAM

5. Fantasy-"The Victory Ball"

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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 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 elsewhere!
We musn'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

Strung together by Sousa 6. Caprice-"On with the Dance" 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 Sarasate 8. Violin Solo-"Faust Fantasia" Miss Rachel Senior Grainger 9. Folk Tune-"Country Gardens"

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

Mr. Meredith Willson, Flute

#### PROGRAM-MATINEE

Entwined by Sousa 1. "A Bouquet of Beloved Inspirations" "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" Mr. John Dolan

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#### PROGRAM—NIGHT

1. Rhapsody, "The Indian" ...... 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" Mr. John Dolan Demare

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

(a) "Her Ladyship, the Countess"

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(b) "Her Grace, the Duchess"

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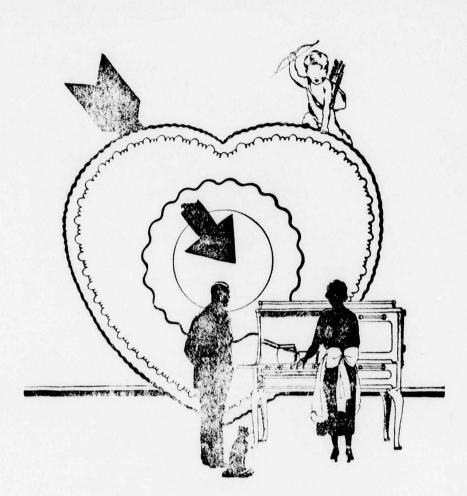
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> Class and Private Lessons RESIDENCE, 864 PETTUS ST.

#### EMPIRE THEATRE

TUESDAY AND WEDNESDAY, FEBRUARY 12 AND 13 BEBE DANIELS and ANTONIO MORENO in "THE EXCITERS"

THURSDAY, FEBRUARY 14

AGNES AYRES in "THE HEART RAIDER"

FRIDAY AND SATURDAY, FEBRUARY 15 AND 16 HOOT GIBSON in "THE RAMBLING KID"

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Our plate lunch served at the counter for those who have but a few minutes to eat-

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OUR SERVICE IS QUICK, CLEAN AND POLITE METROPOLITAN RESTAURANT

#### MONDAY, FEBRUARY 11 NIGHT

#### SOUSA and His BAND

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

Miss Nora Fauchald, Soprano Miss Rachel Senior, Violin Mr. George Carey, Xylophone

Mr. John Dolan, Cornet

- **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
- 2. Cornet Solo-"Cleopatra"

Mr. John Dolan

.Sousa

Demare

Portraits, "At the King's Court" (a) "Her Ladyship, the Countess" (b) "Her Grace, the Duchess"

(c) "Her Majesty, the Queen" Soprano Solo-"The Lark Now Leaves His Watry Nest"..... Miss Nora Fauchald

5. Fantasy—"The Victory Ball"

This is Mr. Schelling's latest complete 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-fonds, grapple and whirl! Ox-eyed matron and slim white girl.

"What did you think we should find," said a

"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 elsewhere!

We mustn't reproach them. They're wrong, you

"Ah," said the dead men, "so were we!" 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. 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" (b) March—"Nobles of the Mystic Shrine" (new) .Sousa 8. Violin Solo-"Faust Fantasia" .....Sarasate
- Miss Rachel Senior Folk Tune—"Country Gardens" 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."

s Nor MISS Rac

RIS

1. Rhapsody, "Th

Among those America may be n introduced into thi well-known co

2. Cornet Solo-

3. Portraits, "At (a) "Her Lad

(b) "Her Gra

(c) "Her Maj

4. Soprano Solo-

MUS

PIANOS,

RE 5-7 West Garden

# Sousa and His Band

on the



Victrola

## GRANT FURNITURE CO.

TALLAHASSEE, FLORIDA

# Sousa and F"

LEON HIGH SC FEBRUARY 13th

LIEUT.-COMMANDER JOHN PHILIF

HARRY ASKIN, Man Miss Nora Fauchald.

Soprano Miss Winifred Bambrick. Harp Mr. M

#### **PROGRAM**

#### MATINEE

- 1. "A Bouquet of Beloved Inspirations" "I have here only made a nosegay of culled flow my own but the thread that ties them together."-M
- 2. Cornet Solo—"The Centennial"

Mr. John Dolan

- 3. Suite—"Leaves from My Note Book"
  - (a) "The Genial Hostess"-The hostess was graciousness personified. I at a dance or a dinner.
  - (b) "The Camp-Fire Girls"-
    - Drum-beats steal softly from over the hills. I Fire Girls are approaching. Their ranks are in been chopping wood and gathering fagots. At wood and underbrush are heaped and matches app and soon after the fire is brightly burning. Th spread them on the ground, and throw themsel twilight shadows deepen into night. A clear voice panied by ukeleles. The strain is caught up by all sweet voice intones softly the closing cadence of t to slumber.
- (c) The Lively Flapper"-She was an adorable young thing, bobbed hair
- of joyous youth. 4. Vocal Solo-"When Myra Sings"
  - Miss Nora Fauchald
- 5. "The Portrait of a Lady" (Kamennoi-Ostrow). The composition is intended as the musical portrait de Friedebourg, a personal acquaintance of Rubinstein glowing tints against the soft background of the sumn the spiritual rather than the physical charms and chara

#### INTERVAL

- 6. Fantasia—"The Merrie, Merrie Chorus"
- 7. (a) Flute Solo-"Valse"

Mr. Meredith Willson

- (b) March—"The Dauntless Battalion" (new).
- Harp Solo-"Fantasia Oberon"...

Miss Winifred Bambrick

9. Tunes—"When the Minstrels Come to Town"

T. J. APPLEYARD, PRINTER, TALLAHASSEE, PLORIDA



# DUVAL ARMORY FEB. 14th 3:00 P.M.

MATINEE PROGRAM

# SOUSA AND BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager Local Direction, S. ERNEST PHILPITT

Miss Nera 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."

Cornet Solo, "The Centennial".

(Bellstedt)

Mr. John Dolan

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

(Lehman) 4. Vocal Solo, "When Myra Sings". Miss Nora Fauchald

"The Portrait of a Lady" (Kamennoi-Ostrow)..... "The composition is intended as the musical portrait of a lady, "The composition is intended as the musical portrait of a lady, Mademoiselle Anna de Friedbourg, 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

Fantasia, "The Merrie, Merrie Chorus".....(Compiled by Sousa) (Godard)

(a) Flute Solo, "Valse" Mr. Meredeith Willson

(b) March, "The Dauntless Battalion" (new)..... .....(Weber-Alvares) Harp Solo, "Fantasia Oberon"..... Miss Winifred Bambrick

Tunes, "When the Minstrels Come to Town" ..... 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:

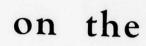
Semper Fidelis Blue Danube King Cotton High School Cadets The Glory of the Yankee Navy Mr. Gallagher and Mr. Shean Comrades of the Legion U. S. Field Artillery

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

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# Sousa and His Band





Victrola

.Cornet

Flute

## GRANT FURNITURE CO.

TALLAHASSEE, FLORIDA

# Sousa and His Band

LEON HIGH SCHOOL

FEBRUARY 13th, 1924

LIEUT.-COMMANDER JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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

#### **PROGRAM**

-	MATINEE
١.	"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.
	Suite—"Leaves from My Note Book"
	(a) "The Genial Hostess"—  The hostess was graciousness personified. It was an event to be her guest at a dance or a dinner.
	(b) "The Camp-Fire Girls"—  Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard, accompanied by ukeleles. The strain is caught up by all the girls, and at the close the to slumber.  (c) The Lively Element.
	(c) The Lively Flapper"— She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.
	Vocal Solo—"When Myra Sings". Lehman Miss Nora Fauchald
(	"The Portrait of a Lady" (Kamennoi-Ostrow)
	INTERVAL
F	Cantasia—"The Merrie, Merrie Chorus"
(	at Fitte Solo—"Valse"
	Mr. Meredith Willson
()	b) March—"The Dauntless Battalion" (new) Sousa
. 1	Miss Winifred Bambrick Weber-Alvares
rı	nnes—"When the Minstrels Come to Town"



T. J. APPLEYARD, PRINTER, TALLAHASSEE, PLORIDA

# RMORY FEB. 14th 8:15

# PROGRAM WHI ID SOUSA, Conducto

mmander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager l Director, S. ERNEST PHILPITT

ald, Soprano Cornet

Miss Rachel Senior, Violin Mr. George Carey, Xylophone

.....(Orem) have made careful records and researches of the music of the may be named Thurlow Lieurance, Charles Cadman, and Arthur temes introduced into this rhapsody were recorded by Mr. Lieurapsodic form by the well-known composer, Preston Ware Orem.

patra"

Mr. John Dolan

King's Court". (Sousa)

er Ladyship, the Countess" er Grace, the Duchess"

r Majesty, the Queen"

Lark Now Leaves His Watry Nest" Miss Nora Fauchald

ory Ball" (Schelling)

's latest-completed work. The score bears the inscription: "To can Soldier."
d on Alfred Noyes' poem, "The Victory Ball," herewith rem "The Elfin Artist and Other Poems," by Alfred Noyes, Copy-A. Stokes Company.

rs walk, is of chalk, s bare, 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.

ng 'em there. the wall, Ball. ey know,

"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 world to mend."

waves, ole and whirl

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

Victory! On with the dance! the jungle the new beasts prance! v the dead men grin by the wall, g the fun of the Victory Ball!

#### INTERVAL

he Dance".....(Strung together by Sousa) ng a medley of famous tunes o, "Nocturne and Waltz". (Chopin) Mr. George Carey s of the Mystic Shrine" (new)..... (Sousa) Fantasia". (Sarasate) Miss Rachel Senior Gardens".... (Grainger)

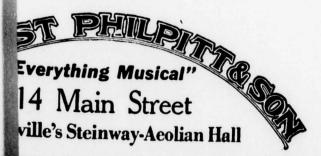
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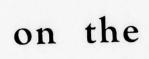
> The Stars and Stripes Forever Humoresque of "The Silver Lining" from "Sally" March of the Wooden Soldiers Rameses

inkee Navy Mr. Shean gion

El Captain Washington Post The Gallant Seventh The Fairest of the Fair

nd his Band every day on VICTOR RECORDS obtainable from







Victrola

## GRANT FURNITURE CO.

TALLAHASSEE, FLORIDA

# Sousa and His Band

LEON HIGH SCHOOL

FEBRUARY 13th, 1924
LIEUT.-COMMANDER JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager Mr. John Dolan. Soprano Miss Nora Fauchald

.Cornet Xylophone Mr. George Carey. Violin Miss Rachel Senior

#### **PROGRAM**

 Rhapsody—"The Indian". 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. Demare

2. Cornet Solo-"Cleopatra" Mr. John Dolan

3. Portraits—"At the King's Court" (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". Miss Nora Fauchald

5. Fantasy-"The Victory Ball" This is Mr. Schelling's latest complete 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.

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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 danciing 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?

Sousa

Parker

Grainger

"Christ," laughed the fleshless jaws of his

friiend, "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 dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL Strung together by Sousa 6. Caprice-"On with the Dance".

Being a medley of famous tunes Chopin 7. (a)) Xylophone Solo-"Nocturne and Waltz". Mr. George Carey Sousa

(b) March-"Nobles of the Mystic Shrine" (new) Sarasate 8. Violin Solo—"Faust Fantasia" Miss Rachel Senior

9. Folk Tune-"Country Gardens" 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" of the Fair."

BABIES IN ARMS NOT ADMITTED

T. J. APPLEYARD, PRINTER, TALLAHASSEE, FLORIDA



# RMORY FEB. 14th 8:15 P.M.

# PROGRAM .... ID SOUSA, Conducto

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A. Stokes Company.

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MARKARA MARKARA KARARA KARARARA KARARA KARA

# SOUSA AND 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.

2. Cornet Solo, "The Centennial"

MR. JOHN DOLAN

Bellstedt

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

Drum-beats steal softly from over the Camp-Fire Girls are approaching. The who have been chopping wood and gath the Guardian, wood and underbrush are A pillar of smoke ascends, and soon The girls unstrap their blankets, sprea themselves in graceful abandon. The t A clear voice of one maiden is heard, ac is caught up by all the girls, and at t softly the closing cadence of the song,

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#### INTERV

- Fantasia, "The Merrie, Merrie Chorus"
- (a) Flute Solo, "Valse" MR. MERI
- (b) March, "The Dauntless Battalior Harp Solo, "Fantasia Oberon"
- MISS WINI Tunes, "When the Minstrels Come to T

Encores will be selected from the following John Philip &

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

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#### S. ERNEST PHILPITT & SON, CE ST. PETERSI

Everything Ma



#### **PROGRAM**

# SOUSA AND BAND

Character to the contraction of the contraction of

#### Lieutenant-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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Cornet Solo, "Cleopatra"

Demare

.Orem

Sousa

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

MR. JOHN DOLAN

(a) "Her Ladyship, the Countess"

"Her Grace, the Duchess" "Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves His Watry Nest"

MISS NORA FOUCHALD

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

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

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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, Watching the fun of the Victory Ball!

INTERVAL

Caprice, "On With the Dance"...

Strung together by Sousa

Being a medley of famous tunes.

Chopin

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

Sousa

(b) March, "Nobles of the Mystic Shrine" (new) Violin Solo, "Faust Fantasia"

Sarasate MISS RACHEL SENIOR

The Gallant Seventh

The Fairest of the Fair

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 Captain Washington Post

You can hear SOUSA and his Band every day on VICTOR RECORDS obtainable from

S. ERNEST PHILPITT & SON, 810 FRANKLIN ST., TAMPA

Everything Musical

#### **PROGRAM**

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#### 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

2. Cornet Solo, "The Centennial"

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Entwined by Sousa

-Montaigne.

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Bellstedt MR. JOHN DOLAN

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ment of joyous youth. Vocal Solo, "When Myra Sings".

Lehman

MISS NORA FAUCHALD

"The Portrait of a Lady" (Kamennoi-Ostrow) "The composition is intended as the musical portrait of a lady Mademoi-

selle 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

Flute Solo, "Valse"

Godard

MR. MEREDITH WILLSON (b) March, "The Dauntless Battalion (new) .....

Harp Solo, "Fantasia Oberon"

Sousa

Weber-Alvares MISS WINIFRED BAMBRICK Tunes, "When the Minstrels Come to Town".

Bowron

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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

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#### **AUDITORIUM**

DAYTONA BEACH, FLORIDA MONDAY, FEBRUARY 18, 3:00 P. M.

# **MATINEE PROGRAM**

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

(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, "When Myra Sings"......Lehman MISS NORA FAUCHALD
- 5. "The Portrait of a Lady" (Kamennoi-Ostrow) Rubenstein
  "The composition is intended as the musical portrate 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 (b) March, "The Dauntless Battalion" (new)......Sousa
- 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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# AND

JOHN PHILIP SOUSA CONDUCTOR

Municipal Auditorium

Tuesday

FEB. 19

Matinee & Night



#### **AUDITORIUM**

DAYTONA BEACH, FLORIDA MONDAY, FEBRUARY 18, 3:00 P. M.

# **MATINEE PROGRAM**

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

Cornet Solo, "The Centenniel" Mr. John Dolan

(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.

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MISS NORA FAUCHALD

5. "The Portrait of a Lady" (Kamennoi-Ostrow) Rubenstein
"The composition is intended as the musical portrate of a lady,
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the physical charms and characteristics of the lady."

#### INTERVAL

#### PROGRAM

#### Matinee

#### SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA,

#### Conductor

HARRY ASKIN, Manager

Mr. John Dolan, Cornet Miss Nora Fauchald, Soprano Miss Winifred Bambrick, Harp	
"A Bouquet of Beloved Inspirations". Entwined by Sousa "I have here only made a nosegay of culed flowers, and have brought nothing of my own but the thread that ties them together."—Montaigne.	
Cornet Solo—"The Centennial"	
. Suite, "Leaves from My Note Book" Sousa	
(a) "The Genial Hostess"—  The hest ss was graciousness personified. It was an event to be her guest at a dance or a dinner.	
Orum-beats steal softy 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 appied. A pillar of smoke ascends and soon underbrush are heaped and matches appied. A pillar of smoke ascends and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on after the fire is brightly burning. The girls unstrap their blankets, spread them on after the fire is brightly burning. The girls unstrap their blankets, spread them on after the fire is brightly burning. The girls unstrap their blankets, spread them on after the fire is brightly burning. The girls unstrap their blankets, spread them on after 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 seng, 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.	
Wood Solo-"Aria from 'Romeo et Juliette'"	i
Miss Nora Fauchaid	
The Portrait of a Lady" (Kamennoi-Ostrow)	n le ig al
INTERVAL	
6. Fantasie, "The Merrie, Merrie Chorus	3 <b>a</b>
7. (a) Flute Solo—"Valse"	rd
North "The Dauntless Battalion" (new)	8 <b>a</b>
8. Harp Solo—"Fantasia Oberon"	res
9. Tunes—"When the Minstrels Come to Town"	ron

#### PROGRAM Night

#### SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager Mr. George Carey, Xylophone Miss Nora Fauchald, Soprano

Mr. John Dolan, Cornet Miss Rachel Senior, Violin Among those who have made careful records and restarches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman and Arthur Farweil. The Indian themes introduced into this rhapsedy were recorded by Mr. Lieurance and welded into rhapsedic form by the well-known composer, Preston Ware Orem. 1. Rhapsody, "The Indian".... 2. Cornet Solo-"Cleopatra" Mr. John Dolan

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

(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" ..... Miss Nora Fauchald 5. Fantasy-"The Victory Ball" .....

This is Mr. Scheding's latest complete work. The score bears the inscription: "To the memory of an Am rican Soldiar." The lantasy is based on Alfred Noyce' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyce, Copyright 1920, by Frederick A. Stokes Company.

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

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 forgott n, 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,

"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

Being a medley of famous tunes (a) Xylophone Solo-"Nocturne and Waltz". Mr. George Carey

8. Violin Solo—"Faust Fantasia"..... Miss Rachel Senior 

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."

# PROGRAMME

# Columbia Theatre

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COLUMBIA, SOUTH CAROLINA

#### SOUSA and his BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager.

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# Imperial Theatre, Augusta, Georgia THURSDAY, MATINEE, FEBRUARY 21, 1924

IHUKSDAI, MAIINEE, FEBRUARI 21, 1924

# SOUSA<sup>ND</sup> 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

4. Soprano Solo, "The Lark Now Leaves His Watry Nest"
MISS NORA FAUCHALD

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.

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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

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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## Keith Vaudeville TONIGHT

PHOENIX PRINTING COMPANY, AUGUSTA, GA.

#### PROGRAM

PROGRAM
1. "A BOUQUET OF BELOVED INSPIRATIONS" Entwined by Sousa "I have here only made a nosegay of called 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"  (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 underbush 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
4. (a) VOCAL SOLO, ARIA FROM "ROMEO ET JULIETTE" Gounod  (b) VOCAL SOLO, "WHEN MYRA SINGS" Lehman  MISS NORA FAUCHALD
5. "THE PORTRAIT OF A LADY" (Kamennoi-Ostrow)
6. FANTASIA, "THE MERRIE, MERRIE CHORUS"
MR MEREDITH WILLSON Godard
(b) MARCH, "THE DAUNTLESS BATTALION" (new)
MISS WINIFRED RAMBRICK Weber-Alvares
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 "Sally," March of the Wooden Soldiers, Rameses, El Capitan, Washington Post, The Gallant Seventh, The Fairest of the Fair.
MISS NORA FAUCHALD MISS WINIFRED BAMBRICK MR. JOHN DOLAN MR. MEREDITH WILLSON  Cornet Flute

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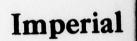
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The Pustle of Sin	F. Marion Crawford
The Rustle of Silk	·····Cosmo Hamilton
Michael O'Halloran	Gene Stratton Bonton
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Little Old New York	Julian Street
Little Old New York	Rida Johnson Young
The Ragged Edge	····· Harold MacGrath
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The Spanish Dancer	·····Victor Hugo
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Main Street	Zane Grey
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Lieuten

MISS NORA FA MISS RACHEL

- 1. Rhapsody, "The lands Among those Aborigines of Among Farwell. The Indicance and welded in
- 2. Cornet Solo, "Cle
- 3. Portraits, "At the (a) "I (b) "I (c) "I
- 4. Soprano Solo, "Th
- 5. Fantasy, "The Vi
  This is Mr.
  "To the Memory
  The fantasy
  printed by perm
  Copyright, 1920,

The cymbals crash, and With long silk stocking Butterfly skirts, and wi And shadows of dead n

Shadows of dead men Watching the fun of the They do not reproach, b If they're forgotten, it'

Under the dancing feet Dazzle and motley, in lo Brushed by the palm-fre Ox-eyed matron and sli

- 6. Caprice, "On Wi
- 7. (a) Xylophone S
- (b) March, "Nol 8. Violin Solo, "Fa
- 9. Folk Tune, "Cou

Encores will be
John Philip Sousa:

Semper Fideli
Blue Danube
King Cotton
High School
The Glory of
Mr. Gallagher
Comrades of
U. S. Field A

DRINKIN

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# Columbia Theatre

COLUMBIA, SOUTH CAROLINA

#### SOUSA and his BAND

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

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### Imperial Theatre,

THURSDAY, MATINEE,

Lieutenant-Commander JOHN P

HARRY ASKIN

MISS NORA FAUCHALD, Soprano MISS RACHEL SENIOR, Violin

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

Among those who have made careful reco Aborigines of America may be named Thurlow Farwell. The Indian themes introduced into thi ance and welded into rhapsodic form by the we

"Her Majesty, the Queen'

4. Soprano Solo, "The Lark Now Leaves His MISS NORA FA

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

This is Mr. Schelling's latest-completed v
"To the Memory of an American Soldier."
The fantasy is based on Alfred Noyes' p
printed by permission from "The Elfin Artis
Copyright, 1920, by Frederick A. Stokes Co

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 we Back to the jungle the ranged, how the dead men Watching the fun of the

INTERV

Caprice, "On With the Dance" ... Being a Medley of I

7. (a) Xylophone Solo, "Nocturne and Waltz MR. GEORGE (b) March, "Nobles of the Mystic Shrine"

8. Violin Solo, "Faust Fantasia"

MISS RACHEL 9. Folk Tune, "Country Gardens".....

Encores will be selected from the follow 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

> > DRINKING WATER USED IN THIS MERTINS' CRYST

Keith Vaudevill

PHOENIX PRINTING COMPANY, AUGUSTA, GA.

Lieutenant-Commander John PHILIP SOUSA, Conductor. QNAS sid bas A2U02

#### PROGRAM

	RHAPSODY, "THE INDIAN"  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. Liurance 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"  (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" 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 Co.

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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.

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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, Watching the fun of the Victory Ball.

#### INTERVAL

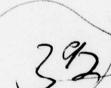
6. CAPRICE, "ON WITH THE DANCE" Strung together by Sousa Being a medley of famous tunes
7. (a) XYLOPHONE SOLO, "NOCTURNE AND WALTZ" Chopin MR. GEORGE CAREY
(b) MARCH, "NOBLES OF THE MYSTIC SHRINE" (new) Sousa
8. VIOLIN SOLO, "FAUST FANTASIA"
9. FOLK TUNE, "COUNTRY GARDENS" Grainger Encores will be selected 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. You can hear SOUSA and his Band every day on VICTOR RECORDS obtainable from BENJAMIN TEMPLE OF MUSIC

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# Imperial Th THURSD

Lieutenant-Com

MISS NORA FAUCHAL MISS RACHEL SENIOR

- Among those who hav Aborigines of America may Farwell. The Indian themes ance and welded into rhapse
- 2. Cornet Solo, "Cleopatra".
- 3. Portraits, "At the King's (a) "Her Lady (b) "Her Grace (c) "Her Majes
- 4. Soprano Solo, "The Lark N
- 5. Fantasy, "The Victory Ball This is Mr. Schelling's
  "To the Memory of an Am
  The fantasy is based or
  printed by permission from
  Copyright, 1920, by Freder

The cymbals crash, and the dancers With long silk stockings and arms Butterfly skirts, and white breasts And shadows of dead men watching

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

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

Victory! Back to God, how Watching

- 6. Caprice, "On With the Dance Being
- 7. (a) Xylophone Solo, "Noctur
- (b) March, "Nobles of the M
- 8. Violin Solo, "Faust Fantasia".
- 9. Folk Tune, "Country Gardens"

Encores will be selected from John Philip Sousa:

Semper Fidelis Blue Danube King Cotton
High School Cadets
The Glory of the Yankee North Callagher and Mr. Shea Comrades of the Legion U. S. Field Artillery

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Keith Vaud

PHOENIX PRINTING COMPANY, AUGUSTA, GA.

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# **PROGRAM** NIGHT

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" 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" ...... 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

5. Fantasy—"The Victory Ball ..... This is Mr. Schelling's latest complete work. The score bears the inscription: "To the

Miss Nora Fauchald

# Hear Sousa and His Band

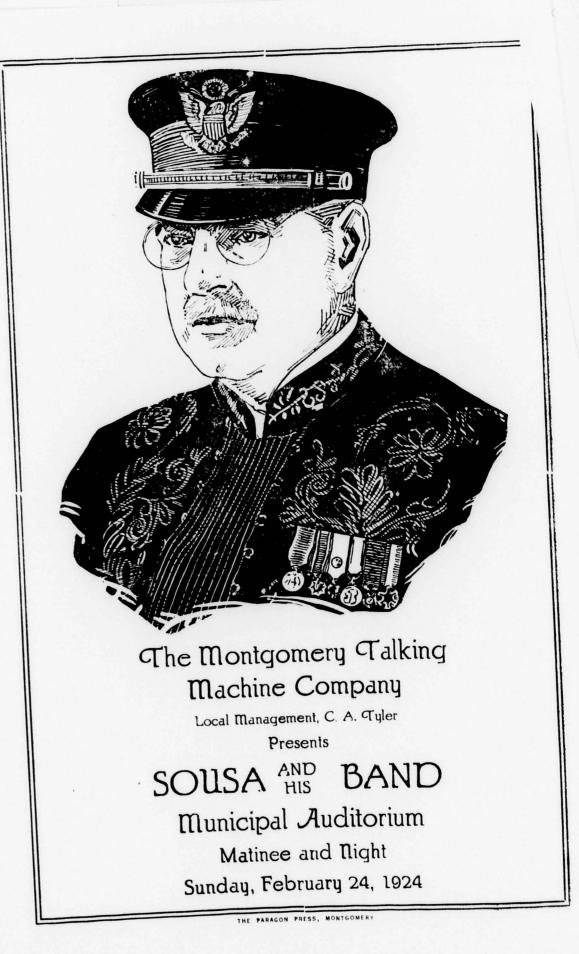
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### PROGRAM NIGHT

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" 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" .... Mr. John Dolan 3. Portraits, "At the King's Court" (a) "Her Ladyship, the Countess" "Her Grace, the Duchess" Miss Nora Fauchald 5. Fantasy-"The Victory Ball ..... This is Mr. Schelling's latest complete work. The score bears the inscription: "To the

# Matinee Programme

# SOUSA AND 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

1. Rhapsody, "The Indian" Cornet Solo, "Cleopatra" Demare

Mr. John Dolan Portraits, "At the King's Court" Sousa

"Her Ladyship, the Countess"

"Her Grace, the Duchess"

"Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves His Watry Nest" Miss Nora Fouchald

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" Mr. George Carey

(b) March, "Nobles of the Mystic Shrine" (new) Sousa 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 Rameses 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 El Capitan Washington Post The Gallant Seventh The Fairest of the Fair

# Night Programme

# SOUSA AND BAND



Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

# HARRY ASKIN, Manager

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

"A Bouquet of Beloved Inspirations" Entwined by Sousa 2. Cornet Solo, "The Centennial" Bellstedt Mr. John Dolan Sousa

3. Suite, "Leaves from My Note-book" (a) "The Genial Hostess" "The Camp-Fire Girls"

"The Lively Flapper" Vocal Solo, "When Myra Sings" Lehman Miss Nora Fauchald

The Portrait of a Lady" (Kamennoi-Ostrow) Rubenstein INTERVAL

Fantasia, "The Merrie, Merrie Chorus". Compiled by Sousa

(a) Flute Solo, "Valse" Godard Mr. Meredith Willson

(b) March, "The Dauntless Battalion" (new) Sousa Harp Solo, "Fantasia Oberon" Weber-Alvares Miss Winifred Bambrick

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 arrangement of John Philip Sousa:

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

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(Mrs. Richard A. Johnston and Mrs. Orline A. Shipman)

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INSTRUMENTS USED MADE BY

C. G. CONN Williams Music House Local Agents

11th St.—Gasoline—CHENEY—"Service"—BLACKMON—Oils—11th SPRINGER OPERA HOUSE A GREATER BANK FOR GREATER COLUMBUS COLUMBUS SAVINGS BANK AND TRUST COMPANY RESOURCES MORE THAN 24 MILLION DOLLARS 35 YEARS or SERVICE
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Park at EVERETT 5-Open After the Show

-" BLACKMON—Oils—11th St.

### **PROGRAM**

#### NIGHT

SOUSA AND HIS BAND Lieut.-Commander JOHN PHILIP SOUSA, Conductor

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

ASK TO HEAR VICTOR RECORD

For Everything in Music WILLIAMS MUSIC HOUSE

ASK TO HEAR VICTOR RECORD No. 18683

1818 3rd Ave. No. 19064 (b) "Her Grace, the Duchess" Miss Nora Fauschald

Schelling

This is Mr. Schelling's latest complete 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.

Miss Nora Fauschald

Schelling

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." 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! We mustn't reproach them. They're wrong, you see."

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

TERVAL

INTERVAL

ASK TO HEAR VICTOR RECORD No. 19056

For Everything in Music WILLIAMS MUSIC HOUSE 1818 3rd Ave.

ASK TO HEAR VICTOR RECORD No. 17302

7. (a) Xylophone Solo—"Nocturne and Waltz".

Mr. George Carey

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

8. Violin Solo—"Faust Fantasia".

Saras—

Saras 

T. C. I. Chorus are acting as Ushers and Hosts for the All-Star Concer Season 1923-4



11th St.—Gasoline—CHENEY—"Service"—BLACKMON—Oils—11th St. SPRINGER OPERA C. D. SMITH MANAGER 1923 1924 A GREATER BANK FOR GREATER COLUMBUS COLUMBUS SAVINGS BANK AND TRUST COMPANY RESOURCES MORE THAN 24 MILLION DOLLARS 35 YEARS of SERVICE This institution takes pride in its patrons and leaves nothing undone to make every customer proud of his connection THIRD NATIONAL BANK
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(Mrs. Richard A. Johnston and Mrs. Orline A. Shipman)

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11th St.—Gasoline—CHENEY—"Service"—BLACKMON—Oils—11th St.

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Program

# Sousa and His Band

Lieutenant-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.

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" ..... ...... Miss Nora Fouchald

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For Space in this Programme see JACK WALTON

# COMING ATTRACTIONS

Tuesday, Feb. 26th John Golden's "THANK U"

Wednesday, Feb. 27th The Musical Comedy "UP SHE GOES" Matinee and Night

> Friday, Feb. 29th "GUY BATES POST"

11th St.—Gasoline—CHENEY—"Service"—BLACKMON—Oils—11th St



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5 Fantasy, "The Victory Ball"

This is Mr. Schelling's lastest-completed work. The score bears the inscription: "To the memory af an American Soldier," The fantasy is based on Alfred Noye's 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 emybals clash, 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 frien', "I thought they'd be praying for world to mend."

"Pish," said a statesman standing near "I'm glad they can busy their thoughts elsewhere! We mustn't reproach 'em. 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!

THE

# K. C. WAFFLE HOUSE

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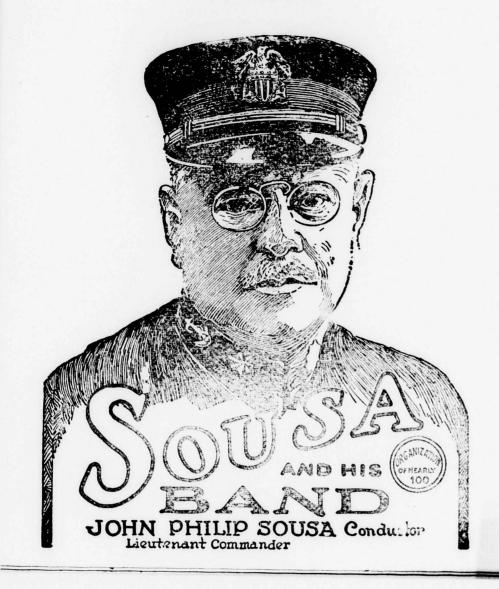
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F. S. BARRON, Manager. Rome, Georgia.

# PROGRAM—MATINEE Miss Nora Fauchald, Soprano. Mr. Jo

Mr. John Dolan, Cornet. Miss Winifred Bambrick, Harp Mr. Meridith 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. 2. Cornet Solo-"The Centennial" Mr. John Dolan 3. 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"-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, "When Myra Sings"... Miss Nora Fauchald INTERVAL (a) Flute Solo-"Valse" Mr. Meredith Willson (b) March—"The Dauntless Battalion" (new) ...... Harp Solo—"Fantasia Oberon" Miss Winifred Bambrick Tunes-"When the Minstrels Come to Town" ......

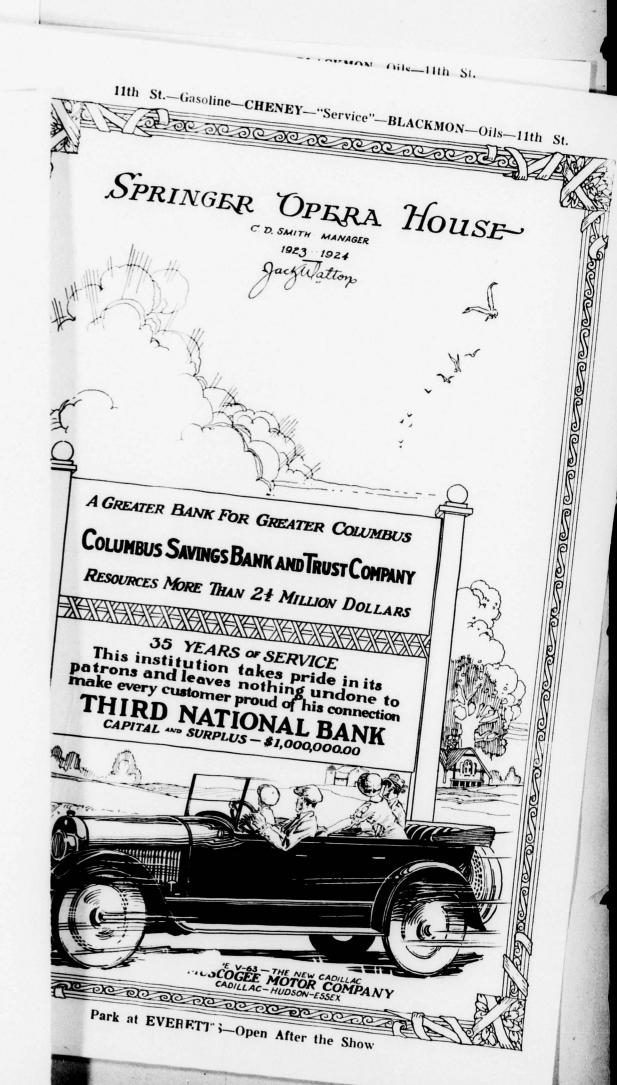
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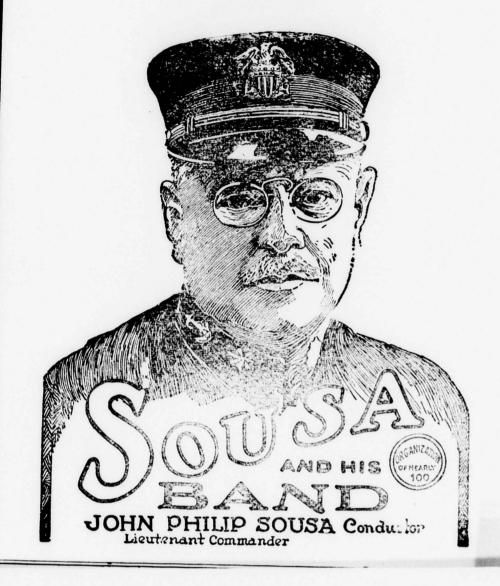
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(Mrs. Richard A. Johnston and Mrs. Orline A. Shipman)

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# PROGRAM

# Sousa and His Band

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

# CITY ADITORIU M Friday, February 22, 1924

UNDER AUSPICES OF THE Rome Music Lovers' Club

# Sousa's Splendid Band

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CAPITAL AND SURPLUS - \$1,000,000.00 CADILLAC - HUDSON-ESSEX Park at EVERETT 3-Open After the Show

#### **PROGRAM**

Matinee and Night, February 26, 1924

# 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.
- 2. Cornet Solo-"The Centennial" Mr. John Dolan

Mr. John Dolan

Suite, "Leaves from My Note Book"

(a) "The Genial Hostess'—

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

(b) "The Camp-Fire Girls"—

Drum-beats steal softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the guardian, wood and underbrush are heaped and matches applied. A pillar of smoke ascends and soon after the firre 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.

slumber. (c) "The Lively Flapper"— She was an adorable young thing, bobbed hair, bright-eye joyous youth.

- "The Portrait of a Lady" (Kamennoi-Ostrow)
  The composition is intended as the musical portrait of a Friedbourg, a personal acquaintance of Rubinstein. It is glowing tints against the soft background of the summer ever, the spiritual rather than the physical charms and char
- INTERVAL 6. Fantasia, "The Merrie, Merrie Chorus
- (a) Flute Solo-"Valse"
  - Mr. Meredith Willson
    (b) March—"The Dauntless Battalion" (new)
- 8. Harp Solo—"Fantasia Oberon" Miss Winifred Bambrick
- 9. Tunes-"When the Minstrels Come to Town"

#### NIGHT

# SOUSA and HIS BA

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

Miss Nora Fauchald, Soprano Miss Rachel Senior, Violin

- 1. Rhapsody, "The Indian" Among those who have made careful records and researches Aboriginese of America may be named Thurlow Lieurance, Arthur Farwell. The Indian themes introduced into this corded by Mr. Lieurance and welded into rhapsodic form by poser, Preston Ware Orem.
- 2. Cornet Solo-"Cleopatra'
- Mr. John Dolan Portraits, "At the King's Court" (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' Miss Nora Fauchald
- Fantasy—"The Victory Ball"
  This is Mr. Schelling's latest complete work. The score ber "To the memory of an American Soldier." The fantasy is baspoem, "The Victory Ball," herewith reprinted by permission Artist and Other Poems' by Alfred Noyes, Copyright 1920 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 whilr 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 elsewhere!
We musn'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!

- 8. Violin Solo—"Faust Fantasia"
  Miss Rachel Senior
- 9. Folk Tune—"Country Gardens"

  Encores will be selected from the following compositions and a John Philip Sousa: "Semper Fidelis," "Blue Danube," "King Cottor Cadets," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. rades of the Legion," "U. S. Field Artillery," "The Stars and S "Humoresque of "The Silver Lining' from 'Sally'," "March of the W "Rameses," "El Capitan," "Washington Post," "The Gallant Seventl of the Fair."

A NUMBER OF SOUSA'S RECORDS ARE TO ON THE VICTROLA AT

155 Cotton Avenue, Macon, Georgia **Phone 2231** 



# **PROGRAM**

Wednesday Matinee, February 27th, 1924

# BAND

# Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

### HARRY ASKIN, Manager

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

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.'

- MR, JOHN DOLAN
- - (a) "The Genial Hostess"

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

(b) "The Camp-Fire Girls"

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

(c) "The Lively Flapper"

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

MISS NORA FOUCHALD

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

- - MR. MEREDITH WILLSON
- MISS WINIFRED BAMBRICK

You can hear SOUSA and his Band every day on VICTOR RECORDS obtainable from

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### **PROGRAM** Matinee and Night, February 26,

# SOUSA and HIS BA

Lieut. Commander JOHN PHILIP SOUSA, Com Harry Askin, Manager Miss Nora Fauchald, Soprano Miss Winifred Bambrick, Harp Mr. John Dolan, Cornet Mr. Meredith Willson, Flute

"A Bouquet of Beloved Inspirations" ...
"I have here only made a nosegay of culled flowers, and of my own but the thread that ties them together."—Mont

Cornet Solo—"The Centennial"

Mr. John Dolan

Suite, "Leaves from My Note Book"

(a) "The Genial Hostess'—
The hostess was graciousness personified. It was an even a dance or dinner.

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4. Vocal Solo—"Aria from 'Romeo et Juliette'" ...... Miss Nora Fauchald

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(a) Flute Solo-"Valse' ...

(b) March—"The Dauntless Battalion" (new)

8. Harp Solo—"Fantasia Oberon" Miss Winifred Bambrick

9. Tunes-"When the Minstrels Come to Town"

### NIGHT

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Miss Nora Fauchald, Soprano Miss Rachel Senior, Violin

Rhapsody, "The Indian"

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Portraits, "At the King's Court"

(a) "Her Ladyship, the Countess"

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(c) "Her Majesty, the Queen"

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Victory! Victory! On with the dance!
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God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

Violin Solo—"Faust Fantasia"

Miss Rachel Senior

9. Folk Tune—"Country Gardens"

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A NUMBER OF SOUSA'S RECORDS ARE TO ON THE VICTROLA AT

# CABLE PIAN

155 Cotton Avenue, Macon, Georgia **Phone 2231** 

# **PROGRAM**

Wednesday Night, February 27th, 1924

# Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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

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MR. JOHN DOLAN

"Her Grace, the Duchess" "Her Majesty, the Queen"

4. Soprano Solo, "The Lark Now Leaves His Watry Nest"

MISS NORA FOUCHALD

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-cycl 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 grims 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 world to mend."

"Pish," said a statesmen 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

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

MR. GEORGE CAREY 

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

Encores will be selected from the following compositions and arrangements of John Philip Sousa 1

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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#### **PROGRAM**

Matinee and Night, February 26, 1924

# 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. Moredith Willeg, Flute

	Mr. Meredith Willson, Flute
1.	"A Bouquet of Beloved Inspirations"
2.	Cornet Solo—"The Centennial" Belsteadt Mr. John Dolan
3.	Suite, "Leaves from My Note Book"
4.	Vocal Solo—"Aria from 'Romeo et Juliette' "
5.	"The Portrait of a Lady" (Kamennoi-Ostrow) Rubinstein The composition is intended as the musical portrait of a lady, Mademoiselle de Friedbourg, 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
7.	(a) Flute Solo—"Valse" Godard  (b) March "The Pauvilses Parties" Willson
	Mr. Meredith Willson (b) March—"The Dauntless Battalion" (new) Sousa

#### **NIGHT**

8. Harp Solo—"Fantasia Oberon" Miss Winifred Bambrick

9. Tunes-"When the Minstrels Come to Town"

Bowron

Weber-Alvares

# SOUSA and HIS BAND

	Lieut. Commander JOHN Pl Harry Askin	
	ss Nora Fauchald, Soprano ss Rachel Senior, Violin	Mr. John Dolan, Cornet Mr. George Carey, Xylophon
1.	Rhapsody, "The Indian" Among those who have made careful re- Aboriginese of America may be named Arthur Farwell. The Indian themes corded by Mr. Lieurance and welded into poser, Preston Ware Orem.	cords and researches of the music of the Thurlow Lieurance, Charles Cadman an introduced into this rhapsody were re-
2.	Cornet Solo—"Cleopatra" Mr. John	Dolan Demar
3.	3. Portraits, "At the King's Court"  (a) "Her Ladyship, the Countess"  (b) "Her Grace, the Duchess"  (c) "Her Majesty, the Queen"	
4.	Soprano Solo-"The Lark Now Leaves I Miss Nora	His Watry Nest' Parke
5.	Fantasy—"The Victory Ball" This is Mr. Schelling's latest complete "To the memory of an American Soldier. poem, "The Victory Ball," herewith re Artist and Other Poems' by Alfred N Stokes Company.	" The fantasy is based on Alfred Noves
	The cymbals crash, and the da With long silk stockings and	

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 whilr 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,
"Im glad they can busy their thoughts elsewhere!
We musn'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!

6. Caprice-"On with the Dance"

0.	Being a medley of famous tunes
7.	(a) Xylophone Solo—"Nocturne and Waltz'
	(b) March—"Nobles of the Mystic Shrine" (new)
8.	Violin Solo—"Faust Fantasia" Sarasate Miss Rachel Senior
Joh Cae rac "H "R	Folk Tune—"Country Gardens"  Encores will be selected from the following compositions and arrangements of hn Philip Sousa: "Semper Fidelis," "Blue Danube," "King Cotton," "High School dets," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean." "Comles of the Legion," "U. S. Field Artillery," "The Stars and Stripes Forever," (umoresque of "The Silver Lining' from 'Sally'," "March of the Wooden Soldiers," (ameses, "El Capitan," "Washington Post," "The Gallant Seventh," "The Fairest the Fair."

A NUMBER OF SOUSA'S RECORDS ARE TO BE HAD ON THE VICTROLA AT

# CABLE PIANO CO.

155 Cotton Avenue, Macon, Georgia **Phone 2231** 



# **OGRAM**

nee, February 27th, 1924

# AND

# HN PHILIP SOUSA, Conductor SKIN, Manager MR. JOHN DOLAN, Cornet MR. MEREDITH WILLSON, Flute tions"..... Entwined by Sousa

ty of culled flowers, and have brought ad that ties them together." -Montaigne. .....Bellstedt HN DOLAN

Book"......Sousa

tess"

ersonified. It was an event to be her

Girls"

er the hills. The militant figures of ching. Their ranks are increased by g wood and gathering fagots. At a bood and underbrush are heaped and ke ascends, and soon after the fire is trap their blankets, spread them on s in graceful abandon. The twilight ear voice of one maiden is heard, acin is caught up by all the girls, and tes softly the closing cadence of the umber.

per" r, bobbed hair, bright-eyed; the em-, ......Lehman

nennoi-Ostrow) . . . . . . . . Rubenstein the musical portrait of a lady, , a personal acquaintance of Ruben-clowing, tints against the soft back-ning, however, the spiritual rather tracteristics of the lady."

RVAL

1 FOUCHALD

iorus"..... Compiled by Sousa TH WILLSON talion" (new) . . . . . . . . . . . . Sousa ED BAMBRICK

every day on VICTOR RECORDS e from

le to Town".....Bowron

EW PIANO CO.

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# SOUSA AND BAND

#### Lieutenant--Commander JOHN PHILIP SOUSA, Conductor

Auspices of Hejaz Temple, A. A. O. N. M. S.

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."

2. Cornet Solo, "The Centennial"

MR. JOHN DOLAN

Bellstedt

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.

"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" MISS NORA FAUCHALD

Gounod

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

(a) Flute Solo, "Valse" MR. MEREDITH WILLSON

Godard

March, "The Dauntless Battallion (new)

Souso

8. Harp Solo, "Fantasia Oberon"

Weber-Alvares

MISS WINIFRED BAMBRICK

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 Captain Washington Post The Gallant Seventh The Fairest of the Fair

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Ausic, Converse College C. MAYFARTH, DEAN URG. SOUTH CAROLINA

N'S MUSIC CLUB Y HART LAW, PRESIDENT

NOON. FEBRUARY 29. 1924 3:30 O'CLOCK

# OUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA Conductor

HARRY ASKIN, Manager

MANO MORA FAUCHALD, Soprano MISS WINIFRED BAMBRICK, Harp

MR. JOHN DOLAN, Cornet MR. MEREDITH WILLSON, Flute

# SOUSA AND BAND

#### Lieutenant--Commander JOHN PHILIP SOUSA, Conductor

Auspices of Hejaz Temple, A. A. O. N. M. S.

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"

(a) "Her Ladyship, the Countess" "Her Grace, the Duchess" (b)

Sousa

- "Her Majesty, the Queen"
- 4. Soprano Solo, "The Lark Now Leaves His Watry Nest" MISS NORA FOUCHALD
- 5. Fantasy, "The Victory Ball'

Schelling

This is Mr. Schelling's latest-completed work.

"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 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 world 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

- Caprice, "On With the Dance" Strung together by Sousa Being a medley of famous tunes
- 7. (a) Xylophone Solo, "Nocturne and Waltz" Mr. George Carey (b) March, "Nobles of the Mystic Shrine" (new)

Chopin

8. Violin Solo, "Faust Fantasia"

SousaSarasate

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

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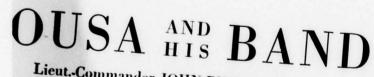
AN'S MUSIC CLUB RY HART LAW, PRESIDENT RNOON, FEBRUARY 29, 1924

BURG, SOUTH CAROLINA

1. C. MAYFARTH, DEAN

r 3:30 0'CLOCK

Music, Converse College



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





School of Music, Converse College WM. C. MAYFARTH. DEAN

SPARTANBURG, SOUTH CAROLINA

WOMAN'S MUSIC CLUB

MISS MARY HART LAW, PRESIDENT

FRIDAY AFTERNOON, FEBRUARY 29, 1924 AT 3:30 O'CLOCK

# SOUSA AND 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



# 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."
- 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, "When Myra Sings"..... .....L.ehman 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

7. (a) Flute Solo, "Valse" .....

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

Mr. Meredith Willson

8. Harp Solo, "Fantasia Oberon" ....... 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

MISS NORA FAUCHALD, Soprano

HARRY ASKIN, Manager

Lieut.-Commander JOHN PHILIP SOUSA Conductor

SOUSA AND BAND

# Seasons, is Here

to earn. something for the time when you are unable can make it comfortable if you will save will it be harsh and bitter and drear? You seasons. Will it be a comfortable one or in the winter of life, the last of our mortal Sooner or later, we shall find ourselves

# The Central National Bank

JNO. A. LAW
President

M. E. BOWDEN Cashier V-Pres. CHAS. C. KIRBY SPARTANBURG, S. C.

MR. MEREDITH WILLSON, Flute МВ. ЈОНИ ВОГУИ, Согиет

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.

MISS MINIERED BYMBRICK, Harp MISS NOBY EAUCHALD, Soprano

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

HARRY ASKIN, Manager

TOTOTOTO

# 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. 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" Soprano Solo, "The Lark Now Leaves His Wat'ry Nest"-MISS NORA FOUCHALD ...Schelling 5. Fantasy, "The Victory Ball" ..... 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 The cymbals crash, and the dancers walk. Under the dancing feet are the graves. With long silk stockings and arms of chalk, Dazzle and motley, in long bright waves, Brushed by the palm-fronds, grapple and Butterfly skirts, and white breasts bare, And shadows of dead men watching 'em whirl

"Pish," said a statesman standing near, "What did you think we should find?" said a shade, "I'm glad they can busy their thoughts "When the last shot echoed and peace was elsewhere! made?"
'Christ," laughed the fleshless jaws of We mustn't reproach them. They're wrong, you see." his frien', "I thought they'd be praying for world to "Ah," said the dead men, "so were we." mend.' 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 (a) Xylophone Solo, "Nocturne and Waltz"..... .....Chopin Mr. George Carey (b) March, "Nobles of the Mystic Shrine" (new)..... 8. Violin Solo, "Faust Fantasia" ...... ..Sarasate MISS RACHEL SENIOR 9. Folk Tune, "Country Gardens" ..... ..Grainger

Encores will be selected from the following compositions and arrange-

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

ments of John Philip Sousa:

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

MATINEE

# ∞ PROGRAM ∞

# Auditorium Theatre

# SOUSA and his BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Harry Askin, Manager Miss Nora Fauchald, Soprano Mr. John Dolan, Cornet
Miss Winnifred Bambrick, Harp Mr. Meredith Willson, Flute Mr. John Dolan, Cornet

1. "A Bouquet of Beloved Inspirations"\_\_\_ "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" Mr. John Dolan

3. Suite, "Leaves from My Note Book"\_

(a) "The Genial Hostess"-The hostess was graciousness personified. It was an event to be her guest at a dance

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 chooping 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. (b) "The Camp-Fire Girls"-

(c) "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'". Miss Nora Fauchald

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

7. (a) Flute Solo—"Valse" Mr. Meredith Willson (b) March—"The Dauntless Battalion" (new) \_\_\_\_

8. Harp Solo-"Fantasia Oberon" \_\_ Weber-Alvares Miss Winifred Bambrick

9. Tunes—"When the Minstrels Come to Town"

#### PLANO FROM ANDREWS

THE MUNEYOUT PRINTING CO., CHARLOTTE, N. C

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

BABIES IN ARMS NOT ADMITTED

PIANO FROM ANDREWS

THE HUNEYCUTT PRINTING CO., CHARLOTTE, N. C.



# The Lexington Theatre

The Pride of Davidson County

Operated By

The Lexington Theatre Co.

H. B. VARNER, TREAS. AND GEN'L MRG.

SOUSA'S BAND

MARCH 3.

Your Patronage is Proof of **Your Good Judgment** 

### COMING "THE COVERED WAGON" March 5, 1924

HOUSE MGR. PAUL H. MILLER SUPERVISOR OF PUBLICITY

STAGE MGR. CHAS. T. MORGAN

(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"

MISS NORA FAUCHALD

5. Fantasy, "The Victory Ball" 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:

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.

The Cymbals crash, and the dancers walk, With long silk stockings and arms of chalk, Eutterfly skirts and white breasts bare, And shadows of dead men watchin 'em there. As the tom-toms bang and the shimmy begins.

Shadows of dead men stand by the wall, watching the fun of the Victory Ball. "When the last shot echoed and peace was made?" They do not reproach, because they know, if they've forgotten, it's better so.

"What did you think we'd 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 world 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

"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

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

Encores will be selected from the following compositions and arrangements of John Philip Scusa:

Semper Fidelis Blue Danube King Cotton High School Cadets The Glory of the Yankee Navy Mr. Gallagher and Mr. Shean Comrades from 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

COMING ATTRACTIONS

WEDNESDAY-THURSDAY

MAE MURRAY "FASHION ROW"

FRIDAY-SATURDAY

David Belasco's "TIGER ROSE"

# PROGRAM

# HIS AND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

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

Rhapsody, "The Indian".

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 recorder by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.

Cornet Solo, "Cleopatra".

a Mr. John Dolan

(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen"
Soprano Solo, "The Lark Now Leaves His Watry Nest"
Miss Nora Fouchald

Schelling This is Mr. Schelling's latest-complete work. The score bears the inscription: "To the memory of an American Soldier." The fantasy is based on Alfred Noyes, poem. "The Lifter Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1929, by Frederick A. Stokes Co. Fantasy, "The Victory Ball".
This is Mr. Schelling's latestinscription: "To the memory of a
The fantasy is based on Alfr-

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

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

•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 world to mend."

"Pish." said a statesman standing near "I'm glad they can bury 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 jurgle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the victory Ball!

Sarasate (b) March, "Nobles of the Mystic Shrine" (new) Violin Solo, "Faust Fantasia" INTERVAL

Folk Tune, "Country Gardens"

Grainger

Encores will be selected from the following compositions and arrangements of Sousa:

Semper Fidelis
Eluc Danube
King Cotton
High School Cadets
The Glory of the Yankee Navy
Mr. Gallagher and Mr. Shean
U. S. Field Artillery
The Fairest of the Fair

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

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BABIES IN ARMS NOT ADMITTED

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

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

5. Fantasy, "The Victory Ball"

4. Soprano Solo, "The Lark Now Leaves His Watry Nest"

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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, Dutterfly skirts and white breasts bare, And shadows of dead men watchin 'em there.

"What did you think we'd 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 world to mend."

Under the dancing feet are the graves.
Dazzle and motley, in long bright waves,
Erushed by the palm-fronds, grapple and Whirl
Oxegod matron and slim white girl

Oxegod matron and slim white girl "Ah, said the dead men, "so were we!"

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!

INTERVAL

MISS NORA FAUCHALD

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

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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

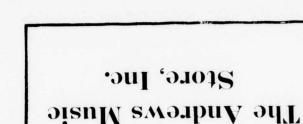
COMING ATTRACTIONS

WEDNESDAY-THURSDAY

MAE MURRAY "FASHION ROW"

FRIDAY-SATURDAY David Belasco's "TIGER ROSE"





SOFE VCEKLE

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# ∞ PKUGKAM ∞ Auditorium Theatre

G. F. DANIEL, Manager

# SOUSA and his BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

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

1. Rhapsody, "The Indian"

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. Orem.

Cornet Solo—"Cleopatra" Mr. John Dolan Portraits, "At the King's Court"

(a) "Her Ladyship, the Countess"(b) "Her Grace, the Duchess"

(c) "Her Majesty, the Queen"
Soprano Solo—"The Lark Now Leaves His Watry Nest"———Parker

Fantasy—"The Victory Ball"

This is Mr. Schelling's latest complete work. The score bears the inscription: "To the memory of an American Soldier." The fantasy is based on Alfred Noyes' poem, Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.

With long silk stockings and arms of chalk, Butterfly skirts, and white breasts bare, And shadows of dead men watching 'em there. Miss Nora Fauchald

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 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

(a) Xylophone Solo—"Nocturne and Waltz"

Mr. George Carey Sousa

(b) March—"Nobles of the Mystic Shrine" (new)\_ Violin Solo—"Faust Fantasia"\_\_\_\_ Miss Rachel Senior

Folk Tune-"Country Gardens" 9. Folk Tune—"Country Gardens"

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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MARCH 3.

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SUPERVISOR OF PUBLICITY A. L. HICKS

STAGE MGR. CHAS. T. MORGAN

(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" Miss Nora Fauchall

5. Fantasy, "The Victory Ball".

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:

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

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

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

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

"What did you think we'd 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 world to mend."

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

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

Encores will be selected from the following compositions and arrangements of John Philip Scusa:

Semper Fidelis Blue Danube King Cotton High School Cadets The Glory of the Yankee Navy Mr. Gallagher and Mr. Shean Comrades from 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

### COMING ATTRACTIONS

WEDNESDAY-THURSDAY

MAE MURRAY "FASHION ROW"

FRIDAY-SATURDAY

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MONDAY EVENING, MARCH 3, 1923

# SOUSA AND BA

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano MISS RACHEL SENIOR, Violin

Mr. John Dolan, Cornet

1. Rhapsody, "The Indian".

Mr. George Carey, Xylophone

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 weil-known composer, Preston Ware Orem. 2. Cornet Solo, "Cleopatra".

MR. JOHN DOLAN

Portraits, "At the King's Court" (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"

Miss Nora Fauchali

5. Fantasy, "The Victory Ball"

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, Eusterily skirts and white breasts bare, And shadows of dead men watchin 'em there.

See, there is one child fresh from school. Learning the ropes as the old hands rule, Cod, 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've forgotten, it's better so.

"What did you think we'd 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 world to mend."

Ox-eyed matron and slim white girl.

Under the dancing feet are the graves.

Dazzle and motley, in long bright waves.

Brushed by the palm-fronds, grapple and Whirl

Oxerved matron and slim white girl

"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

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

Encores will be selected from the following compositions and arrangements of John Philip Scusa:

Semper Fidelis Blue Danube King Cotton High School Cadets The Glory of the Yankee Navy Mr. Gallagher and Mr. Shean Comrades from 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

COMING ATTRACTIONS

WEDNESDAY-THURSDAY

MAE MURRAY "FASHION ROW"

FRIDAY-SATURDAY David Belasco's "TIGER ROSE"



# PROGRAM-

# SOUSA and his BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

# Raleigh Auditorium, March 4, 1924

Miss Nora Fauchald, Soprano

Mr. John Dolan, Cornet

Miss Rachel Senior, Violin

Mr. George Carey, Xylophone

Harry Askin, Manager

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".....

Mr. John Dolan

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

- (a) "Her Ladyship, the Countess" (b) "Her Grace, the Duchess"
  - (c) "Her Majesty, the Queen"
- 4. Soprano Solo, "The Lark Now Leaves H Miss Nora Fouch
- 5. Fantasy, "The Victory Ball".

This is Mr. Schelling's latest completed work. The s Memory of an American Soldier." The fantasy is based tory Ball," herewith reprinted by permission from "The Alfred Noyes, copyright 1920 by Frederick A. Stokes Co

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.

Learning God, how As the tor

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.

"I though "Pish," sa "I'm glad We mustn "Ah," said

Victory! Victory! On with the Back to the jungle the new bea God, how the dead men grin by Watching the fun of the Victor

(Interval)

6. Caprice, "On With the Dance".

Being a medley of fame

- 7. (a) Xylophone Solo, "Nocturne and Wal Mr. George Car
  - (b) March, "Nobles of the Mystic Shrii
- 8. Violin Solo, "Faust Fantasia"

Miss Rachel Sen

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

Encores will be selected from the followi ments of John Philip Sousa:

> Semper Fidelis Hum Blue Danube Li King Cotton High School Cadets Marc The Glory of the Yankee Navy Mr. Gallagher and Mr. Shean El C Comrades of the Legion Wasl The U. S. Field Artillery The

> > MITCHELL PRINTING CO., RALL

# SOUSA AND 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

Durham High School Auditorium, Tuesday Afternoon, March 4, 1924

# Program

MR. JOHN DOLAN

- - "Her Grace, the Duchess"
  - "Her Majesty, the Queen"
- 4. Soprano Solo, "The Lark Now Leaves His Watry Nest" MISS NORA FAUCHALD

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 reproacch, 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 world 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

- Caprice, "On With the Dance"......Strung together by Sousa Being a medley of famous tunes
- MR. GEORGE CAREY
- (b) March, "Nobles of the Mystic Shrine" (new) ...... Sousa
- MISS RACHEL SENIOR

Encores will be selected from the following compositions and arrangements of John

Semper Fidelis; Blue Danube; King Cotton; High School Cadets; The Glory of the Semper Fidelis; Blue Danube; King Cotton; High School Cadets, The Gibty 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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# PROGRAM-

# SOUSA and his BAND

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor

# Raleigh Auditorium, March 4, 1924

Miss Nora Fauchald, Soprano Miss Rachel Senior, Violin

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

Harry Askin, Manager

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

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"

Mr. John Dolan 3. Portraits, "At the King's Court".

(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"

Miss Nora Fouchald

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

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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 frien', "I thought they'd be praying for world 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 man, "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)

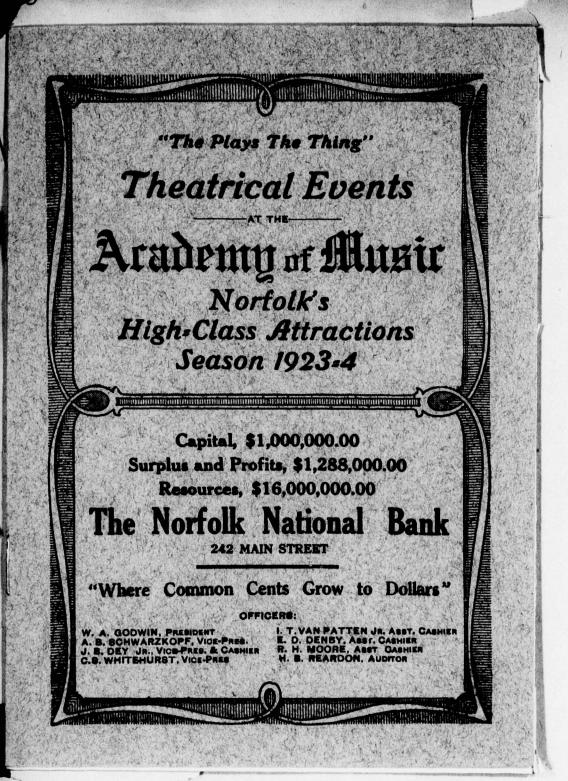
- 6. Caprice, "On With the Dance"......Strung together by Sousa Being a medley of famous tunes
- Mr. George Carey
- (b) March, "Nobles of the Mystic Shrine" (new) Sousa Violin Solo, "Faust Fantasia"
- Miss Rachel Senior 9. Folk Tune, "Country Gardens" Grainger

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

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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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#### INFORMATION

Box Office open from 9:30 A. M. to 9 P. M. for the advance sale of seats. Phone orders will be held until 1 P. M. matiness and 6 P. M. evenings.

This theatre, with every seat occupied, can be emptied in less than three minutes. Choose the nearest exit and, in case of need, walk quietly (do not run) to that axit, to avoid panie.

SPECIAL NOTICE—Please arrive at Theatre in time to be seated before the parfermance begins, late comers will have the stand in the rear until after the first act is over.

# Academy of Music

WEDNESDAY, MARCH 5th Matinee, 2:30 pm. Night, 8:20 pm

# Sousa And His Band

Lieut. Commander JOHN PHILIP SOUSA Commander JOHN PHILIP SO Conductor Harry Askin, Manager Miss Nora Fauchald, Soprano Miss Winifred Bambrick, Harp Mr. John Dolan, Cornet Mr. Meredith Willson, Flute

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# D. P. STORES

#### PROGRAM—Continued

#### MATINEE

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.

"Convert Sele "The Content of the Park of the of th

Cornet Solo—"The Centennial"\_Belstedt Mr. John Dolan.

Suite, "Leaves from My Note Book" "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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#### PROGRAM—Continued

(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, ac-

Burk-Hume Piano used in this Theatre.

companied 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, "When Myra Sings" Miss Nora Fauchald.

5. "The Portrait of a Lady" (Kamennoi-Ostrow)————Rubinstein
The composition is intended as the musical portrait of a lady, Mademoiselle
Anna de Friedebourg, a personal ac-

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# Woman To Woman Thrills Audience

This week the patrons of the Strand Theatre have the opportunity of seeing a forceful story delightfully enacted and exquisitely screened as Woman to Woman, starring Betty Compson, is flashed across the silver sheet.

At the opening performance yesterday the vast audience sat spellbound hardly daring to take a deep breath lest something escape their watchful eyes.

The story, which is set amid the night life of Paris and London, deals with the almost superhuman sacrifice a dainty little French dancer makes for the man she loves, and from whom she was separated on the eve of their wedding, and for their son. It is a tale which delves deeply into the fundamental characteristics of men and women and holds the mirror of nature before one's mind.

Too much cannot be said of Betty Compson's interpretation of the role of the dancer, Deloryse. She literally seems to be the pure, warm-hearted, unselfish girl she is portraying. It is a wonderful piece of acting and if Miss Compson were not in the front ranks of film Thespians, her work in Woman to Woman would

Clive Brook, Josephine Earle and Marie Ault are among the well known artists in a singularly appropriately selected cast.

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#### PROGRAM—Continued

quaintance 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) Solum

(new) Sousa
8. Harp Solo—"Fantasia Oberon"
Weber-Alvares
Miss Winifred Bambrick.
9. Tune—"When the Minstrels Come to
Town" Bowron

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PROGRAM—Continued

Lieut. Commander JOHN PHILIP SOUSA,
Conductor

Harry Askin, Manager
Miss Nora Fauchald, Soprano
Miss Rachel Senioor, Violin
Mr. John Dolan, Cornet
Mr. George Carey, Xlyophone

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.

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#### PROGRAM—Continued

Cornet Solo—"Cleopatra"\_\_\_\_Demare Mr. John Dolan.

"Portraits, "At the King's Court"\_Sousa

(a) "Her Ladyship, the Countess"

(b) "Her Grace, the Duchess"

(c) "Her Majesty, the Queen"

Soprano Solo—"The Lark Now Leaves His Watry Nest"—————Parker Miss Nora Fauchald.

Fantasy-"The Victory Ball"\_Schelling Fantasy—"The Victory Ball"...Schelling This is Mr. Schelling's latest complete 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 Elflin 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

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

"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

"Christ," laughed the fleshless jaws of his frien',
"I thought they'd be praying for worlds to mend."

"Pish," said a stateman 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!

(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
Encores will be selected from the follow-

Encores will be selected from the following compositions and arrangements of John Philip Sousa: "Semper Fidelis," "Blue Danube," "KingC otton," "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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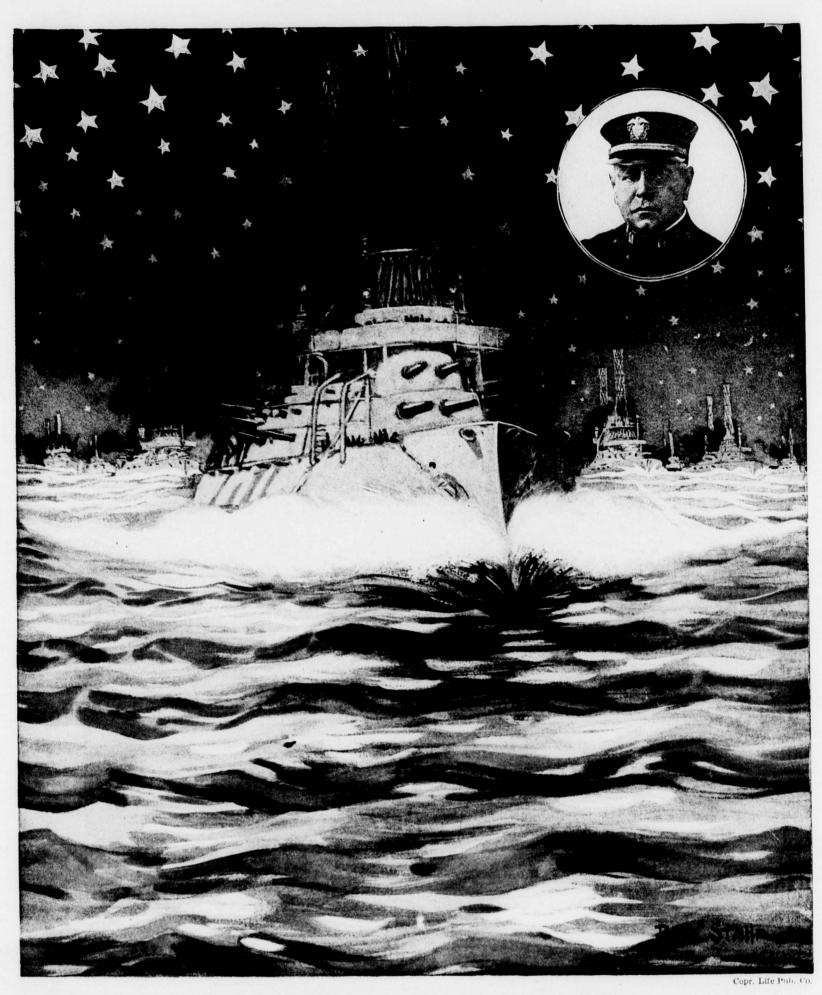
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# AIMINATURE AT LA MILA MILA COPEN JUNE TO OCTOBER



LIEUT. COMMANDER JOHN PHILIP SOUSA

# Lieut.-Commander John Philip Sousa, American March King

(N. Y. Telegraph)

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

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

International Status of Sousa

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

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

Factor in the Allied Victory Sousa.

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

of traming whole battanons of sanothmustcians, everyone of whom—more than three
thousand—has sounded the Arnerican challenge to battle or the American anthem of
victory in some liberty-loving quarter of the
globe. And during the first year of his service
in the navy, Lieutenant Sousa wrote and dedicated to his country's cause a group of new
military marches that have already attained
worldwide popularity. These include "The
Navy Blue"; "The Anchor and Star," "The
Liberty Loan," "The Volunteers," "We
Field Artillery," "Sabre and Spurs," "We
Are Coming," "Blue Ridge," "Solid Men to
the Front," "The Chantyman," Bullets and
Bayonets," "When the Boys Come Sailing
Home" and his now famous song, "In Flanders Field the Poppies Grow," all of them
aimed at the liberty-loving minds and hearts
of his countrymen and their allies.

Sousa started his career at the age of eleven, when
he made, his first appearance as a violinist; subsequently he played under Offenbach, when that composer visited America; after that with Hassler's
Orchestra, and then became musical director of various comedy and operatic companies, and in 1880 was
appointed conductor of the band of the U. S. Marine
Corps. After serving there for a period of twelve
years, in 1892 he resigned from the service, and the And as soon as the United States entered the war, Sousa entered the United States navy as a lieutenant and immediately went to the Naval Training Station of the Great Lakes near Chicago and began the momentous task of training whole battalions of sailor-musi-



Sousa and His Band 1919-1920

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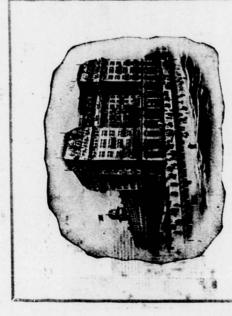
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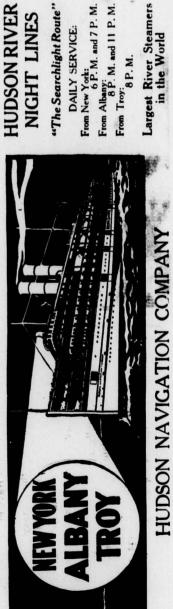
# TOUR OF THE WORLD

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



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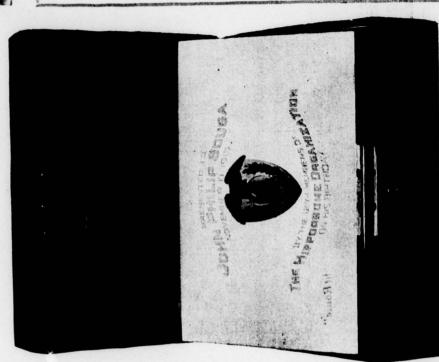
before returning to America, and over 60,000 miles of travel was accomplished by the organization. It is doubtful if such a trip could be made again until another man arises who enjoys the dual popularity of international composer and international conductor. Everywhere the Band, its soloists and Sousa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



# "Temptingly, Deficious"

# DECORATIONS

O American musician has ever had so many honors paid to him se her I l many honors paid to him as has John Philip Sousa. He received from King Edward the VII the medal of the Victorian Order, which was pinned on his breast by the then Prince of Wales, who is now King George. The French Government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal gium, and a large collection of medals, loving emies, Institutions, Societies and Individuals. occasions," once at Sandringham and once at of the Fine Arts Academy of Hainau, Belcups, and various other gifts given by Acad-He had the honor of appearing before King Edward and his Court on two "Command



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N E W Y O R K



# Sportsman Sousa as a

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

hasset Bay. It was not so long ago that he alighted from his saddle in Washington after having completed a three-hundred-mile ride with his daughter making horseback hikes of a thousand miles. and his horse are familiar objects on Long and a party from Hot Springs.

He is a well-known trapshot and President of the self find time for athletic activities.

Horseback riding is his favorite recreation. It is not unusual, between his seasons of concert-giving, Island for miles about his summer home on Man-

shooting tournaments grace his home, as he has shot as high as 10,000 clay pigeons in a season, averaging

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

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

# , atest Success of Sousa John Philip

# "THE TRANSIT OF VENUS"

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

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

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

"Mr. Sousa reveals, as he writes along, unsuspected qualities of humor and whimsicality. 'The Transit of Venus' offers indeed a curious and pleasantly informal hour in the company of a great bandmaster's lightly straying thoughts."—New York World. "Metaphorically, the 'Transit of Venus' describes the sweep across the hearts of the 'Alimony Club' members during a voyage which they set upon to avoid women for a stated period."—Springfield Republican.

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

"THE LAST CRUSADE" (Words by Anna Higginson Spicer). For mixed quartette and chorus—with piano accompaniment.

"NON-COMMITTAL DECLARATIONS" (For women's voices and piano). March, "WHO'S WHO IN NAVY BLUE" (Written for the U. S. Naval Academy Class of 1920-1921). Published by John Church Co., New York.

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

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

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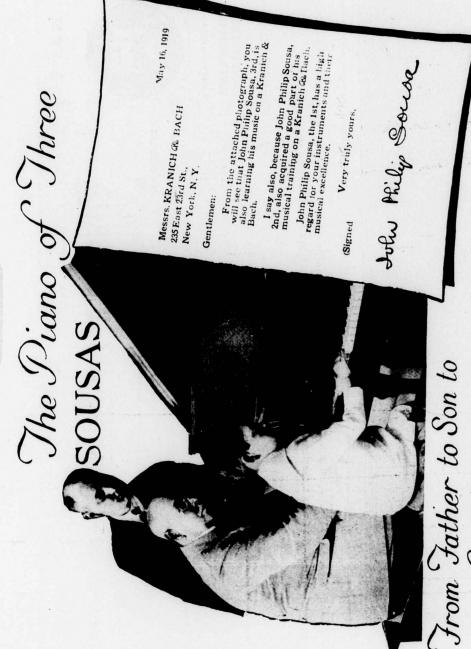
# SOUSA AND BAND

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- Mr. John Dolan

- - INTERVAL
- Solo, First Movement from F Sharp Minor Cor Miss Florence Hardenan

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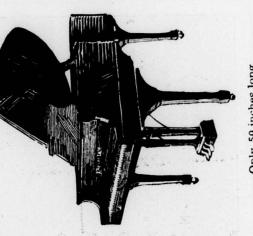
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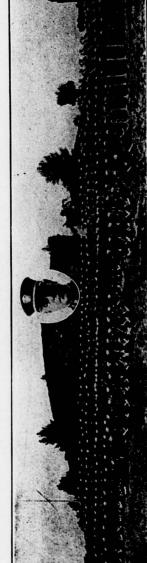
BAND!"

bands as an integral part of the warring hosts, did not assume shape in Europe until the Crusades. The Saracens were the progenitors of military music, and used the band to indicate the rallying in the combat. Geoffrey de Vinsauf says: "The musical force of the Saracens comprised trumpets, clarions, horns, pipes, drums and cymbals"—not such a far cry fron the Jazz band of to-day.

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

Willer, Zaverthal and Kappey in England; and Dodsworth, Downing, Gilmore, Cappa, Reeves, Missud and the United States Marine Band in our own country.

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



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

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

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

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

(424)

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

Company Company

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

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

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

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

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

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

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

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

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

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

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

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

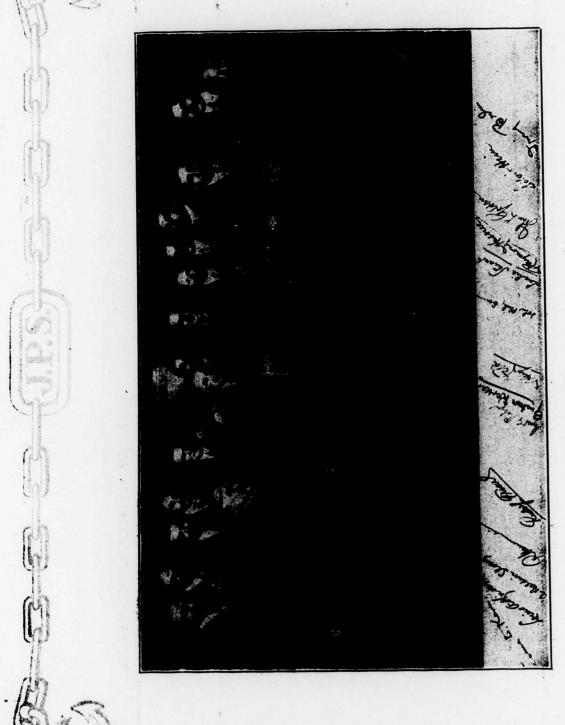
During the war, above and beyond the duties at the Station of the Band battalion and the regimental bands, they took part in Liberty Loan Drives, Red Cross Drives, Navy Relief Drives, Recruiting Expeditions, and were called upon for all sorts of musical duty in the war activities. The Bands of Great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

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

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

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

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# Composers' Night

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

The names of these composers are familiar to music lovers. From left to right they are: Rudolph Frimt Raymond Hubbell Gustave Kerker Irving Berlin A. Baldwin Sloane Alfred G. Robyn Leslie Stuart Silvio Hein Oscar Hammerstein (seated at the piano) John Philip Sousa Louis A. Hirsch John Golden Jerome Kern Hugo Felix

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All Uniforms for John Philip Sousa and His Band were made by

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THE Total weight of the musical instruments of Sousa's Band is 16,000 lbs., their Value is over \$28,000.

Faylor Frunks for 28 years. They have been transported in

The Symphony Orchestra and

Written Expressly for THE ETUDE

By John Philip Sousa

The Concert Band

T the very dawn of history, vocal and instrumental combinations existed, for do we

not read in Chronicles:

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

" Nebuchadnezzar spake and said unto them, Again, is it not recorded in Daniel:

sound of the cornet, flute, harp, sackbut, psattery and dulcimer, and all kinds of music, ye fall down and worship the image which, I have made, agil: but if ye worship not, ye shall be east the same hour into the midst of a burning, fiery furnace; and who is ihat God that shall deliver you out of my hands? ve serve my gods, nor worship the golden image which I have set up? "' Now if ye be ready that at what time ye hear the true, O Shadrach, Meshach and Abed-nego?

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

Evidently, Nebuchadnezzar and his band were not

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

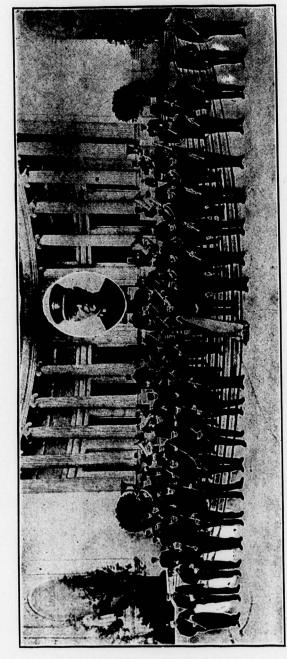
"Be sure and do not miss my concert to-night," says the Nebuchadnezzar of to-day.

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

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

preceded the makers of modern harmony were slight tion, its improvements in the innumerable years that the time and accentuate the melodies. If, as some claim, music is a manIt is self-evident that man, in the ancient days, had brain, eyes, voice and hands, even as he has to-day, but polyphonic music did not exist until the breath of God warmed into music a soul, and cold mathematics

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SOUSA AND HIS BAND AT THE PANAMA-PACIFIC EXPOSITION

gave way to creative genius, inventive skill and inspiration.

The Messiahs of Music

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

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

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

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

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

above instruments, Strauss, in a previous composition, employed saxophones. The Modern Symphony Orchestra

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

Why?

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

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

Continued on following page

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

The Orchestral Pallet

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

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

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

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

Pioneer Instrument Makers

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

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

tonal colors. An incessant playing of all groups combined, or the serving of music pabulum in solid blocks of string, wood-wind or brass becomes wearisome. Recitals by a single vocalist or instrumental performer are made attractive through the personality is missing, auricular fatigue prevails sooner or later. In placing, the string band and the wind-band on the same plane, I see, in my mind's eye, the lover of Hadyn, of Mozart, of Beethoven and the violin family standing aghast at the thought and asking why wind instruments should attempt the immortal symphonies of these beloved masters; and well may they stand aghast and question. These compositions were created for one purpose only, to be played by the instruments the masters intended for them, and never by any other combination. The efforts on the part of some misguided conductors and orchestrators to "improve" on the original, and the equally self-elective task of some wind-band arranger to transcribe Mozart, Beethoven and Haydin to the wind instrument combination are greatly to be deplored. The earlier symphonics are the musical flowers, plants and trees grown in the shadowy lane of the past, and it is not necessary to put up barbed-wire fences and telegraph poles to modernize these masterpieces. Either play them as they were, or let them alone entirely.

The New and the Old

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

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

The Aim of the Composer

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

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# Sousa's Unparalleled Engagement at the New York Hippodrome

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

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

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

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

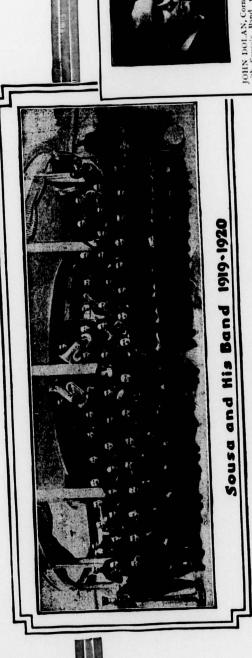
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SOUSA AND BAND

HIS BAND



A SOUSA MARCH



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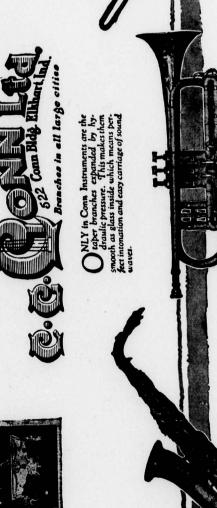
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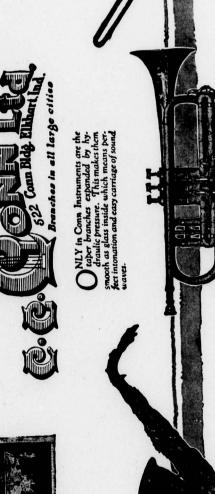
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WORLD'S LARGEST MANUFACTURERS OF BAND AND ORCHESTRA INSTRUMENTS



S. Morgan Powell in the Montreal Star.

## SIXTYSEVEN AT SOUSA

hair, well-knit elderly man, with sparse hair, well-tanned complexion, grey moustache, and firm mouth, figure short but powerful; alert in movement, but dignified; courteous in bearing and with keen kindly eyes that see everything and twinkle continually, as though laughing with, not at the world, John Philip Sousa, for fifty years band-master, now in his sixty-seventh year.

Gone is the famous black beard that was known around the world. Gone, too, are those astonishingly agile and electrifying motions of baton, hands, arms, body, head and feet, which used to stir his band into galvanic energy. In their place is a deportment of astounding reserve, but always conveying a vivid impression of absolute control. This reveals itself in the wonderful nuances he obtains from his band. To hear its full volume fade gradually in diminuendo to the famintest of whispers is to realize something of this man's

"The March King," they call him. The world knows him best as that. But he is first and foremost a musician, with a musician's soul, a musician's intense capacity for feeling, a musician's delicacy and refinement. A career of half-a-century in music, capped by success beyond his wildest dreams of youth—a success that has brought wealth and all that makes life worth living in its train,—has not made him proud, save for that legitimate pride which every man worth the name takes in successful achievement. Sousa is today one of the

most democratic of men.

The life-story of this remarkable man is a romance of the world of music and song. At fifteen he was teaching music. Two years later he was conducting an orchestra. For twelve years he directed the United States Marine Band,—the official band of America. For thirty years he has been the head and front, the dominating, directing spirit of Sousa's Band. He is one of the world's champion trap-shooters. He is an author with several highly successful novels to his credit. He is a composer of world-wide renown, writer of the most popular military Marches we know today. He is a famous horseman, a veteran hunter, an omnivorous reader with one of the finest libraries on the Continent. And he is a kindly, open-hearted, genial simple-souled American gentleman.

His versatility is the more astonishing in that his Band takes up the major portion of his time. Yet he can sandwich in between the first and second parts of a composition a couple of chapters of a new novel, write fifty letters, indulge in a long cross-country ride, give a demonstration of wonderful trap-shooting, and entertain a small regiment at his lovely country home on Long Island Sound. His energy is seemingly inexhaustible. His mode of living, with punctuality and regularity for its keynotes, has enabled him to preserve a naturally sound constitution, in an exceptional manner, and today, in his sixty-seventh year, after an active life

for half a century, he is as spry and as energetic, and as active as many a man of thirty-five.

Four tours through Europe and one around the world have made him a cosmopolitan figure. Sousa's Marches are played today in every civilized land. His income from royalties is enormous. And still the sales go on. So does his composing work. He is never inactive. He prepares every single program his band plays, and to this he gives the closest attention. He is planning a new composition while he is walking or resting during intermission. His brain is restless every minute he is

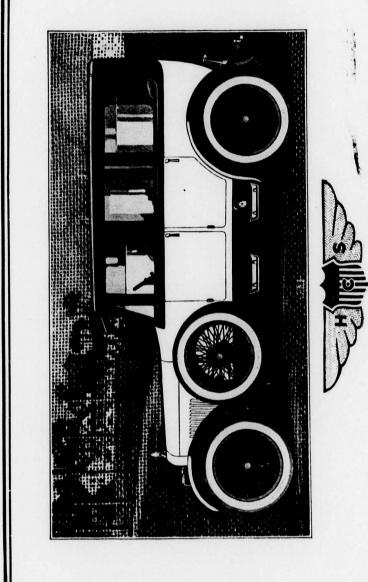
He is a clever raconteur, with an inexhaustible fund of funny stories, drawn from a wide experience of men and events. His knowledge is in many respects encyclopedic. He has read widely, and his memory is colossal. He remembers faces and voices after years of parting. He cites, with uncanny ease, names and dates of events that happened thirty-five years ago.

Many honors have been accorded him in many lands. He has appeared by command before Kings and Princes. Great men have sought his company, and world-famous hosts have made him the lion of the hour. Yet he is still the same unassuming, unobtrusive, quiet-mannered gentleman he was years ago. He remains unspoiled by all his success. He will listen patiently to the youthful musician with ambition and ideals. He will give kindly words of advice; he will extend a generous helping hand. No detail is too trivial, no personality too insignificant, that demands his attention or seeks his counsel. The quintessence of courtesy,—the old-fashioned courtesy of the South,—he is an ideal host, thoughtexceedingly well.

Small wonder that he is popular wherever he goes, and that with each successive year his popularity grows. He is a national institution in the United States, and he is one of that nation's most valuable assets, for no man, through thirty years of unceasing effort, has done more to provide the people with entertainment that leaves none but pleasant memories behind. He is a oung man still at sixty-seven and the whole world of music is all one in hoping that he will remain so for years to come. A year without Sousa and His Band would be a blank year indeed for the millions who anticipate his annual visit with delight.

The ardent spirit of a fierce and indomitable patriotism that burns in his breast will keep him at the head of his band so long as he can wield his baton with effect. For Sousa is first and last a loyal American. That he is also to be numbered among the great Americans, who would be so rash as to deny? S. M. P.

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# John Philip Sousa Chooses the H.C.S.

The selection of an H. C. S. Sedan by the world's greatest conductor, Lieut.-Commander John Philip Sousa, is one of the highest compliments that could

be paid Harry C. Stutz, its designer and builder. In the H. C. S. Sedan is found the successful fusion of utility and beauty. Whether driving in town or on the open road it inspires a feeling of ing ability to perform, day in and day out, over confidence and pride of ownership by its unflincha period of years, the duty of a good motor car in a quiet, economical and satisfying way.

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## DECORATIONS

O American musician has ever had so many honors paid to him as keep 1 many honors paid to him as has John He received from King Order, which was pinned on his breast by the then Prince of Wales, who is now King gium, and a large collection of medals, loving He had the honor of appearing before King Edward the VII the medal of the Victorian George. The French Government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belemies, Institutions, Societies and Individuals. occasions," once at Sandringham and once at cups, and various other gifts given by Acad-Edward and his Court on two "Command Philip Sousa. Windsor.



Lt.-Com. Sousa wears a fresh new pair of Centemeri French Kid Gloves at every concert—a custom he has followed for many years.

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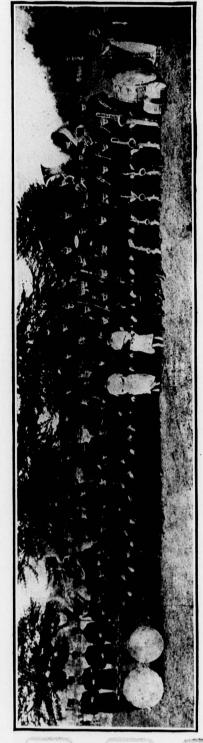
LIEUT.-COMMANDER JOHN PHILIP SOUSA ENJOYING HIS VACATION

### HIS AND SOUSA

in existence. This organization is known everywhere and by everybody as Sousa and His Band. Thirty years ago, John Philip Sousa, then a well-known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the for the people is going the rounds, when ap-is are made for subsidized concerts or opera educational purposes, it is well to remember "AT a moment when so much talk about music that there is one self-supporting musical organization factor in his success, artistic as well as He has simply asked the public to attend peals are financial. principal

than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other try over and over again from one end to the other, and his name has become a magical word. For more musical pieces.

"Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public



-Sousa and His Famous Band OUTDOOR PICTURE

his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

success of Sousa and His Band proves that public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this counthe public will support a musical organization when its leader is gifted and sensible enough to give the genius.

tional musical courses, Sousa has done singly on his own initiative, and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a sicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music." to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of so-called educaof his training. While he has been educating the public he has at the same time been educating muhad no outlet for the expression of their talents were it not for the enthusiasm and the inspiration band of expert musicians who could otherwise have

-Pittsburg Post.



## Sportsman Sousa as a

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

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

He is a well-known trapshot, and many trophies won in trapshooting tournaments grace his home. He and a party from Hot Springs.

has shot as high as 10,000 clay pigeons in a season,

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

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



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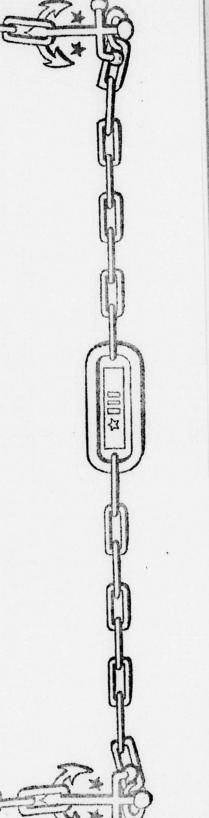
- "The Red Sarafan".
- MISS MARJORIE MOODY " Caro Nome
- zo, "Golden Light".
- INTERVAL
- "A Bouquet of Beloved Inspirations" entwined by......

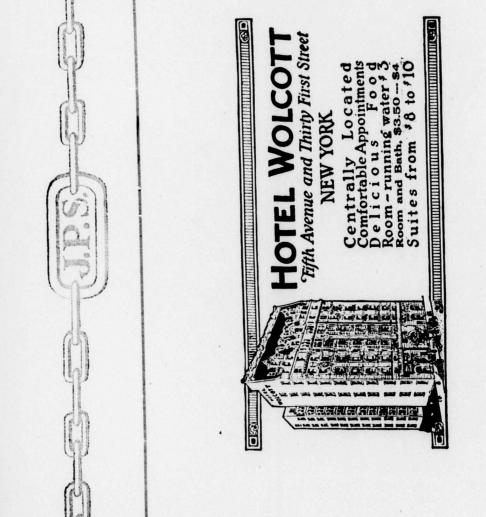
  The compiler believes that the themes embodied in this muniversally admired by music lovers. 7. (a)

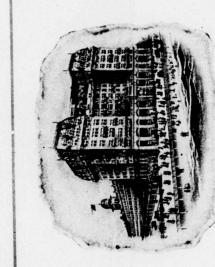
ngarian Dance, from "In Foreign Lan

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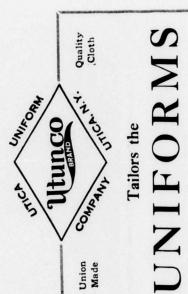






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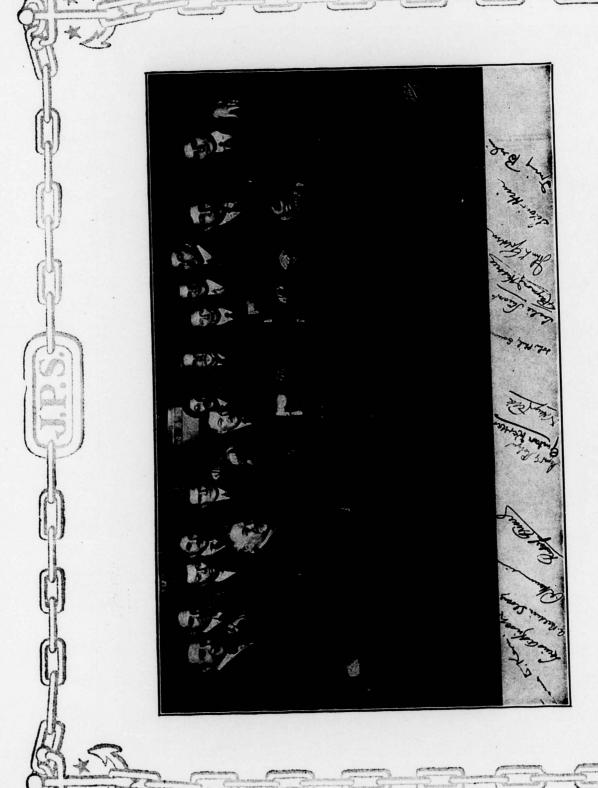
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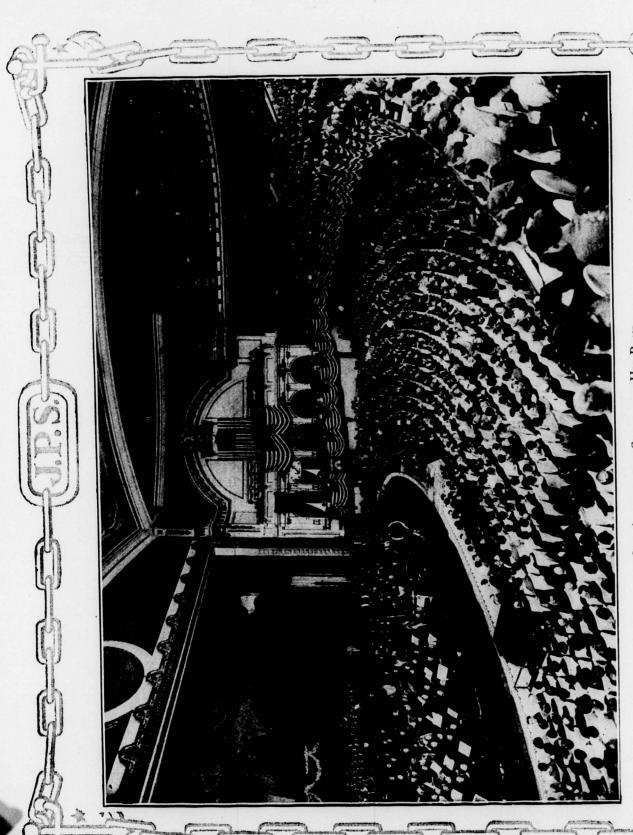


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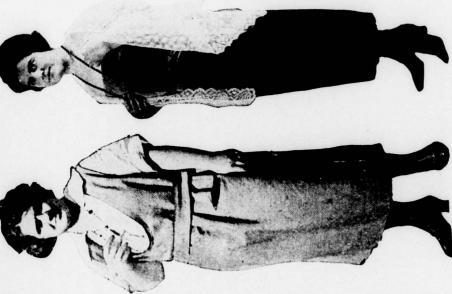
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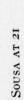
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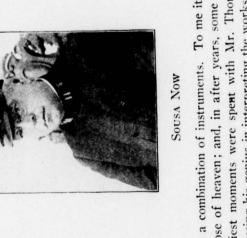


## Then and Now

By Lt. Com. John Philip Sousa, U.S.N.R.F.

to present in succeeding issues occasional articles from distinguished musicians comparing musical activity and opportunity of the past with the present. We have asked the genial Lt. Sousa to begin the series of introspective articles. Lt. Sousa's youthful aspect is indicated by his latest march, "Keeping Step With the Union," which has all the dash, snap and virility of his first great march success, "The Washington Post.") (Editor's Note: The ETUDE has planned

Theodore Thomas Ortiful and consummate music expression could be made a composer and a conductor. When very young I had the pleasure of hearing the Theodore Thomas Or-chestra; and that gave me the first idea of what beauhe who is so unfortunate as to be misplaced in a trade or profession that does not meet with his sympathy career mapped out for him, if he lacks in ambition and makes his slogan "Manana," he cannot hope to talent or genius is capacity for work, hard grinding pail and sits in the middle of the field expecting the cows to back up to be milked, is going home with an empty pail; and so it is with the student in any profession and especially in music. As far back as I can THE boy who has not an inordinate desire to excel ■ in whatever line of endeavor he may be placed, will have hard sledding as the days go on. Of course, is to be pitied; but if a youngster is not in love with the reach an honorable height in his life's work. One of adaptability, and never-ending work. The milkmaid, who takes her remember I studied with these objects in viewmost necessary concomitants of



from a combination of instruments. To me it was a glimpse of heaven; and, in after years, some of my happiest moments were spent with Mr. Thomas in discussing his genius in interpreting the works of the great masters.

When I was twelve or thirteen years old I was playing first violin in Ford's Opera House, Washington; and a travelling comic opera company came for a week's engagement. I took the first violin part of the opera we had been rehearsing to my teacher to mark some of the fingering, and asked him if I would ever be able to write an opera. He smiled, and said, "Philip, you will write a better opera than this one"; and I have every reason to believe that since then a

be a better student or a better musician; and, therefore, I was so busy improving my own knowledge that I have had no time to bother about the knowland possibly my compositions are as well my very start as a student to the present moment, that I have ever given way to jealousy of either a fellow-student or a fellow-musician. Perhaps the edge of another, unless in admiration. My career reads very much like a fairy story, for I desired to be conductor of instrumental bodies, and have been one for forty years; I desired to be a composer, and I have been recognized as such for at least thirty-five years; I desired to go forth into all the corners of the world and conduct my own organization, and I have done so; and I believe I have toured over a greater expanse of territory than any other conmilitary music. The first march I wrote was played by the Marine Band of which years later I became main reason has been that I have always felt I could there were regimental bands galore. During that period the ambition took possession of me to compose The first march I wrote was played conductor. I cannot recall any time in my life, from almost infancy Washington was an armed camp and lot of people have agreed with him.

I was born in Washington, D. C.; and in my known as those of any composer. was born in ductor;

Hear % 

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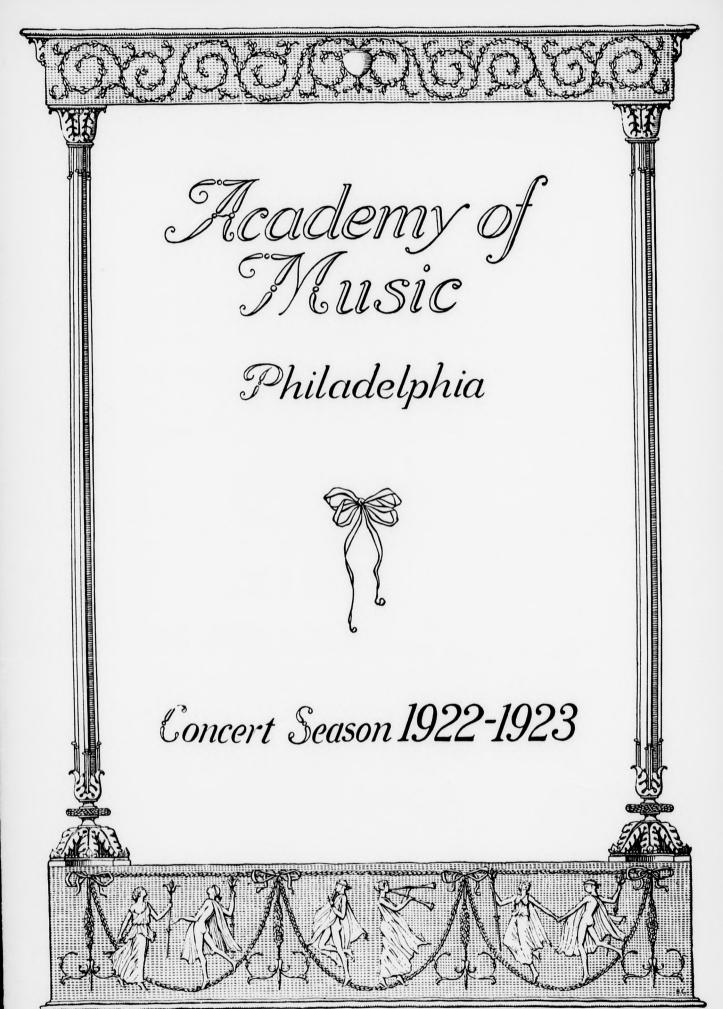
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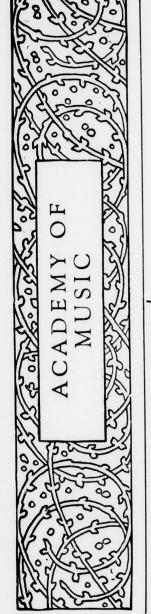
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#### THE BRIDE ELECT

The action of the opera takes place in the Island of Capri, at the present time.

fail through any fault of her own, the royal of peace provided that before her eighteenth Owing to the defeat of the King of Capri birthday, Minutezza, Princess Royal of Capri, by Papagallo, King of Timberio, in the seven must become Papagallo's queen. Should she days' war waged between these kings, the treaty

Continued on Page 2

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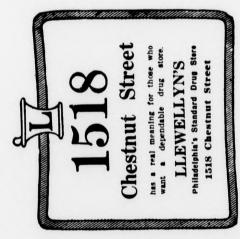
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Minutezza's eighteenth birthday and announces the wedding will take place the following day ends Papagallo arrives in Capri three days before at eleven. Minutezza, who loves and is beloved by Prince Guido, nephew of Papagallo, tions commission, if she should be on hand at lands of Capri are forfeited to King Papagallo. overhears a conversation between Papagallo and his prime minister, in which the prime minister warns Papagallo that if he does not marry Minutezza by her eighteenth birthday she can claim exemption from the decree of the reparathe time he ordered the wedding, and that leads Minutezza to plan to kidnap Papagallo so he she enlists the services of La Pastorella and will not be absent. To carry out the scheme, her gang of bandits, and the first act with the abduction. In the second act, La Pastorella, who has lately become a widow, is urged by one of her lieutenants to marry him. She will not say "yes" until she has consulted the cards. In consulting the cards she reads that she must become the bride of a captive king, who, evi-

Continued on page 15



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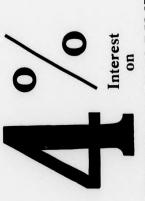
this country shortly in Concert. Much favorable comment was expressed relative to her singing at a recent recital in Paris in connection with the Pasdeloup Orchestra at the Champs Elysees Theatre, which has been purchased by her, the occasion was the performance of Beethoven's Ninth Symphony. A large and brilliant audience interested primarily in the Polish singer (who recently became the wife of Harold F. McCormick of Chicago) attended. Mme. Walska astonished her hearers with birdlike notes of pure soprano quality, apart from her singing success she created a sensation by appearing in a gown which represented a jay bird, whose song was Beethoven's inspiration

when he composed the symphony.









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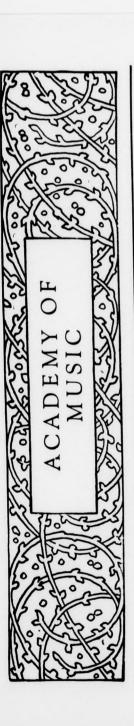
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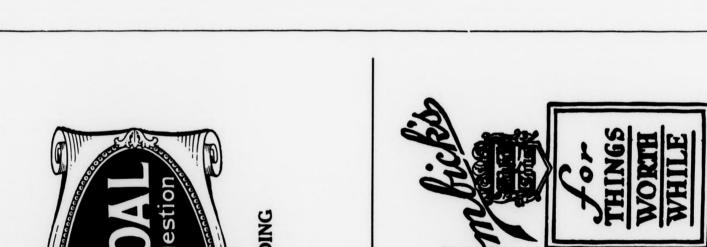
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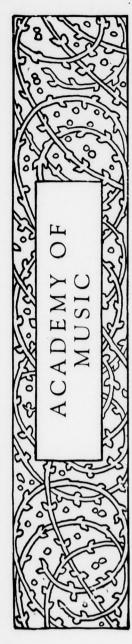
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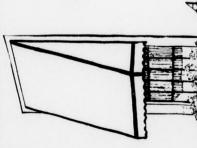
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Friday Afternoon, February 2, at 2.30 Saturday Evening, February 3, at 8.15

#### PROGRAM

Symphony No. 1, in C minor BRAHMS

- I. Un poco sostenuto. Allegro.
  - Andante sostenuto.
- Un poco allegretto e grazioso
- Adagio, piu andante. Allegro

moderato ma con brio.

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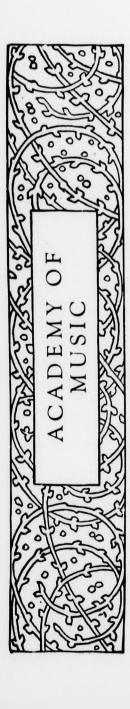
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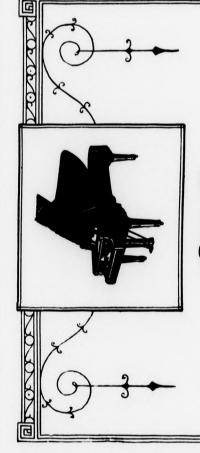
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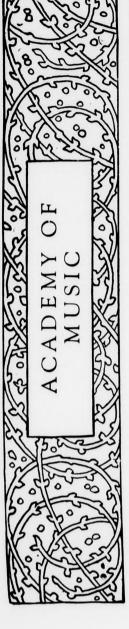
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dently, is Papagallo, but Gambo discovers a law of the bandits that no one can be their king unless he has killed somebody. Papagallo is overjoyed, because he thinks now he can marry Minutezza, but Frescobaldi makes things worse by declaring that Papagallo has killed his three wives with kindness, and therefore he is eligible to marry La Pastorella. Bianca, the Queen of Capri, believing that Papagallo has kidnapped Minutezza, marches against the bandits' stronghold and captures Papagallo, La Pastorella and the bandits, ending the second

The third act opens in the fortress of Anacapri. Papagallo and the bandits are put to work. In the meanwhile an insurrection breaks out in Timberio and Guido is proclaimed king, and, as Papagallo has ceased to be a king. La Pastorella refuses to marry him. As Guido is now king, Minutezza accepts him, thus complying with the demands of the reparations commission.

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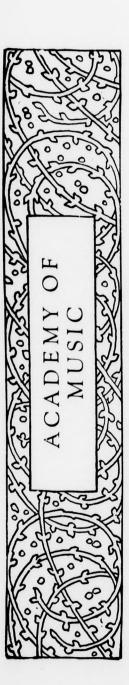
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#### Sousa Memorial Program

played by

University of Illinois Concert Band

Albert Austin Garding, Conductor

Monday, March 7, 1932

and

Broadcast over University of Illinois Radio Station MITT

### Memorial Program in Memory of John Philip Sousa

	Memorial March—The Golden StarSousa Tribute to Mr. Sousa by Director A. A. Harding	Meditation from "Thaïs"Masscnct	Procession of the Knights of the Holy Grail from "Parsifal"	Siegfried's Funeral March from "The Twilight of the Gods"	March—Washington Post (one of his earliest)Sousa	March—Power and Glory (Introducing Onward Christian Soldier)	March—Semper Fidelis (Always Faithful)Sousa	March—A Century of Progress (his last)Sousa	New True Store and Strings Forever
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The marches played on this program are selected from a biographical standpoint symbolizing different periods of Mr. Sousa's life as a composer.

Mr. Sousa was a great admirer of Richard Wagner's music. He said, "If I were to attempt the task of educating the public to an appreciation of better music I would take Wagner as my handbook."

## Tribute to Mr. Sousa

By A. A. Harding

In speaking of John Philip Sousa, I am conscious of my inability to express adequately the eulogy that is due the man and his accomplishments. I have a deep sense of personal loss, not only of a good friend but a great inspiration, which he was to all bandmasters and bandsmen. In the passing of Mr. Sousa not only the musical world, but

the entire civilized world has lost a great figure. Here at the University of Illinois we have a keen sense of a great loss that has come to us. Mr. Sousa evidenced many times his friendship for and his interest in the University of Illinois Bands. He wrote especially for and dedicated to the University the march which was played at the beginning of this program and which is used as the signature or identification theme for all of our radio programs. On March ture or identification theme for all of our radio programs. On March ductorship of the University Concert Band. He has also indicated on several occasions that he was bequeathing his band library to the University of Illinois where it will remain intact as a permanent memorial and provide an inspiration to thousands of young musicians in the years

In addition to his great musicianship Mr. Sousa was blessed with a most charming and gracious personality. Every one who knew him loved him. One of the finest tributes to the man is the fact that he retained the friendship and respect of every one who has ever worked tained the friendship and respect of every one who has ever worked with him or for him. Born in the shadow of the Capitol in Washington, with him or for him. Born in the shadow of the Capitol in Washington, he has always been intensely patriotic and his famous march. The Stars and Stripes Forever" is regarded universally as the national march. Mr. Sousa was a man of many accomplishments and interests. His fame as Sousa was only exceeded by his popularity as a composer. This a bandmaster was only exceeded by his popularity as a composer. This combination made him the most famous musician in the world. People in every corner of the earth who may not have heard music in the higher and less understood forms are familiar with the Sousa marches.

In addition to these accomplishments he was an author, having written several novels, as well as librettos for some of his operas. He loved outdoor life and sports. He was an enthusiastic horseman and a fine shot, having until the time of the injury to his left arm, shot each year in the National Trap Shooting Contest. He was a valued member of prominent fraternal and civic organizations. During the World War he put his prestige and reputation at the service of the government in he put his prestige and deceting the monster band assembled at the organizing and personally directing the monster band assembled at the Great Lakes Station, and was commissioned Lieutenant-Commander in the United States Naval Reserves in recognition of that service to his

Country.

He generously contributed his time and energy to such worth-while projects as the National School Band Contests, the National Band and projects as the American Bandmasters' Association, of which Orchestra Camp, and the American Bandmasters' Association, of which he was its Honorary President.

ne was us fromorally a restraint.

John Philip Sousa was a great and unique personality and his death has left vacant a niche that cannot, I believe, be filled by any living nerson.

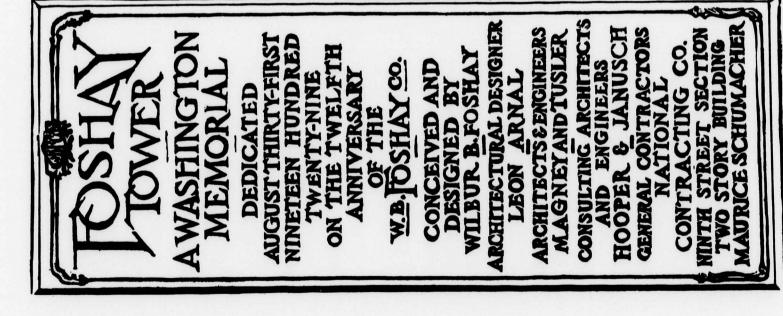


#### Dedication Program



#### OSHAY TOWER MEMORIAL

August 30 - 31 and September 1, 1929 Minneapolis, Minnesota





TAKING its inspiration of line and design from the monument erected in the national capital to the memory of its first president, the Foshay Tower is being dedicated as a memorial to George Washington. Its builders sought to attain the simplicity and dignity of the Washington monument in commercial building form, and although the dimensions of the two vary somewhat a striking likeness has been achieved.

It is with the thought that General Washington represented the ideal of the patriotic American, not only as a soldier, statesman and citizen, but also in his business acivities, that the Tower is dedicated to his memory. It is believed fitting that American business should join with the schools, the churches and the patriotic organizations of our citizens in perpetuating the reverence that is due him.

WHILE the Foshay Tower is a private enterprise, in its memorial features it is a public building. It also serves a public purpose for at its peak there revolves an 8,000,000 candle-power beacon established there by the Department of Commerce to light the airways. It is the highest building in the Northwest. There is no other building like it in the world. R ECOGNIZING the memorial inspiration of the Foshay Tower, an Advisory Committee representing the federal, state and municipal governments, patriotic, civic, veterans, and labor organizations, and the churches of Minneapolis, has planned the ceremonies of the Dedication.

T is with the utmost reverence for the memory of the First President that the Tower is dedicated as a Washington Memorial.



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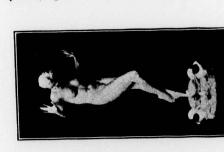
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## THE FOUNTAIN FIGURE "SCHERZO"



## IN THE FOUNTAIN COURT

ARRIET FRISHMUTH, the New York sculptress, is distinguished of her generation of artists for the youth and grace of her figures. There is joy and beauty and perhaps a touch of vanity in the Frishmuth statues. "Scherzo" is typical of Miss Frishmuth's best. Here we have youth in gay, joyous abandon. The name "Scherzo" is from the Italian musical term denoting lilting, happy movement and seems an apt choice for the fountain figure.

"Scherzo" is perpetuated only in the bronze that is being unveiled in the fountain courtyard.

## THE UNVEILING PROGRAM

FRIDAY, AUGUST 30

11:10 A. M.--Concert by Sousa's Band.

11:30 A. M. Unveiling of fountain figure. "Scherzo." under auspices of the Art Committee, Fifth District Federation of Women's Clubs, Mrs. Mary D. LaRue. President of the Federation, presiding.

Address—"The Significance of Scherzo." by Mrs. B. J. Berrisford, chairman of the Fine Arts Division of the Fifth District Federation.

Unveiling by Rainbow Nymphs, accompaniment by Sousa's Band.

Poem—"The Fountain," by Lowell—Miss Maude Moore.

Vocal Solo—"Villanelle." Miss Marjorie Moody of Sousa's Band.

11:50 A. M.—Sousa's Band continues concert until 1:10 P. M.

Members of the Art Committee of the Fifth District Federation of Women's Clubs under whose auspices the unveiling is held are: Mrs. E. W. Backus, chairman: Mrs. F. A. Olds, Mrs. W. F. Brabetz. Mrs. L. R. Schaller, Mrs. Robert Wilson, Mrs. E. W. Herbert, and Mrs. C. W. Conoughy.

Mrs. H. A. Whitaker and Miss Janet Atkins originated the dances that precede the unveiling. The pupils of Miss Atkins participating in the dance are: Dorothy Ives, Laura Mae Thompson, Jane Ann Thompson, Kennon Winston, Jane Barry. Pauline Arnett, Betty Reed.



## THE POWERS' BUSTS OF WASHINGTON

## IN THE ARCADE OF THE TOWER

The three busts of George Washington emplaced in the Arcade of the Foshay Tower constitute an original group, the work of Hiram Powers, one of the most famous of the American sculptors of the nineteenth century.

The Powers' bust is one of the best known likenesses of Washington. Its accuracy is assured by the fact that Powers modeled his "Washington" after the life-mask made by Houdon, the famous French sculptor of revolutionary days.

The three busts—one of marble and two of bronze—will remain permanently in the Foshay Tower Arcade.



## THE UNVEILING PROGRAM FRIDAY. AUGUST 30

Under the joint auspices of the Daughters of the American Revolution, the Sons of the American Revolution, the Children of the American Revolution and the Grand Army of the Republic.

## 2 P. M.—Music by Sousa's Band.

Bugle Call to attention by Bugler, Third U. S. Infantry: Color Guard, Third U. S. Infantry attending.

Introductory Remarks by John J. Louis. President, Minneapolis chapter, Sons of the American Revolution, presiding officer.

Introduction of Guests of Honor.

Invocation by Rev. Francis E. Drake. Pastor. All Saints Episcopal Church.

Address by Mrs. Carl T. Thayer, Chairman, Minneapolis Regents unit, Daughters of the American Revolution—"What George Washington Means to America."

Unveiling of three busts of George Washington by Children of the American Revolution, under direction Mrs. F. W. Bennison, President North Star Chapter C. A. R.

"The Star Spangled Banner." by Sousa's Band. Presentation of Colors—Color Guard of Third U. S Infantry.



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Dedication Program Of The Foshay Tower As A Was
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	3:00 P. M. Introduction of Secretary Good by Governor		4:00 P. M. Benediction by Captain Gynther Storaasli, Chaplain Third U. S. Infantry, Fort Snelling.	t. olders	Anniversary Dinner in Tower Arcade—for share-holders only.  7:00 P. M. Sousa's dinner concert to be carried outside by loud		SUNDAY, SEPTEMBER 1 TOWER CONSECRATION DAY	9:00 A. M. Tower Observation Balcony open until 10 P. M. 1:30 P. M. Sousa's Band begins sacred concert.		2. Hymn—"Oh God Our Help in Ages Past." by the Congregation; accompaniment by Sousa's Band.	3. Reading from the Scriptures Rabbi Jesse Schwartz	4. Responsive Reading, led by Bishop Anderson 5. Consecratory Prayer to be read with Congre-	gation 6. Vocal Solo—"Ave Maria" Gounod	Miss Marjorie Moody of Sousa's Band 7. Address and Introductions Bishop Anderson 8. Address—"The Memorial and Religion"	Rt. Re. Address—"The Memor	Kabbi Jesse Schwartz 10. Harp Solo—"One Sweetly Solemn Thought"		11. Address—"The Memorial and The City Rev. E. R. Purdy	12. Hymn— America the Beautiful, by the Congregation; accompaniment by Sousa's	Bishop Anderson 3:15 P. M. Sousa's Band continues sacred concert until 4 P. M.
Dealeation Figures -	FRIDAY, AUGUST 30	OPEN HOUSE AND UNVEILING DAY	9:00 A. M. Open House, 9 A. M. to 5 P. M. (See Program Notes.)	0 A. M.	11:10 A. M. Sousa's Band begins two-hour concert, playing through the noon hour for benefit of people em-	11:30 A. M. Unveiling of Fountain Court Statue by Art Committee, Fifth District Federation of Women's Clubs.	(See Page 4.) 2:00 P. M. Sousa's Band begins one-hour concert. 2:00 D. M. Unveiling of Washington busts by D. A. R		7:00 P. M. Dinner to be given for Official Dedication Guests by Governor and Mrs. Theodore Christianson at Mini-	8:00 P. M. Sousa's Band begins one-hour concert. 9:00 P. M. Spectacular fireworks display from top of Tower.		9:00 A M Open House 9 A M to 12 Noon.		11:00 A. M. Sousa's Band in one-hour concert. 12:15 P. M. Minneapolis Civic & Commerce Association lunch-	1:15 P. M. Sousa's Band begins one-hour concert. 1:45 P. M. Hon. James W. Good, Secretary of War, and party		Honor guard of Third U. S. Infantry and Regimental Band.	2:00 P. M. Secretary Good arrives at Tower.  Nineteen gun salute to Secretary of War to be fired		1 heodore Christianson of Minnesota, presiding. 2:45 P. M. Invocation by Bishop William F. Anderson of the Methodist Episcopal Church, Boston.



## Program Notes

#### HOUSE OPEN

guests are invited to inspect the Foshay Tower and to visit the o. as well as those of the tenants in hours, on Friday and Saturday. During the "Open House" various offices of W. B. Foshay C

the Tower.

on the thirty-second story of the from 9 a. m. to 5 p. m. Friday: admitted. Tickets may be purchased at the Foshay Tower Drug Children under 8 years are not from 9 a. m. to 12 noon, Saturday, and from 9 a. m. to 10 p. m. Sunday. The charge is 50 cents. Children under 8 years are not Store, Marquette Avenue and Ninth Street. Tower will be open to visitors The Observation Balcony

Mt. Vernon Ladies' Association of the Union, to be applied towards during the three days of the Dedication will be contributed to the the maintenance of Mount Vernon. the home of George Washing-All the fees received from visitors to the Observation Balcony ton, and one of the foremost shrines of American patriotism.

#### SOUSA'S BAND

anniversary of his band. Thus his coming for the Dedication of public concerts will be played from the special stand on the roof of Lieutenant Commander John Philip Sousa has brought his the Foshay Tower takes on special significance. All of the Sousa The noted march king will celebrate his 75th birthday this year, as well as the fiftieth the two-story building at Second Avenue South and Ninth Street. on Pages 6 and 7 and the programs themselves on Pages 10 and 11 75 pieces direct from New York be found in the "General Program" to Minneapolis especially for this occasion. internationally famous band of The hours of these concerts will in this booklet.

#### LOUD SPEAKERS

Since only a limited number can be accommodated inside the Tower building and in the court yard, the most powerful and extensive loud speaker equipment ever installed in the Northwest has been provided so that thousands may hear the addresses and music included in the Dedication programs. from the streets and buildings surrounding the Foshay Tower and block.

#### FIREWORKS

from the top of the Tower and will be visible for many miles-in Persons desiring to enjoy this most unusual aerial display to the best at considerable distance from the The spectacular fireworks display on Friday night will be shot fact from any point from which the Tower can be plainly seen. Tower rather than points close by. advantage should select places



## Program Notes

## SPECIAL CEREMONIES

Detailed programs for the unveiling of the "Scherzo" statue in the Fountain Court and of the three Washington busts in the Tower Arcade will be found on Pages 4 and 5 of this booklet.

secration service on Sunday, which promises to be one of the most A special program will be issued for the joint religious con-These programs will be distributed to the people as they assemble for this service. impressive events of the Dedication.

## TO GREET SECRETARY GOOD

and greet the Hon. James W. Good, Secretary of War, who will deliver the Tower dedicatory address on Saturday, the Secretary and the Regimental Band will provide the official escort for the Secretary and the various Governors and other official delegates from various states and national organizations. who will attend the will be escorted from the Nicollet Hotel to the Tower via Nicollet Avenue, Tenth Street and Second Avenue South, leaving the hotel at 1:45 p. m. The Honor Guard of the Third U. S. Infantry In order that all the thousands who desire to do so, may see Dedication.

## OTHER DISTINGUISHED GUESTS

A list of the distinguished speakers and guests who have come to Minneapolis to participate in the dedicatory ceremonies will be found on the back page of this booklet.

## PARKING AND TRAFFIC RESTRICTIONS

In order to permit the largest possible number of people to hear on Second Avenue South between Eighth and Ninth Streets, and on Ninth Street between Second and Marquette Avenues, from I p. m. until 4 p. m. Saturday and to suspend all parking on these Streets and on Eighth Street between Marquette and Second Avenue Secretary Good, it will be necessary to suspend all vehicular traffic streets as well as on Marquette Avenue between Eighth and Ninth for the same period.

## BOY SCOUTS AS GUIDES

Through the co-operation of the Minneapolis Council. Boy Scouts of America, a picked corps of Boy Scouts will be at the young men will be available to direct visitors to all points of interest, to give information regarding the various programs and to render any other service a competent guide might be called upon to give. service of the public throughout the Dedication period.



# COMPLETE PROGRAM OF SOUSA BAND CONCERTS

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

## FRIDAY—11:10 A. M. TO 1:10 P. M.

MISS MARJORIE MOODY, Soprano MR. HOWARD GOULDEN, Xylophone

1. Overture, "William Tell" Rossini 2. Scenes, "Traviata" Verdi 3. Suite, "Dwellers in the Western World" Sousa a. "The Red Man" b. "The White Man" c. "The Black Man"		<ol> <li>Collocation, "Robin Hood" Dekoven</li> <li>a. Xylophone Solo, "Rio Rita" Tierney</li> <li>MR. HOWARD GOULDEN</li> </ol>	<ol> <li>March. "University of Illinois" (new)</li> <li>Excerpts from "Faust"</li> <li>Excerpts from "Rigoletti"</li> <li>Vocal Solo, "Caro Nome" from "Rigoletti"</li> <li>Verdi</li> </ol>	5. March, "Foshay Tower—Washington Memorial" - Sousa 6. "Balance All and Swing Partners" - Sousa
321	410	1	w 4	10.00

## FRIDAY—2 P. M. TO 3 P. M.

MISS MARJORIE MOODY, Soprano MR. J. O. KNUTTENEN, Cornet	<ol> <li>Overture, "Light Cavalry".</li> <li>Cornet Solo, "My Regards".</li> <li>Llewellyn Mr. J. O. KNUTTENEN</li> </ol>	3. Suite, "Leaves from My Notebook" Sousa a. "The Genial Hostess" b. "The Camp Fire Girls" c. "The Lively Flapper"	4. Soprano Solo, "The Blue Danube" Strauss MISS MARJORIE MOODY	5. March, "Foshay Tower—Washington Memorial" - Sousa 6. Tango, "The Gliding Girl" - Sousa
	-,,,	(1)	4	11,0



## FRIDAY—8 P. M. TO 9 P. M.



#### FOSHAY TOWER

Stark etched against the distant blue, Like finger pointing high, Thy flowing lines in tapered grace Lead upward toward the sky.

A sentinel with far flung gaze O'er city down below, In midnight's hush, thru daylight's toil, In sunset's ruddy glow.

Deep down in Mother Nature's breast Thy sure foundation stands, Defying wind and storm while run Consuming Future's sands.

A symbol of that other shaft Revered the nation thru, The vision of a dreaming lad In stone and steel come true.

-Runion.

A MEMORIAL TO THE
ARMED FORCES FROM
THE DISTRICT OF COLUMBIA
WHO SERVED THEIR COUNTRY
IN THE WORLD WAR

#### Order of Exercises

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Lt. Col. U. S. Grant, 3d, Director, Public Buildings and Public Parks of the National Capital

Presents

Frank B. Noyes, Esquire The Chairman of the Day

Acceptance and Dedication

THE PRESIDENT OF THE UNITED STATES

Placing of Wreath

Mrs. George Gordon Seibold

National President of The American Gold Star Mothers

Taps

The Star Spangled Banner

#### Members of Memorial Commission

#### Frank B. Noyes, Chairman

Edmund Jewell, Secretary

John Poole, Treasurer

Charles A. Baker

Dr. B. C. MacNeil

J. R. McDonald

Gist Blair Edward F. Colladay

Edward B. McLean

John Joy Edson

Lowell Mellett

Mrs. William Corcoran Eustis

Isaac Gans

Frank B. Noyes

Julius I. Peyser

Frank W. Lee

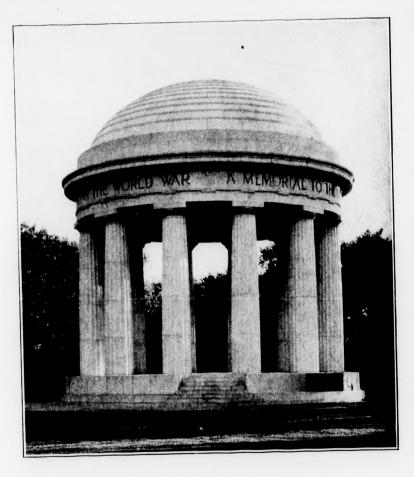
Anton Stephan

#### Frederick H. Brooke Architect

Nathan Wyeth

Horace W. Peaslee

Associates



Program of Exercises Attending the Dedication of the District of Columbia War Memorial

Memorial Grove, South of the Reflecting Pool West Potomac Park Washington, D. C. Wednesday, November 11, 1931