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MR. GEORGE CAREY.....Xylophone Soloist
MR. ROBERT GOODING.....Saxophone Soloist

HARRY ASKIN, Manager

Akron Armory

Saturday Afternoon and Evening
October 11, 1924

101

124

PROGRAM—Continued

As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

- 6. Fantasia, "Music of the Minute" (new).....Sousa
- 7. (a) Saxophone Solo, "Valse Fantasic".....Gurewicz
MR. ROBERT GOODING
- (b) March, "Marquette University" (new).....Sousa
- 8. Xylophone Solo, "The Pin-Wheel".....Geo. Carey
MR. GEORGE CAREY
- 9. Finale, "Carnival Night in Naples".....Massenet

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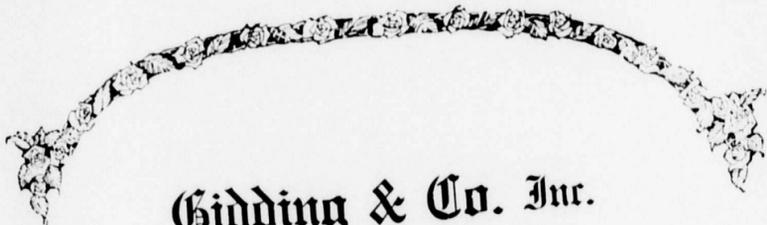
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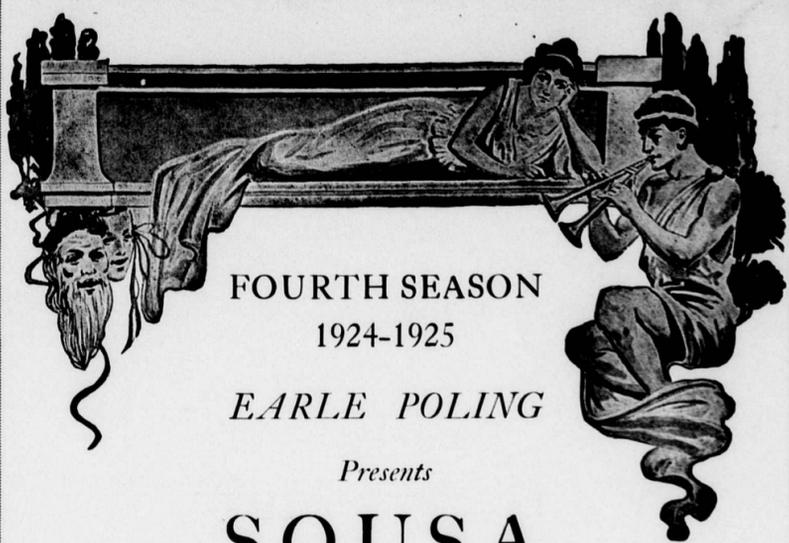
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Musical Gossip

Puccini's new opera, "Turandot," is to be given its world premiere at La Scala in Milan next Spring. The opera is not yet finished, but the composer is far enough along with it to justify the announcement.

* * * *

William Bachaus, the brilliant pianist, returns to this country in January for a tour which will last until April and which will include a visit to Havana.

* * * *

Mabel Garrison, the American soprano, will make a tour of the Orient during the coming Spring. She will visit China and Japan.

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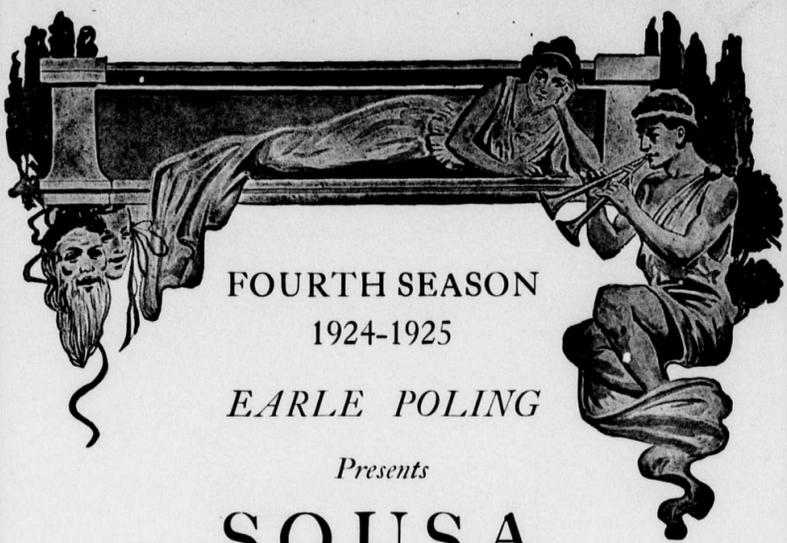
A Widower's Second Marriage

was characterized by Dr. Johnson as "the triumph of hope over experience," but the description can be much more justly applied to those investors who, despite previous unfortunate speculations, continue to sink money in worthless schemes. No matter how badly their past experiences have turned out, carried away by the hope of large gains, they fall easy victims to every new proposal.

On the other hand, there is no question about the advantage of an investment in real estate, since actual observation will disclose countless instances of its benefits. Hence, a real estate investment may well be characterized as the triumph of common-sense over baseless hopes and unrealizable desires.

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Claire Dux has arrived in this country and is on her way to the Pacific Coast where she begins her tour for this season.

* * * *

Olga Forrai, a brilliant young dramatic soprano from Hungary, has been added to the forces of the Chicago Opera Company for this season. She sings French, German and Italian roles.

* * * *

According to report from Europe, Busoni practically completed his opera, "Faust," before his death. It is to be given its first production in Dresden during the course of the season.

* * * *

When Marcel Dupre, the brilliant French organist, comes to America next month he will bring his bride with him. It will practically be their wedding trip.

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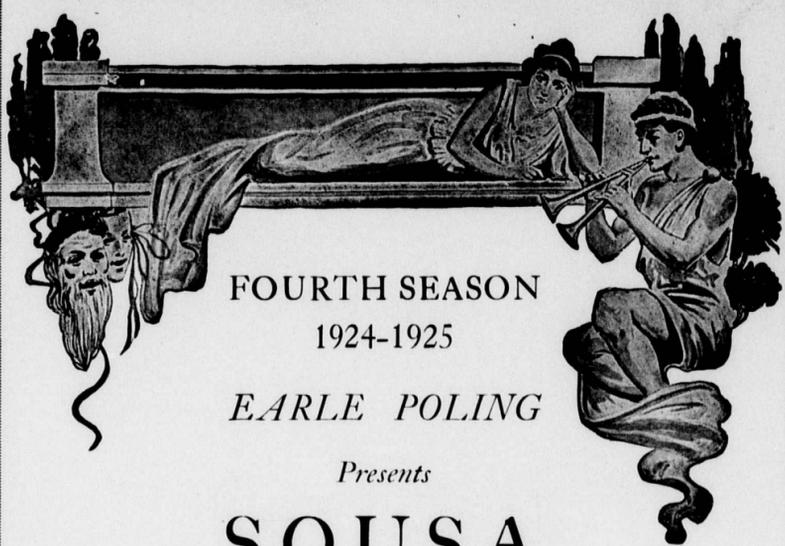
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So large has been the demand for Galli-Curci in England that the famous singer has been compelled to add another week to her tour of Great Britain. It will be her first appearance in that country. Her first concert takes place in London today in Albert Hall.

* * * *

Carl Burrian, the celebrated tenor who, for a number of years was the leading Wagnerian tenor at the Metropolitan, died in Prague at the age of 55.

* * * *

The three hundredth performance of the Opera, "Thais," by Massenet, was recently given by the Paris Opera. The opera was first given in 1894 with an American artist, Sybil Sanderson, in the title role. In this country the opera was made famous by Mary Garden when it was produced for the first time in America by the late Oscar Hammerstein.

* * * *

A slight operation was recently performed on Chaliapin's throat in Paris. After about ten days the famous baritone resumed his singing. He comes to this country early next month.

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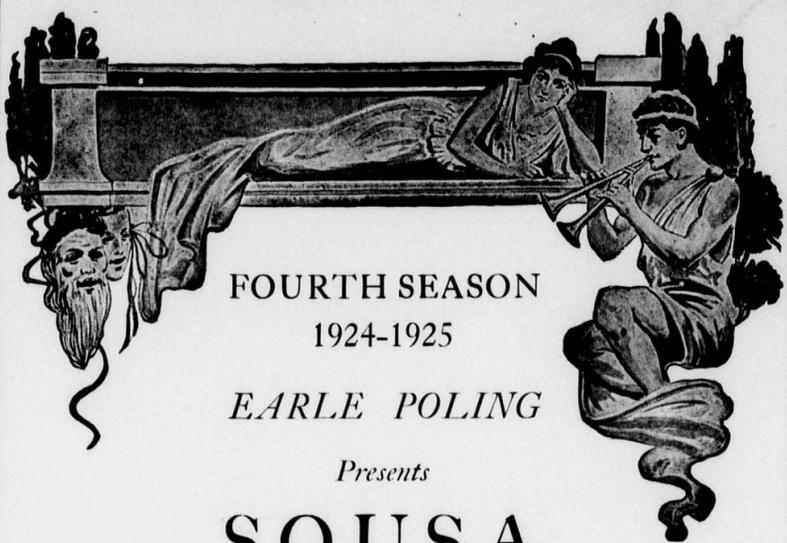
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Stravinsky, the celebrated Russian composer, is to make a brief tour of this country during the coming season. Many of the Symphony orchestras have invited him to appear as guest conductor, leading some of his own compositions. The Cincinnati Orchestra will present him at one of the concerts in February.

* * * *

John McCormack, the popular tenor, gave a concert in London on October 5, which took the British capital by storm. He is now on his way back to this country to begin his tour of America.

* * * *

The Chicago Opera Company opens its season in Chicago on November 5. It is more than likely that "La Gioconda," with Rosa Raisa in the leading role, will be the opening attraction.

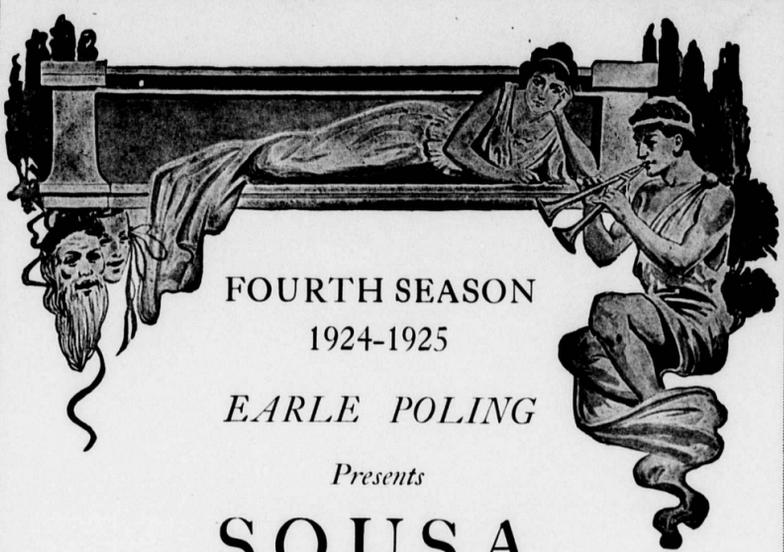


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Much interest is being displayed in the first appearance in this country of the much discussed and widely heralded coloratura soprano, Toti dal Monte. Her remarkable success in Australia has aroused the curiosity of music lovers in this country who are eagerly awaiting her first appearance with the Chicago Company. Later she will also sing with the Metropolitan in New York and then make a brief concert tour. According to advance accounts she is one of the spectacular sensations of the day. She will appear in Cincinnati in February.

* * * *

The forthcoming tour of Pavlowa will be the last tour she will make of this country. The beautiful dancer expects to devote several seasons after this one to Australia and Europe.

* * * *

Serge Kussewitzky, the noted Russian conductor, made his first appearance as conductor of the Boston Symphony orchestra on Friday and Saturday of the past week.

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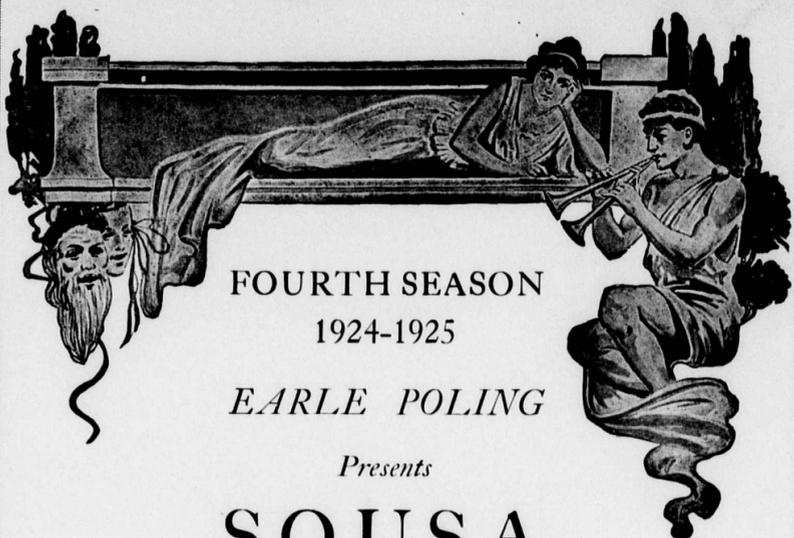


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Sousa's Music Must Thrill

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-second annual tour, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills.

"I know a great deal about art, the technical side of it, as well as the interpretative, the mechanics and the artifices, but in the last analysis, we must all fall back on the most primeval thrill, the thrill down the length of the spinal column," Kreisler

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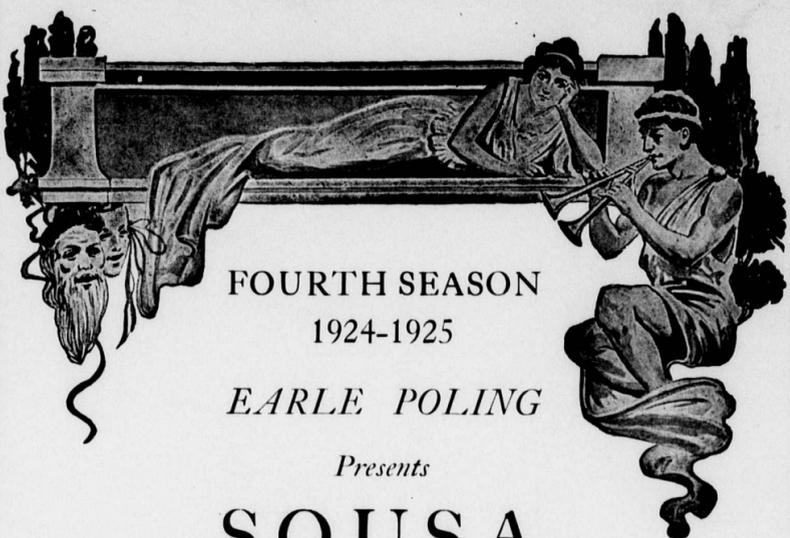
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said. "It is the primitive registering of impressions, and when I get such a thrill, I know what I am listening to or playing is all right. If I don't get it, I know there is something wrong."

For a third of a century, Sousa has asked himself the question, "Will this selection thrill an audience?" and unless he was satisfied that the selection contained thrill, it has been excluded from his programs. Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music, it has the primitive war-appeal which stirs the imaginations, and with a liberal number of march selections in his programs, no matter what he plays in the way of classical or operatic music, the great thrill of the Sousa program comes when the band plays his glorious "Stars and Stripes Forever."

This year there will be different thrills and new thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time, and "Music of the Minute," a fantasy of jazz tunes played by one hundred men—the largest organization which ever played jazz music in America—are a feature of his concerts.

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AFTERNOON PROGRAM

1. Rhapsody, "The Ethiopian".....*Hosmer*
2. Cornet Solo, "Carnival of Venice".....*Arban*
MR. JOHN DOLAN
3. Suite, "Looking Upwards".....*Sousa*
(a) "By the Light of the Polar Star"
"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."
"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."
(b) "Under the Southern Cross" (c) "Mars and Venus"
"Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below;
Look from thy lattice,
Gulnare, Gulnare."
He was a soldier off to the war,
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.
4. Vocal Solo, "Serenade of Seville".....*Sousa*
MISS NORA FAUCHALD
5. Finale, "Andre Chenier".....*Giordano*
One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier."
Madelaine and Chenier sing their farewell to each other, and to life.
Pride of beauty,
Triumph of the soul!
Thee, my happy thought,
The prize of my good luck!
Thy love, my queen, is for me
A sea, a heaven, a sun, . . . 'tis all!
The very light of day, . . . 'tis all!

INTERVAL

6. Symphonic Poem, "The Chariot Race".....*Sousa*
Synopsis:—"The Trumpeters blew a call, the absentees rushed back to their places. * * * Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gatekeepers threw the stalls open. Forth from each stall rushed the six fours * * * the fours neared the rope together. Then the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. * * * On swept the Corinthian, the Byzantine, the Sidonian. Ben-Hur, unhurt, was to the front. * * * Above the noises of the race there was but one voice, and that was Ben-Hur's. In the old Aramic he called to the Arabs—"On, Alair! On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory! and the song will never end." * * * Down on its right side toppled the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car went to pieces, and Messala pitched forward headlong. * * * Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON." [Ben-Hur.]
7. (a) Saxophone Solo, "Maritana".....*Wallace-Henton*
MR. ROBERT GOODING
(b) March, "Ancient and Honorable Artillery Co.".....*Sousa*
8. Xylophone Duet, "The March Wind".....*Geo. Carey*
MESSRS. CAREY AND GOULDEN
9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky".....*Orem*
Kindly refrain from talking during numbers.

EVENING PROGRAM

1. Overture, "Mazimilien Robespierre" or "The Last Day of the Reign of Terror".....*Litolf*
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankumala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."

2. Cornet Solo, "Our Maud".....*Short*
MR. JOHN DOLAN
3. Suite, "El Capitan and His Friends".....*Sousa*
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
4. Vocal Solo, "Maids of Cadiz".....*Delibes*
MISS NORA FAUCHALD
5. Symphonic Poem, "Don Juan".....*Strauss*

The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:

O magic realm, illimited, eternal,
Of gloried women,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!

Through every realm, I, friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

6. Fantasia, "Music of the Minute".....*Sousa*
7. (a) Saxophone Solo, "Valse Fantasic".....*Gurelich*
MR. ROBERT GOODING
(b) March, "Marquette University".....*Sousa*
8. Xylophone Solo, "The Pin-Wheel".....*Geo. Carey*
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9. Finale, "Carnival Night in Naples".....*Massenet*

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Very respectfully yours,
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together



99

The Educational Art Society

PRESENTS

JOHN PHILIP SOUSA

AND HIS

WORLD-FAMOUS BAND

*To the Boys and Girls of New Castle
and Vicinity*

FRANKLIN JUNIOR HIGH SCHOOL AUDITORIUM

THURSDAY, OCTOBER 9, 1924, 2:30 P. M.

Dear Students:—

Can you remember of ever before having such an opportunity as has been given you this afternoon? Do you know that if we were to fill the Franklin Auditorium three times with students at the admission price which we have charged you, that we could not cover the expense of bringing Sousa and his Band to New Castle? The Educational Art Society, which has been established by your School Board, is going to make it possible for you to enjoy the world's best entertainment. Keep in mind, however, that it will be impossible for the Art Society to do this without YOUR co-operation. Tell your student friends what they missed by not being here this afternoon, and ask that they come with you to the next attraction we offer you.

Yours truly,

LAVERNE E. IRVINE
Director

PROGRAMME

Lieut.-Commander **JOHN PHILIP SOUSA**.....Conductor
 HARRY ASKIN.....Manager MR. JOHN DOLAN.....Cornet
 MISS NORA FAUCHALD.....Soprano MR. ROBERT GOODING.....Saxophone
 MR. GEORGE CAREY.....Xylophone

1. Overture, "Maximilian Robespierre" or
 "The Last Day of the Reign of Terror".....Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbrel. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation."—From Carlyle's "The French Revolution."

2. Cornet Solo, "Our Maud".....Short
 MR. JOHN DOLAN

3. Suite, "El Capitan and His Friends".....Sousa
 (a) "El Capitan"
 (b) "The Charlatan"
 (c) "The Bride-Elect"

4. Vocal Solo, "Maids of Cadiz".....Delibes
 MISS NORA FAUCHALD

5. Symphonic Poem, "Don Juan".....Strauss
 The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:

O magic realm, illimited, eternal, Through every realm, I, friend, would wing
 Of gloried women, loveliness supernal! my flight,
 Pain would I, in the storm of stressful bliss, Wherever beauty blooms, kneel down to each,
 Expire upon the last one's lingering kiss! And—if for one brief moment, win delight!

As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

6. Fantasia, "Music of the Minute" (new).....Sousa

7. a. Saxophone Solo, "Valse Fantasie".....Gurewich
 MR. ROBERT GOODING

- b. March, "Marquette University" (new).....Sousa

8. Xylophone Solo, "The Pin-Wheel".....Geo. Carey
 MR. GEORGE CAREY

9. Finale, "Carnival Night in Naples".....Massenet

Floral Decorations Courtesy Carnegie Steel Co.
 Sousa and His Band plays exclusively for the Victor. John Philip Sousa uses a
 Kranish & Bach Piano.

MR. JOHN PHILIP SOUSA

Like all Celebrated Artists, Plays for the Victor Exclusively

LIST OF HIS BAND RECORDS

America.....16137	Lohengrin Selection.....35114
American Patrol.....16523	London Bridge.....17104
Amoureuse Waltz.....17228	Man Behind the Gun.....16395
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Ben Hur Chariot Race.....17110	Marseillaise, La.....17668
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Liberty Loan March.....18430	Wedding Mch. (Sousa).....35683
Light Cavalry Over.....35045	Who's Who in Navy Blue.....18683

1924 ADV.

We shall be pleased to play any of the above selections at your convenience.

MATHER BROS. CO. JEWELERS

213 East Washington Street

VICTOR VICTROLA AND BRUNSWICK TALKING MACHINES

VICTOR AND BRUNSWICK RECORDS

To
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The Educational Art Society

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JOHN PHILIP SOUSA

AND HIS

WORLD-FAMOUS BAND

FRANKLIN JUNIOR HIGH SCHOOL AUDITORIUM

THURSDAY, OCTOBER 9, 1924, 8:15 P. M.

Dear Patrons:—

You have, by your patronage, established an organization which has pledged itself to bring the world's best entertainment to New Castle at prices which, on a basis of season tickets, will approximate one-half the charge usually made for similar attractions. We are sorry that we can not possibly do as much for you as we hope to do for the boys and girls of this vicinity, but we feel certain that you will approve of and support our organized program to "popularize better entertainment."

Let us tell you just what we are doing for our patrons the first year. We are saving seven hundred dollars for the artists appearing on our program. Our charges are primarily educational; for example, we are saving the ten per cent. war tax amount to between six and eight dollars on each ticket, and saving the thirty per cent. or more on the program. Our promoters must necessarily have a portion of this saving to pay for the music in the schools, or to the boys and girls, for which little or no money is available at the same time, thru generous individual patron the same as we shall feel quite confident of the purpose of our organization.

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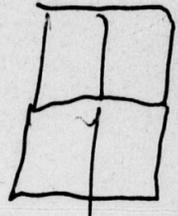
213 East Washington St.

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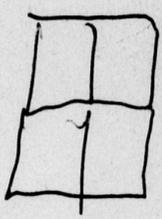
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MATINEE PROGRAM

Lieut.-Commander JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager
MISS NORA FAUCHALD, Soprano
MESSRS. GEORGE CAREY AND HOWARD GOULDEN, Xylophone

- Rhapsody, "The Ethiopian" (new).....Hosmer
- Cornet Solo, "Carnival of Venice".....Arban
MR. JOHN DOLAN
- Suite, "Looking Upwards".....Sousa
(a) "By the Light of the Polar Star"
"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."
(b) "Under the Southern Cross"
Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below;
Look from thy lattice,
Gulnare, Gulnare.
(c) "Mars and Venus"
He was a soldier off to the war.
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.
- Vocal Solo, "Serenade of Seville".....Sousa
MISS NORA FAUCHALD
- Finale, "Andre Chenier".....Giordana
One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier." Madeleine and Chenier sing their farewell to each other, and to life.
Pride of beauty. Thy love, my queen, is for me
Triumph of the soul! A sea, a heaven, as sun, 'tis all!
Thee, my happy thought, The very light of day.

INTERVAL

(BY SPECIAL REQUEST)

- "El Capitan", March.....Sousa
NEW CASTLE SENIOR HIGH SCHOOL BAND
- "Showing Off Before Company"
EXPLANATIONS BY MR. CLARENCE J. RUSSEL

- Symphonic Poem, "The Chariot Race".....Sousa
SYNOPSIS:—The Trumpeters blew a call, the absentees rushed back to their places. Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gate-keepers threw the rope together. Then the stall rushed the six fours the four neared the crash, a scream, and the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. On swept the Corinthian, the Byzantine, the race there was but one voice, and the front. Above the noises of the Sidonian Ben-Hur, unhurt, was to that was Ben-Hur's. In the old Aramaic he called to the Arabs—On, oho, Aldebaran! I hear the children singing, and the women, singing of the end. Down on its right side toppled the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car went to pieces, and Messala pitched forward headlong. Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON. [Ben-Hur]

- (a) Saxophone Solo, "Maritana".....Wallace-Henton
MR. ROBERT GOODING
- (b) March, "Ancient and Honorable Artillery Co." (new).....Sousa
- Xylophone Duet, "The March Wind".....Geo. Carey
MESSRS. CAREY AND GOULDEN
- Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky".....Orem

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Monday, October 13th

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HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano

Mr. John Dolan, Cornet

Mr. Robert Gooding, Saxophone

Messrs. George Carey and Howard Goulden, Xylophone

1. Rhapsody, "The Ethiopian" (new) ----- Hosmer
2. Cornet Solo, "Carnival of Venice" ----- Arban
Mr. John Dolan
3. Suite, "Looking Upwards" ----- Sousa
(a) "By the Light of the Polar Star"
"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."
"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."
(b) "Mars and Venus"
He was a soldier off to the war.
She was a sweet young soul;
She sang of love and he of glory
And together they told the same
old story.
After the drummer's roll, my
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After the drummer's roll.
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Sound in the dusk below:
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The prize of my good luck!

INTERVAL

6. Symphonic Poem, "The Chariot Race" ----- Sousa
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back to their places. * * * Trampling of horses and the voices
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Sidonian . . . Ben-Hur, unhurt, was to the front. *
Above the noises of the race there was but one voice, and that
was Ben-Hur's. In the old Aramaic he called to the Arabs—"On,
Alair! On, Rigel! What, Antares! Dost thou linger now? Good
horse-oho, Aldebaran! I hear the children singing, and the women
singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory!
and the song will never end' * * * Down on its right side top-
pled the bed of the Roman's chariot. There was a rebound as
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7. (a) Saxophone Solo, "Maritana" ----- Wallace-Henton
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- (b) March, "Ancient and Honorable Artillery Co." (new) -- Sousa
8. Xylophone Duet, "The March Wind" ----- Geo. Carey
Messrs. Carey and Goulden
9. Tunes, "Songs and Dances of the Cumberland Mountains of
Kentucky" ----- Orem

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

Diplomat, Directorate, Fairest of the Fair, Free Lance, From Maine to
Oregon, Glory of the Yankee Navy, Hands Across the Sea, Imperial Ed-
ward, Invincible Eagle, Jack Tar, King Cotton, Liberty Bell, Man Behind
the Gun, Manhattan Beach, Power and Glory (new), Ancient and Honor-
able Artillery (new), Peaches and Cream (new), Music of the Minute (new),
Nobles of the Mystic Shrine, The Dauntless Battalion, High School Cadets,
Washington Post, Semper Fidelis, The Gallant Seventh, U. S. Field Artil-
lery, Sabre and Spurs, Comrades of the Legion, Boy Scouts, Bullets and
Bayonets, The Thunderer, Liberty Loan March, Stars and Stripes For-
ever (The greatest march ever written).

NEXT ATTRACTION

"THE ROYAL SCOTCH HIGHLANDERS BAND" Of St. Petersburg, Fla.

An Extraordinary Musical Organization of Twenty-five Musicians
and Soloists, Traveling in the Magnificent Palace Car, "SUNSHINE
CITY," Official Car St. Petersburg Chamber of Commerce. A Complete
Program Lasting Two Hours, Consisting of Latest Popular Numbers, Solos,
Vaudeville Numbers, etc.—Watch for the Band in "KILTS."

TWO PERFORMANCES

Matinee—2:30 Night—8:15
SATURDAY, OCTOBER 18th.
Prices—Night 50c All Seats Matinee 25c and 40c

PICTURES COMING

TOMORROW—HALL CAINE'S—"THE ETERNAL CITY"
With Barbar A. Lamarr and Bert Lytell
THURSDAY—POLA NEGRI in "SHADOWS OF PARIS"
FRIDAY—LEWIS STONE and ALMA REUBENS in "CYTHEREA"

1924

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Matinee and Night

Tuesday, October 14, 1924

Under the auspices of

Kerbela Temple

127

Manring Theatre

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Miss Nora Fauchald, Soprano

Mr. John Dolan, Cornet

Mr. Robert Gooding, Saxophone

MATINEE PROGRAM

Sousa and His Band

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

Mr. John Dolan, Cornet Mr. Robert Gooding, Saxophone
Miss Nora Fauchald, Soprano
Messrs. George Carey and Howard Goulden, Xylophone

1. Rhapsody, "The Ethiopian" (new)-----Hosmer
2. Cornet Solo, "Carnival of Venice"-----Arban
Mr. John Dolan

3. Suite, "Looking Upwards"-----Sousa

(a) "By the Light of the Polar Star"

"Jingle bells, jingle bells,

Jingle all the way;

Oh, what fun it is to ride

In a one-horse, open sleigh."

"Stars of twilight glow,

Now through the nearing night

Four stars in glory rise—

Two the pale heaven's light

Two are thy shining eyes."

(b) "Under the Southern Cross"

Above the slim minaret

Two stars of twilight glow,

The lute and bright castanet

Sound in the dusk below:

Look from thy lattice,

Gulnare, Gulnare,

(c) "Mars and Venus"

He was a soldier off to the war,

She was a sweet young soul,

She sang of love and he of glory

And together they told the

same old story.

After the drummer's roll, my lad,

After the drummer's roll.

4. Vocal Solo, "Serenade of Seville"-----Sousa

Miss Nora Fauchald

5. Finale, "Andre Chenier"-----Giordano

One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier." Madeleine and Chenier sing their farewell to each other and to life.

Pride of beauty,

Triumph of the soul!

Thee, my happy thought,

The prize of my good luck!

Thy love, my queen, is for me

A sea, a heaven, a sun,

The very light of day,—'tis all!

INTERVAL

6. Symphonic Peom, "The Chariot Race"-----Sousa

SYNONSIS: "The Trumpeters blew a call, the absentees rushed back to their places. . . . Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gate-keepers threw the stalls open. Forth from each stall rushed the six fours . . . the fours neared the rope together. Then the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. On swept the Corinthian, the Byzantine, the Sidonian . . . Ben-Hur, unhurt, was to the front. Above the noises of the race there was but one voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—'On, Alair! On, Rigel! What Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory! and the song will never end.' Down on its right side tipped the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car went to pieces and Messala pitched forward headlong. Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON." Ben-Hur.

7. (a) Saxophone Solo, "Maritana"-----Wallace-Henton
Mr. Robert Gooding

(b) March, "Ancient and Honorable Artillery Co." (new)---Sousa

8. Xylophone Duet, "The March Wind"-----Geo. Carey
Messrs. Carey and Gouldne

9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky"-----Orem

EVENING PROGRAM

Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager.

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

1. Overture, "Maximilien Robespierre" or
"The Last Day of the Reign of Terror"-----Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell" "Poet and Peasant," have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wing; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motey batch of outlaws, some twenty-three or so, from Maximilien to Mayor Pleuriot and Simon, the cordwainer, roll on. All eyes are on Robespierre's tumbil. The gendarmes point their swords at him, to show the people which is he. Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." From Carlyle's "The French Revolution."

2. Cornet Solo, "Our Maud"-----Short

Mr. John Dolan

3. Suite, "El Capitan and His Friends"-----Sousa

(a) "El Capitan"-----

(b) "Th Charlatan"-----

(c) "The Bride Elect"-----

4. Vocal Solo, "Maids of Cadiz"-----Delibes

Miss Nora Fauchald

5. Symphonic Peom, "Don Juan"-----Strauss

The lines from Lenau's, the celebrated Austrian poet's dramatic poem, DON JUAN, underlying the work, read as follows:

O magic realm, illimited, eternal
Of gloried women,—loveliness,
supernal!

Fain would I, in the storm of
stressful bliss,

Expire upon the last one's lin-
gering kiss!

Through every realm, I, friend,
would wing my flight,

Wherever beauty blooms, kneel
down to each,

And—if for one brief moment,
win delight!

As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea, which breaks forth again and again, is surcharged with wild energy and vehement impulsiveness.

INTERVAL

6. Fantasia, "Music of the Minute" (new)-----Sousa

7. (a) Saxophone Solo, "Valse Fantasia"-----Gurewich

Mr. Robert Gooding

(b) March, "Marquette University" (new)-----Sousa

8. Xylophone Solo, "The Pin-Wheel"-----Geo. Carey

Mr. George Carey

9. Finale, "Carnival Night in Naples"-----Massenet

matinee 25c and 40c

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The Auditorium

AB COOPER, MANAGER

ASHEVILLE, N. C.

WEDNESDAY, OCTOBER 15, 1924—MATINEE

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, *Manager*

MISS NORA FAUCHALD, *Soprano*

MR. JOHN DOLAN, *Cornet*

MR. ROBERT GOODING, *Saxophone*

MESSRS. GEORGE CAREY AND HOWARD GOULDEN *Xylophone*

- 1. Rhapsody, "The Ethiopian" (New) ----- *Hosmer*
- 2. Cornet Solo, "Carnival of Venice" ----- *Arban*

MR. JOHN DOLAN

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AB COOPER, MANAGER

ASHEVILLE, N. C.

WEDNESDAY, OCTOBER 15, 1924—EVENING

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A3 CC PER. MANAGER

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The lines from Lenau's the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:

2. Cornet Solo, "Our Maud" ----- *Short*
MR. JOHN DOLAN
3. Suite, "El Capitan and His Friends" ----- *Sousa*
 - (a) "El Capitan"
 - (b) "The Charlatan"
 - (c) "The Bride-Elect"

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3. Suite, "Looking Upwards" -----Sousa
- (a) "By the Light of the Polar Star"
"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."
"Stars of twilight glow,
Now through the hearing night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."
- (b) "Under the Southern Cross"
Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below;
Look from thy lattice,
Gulnare, Gulnare.
- (c) "Mars and Venus"
He was a soldier off to the war,
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.
4. Vocal Solo, "Serenade of Seville" -----Sousa
MISS NORA FAUCHALD

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5. Finale, "Andre Chenier" -----Giordano
One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier." Madeleine and Chenier sing their farewell to each other and to life.
Pride of beauty. Thy love, my queen, is for me
Triumph of the soul! A sea, a heaven, a sun, . . . 'tis all!
Thee, my happy thought. The very light of day, . . . 'tis all!
The prize of my good luck!
- INTERVAL
6. Symphonic Poem, "The Chariot Race" -----Sousa
SYNOPSIS—"The Trumpeteers blew a call, the absentees rushed back to their places. * * * Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gate-keepers threw the stalls open. Forth from each stall rushed

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MISS NORA FAU

1. Overture, "Max
Countless
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RED TOP

PROGRAM

SOUSA AND HIS BAND

MEMORIAL AUDITORIUM, CHATTANOOGA
Thursday, October 16, 1924, 3:00 P. M.

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

MISS NORA FAUCHALD, Soprano
MR. JOHN DOLAN, Cornet
MR. ROBERT GOODING, Saxophone
MESSRS GEORGE CAREY and HOWARD GOULDEN, Xylophone

1. Rhapsody, "The Ethiopian" (new).....Hosmer
2. Cornet Solo, "Carnival of Venice".....Arban
MR. JOHN DOLAN
3. Suite, "Looking Upwards".....Sousa
 - (a) "By the Light of the Polar Star"

"Jingle bells, jingle bells,
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Oh, what fun it is to ride
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"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise—
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And together they told the same old
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The prize of my good luck!

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7. (a) Saxophone Solo, "Maritana".....Wal
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- (b) March, "Ancient and Honorable Artillery Co." (new).....
8. Xylophone Duet, "The March Wind".....
MESSRS. CAREY and GOULDEN
9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky".....

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

Bride Elect	Jack Tar	The Dauntless
Charlatan	King Cotton	High School C
Diplomat	Liberty Bell	Washington P
Directorate	Man Behind the Gun	Semper Fidelis
El Capitan	Manhattan Beach	The Gallant S
Fairest of the Fair	Power and Glory (new)	U. S. Field Ar
Free Lance	Ancient and Honorable	Sabre and Sp
From Main to Oregon	Artillery (new)	Comrades of t
Glory of the Yankee Navy	Peaches and Cream (new)	Boy Scouts
Hands Across the Sea	Music of the Minute (new)	Bullets and B
Imperial Edward	Nobles of the Mystic Shrine	The Thunder
Invincible Eagle		Liberty Loan

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PROGRAM
SOUSA AND HIS BAND

MEMORIAL AUDITORIUM, CHATTANOOGA
Thursday, October 16, 1924, 8:15 P. M.

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MR. JOHN DOLAN, Cornet
MR. ROBERT GOODING, Saxophone
MR. GEORGE CAREY, Xylophone

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3. Suite, "El Captain and His Friends".....Sousa
 - (a) "El Captain"
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Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
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Wherever beauty blooms, kneel down to each,
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7. (a) Saxophone Solo, "Valse Fantasie".....Gurewich
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8. Xylophone Solo, "The Pin-Wheel".....Geo. Carey
MR. GEORGE CAREY
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Directorate	Man Behind the Gun	Semper Fidelis
El Capitan	Manhattan Beach	The Gallant Seventh
Fairest of the Fair	Power and Glory (new)	U. S. Field Artillery
Free Lance	Ancient and Honorable	Sabre and Spurs
From Main to Oregon	Artillery (new)	Comrades of the Legion
Glory of the Yankee Navy	Peaches and Cream (new)	Boy Scouts
Hands Across the Sea	Music of the Minute (new)	Bullets and Bayonets
Imperial Edward	Nobles of the Mystic Shrine	The Thunderer
Invincible Eagle		Liberty Loan March

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After the drummer's roll.
4. Vocal Solo, "Serenade of Seville".....Sousa
MISS NORA FAUCHALD
5. Finale, "Andre Chenier".....Giordano
One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier."
Madeleine and Chenier sing their farewell to each other, and to life.
Pride of beauty.
Triumph of the soul!
Thee, my happy thought,
The prize of my good luck!
Thy love, my queen, is for me
A sea, a heaven, a sun, . . . 'tis all!
The very light of day, . . . 'tis all!

INTERVAL

6. Symphonic Poem, "The Chariot Race".....Sousa
SYNOPSIS:—"The Trumpeters blew a call, the absentees rushed back to their places.
* * * Trampling of horses and the voices of the drivers were heard behind the stalls.
The trumpets sounded short and sharp, whereupon the starters leaped down from behind
the pillars of the goal. Again the trumpets blew, and the gatekeepers threw the stalls
open. Forth from each stall rushed the six fours * * * the fours neared a scream,
together. Then the trumpeter blew a signal vigorously. There was a crash, and swept the
and the unfortunate Cleantes fell under the hoofs of his steeds. * * * to the front.
Corinthian, the Byzantine, the Sidonian. . . Ben-Hur, unhurt, and that was Ben-Hur's.
* * * Above the noises of the race there was but one voice, and that was Ben-Hur's.
In the old Aramaic he called to the Arabs—"On, Alair! On, Rigel! What, Antares!
Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and
the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory! and
the song will never end." * * * Down on its right side toppled the bed of the Roman's
chariot. There was a rebound as of the axle hitting the hard earth; then the car
went to pieces, and Messala pitched forward headlong. * * * Presently, out of the
murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine
go on down the course after Ben-Hur. When they were half-way down the course,
Ben-Hur turned the first goal. AND THE RACE WAS WON." (Ben-Hur)
7. (a) Saxophone Solo, "Maritana".....Wallace-Henton
MR. ROBERT GOODING
- (b) March, "Ancient and Honorable Artillery Co." (new).....Sousa
8. Xylophone Duet, "The March Wind".....Geo. Carey
MESSRS. CAREY and GOULDEN
9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky".....Orem

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

- | | | |
|--------------------------|-----------------------------|-------------------------|
| Bride Elect | Jack Tar | The Dauntless Battalion |
| Charlatan | King Cotton | High School Cadets |
| Diplomat | Liberty Bell | Washington Post |
| Directorate | Man Behind the Gun | Semper Fidelis |
| El Capitan | Manhattan Beach | The Gallant Seventh |
| Fairest of the Fair | Power and Glory (new) | U. S. Field Artillery |
| Free Lance | Ancient and Honorable | Sabre and Spurs |
| From Main to Oregon | Artillery (new) | Comrades of the Legion |
| Glory of the Yankee Navy | Peaches and Cream (new) | Boy Scouts |
| Hands Across the Sea | Music of the Minute (new) | Bullets and Bayonets |
| Imperial Edward | Nobles of the Mystic Shrine | The Thunderer |
| Invincible Eagle | | Liberty Loan March |

Stars and Stripes Forever (The greatest march ever written)

These Programs Furnished By
STANDARD MUSIC COMPANY
724 MARKET STREET
A Complete Line of Sousa Band Records.
Musical Merchandise and Sheet Music.

130

PROGRAM

SOUSA AND HIS BAND

MEMORIAL AUDITORIUM, CHATTANOOGA
Thursday, October 16, 1924, 8:15 P. M.

Lieut.-Commander JOHN PHILIP SOUSA, Conductor
HARRY ASKIN, Manager
MR. ROBERT GOODING, Saxophone
MESSRS. GEORGE CAREY and HOWARD GOULDEN, Xylophone

1. Rhapsody, "The Ethiopian" (new).....Hosmer
2. Cornet Solo, "Carnival of Venice".....Arban
MR. JOHN DOLAN
3. Suite, "Looking Upwards".....Sousa
(a) "By the Light of the Polar Star"
"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."
(b) "Under the Southern Cross"
"Above the slim minaret
Two stars of twilight glow.
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
Gulnare, Gulnare."
(c) "Mars and Venus"
He was a soldier off to the war.
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.
4. Vocal Solo, "Serenade of Seville".....Sousa
MISS NORA FAUCHALD
5. Finale, "Andre Chenier".....Giordano
One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier."
Madeleine and Chenier sing their farewell to each other, and to life.
Pride of beauty.
Triumph of the soul!
Thee, my happy thought,
The prize of my good luck!
Thy love, my queen, is for me
A sea, a heaven, a sun, . . . 'tis all!
The very light of day, . . . 'tis all!

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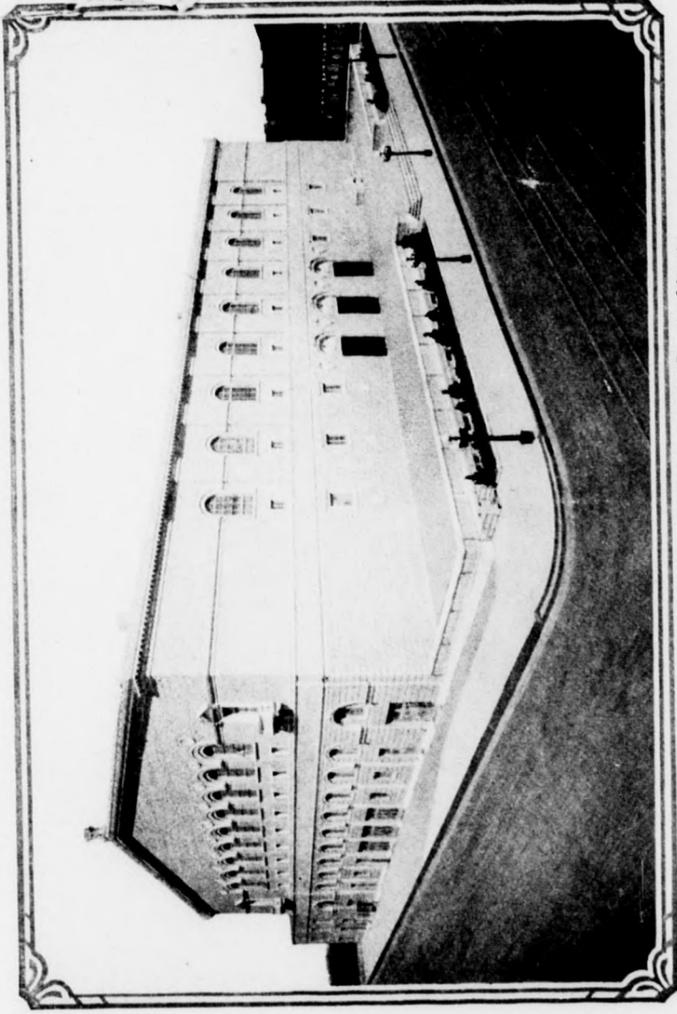
Dedication
MEMPHIS AUDITORIUM

OCTOBER 20-21-22, 1924

San Carlo Grand Opera Company

With

Pavley-Oukrainsky Ballet Russe
Company of One hundred and twenty-five
Augmented Cast and Orchestra



CHAS. O. PFEIL and GEORGE AWSUMB, Architects

Sousa and His Famous Band

OCTOBER 17, MATINEE AND NIGHT

Dedication Municipal Market

OCTOBER 18

AUDITORIUM AND MARKET HOUSE COMMISSION

Joseph A. Fowler, Chairman
L. C. Humes I. D. Block
C. G. Gowen John T. Walsh
E. R. Barrow Rowlett Paine
Chas. A. McElravy, Managing Director

BR

HISTORY OF THE AUDITORIUM

By Rowlett Paine, Mayor of Memphis



IN 1912, after considerable discussion about the need of a public Auditorium in Memphis, led principally by Mr. W. C. Duttlinger, a committee was created by the Chamber of Commerce, with Mr. Duttlinger as Chairman, and the following as members of the committee, representing various civic organizations: R. R. Ellis, John M. Tuther, C. P. J. Mooney, M. W. Conolly, Harper Leach, S. M. Williamson, Rowlett Paine, W. G. Thomas, George C. Ehemann, W. P. Phillips, Roane Waring, Mrs. J. M. McCormack and Mrs. E. B. Douglas.

This committee held numerous meetings, discussing ways and means through which an Auditorium might be financed. It soon became apparent that the project was one of such magnitude that financial aid would necessarily have to be provided by the governmental agencies.

By 1916 the old Court House building, on the corner of Main and Poplar, had burned, and the County Court had turned the property over to a special Market Committee, which had been created for the purpose of furthering the movement for a public market in Memphis. This committee was composed of the following: Mrs. E. G. Willingham, Mrs. Irbey Bennett, Mrs. John O. Flautt, Mrs. A. B. DeLoach, John T. Walsh, Henry C. Loeb, I. D. Block, W. F. Oberg and John W. Farley.

These two bodies—the Auditorium Committee and the Market Committee—soon joined hands and centralized their joint efforts in behalf of an Auditorium-Market to cover the entire block bounded by Main, Poplar, Front and Exchange streets, the City owning the entire one-half block fronting on Front Street, and the County owning the quarter block on the corner of Poplar and Main.

Accordingly, in 1917, the Legislature passed an Act authorizing the City of Memphis and the County of Shelby to issue bonds in the sum of \$750,000, one-half City and one-half County, for the purpose of putting up an Auditorium-Market. About this time the World War being in progress, work of this nature was temporarily halted, but it was taken up again actively as soon as possible. Owing to the rising cost of construction and the enlarged ideas of the building, the available bond issue was found to be insufficient, and in 1921 a second Act was passed, authorizing the City and the County to issue additional bonds in the sum of \$750,000, one-half City and one-half County.

The proceeds of the bond issues, in addition to the value of the property furnished by the City and the County, make a total of \$2,000,000, which represents the investment in the Auditorium-Market.

The Legislative Act above referred to named the following Auditorium and Market Building Commission: John T. Walsh, R. R. Ellis, Henry C. Loeb, W. C. Duttlinger, W. M. Allen, with the Mayor of Memphis and the Chairman of the County Court, ex-officio members.

This Board organized by electing Mr. R. R. Ellis as Chairman and Mr. L. C. Humes as Secretary. Soon thereafter Mr. Henry C. Loeb moved from Memphis, and Mr. I. D. Block was elected a member of the Board in his stead. Later, upon the death of Mr. W. M. Allen, Mr. L. C. Humes was elected as a member of the Board, also continuing as Secretary.

In 1922 Mr. John T. Walsh was elected Chairman of the Board, and these gentlemen, together with Rowlett Paine, Mayor of Memphis, and C. G. Gowen, Chairman of the County Court, completed the erection of the building.

Under the Legislative Act, it was provided that upon completion, a new Board should be created to operate the building, and this Board has been named as follows: Joseph Fowler, Chairman; Ed. R. Barrow, L. C. Humes, J. T. Walsh, I. D. Block, with Rowlett Paine, Mayor of Memphis, and C. G. Gowen, Chairman of the County Court, ex-officio members.

BUILDING COMMISSION:

JOHN T. WALSH	L. C. HUMES
R. R. ELLIS	C. G. GOWEN
W. C. DUTTLINGER	ROWLETT PAINE
I. D. BLOCK	

BR

MEMPHIS MUNICIPAL AUDITORIUM

Memphis' Dream for a Generation Realized—Its
Purpose Outlined by the Operating Committee



THE completion of the Memphis and Shelby County Auditorium and Market marks the culmination of the greatest achievement among the many accomplishments for the advancement of culture that have brought the Bluff City the pre-eminence it now enjoys among the cities of the Southland.

The dedication of the great structure will mark an opening of a new era in the artistic and educational life of the people of this city and county by opening a broader vista and a wider opportunity for culture, recreation and education.

The auditorium is almost a dream castle. Those who have toiled for its building, often when the outlook was dark, find it hard to realize, sometimes, that the longing of a generation has at last been realized in the accomplished fact—that a public meeting place adequate to take care of the huge gathering commensurate with the growth of this great city has been provided.

The commission charged with the administration of the property will earnestly try to provide the greatest possible advantages for the public enjoyment of the auditorium's extensive facilities. Although unavoidable delays and the completion of a thousand details made it late in the amusement season for attractions to be booked, so great has been the appeal that the program for the year is quite a pretentious one.

The auditorium was conceived and erected for the purpose of providing a place in which could be held conventions, exhibitions, pageants, operas, and other productions of major nature which in the past have been prevented from coming to Memphis because of inadequate seating capacity, making necessary the charging of almost

prohibitive prices when entertainments were fostered by private enterprises.

The commission proposes so to regulate such charges that all attractions showing in the auditorium will be at a price within the reach of all.

It is not the intention of the management to sponsor productions using the building, except where public policy so demands or recommends, but rather to offer halls of the great structure on a rental basis to independent promoters.

The auditorium was made possible through the sale of bonds by the city and county. It is the purpose of these two governmental bodies to pay the interest and provide a sinking fund for these bonds from public taxation, but the Auditorium and Market House Commission is expected to maintain and operate the property out of the revenues from rentals. It, therefore, will be understood that the operating commission will be powerless to grant the use of the building for any purpose without a rental charge.

In most cases the rentals for the present will not exceed ten cents per seat with all the seats counted in the particular hall engaged when the object of the engagement is for profit. A lower rental will be charged when personal gain is not the objective.

The halls of the auditorium are so ample in size that the operating cost will necessarily be proportionately great, with the result that meetings and attractions requiring only a few hundred seats can better be accommodated in buildings smaller and more suited for the purpose.

The management will welcome any suggestions looking toward a varied and frequent use of the auditorium.

(Signed): THE AUDITORIUM AND MARKET HOUSE COMMISSION.

JOSEPH A. FOWLER, Chairman
L. C. HUMES, Secretary
C. G. GOWEN
E. R. BARROW
I. D. BLOCK
JOHN T. WALSH
ROWLETT PAINE

BT

In presenting the world renowned Sousa and his Band in Two Free Concerts to the Memphis public, the Auditorium Commissioners hope to suitably dedicate the building to the people, and the people of Memphis to the loyal support of their Auditorium.

FRIDAY MATINEE, OCTOBER 17—2:45

SOUSA AND HIS BAND

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

MISS NORA FAUCHALD, Soprano Mr. JOHN DOLAN, Cornet

MR. ROBERT GOODING, Saxophone

MESSRS. GEORGE CAREY AND HOWARD GOULDEN, Xylophone

Hosmer

Arban

Sousa

1 Rhapsody—"The Ethiopian" (new)

2 Cornet Solo—"Carnival of Venice"

3 Suite—"Looking Upwards"

(a) "By the Light of the Polar Star"

"Jingle bells, jingle bells,
Oh, what fun it is to ride
In a one-horse open sleigh."

(b) "Under the Southern Cross"

"Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
Gulnare, Gulnare."

4 Vocal Solo—"Serenade of Seville"

MISS NORA FAUCHALD

5 Finale—"Andre Chenier"

One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier."
Madelaine and Chenier sing their farewell to each other, and to life.
Thy love, my queen, is for me
A sea, a heaven, a sun, . . . 'tis all!
The very light of day, . . . 'tis all!

6 Symphonic Poem—"The Chariot Race"

INTERVAL

7 (a) Saxophone Solo—"Maritana"

MR. ROBERT GOODING

(b) March—"Ancient and Honorable Artillery Co." (new)

8 Xylophone Duet—"The March Wind"

MESSRS. CAREY AND GOULDEN

9 Tunes—"Songs and Dances of the Cumberland Mountains of Kentucky"

FRIDAY EVENING, OCTOBER 17—8:15

SOUSA AND HIS BAND

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

MISS NORA FAUCHALD, Soprano Mr. ROBERT GOODING, Saxophone

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

1 Overture—"Maximilien Robespierre," or
"The Last Day of the Reign of Terror"

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuta," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; the sun has risen; the faces of those that were ready to perish; turn-identifying his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuret and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbrel. The kidnappers lay forth shout on at him, to show the people which is he. The work done, the tumbrel is forth shout on about of applause. The tumbrel, although itself not only over Paris, but over France, but over Europe, and down to this generation."

2 Cornet Solo—"Our Maud"

MR. JOHN DOLAN

3 Suite—"El Capitan and His Friends"

(a) "El Capitan"

(b) "The Charlatan"

(c) "The Bride-Elect"

4 Vocal Solo—"Maid of Cadiz"

MISS NORA FAUCHALD

5 Symphonic Poem—"Don Juan"

The lines from Lenau's, the celebrated Austrian poet's dramatic poem Don Juan underlying the work, read as follows:
O magic realm, unlimited, eternal,
Of gloried women—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
As the keynote of these stanzas is violent, unbridled passion, which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

6 Introduction of Speakers

GEO. MORRIS, President Memphis Chamber of Commerce

7 Presentation of Building to City and County

JOHN T. WALSH, Chairman Building Committee

8 Acceptance by and Presentation to Operating Commission

ROWLETT PAINE, Mayor, on behalf of City of Memphis

9 Acceptance on behalf of Auditorium and Market House Commission

JOE FOWLER, Chairman

10 Fantasia—"Music of the Minute" (new)

MR. ROBERT GOODING

11 (a) Saxophone Solo—"Valse Fantasia"

MR. ROBERT GOODING

12 (b) March—"Marquette University" (new)

MR. GEORGE CAREY

13 Xylophone Solo—"The Pin-Wheel"

MR. GEORGE CAREY

14 Finale—"Carnival Night in Naples"

MISS NORA FAUCHALD

37

The Market House and Auditorium will be open for inspection from 9:00 a. m. to 10:00 p. m. Saturday, October 18. Band Concerts on West Plaza, Morning and Afternoon.

BAND CONCERTS

10:00 a. m.—12:00 M. Rotary Boys' Band
 12:00 M.—1:30 p. m. Grotto Band
 3:00 p. m.—5:00 p. m. Municipal Band

MARKET HOUSE
 A Great Food Service Station



HE market occupies the entire west wing of the Auditorium building and will be welcomed as an outstanding development in the program of community service and provide another link in the chain being forged to bring about closer relations between producer and consumer, which is attracting nation-wide attention to Shelby County as a desirable place in which to live.

The wholesale farmer's market will continue as formerly to serve the retail trade from the wholesale stands at Front and Poplar Streets, and provide a source of supply to tenants of the indoor market. In addition to these features another farmers' retail curb market will be established around the market.

Everything required for the tables of Memphis will be found at reasonable prices at the Memphis Market. Vegetables, fruits, groceries, meats, game, fish, bakery goods, candies, dairy and delicatessen products in and out of season will be available. The most painstaking care is being exercised to insure the purity of the merchandise upon delivery to the customer.

The equipment of the market is the latest and most serviceable obtainable. Attached to the market is one of the largest refrigeration and cold storage plants in Memphis.

The Market House bids fair to be a tremendous success, especially if it receives the sort of encouragement which has been given the Municipal Curb Market.

(Signed): THE AUDITORIUM AND MARKET HOUSE COMMISSION

JOSEPH A. FOWLER, Chairman
 L. C. HUMES I. D. BLOCK
 C. G. GOWEN JOHN T. WALSH
 E. R. BARROW ROWLETT PAINE

That the public may better understand and fully appreciate the possibilities of their Auditorium in providing the highest class of attractions at nominal admission, the Auditorium Commissioners have brought the San Carlo Opera Company direct from its successful run in New York for a series of Five Performances at prices never before thought possible for such attractions.

SAN CARLO GRAND OPERA COMPANY

FORTUNE GALLO, General Director
 ANDREAS PAVLEY, SERGE OUKRAINSKY
 With Their Company, the
 PAVLEY-OUKRAINSKY BALLET
 Including

MILLES, DAGMARA, ELISIUS, MILAR, NEMEROFF, SHERMONT
 CAMPANA, ROMANY, SAMUELS

MONDAY EVENING, OCTOBER 20,—8:15

AIDA

OPERA IN FOUR ACTS, BY VERDI
 CAST OF CHARACTERS

AIDA ANNE ROSELLE
 AMNERIS STELLA DE METTE
 RADAMES MANUEL SALAZAR
 AMONASRO MARIO BASIOLA
 RAMFIS PIETRO DE BIASI
 KING OF EGYPT NATALE CERVI
 AMESSENGER FRANCESCO CURCI
 PRIESTESS MARY KENT

Incidental Dances by MILLES, NEMEROFF, CAMPANA, SAMUELS and the PAVLEY-OUKRAINSKY Ballet.

All ballets and dances arranged by Messrs. Pavley and Oukrainsky.

FULGENZIO GUERRIERI, Conductor

Act I—Scene 1—Hall in the Palace of the King at Memphis.
 Scene 2—The Temple of Vulcan at Memphis.
 Act II—Scene 1—Hall in the Apartments of Amneris.
 Scene 2—Entrance to the City of Thebes.
 Act III—Bank of the Nile.
 Act IV—Scene 1—Hall in King's Palace.
 Scene 2—Temple of Vulcan with crypt beneath.

SYNOPSIS

Act I—Aida, the daughter of Ethiopia's king, is held in servitude by the Egyptians. She loves Radames, who loves her. Amneris, daughter of the King of Egypt, is, although it is unrevealed, also in love with Radames. The latter is chosen leader of troops to resist the invading Ethiopians. He is victorious.

Act II—Amneris learns that Radames loves Aida, which fact she has suspected. She becomes furious. Among the prisoners of Radames is Amonastro, Aida's father, though his rank is not known to the captors. The King liberates all prisoners, save Amonastro and Aida. He furthermore gives to the unwilling Radames the hand of his daughter in marriage.

Act III—Radames, whose marriage with Amneris is about to take place, resolves to flee with Aida and Amonastro, but is apprehended by the high priest, Ramfis, and Amneris.

Act IV—He is tried for treason and condemned to death, notwithstanding the entreaties of Amneris in his behalf. The last scene shows the reunion in death of Aida and the hero.

BA

In affording this opportunity to the children of Memphis of witnessing a gala performance of Opera at a nominal admission, the Auditorium Commissioners recognize and desire to promote the influence of good music in the life of the child.

TUESDAY MATINEE, OCTOBER 21—2:45

MARTHA

Comedy Opera in Four Acts, by von Flotow

CAST OF CHARACTERS

LADY HARRIET	CONSUÉLO ESCOBAR
NANCY	MARY KENT
LIONEL	DEMÉTRIO OSOFREI
PLUNKETT	MARIO VALLE
SHERIFF	LUIGI DECESARE
TRISTAN	NATALE CERVI

ALBERTO BOCCOLINI, Conductor

SYNOPSIS OF SCENES

Act I—Scene 1—Boudoir of Lady Harriet.

Scene 2—The Fair at Richmond.

Act II—A Farmhouse.

Act III—A Hunting Park in Richmond Forest.

Act IV—Scene 1—Plunkett's Farmhouse.

Scene 2—A representation of the Richmond Fair.

ARGUMENT

Act I—Scene: Richmond, England. Henrietta, attendant of Queen Anne, weary of court life, disguises as a servant girl, and, with Nancy, her friend and maid, and Tristan, her cousin and admirer, attends a servant's fair. Tristan is to go as John and Henrietta as Martha. At the fair also are Plunkett and his adopted brother, Lionel. The latter wears a souvenir ring, which he is to present to the Queen if ever in trouble. The two are seeking help for their farm. As the sheriff, in keeping with the law, is binding the girls for a year's service, Lionel and Plunkett see Nancy and Martha. They are much pleased, and at once hand them the "earnest money," engaging their service. 'Tis too late to protest, and away they go with the farmers, leaving Tristan amazed and alone.

Act II—Scene: Farmers' Home. The farmers set the girls to spinning. Though useless as servants, the farmers decide to put up with them. Lionel finds that he loves Martha. He steals a rose from her bosom, and will not return it unless she sings, and here is interpolated "Tis the Last Rose of Summer." Her singing increases his passion, and he declares himself then and there. But in vain. Tristan has arrived, the brothers retire, and the other three escape.

Act III—Farmers are rollicking in the woods. A hunting party of the Queen and her ladies interrupt them. Plunkett and Lionel recognize their erstwhile servants, who, in turn, pass them by. Plunkett chases Nancy; Lionel and Henrietta are left alone. At length Lionel presents his talisman ring to the Queen. It reveals the fact that he is the son and heir of the Earl of Derby, and the Queen orders his estate restored to him.

Act IV—Henrietta realizes that she loves Lionel, and, as may be surmised, fortune favors the suit of Plunkett and Nancy. All ends happily.

The Opera will be followed by

DANCING DIVERTISSEMENTS

by the

INIMITABLE CHOREOGRAPHIC ARTISTS

ANDREAS PAVLEY

and

SERGE OUKRAINSKY

With Their Company, Including

MILLES, DAGMARA, ELISIUS, MILAR, NEMEROFF, SHERMONT,
CAMPANA, ROMANY and SAMUELS

DIVERTISSEMENTS

- 1 Dutch Dance *Beethoven*
MILLES, SHERMONT, ELISIUS, CAMPANA, ROMANY, SAMUELS, BENNETT
CHAPMAN, EGGEMAN, CLOUGH, M. M. EASTER, GILMORE, FRANCESCO,
HIGGINS
- 2 Victory Dance *Ganne*
ANDREAS PAVLEY
- 3 The Bee *Schubert*
MILLE, MILAR
- 4 Persian Dance *Moussorgsky*
SERGE OUKRAINSKY
- 5 Czardas *Grossmann*
ANDREAS PAVLEY, MILLES, DAGMARA, ELISIUS, MILAR, NEMEROFF, CAMPANA, ROMANY, SAMUELS, BENNETT, CHAPMAN, CLOUGH, EGGEMAN, M. M. EASTER, GILMORE, FRANCESCO, HIGGINS

All ballets and dances arranged by Messrs. Pavley and Oukrainsky.

BA

TUESDAY EVENING, OCTOBER 21—8:15

CAVALLERIA RUSTICANA

Opera in One Act, by Mascagni

CAST OF CHARACTERS

SANTUZZA RANCA SAROVA
LOLA MARY KENT
MAMA LUCIA PHILINE FALCO
TURIDDU MANUEL SAMAZAR
ALFIO CHESTER TULLMAN

Chorus of Villagers, etc.

Incidental Ballet by Pavley-Oukrainsky Company

FULGENZIO GUERRIERI, Conductor

Scene—A Public Square in a Sicilian Village.

SYNOPSIS OF "CAVALLERIA RUSTICANA"
The marriage does not flourish. One of these Latin, savage of the village men, having returned home from service in the army, soon becomes the favorite of all the village maidens, among whom is Santuzza, who is the chosen one and who is soon betrayed by Turiddu. Previous to his joining the army Turiddu had courted the pretty Lola, the village belle, but on the eve of his departure when Turiddu meets Lola they are reconciled, and he neglects Santuzza, while Lola is faithless to her husband. Santuzza, distressed with being abandoned, seeks Alfio of the intrusion of the entity pair. He challenges to mortal combat Turiddu, who, unthinkingly accepts the duel, and is killed.

PAGLIACCI

Opera in Two Acts, by Leoncavallo

CAST OF CHARACTERS

NEIDA ANNE ROSELLE
CANIO GAETANO TOMMASINI
TONIO MARIO BASOLA
SILVIO CHESTER TULLMAN
BEPPINO FRANCESCO CURCI

FULGENZIO GUERRIERI, Conductor

Act I—A Village Street and the Arrival of the Mountebanks. Afternoon.

Act II—A Scene in the Traveling Theatre. Evening.

PROLOGUE—The story is introduced by the clown, who sings, before the curtain rises, of the tragic sorrows and passions of buffoons.

SYNOPSIS

Act I—Canio is the chief of a little band of acrobatic mountebanks. His wife, Neida, is a vain, pretty beauty, and he does not trust her. One day, in a moment of jealousy, he makes her love to her in the village inn, having returned home from service in the army, soon becomes the favorite of all the village maidens, among whom is Santuzza, who is the chosen one and who is soon betrayed by Turiddu. Previous to his joining the army Turiddu had courted the pretty Lola, the village belle, but on the eve of his departure when Turiddu meets Lola they are reconciled, and he neglects Santuzza, while Lola is faithless to her husband. Santuzza, distressed with being abandoned, seeks Alfio of the intrusion of the entity pair. He challenges to mortal combat Turiddu, who, unthinkingly accepts the duel, and is killed.

The Opera, Tuesday Evening, Will be Followed By

DANCING DIVERTISSEMENTS

by the

INIMITABLE CHOREOGRAPHIC ARTISTS

ANDREAS PAVLEY

and

SERGE OUKRAINSKY

With Their Company, Including

MILLES, DAGMAR, ELISHUS, MILAR, NEMEROFF, SHERMONT,
CAMPARA, ROMANY AND SAMUELS

DIVERTISSEMENTS

- 1 Nymphs at Play Muses, Elshus, Nemeroff, Romany, Bennett *Musnet*
- 2 Fire Dance Andreas Pavley *Rubinstein*
- 3 Valse Romantique Milles, Shermont *Chopin*
- 4 Vagabond Dance Serge Oukrainsky *Brahms*
- 5 Hymn of Joy Andreas Pavley, Serge Oukrainsky and the Pavley-Oukrainsky Ballet *Gaude*

All ballets and dances arranged by Messrs. Pavley and Oukrainsky.

WEDNESDAY MATINEE, OCTOBER 22—2:15

MADAME BUTTERFLY

Opera in Three Acts, by Puccini

Founded on the Book by John L. Long and the Drama of David Belasco

CAST OF CHARACTERS

MADAME BUTTERFLY, Cio Cio San TAMAKI MIURA
SUZUKI, her Servant KAZUO MIURA
B. F. PINKERTON, of U. S. Navy DANIELA ONOFRI
KATE PINKERTON, his American wife PHILINE FALCO
SHARPLESS, U. S. Consul MARIO VALLI
GOKO, Marriage Broker for Cio Cio San FRANCESCO CURCI
THE BONZE, Cio Cio San's uncle NATALE CERVI
 PIETRO DE BIASI
 LITTLE MISS MARY McLAUGHLIN HINES

Cio Cio San's Relatives and Friends, Servants.

ALBERTO ROCCOLINI, Conductor

Place—Nagasaki.

SYNOPSIS OF SCENES

- Act I—Exterior of Pinkerton's House at Nagasaki.
- Act II—Interior of Butterfly's Home.
- Act III—Same as Act II.

The Opera Will Be Followed By

DANCING DIVERTISSEMENTS

by the

INIMITABLE CHOREOGRAPHIC ARTISTS

ANDREAS PAVLEY

and

SERGE OUKRAINSKY

DIVERTISSEMENTS

- 1 Valse Brillantissime Milles, Elshus, Shermont, Romany, Bennett *Chopin*
- 2 A Russian Peasant Girl and Her Doll Mlle. Campara *Lecocq*
- The Girl Mlle. Campara
- The Doll Mlle. Samuels
- 3 Sacrilege Andreas Pavley *Rubinstein*
- 4 Blue Danube Muses, Dagmara, Elshus, Romany, Chapman, Eggeman *Strauss*

All ballets and dances arranged by Messrs. Pavley and Oukrainsky.

WEDNESDAY EVENING, OCTOBER 22—8:15

IL TROVATORE

Opera in Four Acts, by Giuseppe Verdi

CAST OF CHARACTERS

LEONORA RANCA SAROVA
MIRCO PHILINE FALCO
MARIUCO GAETANO TOMMASINI
COUNT DI LUNA MARIO BASOLA
AZUCENA STELLA DE MERTE
RUIZ FRANCESCO CURCI
FERANDO PIETRO DE BIASI

Soldiers, Citizens, etc.

Incidental Dances by Pavley-Oukrainsky Ballet

All ballets and dances arranged by Messrs. Pavley and Oukrainsky.

FULGENZIO GUERRIERI, Conductor

SYNOPSIS OF SCENES

- Act I—Scene 1—Interior of Castle.
 Scene 2—Garden.
- Act II—Scene 1—A Ruined Castle.
 Scene 2—Exterior of Church.
- Act III—Scene 1—A Camp.
 Scene 2—An Apartment.
- Act IV—Scene 1—Exterior of Prison.
 Scene 2—Interior of Prison.

STORY OF OPERA

Count Di Luna had two sons. The younger was supposed to have been bewitched by a Gypsy woman. She succeeded in kidnapping the younger son of the old Count, because of her mother's fate. With him she repaired to the stake at which she had buried her ashes were still to be seen. She fled to her tribe, bearing the boy with her. He grew up in the tribe, and was known as Manrico, the Troubadour. In the meantime the Count had died. His older son succeeded to the title. The new Count was in love with Mirra. Manrico, disguised, has been crowned victor of a tournament by the Duchess Leonora. A love results, shared by both. One night the Count, while on guard duty, is surprised by the Mirra taking the Count for his unknown brother, she hastens to him. Manrico has seen and is jealous. He and the Count slay Mirra in the courtyard. He joins the army and leaves his home and there restores him to health.

Act III—He learns that Duchess Leonora, believing him dead, is about to enter a convent. He sets out and overtakes Leonora just in time, conducting her to Castellor, which is at once besieged by the enemy as a spy. Hastening to rescue her he is captured and taken prisoner. On the eve before the day set for her execution she is rescued by Leonora. She is permitted to enter the prison to release Manrico. On the way, however, she takes poison. Manrico, who has been blindfolded, orders that Manrico be killed. During the execution the Count drags Azucena to the window that she may behold the fate of her son. She then exposes her secret, and cries, "Manrico is thy brother." Mother, thou art avenged.

SCALE OF PRICES FOR

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BALCONY (Back Section)	1.00
GALLERY (First 3 Rows)75
GALLERY (Balance)50

BOX OFFICE OPEN IN AUDITORIUM

Tuesday, Oct. 21, 3:00 p. m., Special
Children's Matinee, Admission 50c
No Reserved Seats

Tickets Now on Sale at the Box Office

SAN CARLO GRAND OPERA

COMPANY

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- Ben H. Ansell *Director of Publicity*
- W. A. Gurler *Treasurer*
- Fulgencio Guerrieri *Musical Director*
- B. A. Alberti *Stage Manager*
- Francesco Liazza *Orchestra Manager*
- Silvio Palma *Librarian*
- Charles Scorbitts *Master Carpenter*
- H. Nicolai *Master of Properties*
- William Fink *Chief Electrician*
- Mme. Mollie Louks *Wardrobe Mistress*

Costumes by Orlone Penprumer. Scenery by Carmine Vitolo.

Wigs by Senz

BR



J.P.S.

PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, *Soprano* MR. ROBERT GOODING, *Saxophone*

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

1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....Litof

2. Cornet Solo, "Our Maud".....Short
MR. JOHN DOLAN
3. Suite, "El Capitan and His Friends".....Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
4. Vocal Solo, "~~Maids of Cadiz~~" *Maids of Cadiz*.....Verdi
MISS NORA FAUCHALD ~~Delibes~~
5. Symphonic Poem, "Don Juan".....Strauss

INTERVAL

6. Fantasia, "Music of the Minute" (new).....Sousa
7. a. Saxophone Solo, "~~Valse Fantaisie~~".....Gurewich
MR. ROBERT GOODING
- b. March, "Marquette University" (new).....Sousa
8. Xylophone Solo, "The Pin-Wheel".....Geo. Carey
MR. GEORGE CAREY
9. Finale, "Carnival Night in Naples".....Massenet

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

☆ 000

J.P.S.

What Has Sousa Written?

Marches, of Course, Suites, Operas, Songs, Dance Music,
Choral Music, and Countless Arrangements and Transcriptions

The world at large knows Lieut. Com. John Philip Sousa as the "March King." "Dweller of the Western
about twen-
e found a
scores of
folios, five
for male
than fifty
classified as
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musician.

catalogue of Sousa compositions, he will receive a list of almost one hundred successful, wide-selling marches, topped of course by "Stars and Stripes Forever," of which more than two million copies have been sold, to say nothing of five million talking machine records. In this list, if it is a late one, will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous

never have been published, yet the pile of original manuscripts representing these numbers is twice the size of the pile of published numbers.

Two new numbers soon will be listed among the Sousa publications. The first of these will be the first Sousa foxtrot, "Peaches and Cream," which will not be published until after the beginning of Sousa's season, and "The Last Crusade," perhaps his most pre-

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Three Kings of American Music

On the opposite page is a photograph of the three great American exponents of three distinctively American styles of music, Victor Herbert, Irving Berlin and John Philip Sousa. Mr. Herbert, was the American king of comic opera, with many beautiful waltz songs of rich sentimental value to his credit. Mr. Berlin is the great exponent of American jazz and Mr. Sousa is the great exponent of the march form.

Herbert's "Kiss Me Again," Berlin's "Oh, How I Hate to Get Up In the Morning," and Sousa's "Stars and Stripes Forever" without doubt are the best known compositions of their respective kinds in the world. This photograph was made only a few days before Mr. Herbert's death in May, 1924, and is believed to be the last photograph for which he posed.

☆ 000

PROGRAM

SOUZA and his BAND

RYMAN AUDITORIUM

Nashville, Tennessee

Saturday, October 18th, 1924

Matinee 2:30 ~ Evening 8:15



Presented by

THE AUDITORIUM IMPROVEMENT CO.

Mrs. L. C. Naff, Manager

139

SOUSA and his BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano

MR. JOHN DOLAN, Cornet

MR. ROBERT GOODING, Saxophone

MESSRS. GEORGE CAREY AND HOWARD GOULDEN, Xylophone

MATINEE PROGRAM

1. Rhapsody, "The Ethiopian" (new) *Hosmer*
2. Cornet Solo, "Carnival of Venice" *Arban*

Mr. JOHN DOLAN

3. Suite, "Looking Upwards" *Sousa*

(a) "By the Light of the Polar Star"

"Jingle bells, jingle bells,
Jingle all the way,
Oh, what fun it is to ride
In a one-horse open sleigh."

"Stars of twilight glow,
Now through the evening night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."

(c) "Mars and Venus"

He was a soldier off to the war,
She was a sweet young soul;
She sang of love and life of glory,
And together they made an old story.
After the drummer's roll, my lad,
After the drummer's roll.

(b) "Under the Southern Cross"

"Above the slim minaret
Two stars of twilight glow,
The late and bright casinet
Sound in the dusk below:
Look from thy lattice,
Guinare, Guinare."

4. Vocal Solo, "Serenade of Seville" *Sousa*

MISS NORA FAUCHALD

5. Finale, "Andre Chenier" *Giordano*

"The most beautiful scenes in tragic opera is the closing scene of "Andre Chenier." Madeleine and Chenier sing their farewell to each other, and to life. Pride of beauty, Triumph of the soul! There, my happy thought, The prize of my good luck!

Thy love, my queen, is for me
A sea, a heaven, a sun, . . . 'tis all!
The very light of day, . . . 'tis all!

INTERVAL

6. Symphonic Poem, "The Chariot Race" *Sousa*

Synopsis:—"The Trumpeters blew a call, the absentees rushed back to their places. Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gate was thrown the stalls open. Four in front, four behind, the trumpets blew, and the four nearest the coplanes started. The trumpeter blew a signal vigorously. There was a cry on the Corinthian, the Sidonian, the Byzantine, the Sardonian, the Sidonian, the Sidonian, the Sidonian. Ben-Hur, unhurt, was to the front. Above the noises of the race there was but one voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—"On, Alair! On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, Dawn, of its night Rigel, Aldebaran, Antares, and the stars of the sky. Down, down, down, down, hitting the hard earth; then the car went to pieces, and Messala pitched forward headlong. Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON." [BEN-HUR]

7. (a) Saxophone Solo, "Maritana" *Wallace-Henton*

Mr. ROBERT GOODING

- (b) March, "Ancient and Honorable Artillery Co." (new) *Sousa*

8. Xylophone Duet, "The March Wind" *Geo. Carey*

MESSRS. CAREY AND GOULDEN

9. Times, "Songs and Dances of the Cumberland Mountains of Kentucky" *Orem*

EVENING PROGRAM

1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" *Litolf*

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre." Paris as on golden wings, and majestic, fell from their high estate, look mute were ready to perish. Fonguer had but to identify his prisoners being already out of and his. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrels this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrels, with their motley bunch of outlaws, some twenty-three in all, come on. Robespierre's Mayor Fleuriot . . . Samson's work done, there bursts forth shout on shout of applause. The scoundrels point their swords at him, to show the people which shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation. . . . From Carlyle's "The French Revolution."

2. Cornet Solo, "Our Maud" *Short*

Mr. JOHN DOLAN

3. Suite, "El Capitan and His Friends" *Sousa*

(a) "El Capitan"

(b) "The Charlatan"

(c) "The Bride-Elect"

4. Vocal Solo, "Maids of Cadiz" *Delibes*

Miss NORA FAUCHALD

5. Symphonic Poem, "Don Juan" *Strauss*

The lines from Lemaux's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:
O magic realm, illimitable eternal,
Of glory and of triumph, of bliss and of bliss,
I would I in the storm of successful bliss,
Expire upon the last one's lingering kiss!

Through every realm, I, friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And—if for one brief moment, win delight!
As the keynote of these stanzas is violent, unbridled passion which knows no restraint, the musical principle is indulged until it has exhausted itself, so the emotional musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

6. Fantasia, "Music of the Minute" (new) *Sousa*

Mr. ROBERT GOODING

7. a. Saxophone Solo, "Valse Fantaisie" *Gurevitch*

Mr. ROBERT GOODING

- b. March, "Marquette University" (new) *Geo. Carey*

Mr. GEORGE CAREY

9. Finale, "Carnival Night in Naples" *Massenet*

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

Sousa and His Band plays exclusively for the Victor

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

- | | | |
|--------------------------|-----------------------------|-----------------------------------|
| Bride Elect | King Cotton | Semper Fidelis |
| Charlatan | Liberty Bell | The Gallant Seventh |
| Diplomat | Man Behind the Gun | U. S. Field Artillery |
| Directorate | Manhattan Beach | U. S. Cavalry |
| El Capitan | Power and Glory (new) | Courades of the Legion |
| Fairest of the Fair | Power and Honor (new) | Boy Scouts |
| From Maine to Oregon | Peaches and Cream (new) | Bullets and Bayonets |
| Glory of the Yankee Navy | Music of the Minute (new) | The Thunderer |
| Hands Across the Sea | Nobles of the Mystic Shrine | Liberty Loan March |
| Imperial Edward | The Dauntless Battalion | Stars and Stripes Forever |
| Invincible Eagle | High School Cadets | (The greatest march ever written) |
| Jack Tar | Washington Post | |

Coming:—Oct. 20, Fritz Leiber and associate players for five engagements, Monday, Oct. 20, "Hamlet"; Tues., Oct. 21, "The Taming of the Shrew"; Wed., Oct. 22, "Macbeth"; Thurs., Matinee, "Romeo and Juliet"; Thurs., evening, "The Three Mukeeteers."

PROGRAM

SOUSA AND HIS BAND

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HARRY ASKIN, Manager

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Mr. John Doland, Cornet

Mr. Robert Gooding, Saxophone
Mr. George Carey, Xylophone

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2. Cornet Solo, "Our Maud" Mr. John Dolan

3. Suite, "El Capitan and His Friends"
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"

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Through every realm, I, friend,
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Wherever beauty blooms, kneel down
And if for one brief moment, wilt
Expire upon the last one's lingering kiss!
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fundamental musical idea which breaks forth again and again is surcharge
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7. a. Saxophone Solo, "Valse Fantasia" Mr. Robert Gooding
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8. Xylophone Solo, "The Pin-Wheel" Mr. George Carey
9. Finale, "Carnival Night in Naples"

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ARRANGEMENTS OF JOHN PHILIP SOUSA

Bride Elect; Charlatan; Diplomat; Directorate; El Capitan; Faures
Free Lance; From Maine to Oregon; Glory of the Yankee Navy; Hands &
Imperial Edward; Invincible Eagle; Jack Tar; King Cotton; Liberty Bell
the Gun; Manhattan Beach; Power and Glory (new); Ancient and Honored
(new); Peaches and Cream (new); Music of the Minute (new); Nobles
Shrine; The Dauntless Battalion; High School Cadets; Washington
Fidelis; The Gallant Seventh; U. S. Field Artillery; Sabre and Spurs; C
Legion; Boy Scouts; Bullets and Bayonets; The Thunderer; Liberty
Stars and Stripes Forever (the greatest march ever written.)

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NOON FOR REGULAR SUNDAY SHOWS

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Continuous Show Starting at 5:30 P. M.
MARSHALL NEILAN'S PRODUCTION

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BLANCHE SWEET — CONRAD NAGEL — STUART HARRIS
GEORGE SEIGMANN — GEORGE FAWCETT

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And 3 Acts of Vaudeville

STANLEY and MAE GILMORE and CAL
Clever Singing and Dancing Act Two Funny Funsters in

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—THE D'ORSAY TRIO—

Pantheon Orchestra

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night—Come to the Supper Show.

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Lillian Gish in "THE WHITE SISTER" — D. W. Griffith's "AMERICA"

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PROGRAM SOUSA AND HIS BAND

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HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano
Mr. John Doland, Cornet
Mr. Robert Gooding, Saxophone
Mr. George Carey, Xylophone

1. Overture, "Maximilien Robespierre" or
"The Last Day of the Reign of Terror".....Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
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SOUSA'S BAND USES C. G. Conn Band Instruments and Leedy Drums

exclusively

JENSEN BROS. BRUNSWICK SHOP

527 WABASH AVE. AGENTS

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"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."

2. Cornet Solo, "Our Maud".....Short
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3. Suite, "El Capitan and His Friends".....Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
4. Vocal Solo, "Maids of Cadiz".....Deibes
MISS NORA FAUCHALD
5. Symphonic Poem, "Don Juan".....Strauss
The lines from Lenau's, the celebrated Austrian poet's dramatic Poem DON JUAN underlying the work, read as follows:
O magic realm, illimited, eternal, Through every realm, I, friend, would
Of gloried women, loveliness supernal! wing my flight,
Fain would I, in the storm of stressful Wherever beauty blooms, kneel down to
bliss each,
Expire upon the last one's lingering kiss! And—if for one brief moment, win delight!
6. Fantasia, "Music of the Minute".....Sousa
7. a. Saxophone Solo, "Valse Fantasie".....Gurewich
MR. ROBERT GOODING
b. March, "Marquette University" (new).....Sousa
8. Xylophone Solo, "The Pin-Wheel".....Geo. Carey
MR. GEORGE CAREY
9. Finale, "Carnival Night in Naples".....Massenet

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

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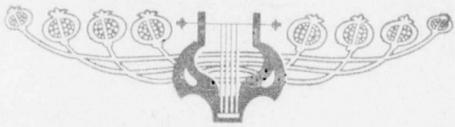
Masonic Auditorium

Monday, October 20, 1924



SOUSA AND HIS BAND

Lieut.-Comander JOHN PHILLIP SOUSA
Conductor



MANAGEMENT OF WM. J. KLINCK

199

CLINTON THEATRE

DIXON & STEWART

LESSEES AND MANAGERS

WEDNESDAY, OCTOBER 15, 1924

William A. Brady presents

"SIMON CALLED PETER"

A play by Jules Eckert Goodman and Edward Knoblock.

MONDAY, OCTOBER 20

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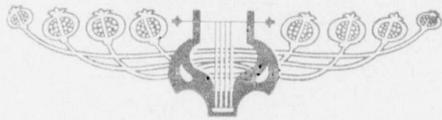
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"SIMON CALLED PETER"

A play by Jules Eckert Goodman and Edward Knoblock.
Founded on the famous novel of the same name by Robert Keable.
THE CAST (in the order of their appearance)

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Wilkins	Henry Mather
Madeleine	Andree Rondel
Hilda Lessing	Helen Deddens
George Lessing	Austin Bright
Lieut. Bobby Jenks	Robert Harrigan
Major Pennel	Richard Clarke
Capt. Fraser	Frank Peterson
Capt. Mackaye	Barry Whitcomb
Capt. Drayton	Fred Knight

(Continued on second page following.)

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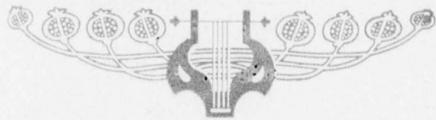
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Private Sharp	Jack Parry
Lieut. Donovan	Jack Murtagh
Major Langton	Wilfred Jessup
Julie Gamelyn	Bettie Wales
"Tommy" Raynard	June Dorian
Louise	Clarice De Rohan
The Leader of the Band	Joseph Merryman
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SECOND EPISODE—The Officers' Mess at Base Rest Camp No. 1. Wait of 10 minutes.	
THIRD EPISODE—A Private Dining Room at Travalini's Cafe. Caudebec, France. Wait of 10 Minutes.	
FOURTH EPISODE—A Room in a London Hotel. (During the action of this scene the curtain will be lowered to denote lapses of time.) Wait of 2 minutes.	
FIFTH EPISODE—The Epilogue. Wait of 10 minutes.	

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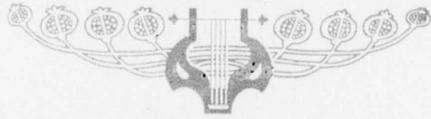
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Conductor



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PROGRAM—Continued.

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(Matinee Only)

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SOUSA AND HIS BAND

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

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

1.—Overture, "Maximilien Robespierre" or
"The Last Day of the Reign of Terror" Litolf
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
(Continued on next page.)

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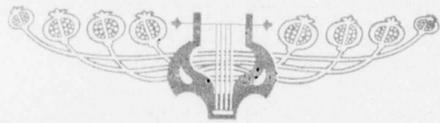
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(Continued on next page.)

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| 3. Suite, "El Capitan and His Friends" | |
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| 4. Vocal Solo, "Maids of Cadiz" | |
| Miss Nora Fauchald. | Strass |
| 5. Symphonic Poem, "Don Juan" | |
| The lines from Lenau's, the celebrated Austrian poet's dramatic poem Don Juan underlying the work, read as follows. | |
| O magic realm, illimited, eternal, | Through every realm, I, friend, |
| Of gloried women,—loveliness super-
nal! | would wing my flight, |
| Fain would I, in the storm of stress-
ful bliss, | Wherever beauty blooms, kneel
down to each, |
| Expire upon the last one's lingering
kiss! | And—if for one brief moment, win
delight! |

(Continued on second page following.)



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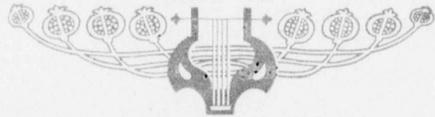
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7. a. Saxophone Solo, "Valse Fantasia"
Mr. Robert Gooding. Sousa
- b. March, "Marquette University" (new) Geo. Carey
8. Xylophone Solo, "The Pin-Wheel"
Mr. George Carey. Massenet
9. Finale, "Carnival Night in Naples"
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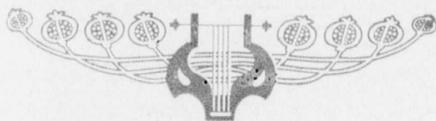
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(Continued on next page.)

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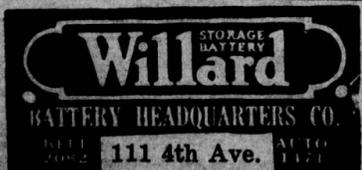
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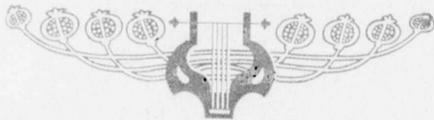
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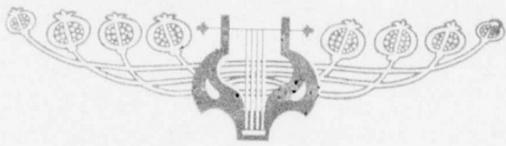
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Monday, October 20, 1924



SOUSA AND HIS BAND

Lieut.-Comander JOHN PHILLIP SOUSA
Conductor



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- Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tanhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Révolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."

- Cornet Solo, "Our Maud".....Short
MR. JOHN DOLAN

- Suite, "El Capitan and His Friends".....Sousa
 - "El Capitan"
 - "The Charlatan"
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4. Vocal Solo, "Maids of Cadiz".....*Delibes*
MISS NORA FAUCHALD
5. Symphonic Poem, "Don Juan".....*Strauss*
The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:
O magic realm, illimited, eternal, Through every realm, I, friend, would wing
Of gloried women,—loveliness supernal! my flight,
Fain would I, in the storm of stressful Wherever beauty blooms, kneel down to
bliss, each,
Expire upon the last one's lingering kiss! And—if for one brief moment, win delight!
As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.
- INTERVAL
6. Fantasia, "Music of the Minute" (new).....*Sousa*
7. a. Saxophone Solo, "Valse Fantasie".....*Gurewich*
MR. ROBERT GOODING
b. March, "Marquette University" (new).....*Sousa*
8. Xylophone Solo, "The Pin-Wheel".....*Geo. Carey*
MR. GEORGE CAREY
9. Finale, "Carnival Night in Naples".....*Massenet*

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| Diplomat | Music of the Minute (new) |
| Directorate | Nobles of the Mystic Shrine |
| El Capitan | The Dauntless Battalion |
| Fairest of the Fair | High School Cadets |
| Free Lance | Washington Post |
| From Maine to Oregon | Semper Fidelis |
| Glory of the Yankee Navy | The Gallant Seventh |
| Hands Across the Sea | U. S. Field Artillery |
| Imperial Edward | Sabre and Spurs |
| Invincible Eagle | Comrades of the Legion |
| Jack Tar | Boy Scouts |
| King Cotton | Bullets and Bayonets |
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PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano
MR. JOHN DOLAN, Cornet

MR. ROBERT GOODING, Saxophone
MR. GEORGE CAREY, Xylophone

MEN'S GYMNASIUM
UNIVERSITY OF IOWA

TUESDAY, OCTOBER 21st at 3 p. m.

- Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....*Litolf*

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sakuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre." "And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; tunkleys and moutons, fallen from their high estate, look mute were ready to perish; tunkleys and moutons, fallen from their high estate, look mute and blue. . . . Founder had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordvainer, roll on. All eyes are on Robespierre's tumbrel. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."

- Cornet Solo, "Our Maude".....*Short*
MR. JOHN DOLAN

- Suite, "El Capitan and His Friends".....*Sousa*
 - "El Capitan"
 - "The Charlatan"
 - "The Bride-Elect"

- Vocal Solo, "Maids of Cadiz".....*Delibes*
MISS NORA FAUCHALD

- Symphonic Poem, "Don Juan".....*Strauss*

This work is based on some lines from Lenau's dramatic poem DON JUAN:
O magic realm, illimited, eternal, Through every realm, I, friend, would wing my flight,
Of gloried women,—lovedness supernal! Wherever beauty blooms, kneel down to each,
Pain would I, in the storm of stressful bliss, And—if for one brief moment, win delight!
Expire upon the last one's lingering kiss!

As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

- Fantasia, "Music of the Minute" (new).....*Sousa*
- a. Saxophone Solo, "Valse Fantasic".....*Gurewich*
MR. ROBERT GOODING
- b. March, "Marquette University" (new).....*Sousa*
- Xylophone Solo, "The Pin-Wheel".....*Geo. Carey*
MR. GEORGE CAREY
- Finale, "Carnival Night in Naples".....*Massenet*

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150

MAJESTIC THEATRE

CEDAR RAPIDS



TWO SHOWS
DAILY

SEASON 1924-1925

149

149

MATINEE PROGRAM
HIPPODROME, DAIRY CATTLE CONGRESS, OCT. 22

Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano

MR. JOHN DOLAN, Cornet

MR. ROBERT GOODING, Saxophone

MESSRS. GEORGE CAREY AND HOWARD GOULDEN, Xylophone

1. Rhapsody, "The Ethiopian" (new).....Hosmer
2. Cornet Solo, "Carnival of Venice".....Arban
MR. JOHN DOLAN

3. Suite, "Looking Upwards".....Sousa
(a) "By the Light of the Polar Star"

"Jingle bells, jingle bells,
Jingle all the way.
Oh, what fun it is to ride
In a one-horse open sleigh."

(b) "Under the Southern Cross"

Above the slim minaret
Two stars of twilight glow.
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
Gulnare, Gulnare.

"Stars of twilight glow,
Now through the heaving night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."

(c) "Mars and Venus"

He was a soldier off to the war.
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.

4. Vocal Solo, "Serenade of Seville".....Sousa
MISS NORA FAUCHALD

5. Finale, "André Chénier".....Giordano
One of the most beautiful scenes in tragic opera is the closing scene of "André Chénier." Madeline and Chénier sing their farewell to each other, and to life.
Pride of beauty.
Triumph of the soul!
Thee, my happy thought,
The prize of my good luck!

INTERVAL

6. Symphonic Poem, "The Chariot Race".....Sousa

SYNOPSIS:—"The Trumpeters blew a call, the absentees rushed back to their places. . . . Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gatekeepers threw the stalls open. Forth from each stall rushed the six fours . . . the fours neared the rope together. Then the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. . . . On swept the Corinthian, the Byzantine, the Sidonian . . . Ben-Hur, unhurt, was to the front. . . . Above the noises of the race there was but one voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—"On, Alair! On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory; and the song will never end." . . . Down on its right side toppled the bed on the Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car went to pieces, and Messala pitched forward headlong. . . . Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON." (BEN-HUR).

7. (a) Saxophone Solo, "Maritana".....Wallace-Henton
MR. ROBERT GOODING

- (b) March, "Ancient and Honorable Artillery Co." (new).....Sousa

8. Xylophone Duet, "The March Wind".....Geo. Carey
MESSRS. CAREY AND GOULDEN

9. Tunes, Songs and Dances of the Cumberland Mountains of Kentucky....Orem

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For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency,
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MAJESTY

THEATRE
CEDAR RAPIDS



TWO SHOWS
DAILY

SEASON 1924-1925

HIPPODROME, DAIRY CATTLE CONGRESS, OCT. 22

Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano

MR. ROBERT GOODING, Saxophone

JOHN DOLAN, Cornet

MR. GEORGE CAREY, Xylophone

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MR. JOHN DOLAN

3. Suite, "El Capitan and His Friends".....Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"

4. Vocal Solo, "Maids of Cadiz".....Delibes
MISS NORA FAUCHALD

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O magic realm, illimited, eternal, Of gloried women,—loveliness supernal! Fain would I, in the storm of stressful bliss, Expire upon the last one's lingering kiss!	Through every realm, I, friend, would wing my flight, Wherever beauty blooms, kneel down to each, And—if for one brief moment, win delight!
--	--

As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

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7. (a) Saxophone Solo, "Valse Fantasie".....Gurewich
MR. ROBERT GOODING

(b) March, "Marquette University" (new).....Sousa

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MR. GEORGE CAREY

9. Finale, "Carnival Night in Naples".....Massenet

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SEASON 1924-1925

October 21st

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ductor

Xylophone

-Hosmer
-Arban
-Sousa

twilight glow,
through the nearing night
stars in glory rise—
the pale heaven's light,
are thy shining eyes.
"Mars and Venus"
he was a soldier off to the war.
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.

.....Sousa

ORA FAUCHALD

.....Giordano
in tragic opera is the closing scene of "André
nier sing their farewell to each other, and to life.
Thy love, my queen, is for me
A sea, a heaven, a sun, . . . 'tis all!
The very light of day, . . . 'tis all!

INTERVAL

Chariot Race".....Sousa

eters blew a call, the absentees rushed back to their places. . .
the voices of the drivers were heard behind the stalls. The trumpets
whereupon the starters leaped down from behind the pillars of the
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MR. ROBERT GOODING

March, "Ancient and Honorable Artillery Co." (new).....Sousa

ophone Duet, "The March Wind".....Geo. Carey

MESSRS. CAREY AND GOULDEN

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March, "Ancient and H
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Directorate	Nobles of the Mystic Shrine
El Capitan	The Dauntless Battalion
Fairest of the Fair	High School Cadets
Free Lance	Washington Post
From Maine to Oregon	Semper Fidelis
Glory of the Yankee Navy	The Gallant Seventh
Hands Across the Sea	U. S. Field Artillery
Imperial Edward	Sabre and Spurs
Invincible Eagle	Comrades of the Legion
Jack Tar	Boy Scouts
King Cotton	Bullets and Bayonets
Liberty Bell	The Thunderer
Man Behind the Gun	Liberty Loan March
Manhattan Beach	
Power and Glory (new)	
Stars and Stripes Forever—(The greatest march ever written.)	

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Minneapolis

THURSDAY, OCTOBER 23

1924

Afternoon 3:00 p. m.

Evening 8:15 p. m.

SOUSA and His BAND

Lieut. Commander
JOHN PHILIP SOUSA,
Conductor

SOLOISTS

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

MR. HARRY ASKIN, *Manager*
RICHARD J. HORGAN, *Local Manager*

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Matinee Program

AUDITORIUM, ST. PAUL, FRIDAY, OCTOBER 24, 1924

SOUSA AND HIS BAND

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

MISS NORA FAUCHALD, *Soprano*

MR. JOHN DOLAN, *Cornet*

MR. ROBERT GOODING, *Saxophone*

MESSRS. GEORGE CAREY AND HOWARD GOULDEN, *Xylophone*

1. Rhapsody, "The Ethiopian" (new) Hosmer
2. Cornet Solo, "Carnival of Venice" Arban
MR. JOHN DOLAN

3. Suite, "Looking Upwards" Sousa
(a) "By the Light of the Polar Star"

"Jingle bells, jingle bells,
Jingle all the way,
Oh, what fun it is to ride
In a one-horse open sleigh."

"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."

- (b) "Under the Southern Cross"

Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
Gulnare, Gulnare.

(c) "Mars and Venus"
He was a soldier off to the war.
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.

4. Vocal Solo, "Serenade of Seville" Sousa
MISS NORA FAUCHALD

5. Finale, "André Chenier" Giordano

One of the most beautiful scenes in tragic opera is the closing scene of
"André Chenier." Madeleine and Chenier sing their farewell to each
other, and to life.

Pride of beauty.
Triumph of the soul!
Thee, my happy thought,
The prize of my good luck!

Thy love, my queen, is for me
A sea, a heaven, a sun, . . . 'tis all!
The very light of day, . . . 'tis all!

INTERVAL

6. Symphonic Poem, "The Chariot Race" Sousa

SYNOPSIS:—"The Trumpeters blew a call, the absentees rushed back to their places. . . Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gatekeepers threw the stalls open. Forth from each stall rushed the six fours . . . the fours neared the rope together. Then the trumpeters blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. . . On swept the Corinthian, the Byzantine, the Sidonian . . . Ben-Hur, unhurt, was to the front. . . Above the noises of the race there was but one voice, and that was Ben-Hur's. In the old of the race he called to the Arabs—'On, Alair! On, Rigel! What, Antares! Aramait he called to the Arabs—'On, Alair! On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory! and the song will never end.' . . . Down on its right side toppled the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car went to pieces, and Messala pitched forward headlong. . . Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON." (Ben-Hur)

7. (a) Saxophone Solo, "Maritana" Wallace-Henton
MR. ROBERT GOODING

- (b) March, "Ancient and Honorable Artillery Co." (new) . . . Sousa
8. Xylophone Duet, "The March Wind" Geo. Carey
MESSRS. CAREY AND GOULDEN

9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky" Orem

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Local Management, EDMUND A. STEIN

152

MATINEE PROGRAM
SOLOISTS

- MISS NORA FAUCHALD, *Soprano* MR. JOHN DOLAN, *Cornet*
MR. ROBERT GOODING, *Saxophone*
MESSRS. GEORGE CAREY AND HOWARD GOULDEN, *Xylophone*
1. Rhapsody, "The Ethiopian" (new).....*Hosmer*
 2. Cornet Solo, "Carnival of Venice".....*Arban*
MR. JOHN DOLAN
 3. Suite, "Looking Upwards".....*Sousa*
(a) "By the Light of the Polar Star"
"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."
(b) "Under the Southern Cross"
Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
Gulnare, Gulnare.
(c) "Mars and Venus"
He was a soldier off to the war.
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.
 4. Vocal Solo, "Serenade of Seville".....*Sousa*
MISS NORA FAUCHALD
 5. Finale, "André Chénier".....*Giordano*
One of the most beautiful scenes in tragic opera is the closing scene of "André Chénier." Madeleine and Chénier sing their farewell to each other, and to life.
Pride of beauty. Thy love, my queen, is for me
Triumph of the soul! A sea, a heaven, a sun,
Thee, my happy thought, The very light of day, 'tis all!
The prize of my good luck!

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SYNOPSIS:—"The Trumpeters blew a call, the absentees rushed back to their places. * * * Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gatekeepers threw the stalls open. Forth from each stall rushed the six fours * * * The fours neared the rope together. Then the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. * * * On swept the Corinthian, the Byzantine, the Sidonian. . . Ben-Hur, unhurt, was and that was Ben-Hur's. In the old Aramaic he called to the Arabs—"On, Alair! On Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory! and the song will never end." * * * Down on its right side toppled the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car went to pieces, and Messala pitched forward headlong. * * * Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON." [BEN-HUR]
7. (a) Saxophone Solo, "Maritana".....*Wallace-Henton*
MR. ROBERT GOODING
(b) March, "Ancient and Honorable Artillery Co." (new).....*Sousa*
8. Xylophone Duet, "The March Wind".....*Geo. Carey*
MESSRS. CAREY AND GOULDEN
9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky".....*Orem*

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EVENING PROGRAM

SOLOISTS

- MISS NORA FAUCHALD, *Soprano* MR. ROBERT GOODING, *Saxophone*
MR. JOHN DOLAN, *Cornet* MR. GEORGE CAREY, *Xylophone*
1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....*Litolf*
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."
 2. Cornet Solo, "Our Maud".....*Short*
MR. JOHN DOLAN
 3. Suite, "El Capitan and His Friends".....*Sousa*
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
 4. Vocal Solo, "Maids of Cadiz".....*Delibes*
MISS NORA FAUCHALD
 5. Symphonic Poem, "Don Juan".....*Strauss*
The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:
O magic realm, illimited, eternal, Through every realm, I, friend, would wing my
Of gloried women,—loveliness supernal! flight,
Fain would I, in the storm of stressful bliss, Wherever beauty blooms, kneel down to each,
Expire upon the last one's lingering kiss! And—if for one brief moment, win delight!
As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

6. Fantasia, "Music of the Minute" (new).....*Sousa*
7. a. Saxophone Solo, "Valse Fantasia".....*Gurewich*
MR. ROBERT GOODING
b. March, "Marquette University" (new).....*Sousa*
8. Xylophone Solo, "The Pin-Wheel".....*Geo. Carey*
MR. GEORGE CAREY
9. Finale, "Carnival Night in Naples".....*Massenet*

VICTROLA—EDISON—BRUNSWICK
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159

1. Rhapsody
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EVENING

SOUSA AND HIS BAND

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

Miss Nora Fauchald, Soprano Mr. Robert Gooding, Saxophone
Mr. John Dolan, Cornet
Messrs. George Carey and Howard Goulden, Xylophone

- Overture, "Maximilien Robespierre" or
"The Last Day of the Reign of Terror" Litolf

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MR. JOHN DOLAN
- Suite, "El Capitan and His Friends" Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"

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MISS NORA FAUCHALD

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Expire upon the last one's lingering And—if for one brief moment, win de-
kiss!

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INTERVAL

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MR. ROBERT GOODING
- Fantasia, "Music of the Minute" (new) Sousa
b. March, "Marquette University" (new) Sousa
- Xylophone Solo, "The Pin-Wheel" Geo. Carey
MR. GEORGE CAREY
- Finale, "Carnival Night in Naples" Massenet

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PROGRAM

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Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano

Mr. Robert Gooding, Saxophone

Mr. John Dolan, Cornet

Mr. George Carey, Xylophone

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— NOTE —

STYLE EXHIBIT at "THE CASCADE" HOTEL
MONDAY AND TUESDAY, OCTOBER 27th, 28th.

Inserted by Joseph Feaks of Duluth, Minn., in behalf of himself.

**YELLOW
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CO.**

MELROSE 2700

VOTE FOR

JOSEPH E.

FEAKS

Candidate for

COUNTY COMMISSIONER
First District

General Election, November 4.

Program Continued

- Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" Litolf
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At

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Duluth, Minn.

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323 West Superior Street

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Program Continued

four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fley-

Inserted by St. Louis County Hilton Volunteer Committee, 900 Alworth Bldg., in behalf of C. L. Hilton, Fergus Falls, candidate for Attorney general.



VOTE FOR

CLIFFORD L. HILTON

REPUBLICAN CANDIDATE

FOR RE-ELECTION

as

ATTORNEY GENERAL

A
169

166 →

Paid Political Adv.—Inserted by Joseph Carhart in behalf of himself.

WHY NOT ELECT HIM—

JOSEPH

CARHART

Candidate for

Clerk of Court

In taking the liberty of presenting to you my candidacy for Clerk of Court, I also desire to acquaint the voters of St. Louis County with the following facts:

I am 40 years of age, married and have been a resident of Virginia for 8 years, and a resident of Duluth for 18 years, during which time I held responsible positions of trust, with Crane Ordway and Kelly-How Thompson Co. As a taxpayer, I am interested in furthering the best interests of St. Louis County and if elected Clerk of Court I will give to the people an honest, clean and economical administration of that highly important office.

It is impossible for a candidate in a county, the size of St. Louis to meet all the voters personally. I shall therefore have to leave my candidacy with the people and abide in their verdict, Tuesday, November 4th.

Thanking the public for any consideration that will be given me, I am,
Sincerely yours,



JOSEPH CARHART.

WHY NOT ELECT THE RANGE CANDIDATE?

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RE - ELECT

Chauncey A. Peterson

REPRESENTATIVE

58th LEGISLATIVE DISTRICT

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A firm advocate of home rule. Now serving his first term.

Issued by Chauncey A. Peterson, 223 W. 5th St., in his own behalf.

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Strong Security for Them,
The same security for You.

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FIRST NATIONAL BANK

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Program Continued

riot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation."

From Carlyle's "The French Revolution."

2. Cornet Solo, "Our Maud"Short
Mr. John Dolan

DON'T FORGET TO VOTE FOR—

J. P. JOHNSON

FOR CLERK OF DISTRICT COURT

The man who faithfully and promptly attends to your
business connected with that office.

GENERAL ELECTION, NOVEMBER 4, 1924.

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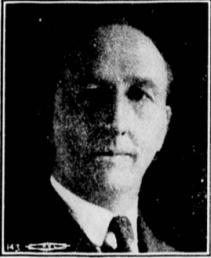
WEBSTER'S

105 West Superior Street

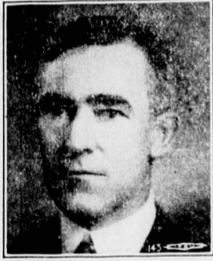
A 169

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Re-Elect the Present Judges



Henry J. Grannis



Edward Freeman



Edwin J. Kenny

PRESENT DISTRICT COURT JUDGES

Candidates for Re-Election

Prepared and inserted by Volunteer Citizens' Committee, Duluth, Minn., in behalf of Henry J. Grannis, Edward Freeman and Edwin J. Kenny, candidates for re-election as Judges of District Court.

ANDREW HOLT
Associate Justice



ROYAL A. STONE
Associate Justice



SAMUEL B. WILSON
Chief Justice

Supreme Court Judges

The Baldwin Piano

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Program Continued

3. Suite, "El Capitan and His Friends"Sousa
 - (a) "El Capitan"
 - (b) "The Charlatan"
 - (c) "The Bride-Elect"
4. Vocal Solo, "Maids of Cadiz"Delibes
Miss Nora Fauchald
5. Symphonic Poem, "Don Juan"Strauss

After the Concert

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MELROSE 470

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—VOTE FOR—

VICTOR L. POWER

REPUBLICAN CANDIDATE

For CONGRESS

Eighth Congressional District

ELECTION, NOV. 4, 1924

Issued By Power For Congress Volunteer Committee in Behalf of Victor L. Power.



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Calumet 84.

Program Continued

The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:

O magic realm, illimited, eternal,
Of gloried women.—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, I, friend, would wing my flight,
Whereever beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

YES, HE'S OLD, EXPERIENCED
AND HONEST



VOTE FOR
ALEX FRASER

—for—
COMMISSIONER
Second District

Prepared and inserted by Alex Fraser, 514 W. 2nd St., in his own behalf.

Your presence here shows an appreciation of good band music.

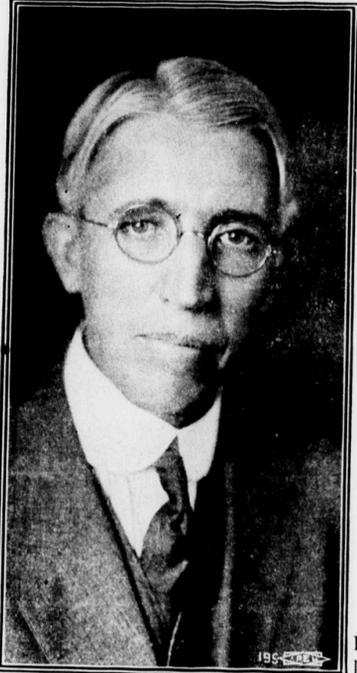
**But a Vote for
County Commissioner**

BECKS

will show your appreciation of his past able representation.

A
169

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RE-ELECT

MIKE HOLM

SECRETARY OF STATE

His Efficient and Conscientious
Service Deserves Your
Support.

Prepared and inserted by W. L.
Rouss, Mankato, Minn., Sec. Mike
Holm Volunteer Committee.

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IMPORTER
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VOTE FOR

FRANK W.

Matson

To Succeed Himself

as

RAILROAD and WAREHOUSE
COMMISSIONER

Prepared and issued by Frank W.
Matson, St. Paul, Minn.

Program Continued

As the keynote of these stanzas is violent, unbridled passion which
knows no restraint, no controlling principle, but is indulged until it
has exhausted itself, so the fundamental musical idea which breaks
forth again and again is surcharged with wild energy and vehement
impulsiveness.

Issued by and in behalf of O. E. Thompson



ELECT

O. E. THOMPSON

—for—

REPRESENTATIVE

58th Legislative District

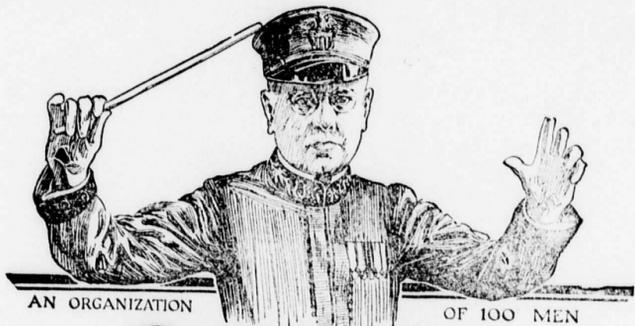
Be Sure to Register and Vote.

GENERAL ELECTION, NOV 4

SWANSTROM BROS.

A
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We Are Exclusive Agents for Both of These
World Famous Lines.

BRANDER'S MUSIC SHOP, Inc.
14 East Superior Street

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RE-ELECT

The Present County Commissioner for the Second District

T. H. LITTLE

Use the "Little" sticker.

T. H. Little, without party designation. (X)

Paste the sticker on your ballot and put an X after it on November 4th.

Prepared and circulated by Volunteer Citizens Committee, 601 Torrey Building, Duluth, Minnesota, in behalf of T. H. Little.

Program Continued

INTERVAL

- 6. Fantasia, "Music of the Minute" (new)Sousa
- 7. a. Saxophone Solo, "Valse Fantasia"Gurewich
Mr. Robert Gooding
- b. March, "Marquette University" (new)Sousa
- 8. Xylophone Solo, "The Pin-Wheel"Geo. Carey
Mr. George Carey
- 9. Finale, "Carnival Night In Naples"Massenet

NORTHWESTERN OIL COMPANY

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NOCO — POWER IN EVERY DROP.

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ST. PAUL — MINNEAPOLIS

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1:30 P. M.Lv.....	DULUTH.....	Ar.....	5:50 P. M.
1:55 P. M.Lv.....	SUPERIOR.....	Ar.....	5:20 P. M.
5:30 P. M.Ar.....	ST. PAUL.....	Lv.....	1:50 P. M.
6:00 P. M.Ar.....	MINNEAPOLIS.....	Lv.....	1:20 P. M.

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The Steinway Piano is now, has always been and always will be made by the Steinways.

This means much in the present day, when name after name, long known in the piano world is passing out of the hands that established and sustained its reputation.

The traditions back of the Steinway Piano are sacred to each succeeding generation. Since the first Steinway was built they have made the **FINEST PIANO IN THE WORLD.**

W. J. Dyer & Bro.

118 West First Street

DULUTH, MINN.

Hibbing's All-Star Course SEASON 1924-25



SOUSA AND HIS BAND

Hibbing High School Auditorium
MONDAY, OCTOBER 27

—Auspices Y. W. C. A.—

MRS. J. A. MacKILLICAN, President. MRS. T. S. SILLIMAN, Manager

Attractions secured thru Mrs. Geo. S. Richards.

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PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano
Mr. John Dolan, Cornet

Mr. Robert Gooding, Saxophone
Mr. George Carey, Xylophone

1. Overture, "Maximilien Robespierre" or
"The Last Day of the Reign of Terror".....Litolf
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbrel. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."
2. Cornet Solo, "Our Maud".....Short
MR. JOHN DOLAN
3. Suite, "El Capitan and His Friends".....Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
4. Vocal Solo, "Maids of Cadiz".....Delibes
MISS NORA FAUCHALD
5. Symphonic Poem, "Don Juan".....Strauss
The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:
O magic realm, illimited, eternal, Through every realm, I, friend, would wing
Of gloried women,—loveliness supernal! my flight,
Fain would I, in the storm of stressful bliss, Wherever beauty blooms, kneel down to each,
Expire upon the last one's lingering kiss. And—if for one brief moment, win delight!
As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.
INTERVAL
6. Fantasia, "Music of the Minute" (new).....Sousa
7. a. Saxophone Solo, "Valse Fantasic".....Gurewich
MR. ROBERT GOODING
b. March, "Marquette University" (new).....Sousa
8. Xylophone Solo, "The Pin-Wheel".....Geo. Carey
MR. GEORGE CAREY
9. Finale, "Carnival Night in Naples".....Massenet

OUR NEXT ATTRACTION
JANUARY 23, 1925



ANNA PAVLOWA
Incomparable Dancer
Supported by a large company
of Ballet Russe and
Symphony Orchestra of 80 pieces



Souvenir Program
of
SOUSA AND HIS BAND

Lieut-Commander JOHN PHILIP SOUSA, Conductor

at

High School Auditorium

October 28, 1924

Bemidji, Minnesota

*Auspices of Ralph Gracie Post Number 14
American Legion*



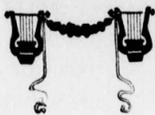
JOHN PHILIP SOUSA

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<p>BEMIDJI LUMBER & FUEL CO. Did your order Coal? Phone 100</p>	<p>Eat at the THIRD STREET CAFE M. E. Dunn, Prop.</p>	<p>We Strive To Please BEMIDJI CANDY STORE Nick Demas</p>	<p>Use our SERVICE BEMIDJI STATE BANK</p>
<p>See our line of Halloween Decorations BEMIDJI BOOK & STATIONERY COMPANY</p>	<p>EVENING PROGRAM SOSA AND HIS BAND Lieut.-Commander JOHN PHILIP SOSA, Conductor HARRY ASKIN, Manager Miss Nora Fauchald, Soprano Mr. John Dolan, Cornet Mr. Robert Gooding, Saxophone Mr. George Carey, Xylophone</p>	<p>You can save money buying groceries at the RED OWL Jasper Hanson, Mgr.</p>	<p>HATS Ahead of the Best VOGUE MILLINERY 209 Fourth Street</p>
<p> Long Live Sousa B. P. O. E., 1052</p>	<p>1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror".....Litolf Countless overtures have been written, but of the overtures that combine the greatest wealth of melody, dramatic interest, and musical beauty, the "Robespierre" is the most famous. The "Robespierre" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre." "And so, at six in the morning, a victorious convention adjourned. Report of the prisoners, irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. Fouquier had but to identify; his prisoners, never before were the streets of Paris even so crowded from their public execution to the guillotine. Two hundred thirty-nine heads to the tumblers this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumblers, with their motley batch of outlaws, some twenty-three of so, from Maximilien to Marie Antoinette and Robespierre's tumbler, roll over the guillotine point he. Samson's work done, there bursts forth in shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation.".....From Carlyle's "The French Revolution." 2. Cornet Solo, "Our Maid".....Short Mr. John Dolan 3. Suite, "El Capitan and His Friends".....Sousa (a) "El Capitan" (b) "The Charlatan" (c) "The Bride-Elect"</p>	<p>RADIO and Electrical Supplies NAYLOR ELECTRICAL CONSTRUCTION CO.</p>	<p>We sell WHITMAN'S FAMOUS CHOCOLATES Always fresh * * * * * Bring us your Prescriptions JOHNSON'S CORNER DRUG STORE Phones 102-304</p>
<p>When you ask for your Daily Bread Specify AUNT BETTY'S HOME BAKERY</p>	<p>4. Vocal Solo, "Maid of Cadiz".....Delibes Miss Nora Fauchald 5. Symphonic Poem, "Don Juan".....Strauss The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the words read as follows: O strange realm, limited, though every realm, I of gloried women—love-flight, wherever beauty blooms, Fain would I, in the kneel down to each, storm of stressful bliss. And—if for one brief Expire upon the last moment, win delight! one's lingering kiss! As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no</p>	<p>The Well Dressed Man Patronizes LAQUA'S Men's Quality Store 307 Belt. Ave.</p>	<p>Light Heat Power Three economical necessities at your command MINNESOTA ELECTRIC LIGHT & POWER CO.</p>
<p>What you earn is important What you SAVE counts SECURITY STATE BANK</p>	<p>TRY THE CITY DRUG STORE FIRST Laliberte & Erickson Druggists</p>	<p>Catering to MEN and WOMEN THE MARQUIS BARBER SHOP 305 Belt. Ave.</p>	<p>Tires and Tubes Repair Service Battery Service BOWER'S TIRE & BATTERY SHOP 213 Fourth St.</p>
<p>Satisfactory Plumbing Requires experience Call EARL W. BUCKLEN Plumber</p>	<p> Gets there and back C. W. JEWETT, CO., Inc.</p>	<p>Some stores sell more, but none better quality MAYER'S GROCERY Phone 96 We deliver</p>	<p>Have you seen the shoes we sell at \$5.00 G. & L. CLOTHING CO. A. N. Gould 316 Minn. Ave.</p>



PROGRAMS



Matinee and Evening Concerts

SOUSA AND HIS BAND

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It is of course to be expected, that such an artist as Sousa, should select because of their perfection and truthfulness of tone,

The Victor Victrola and Victor Records.

Sousa, like McCormick, Schumann-Heink, Scotti, Caruso, Rachmaninoff, Paderewski, Galli-Curci, in fact all the great artists, is an Exclusive Victor Artist.

We give herewith a few of the hundreds of his Victor records. You may hear them at our New Store Next to the Frederick.

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American Patrol16523	High School Cadets19064	Skaters Waltz35119
Amoureuse Waltz17228	Liberty Loan March18430	Stars and Stripes Forever...35709
Capitan March, El.....17302	Light Cavalry Over.....35045	Stars and Stripes March...16777
Carmen Selections35000	Nigarepolska17327	Under Double Eagle.....19064
Comrades of Legion18683	Nobles of Mystic Shrine...19056	U. S. Field Artillery.....18430
Freischutz Overture35000	Over the Waves W.....35068	Washington Post March.....17302
Hands Across the Sea.....16190	Sabre and Spurs March.....18504	Wedding March (Sousa)....35683

Poppler Piano Co.

New Home Next to
Frederick Hotel

Grand Forks, -:- N. Dak.



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Thursday, October 30, 1924

Matinee Program

The Fargo Concert Association

Presents

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager
MISS NORA FAUCHALD, Soprano
MR. JOHN DOLAN, Cornet
MR. ROBERT GOODING, Saxophone

MESSRS. GEORGE CAREY AND HOWARD KENTUCKY, Xylophone

- 1. Rhapsody, "The Ethiopian" (new)
2. Cornet Solo, "Carnival of Venice" MR. JOHN DOLAN
3. Suite, "Looking Upwards" (a) "By the Light of the Polar Star"
(b) "Under the Southern Cross" (c)
4. Vocal Solo, "Serenade of Seville" MISS NORA FAUCHALD
5. Finale, "Andre Chenier"
One of the most beautiful scenes in tragic opera is that of Madeleine and Chenier sing their farewell to each other. Pride of beauty. Triumph of the soul! Thee, my happy thought, The prize of my good luck!

INTERVAL

- 6. Symphonic Poem, "The Chariot Race"
Synopsis:—"The trumpeters blew a call, the absentees of the drivers were sounded short and sharp, whereupon the starters leapt to their goal. Again the trumpets blew, and the gatekeepers, stall rushed the six fours. * * * the fours neared the goal a signal vigorously. There was a crash, a scream, at the hoofs of his steeds. * * * On swept the Corinthian Ben-Hur, unhurt, was to the front. * * * Above the voice, and that was Ben-Hur's. In the old Aramaic Rigel! What Antares! Dost thou linger now? G children singing, and the women, singing of the star victory! and the song will never end. * * * Down the Roman's chariot. There was a rebound as of the ax went to pieces, and Messala pitched forward headlong cloud of dust and sand he crawled, in time to see the the course after Ben-Hur. When they were half-way first goal. AND THE RACE WAS WON" (BES-HUR)
7. (a) Saxophone Solo, "Maritana" MR. ROBERT GOODING
(b) March, "Ancient and Honorable Army"
8. Xylophone Duet, "The March Wind" MESSRS. CAREY and HOWARD KENTUCKY
9. Tunes, "Songs and Dances of the Cumberland and Kentucky"

All instruments used in Sousa's Band are made by the Victor Company and His Band plays exclusively for the Victor Company.

Encores are selected from the following compositions and arrangements of JOHN PHILIP SOUSA

- Bride Elect
Charlatan
Diplomat
Directorate
El Capitan
Fairest of the Fair
Free Lance
From Maine to Oregon
Glory of the Yankee Navy
Hands Across the Sea
Imperial Edward
Invincible Eagle
Jack Tar
King Cotton
Liberty Bell
Man Behind the Gun
Manhattan Beach
Power and Glory (new)

Thursday, October 30, 1924

Program

The Fargo Concert Association

Presents

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, SOPRANO MR. ROBERT GOODING, SAXOPHONE
MR. JOHN DOLAN, CORNET MR. GEORGE CAREY, XYLOPHONE

- 1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" LITOLF

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
"Robespierre" is a story of the French Revolution. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turkeys and moutons, fallen from their high estate, look mute and blue. Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. The gendarmes point their swords at him, to show the people which is he. Saouson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation. FROM CARLYLE'S "THE FRENCH REVOLUTION."

- 2. Cornet Solo, "Our Maud" SHORT MR. JOHN DOLAN
3. Suite, "El Capitan and His Friends" SOUSA (a) "El Capitan" (b) "The Charlatan" (c) "The Bride-Elect"
4. Vocal Solo, "Maids of Cadiz" DELIBES MISS NORA FAUCHALD
5. Symphonic Poem, "Don Juan" STRAUSS
The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:
O magic realm, illimited, eternal, Through every realm, I, friend, would wing my flight,
Of gloried women,—loveliness supernal! Wherever beauty blooms, kneel down to each,
Fain would I, in the storm of stressful bliss, And—if for one brief moment, win delight!
Expire upon the last one's lingering kiss!
As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is recharged with wild energy and vehement impulsiveness.

INTERVAL

- 6. Fantasia, "Music of the Minute" (new) SOUSA
7. a. Saxophone Solo, "Valse Fantasia" GUREWICH MR. ROBERT GOODING
b. March, "Marquette University" (new) SOUSA
8. Xylophone Solo, "The Pin-Wheel" GEO. CAREY MR. GEORGE CAREY
9. Finale, "Carnival Night in Naples" MASSENET

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Directorate
El Capitan
Fairest of the Fair
Free Lance
From Maine to Oregon
Glory of the Yankee Navy
Hands Across the Sea
Imperial Edward
Invincible Eagle
Jack Tar
King Cotton
Liberty Bell
Man Behind the Gun
Manhattan Beach
Power and Glory (new)
Ancient and Honorable Artillery (new)
Peaches and Cream (new)
Music of the Minute (new)
Nobles of the Mystic Shrine
The Dauntless Battalion
High School Cadets
Washington Post
Semper Fidelis
The Gallant Seventh
U. S. Field Artillery
Sabre and Spurs
Comrades of the Legion
Boy Scouts
Bullets and Bayonets
The Thunderer
Liberty Loan March
Stars and Stripes Forever
(The greatest march ever written)

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Matinee Program

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SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, MANAGER

MISS NORA FAUCHALD, SOPRANO

MR. JOHN DOLAN, CORNET

MR. ROBERT GOODING, SAXOPHONE

MESSRS. GEORGE CAREY AND HOWARD GOULDEN, XYLOPHONE

1. Rhapsody, "The Ethiopian" (new)..... HOSMER

2. Cornet Solo, "Carnival of Venice"..... HAN
MR. JOHN DOLAN

3. Suite, "Looking Upwards"..... SOUSA

(a) "By the Light of the Polar Star"

"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."

"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."

(b) "Under the Southern Cross"

Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
Gulnare, Gulnare.

(c) "Mars and Venus"

He was a soldier off to the war,
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.

4. Vocal Solo, "Serenade of Seville"..... SOUSA
MISS NORA FAUCHALD

5. Finale, "Andre Chenier"..... GIORDANO

One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier."
Madeleine and Chenier sing their farewell to each other and to life.

Pride of beauty,
Triumph of the soul!
Thee, my happy thought,
The prize of my good luck!

Thy love, my queen, is for me
A sea, a heaven, a sun, . . . 'tis all!
The very light of day, . . . 'tis all!

INTERVAL

6. Symphonic Poem, "The Chariot Race"..... SOUSA

SYNOPSIS:—"The trumpeters blew a call, the absentees rushed back to their places. * *
Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets
sounded short and sharp, whereupon the starters leaped down from behind the pillars of the
goal. Again the trumpets blew, and the gatekeepers threw the stalls open. Forth from each
stall rushed the six fours * * the fours neared the rope together. Then the trumpeter blew
a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under
the hoofs of his steeds. * * On swept the Corinthian, the Byzantine, the Sidonian
Ben-Hur, unhurt, was to the front. * * Above the noises of the race there was but a
voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—"On, Alair! On,
Rigel! What Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the
children singing, and the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran,
victory! and the song will never end." * * Down on its right side toppled the bed of the
Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car
went to pieces, and Messala pitched forward headlong. * * Presently, out of the murky
cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down
the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the
first goal. AND THE RACE WAS WON." (BEN-HUR)

7. (a) Saxophone Solo, "Maritana"..... WALLACE-HENTON
MR. ROBERT GOODING

(b) March, "Ancient and Honorable Artillery Co." (new)..... SOUSA

8. Xylophone Duet, "The March Wind"..... GEO. CAREY
MESSRS. CAREY and GOULDEN

9. Tunes, "Songs and Dances of the Cumberland Mountains of
Kentucky"..... OREM

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Encores are selected from the following Compositions and arrangements of
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Diplomat
Directorate
El Capitan
Fairest of the Fair
Free Lance
From Maine to Oregon
Glory of the Yankee Navy
Hands Across the Sea
Imperial Edward
Invincible Eagle
Jack Tar
King Cotton
Liberty Bell
Man Behind the Gun
Manhattan Beach
Power and Glory (new)

Ancient and Honorable Artillery (new)
Peaches and Cream (new)
Music of the Minute (new)
Nobles of the Mystic Shrine
The Dauntless Battalion
High School Cadets
Washington Post
Semper Fidelis
The Gallant Seventh
U. S. Field Artillery
Sabre and Spurs
Comrades of the Legion
Boy Scouts
Bullets and Bayonets
The Thunderer
Liberty Loan March
Stars and Stripes Forever
(The greatest march ever written)

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SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor



HARRY ASKIN, Manager
MISS NORA FAUCHALD, Soprano
MR ROBERT GOODING, Saxophone
MR. JOHN DOLAN, Cornet
MESSRS. GEORGE CAREY and HOWARD GOULDEN, Xylophone

COLLEGE AUDITORIUM
Friday Afternoon, October 31st, 1924

SOUSA AND HIS BAND

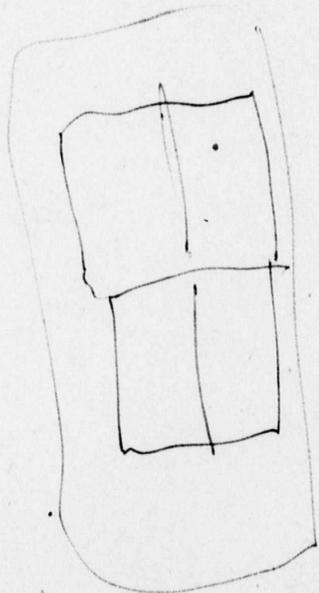
Lieut.-Commander JOHN PHILIP SOUSA, Conductor



HARRY ASKIN, Manager
MISS NORA FAUCHALD, Soprano
MR ROBERT GOODING, Saxophone
MR. JOHN DOLAN, Cornet
MR. GEORGE CAREY, Xylophone

COLLEGE AUDITORIUM
Friday Evening, October 31st, 1924

175



PROGRAM

1. Rhapsody, "The Ethiopian" (new) Hosmer
2. Cornet Solo, "Carnival of Venice" Arban
Mr. John Dolan
3. Suite, "Looking Upwards" Sousa
 - (a) "By the Light of the Polar Star"
"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
in a one-horse sleigh."

"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."
 - (b) "Under the Southern Cross"
Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below:
Gulnare, Gulnare.
 - (c) "Mars and Venus"
He was a soldier off to the war,
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.
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Miss Nora Fauchald
5. Finale, "Andre Chenier" Giordano
One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier." Madeleine and Chenier sing their farewell to each other, and to life.

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Thee, my happy thought,
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Thy love, my queen, is for me
A sea, a heaven, a sun, . . .
The very light of day, . . . 'tis all!

INTERVAL

6. Symphonic Poem, "The Chariot Race" Sousa
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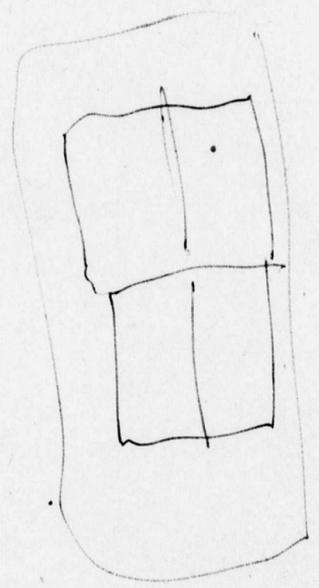
of the goal. Again the trumpets blew, and the gatekeepers threw the stalls open. Forth from each stall rushed the six fours * * the fours neared the rope together. Then the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. * * On swept the Corinthian, the Byzantine, the Sidonian . . . Ben-Hur, unhurt, was to the front. * * Above the noises of the race there was but one voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—"On Alair! On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory! and the song will never end." * * Down on its right side toppled the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car went to pieces, and Messala pitched forward headlong. * * Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. And the race was won." (Ben-Hur).

7. (a) Saxophone Solo, "Maritana" Wallace-Henton
Mr. Robert Gooding
- (b) March, "Ancient and Honorable Artillery Co." (new) .. Sousa
8. Xylophone Duet, "The March Wind" Geo. Carey
Messrs. Carey and Goulden
9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky" Orem

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

- | | |
|---|---------------------------------------|
| Bride Elect | Ancient and Honorable Artillery (new) |
| Charlatan | Peaches and Cream (new) |
| Diplomat | Music of the Minute (new) |
| Directorate | Nobles of the Mystic Shrine |
| El Capitan | The Dauntless Battalion |
| Fairest of the Fair | High School Cadets |
| Free Lance | Washington Post |
| From Maine to Oregon | Semper Fidelis |
| Glory to the Yankee Navy | The Gallant Seventh |
| Hands Across the Sea | U. S. Field Artillery |
| Imperial Edward | Sabre and Spurs |
| Invincible Eagle | Comrades of the Legion |
| Jack Tar | Boy Scouts |
| King Cotton | Bullets and Bayonets |
| Liberty Bell | The Thunderer |
| Man Behind the Gun | Liberty Loan March |
| Manhattan Beach | |
| Power and Glory (new) | |
| Stars and Stripes Forever (The greatest March ever written) | |

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SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor



HARRY ASKIN, Manager
 MISS NORA FAUCHALD, Soprano
 MR ROBERT GOODING
 MR. JOSEPH
 MESSRS. GEORGE

PROGRAM

- Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror" Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre." "And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrils this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." From Carlyle's "The French Revolution."

- Cornet Solo, "Our Maud" Short
Mr. John Dolan
- Suite, "El Capitan and His Friends" Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
- Vocal Solo, "Maids of Cadiz" Delibes
Miss Nora Fauchald
- Symphonic Poem, "Don Juan" Strauss

The lines from Lenau's the celebrated Austrian poet's dramatic poem Don Juan underlying the work, read as follows:

O magic realm, illimited, eternal, Of glorified women, — loveliness supernal!	Through every realm, I, friend, would wing my flight, Wherever beauty blooms, kneel down to each, And—if for one brief moment, win delight!
Fain would I, in the storm of stressful bliss, Expire upon the last one's linger- ing kiss!	

As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

- Fantasia, "Music of the Minute" (new) Sousa
- a. Saxophone Solo, "Valse Fantasie" Gurewich
Mr. Robert Gooding
- b. March, "Marquette University" (new) Sousa
- Xylophone Solo, "The Pin-Wheel" Geo. Carey
Mr. George Carey
- Finale, "Carnival Night in Naples" Massenet

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

Bride Elect	Ancient and Honorable Artillery (new)
Charlatan	Peaches and Cream (new)
Diplomat	Music of the Minute (new)
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King Cotton	Bullets and Bayonets
Liberty Bell	The Thunderer
Man Behind the Gun	Liberty Loan March
Manhattan Beach	
Power and Glory (new)	
Stars and Stripes Forever (The greatest March ever written)	

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HARRY ASKIN, Manager
MISS NORA FAUCHALD, Soprano
MR. JOHN DOLAN, Cornet
MR. ROBERT GOODING, Saxophone
MESSRS. GEORGE CAREY and HOWARD GOULDEN, Xylophone

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Charlatan	Ancient and Honorable Artillery
Diplomat	Peaches and Cream (new)
Directorate	Music of the Minute (new)
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Liberty Bell	Bullets and Bayonets
Man Behind the Gun	The Thunderer
Manhattan Beach	Liberty Loan March
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MATINEE PROGRAM

1. Rhapsody, "The Ethiopian" (new) Hosmer
2. Cornet Solo, "Carnival of Venice" Arban
Mr. John Dolan
3. Suite, "Looking Upwards" Sousa
(a) "By the Light of the Polar Star"
"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."
(b) "Under the Southern Cross"
Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
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(c) "Mars and Venus"
He was a soldier off to war.
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And together they told the same
old story.
After the drummer's roll, my lad,
After the drummer's roll.
4. Vocal Solo, "Serenade of Seville" Sousa
Miss Nora Fauchald

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5. Finale, "Andre Chenier" Giordano
One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier." Madeleine and Chenier sing their farewell to each other, and to life.

Pride of beauty. Thy love, my queen, is for me
Triumph of the soul! A sea, a heaven, a sun, . . .
Thee, my happy thought, The very light of day, . . . 'tis all!
The prize of my good luck!

INTERVAL

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Synopsis:—"The Trumpeters blew a call, the absentees rushed back to their places. * * Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gatekeepers threw the stalls open. Forth from each stall rushed the six fours* * the fours neared the rope together. Then the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. * * On swept the Corinthian, the Byzantine, the Sidonian. . . Ben Hur, unhurt, was to the front. * * Above the noises of the race there was but one voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—"On, Alair! On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, of Alair,

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SATURDAY, NOVEMBER 1ST, 1924

Sousa and His Band

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PROGRAM

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Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
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2. Cornet Solo, "Our Maud" Short
Mr. John Dolan
3. Suite, "El Capitan and His Friends" Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
4. Vocal Solo, "Maids of Cadiz" Delibes
Miss Nora Fauchald
5. Symphonic Poem, "Don Juan" Strauss
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Of gloried women,—lovliness supernal!

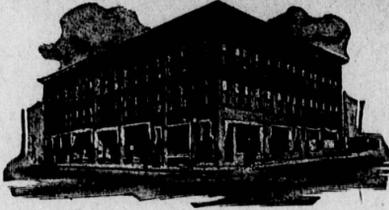
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Sunday, November 2nd, 1924

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HARRY ASKIN, Manager

Miss Nora Fauchald, *Soprano*
Mr. John Dolan, *Cornet*
Mr. Robert Gooding, *Saxophone*
Mr. George Carey, *Xylophone*

1. Overture, "Maximilien Robespierre" or
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Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
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2. Cornet Solo, "Our Maud"-----Short
MR. JOHN DOLAN

3. Suite, "El Capitan and His Friends"-----Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"

4. Vocal Solo, "Maids of Cadiz"-----Delibes
Miss Nora Fauchald

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Fain would I, in the storm of stressful bliss
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Through every realm, I, friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And—if for one brief moment, win delight!
As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

6. Fantasia, "Music of the Minute" (new)-----Sousa

7. a. Saxophone Solo, "Valse Fantasie"----Gurdwich
Mr. Robert Gooding

- b. March, "Marquette University" (new)----Sousa

8. Xylophone Solo, "The Pin-Wheel"-----Geo. Carey
Mr. George Carey

9. Finale, "Carnival Night in Naples"-----Massenet

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Sunday Matinee and Evening
November 2, 1924

PROGRAM
SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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

1. Overture, "Maximilien Robespierre" or
"The Last Day of the Reign of Terror".....*Litolj*

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell" and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

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2. Cornet Solo, "Our Maid".....*Short*
MR. JOHN DOLAN

3. Suite, "El Capitan and His Friends".....*Sousa*
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"

4. Vocal Solo, "Maids of Cadiz".....*Delibes*
MISS NORA FAUCHALD

5. Symphonic Poem, "Don Juan".....*Strauss*
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Expire upon the last one's lingering kiss! And—if for one brief moment, win
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INTERVAL

6. Fantasia, "Music of the Minute" (new).....*Sousa*
7. a. Saxophone Solo, "Valse Fantasia".....*Gurewicz*
MR. ROBERT GOODING
b. March, "Marquette University" (new).....*Sousa*
8. Xylophone Solo, "The Pin-Wheel".....*Geo. Carey*
MR. GEORGE CAREY
9. Finale, "Carnival Night in Naples".....*Massenet*

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

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| Bride Elect. | Power and Glory (new). |
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| El Capitan. | Nobles of the Mystic Shrine. |
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John Philip Sousa uses a Kranich & Bach Piano.

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MONDAY NIGHT, NOVEMBER 3, 1924

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano

MR. ROBERT GOODING, Saxophone

MR. JOHN DOLAN, Cornet

MR. GEORGE CAREY, Xylophone

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MR. ROBERT GOODING

b. March, "Marquette University" (new) - - - - - Sousa

8. Xylophone Solo, "The Pin-Wheel" - - - - - Geo. Carey
MR. GEORGE CAREY

9. Finale, "Carnival Night in Naples" - - - - - Masesnet

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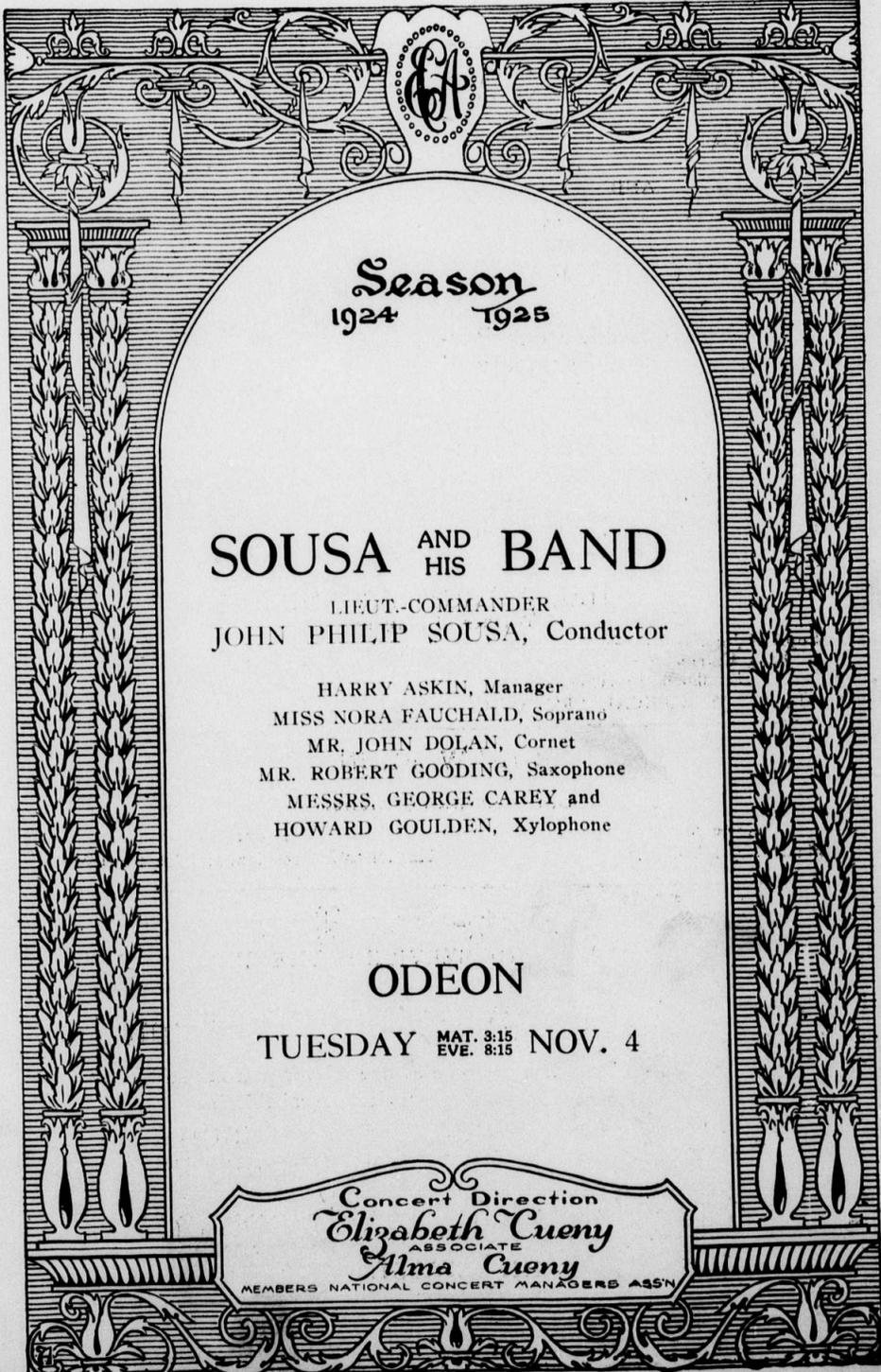
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SOUSA AND HIS BAND

LIEUT.-COMMANDER
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HARRY ASKIN, Manager
MISS NORA FAUCHALD, Soprano
MR. JOHN DOLAN, Cornet
MR. ROBERT GOODING, Saxophone
MESSRS. GEORGE CAREY and
HOWARD GOULDEN, Xylophone

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MONDAY NIGHT, NOVEMBER 3, 1924

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1. Rhapsody, "The Ethiopian" (new).....Hosmer
2. Cornet Solo, "Carnival of Venice"Arban
Mr. John Dolan
3. Suite, "Looking Upwards"Sousa
(a) "By the Light of the Polar Star"
"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."
(b) "Under the Southern Cross"
Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below;
Look from thy lattice,
Gulfare, Gulfare.
(c) "Mars and Venus"
He was a soldier off to the war,
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.

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MONDAY NIGHT, NOVEMBER 3, 1924

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano

MR. ROBERT GOODING, Saxophone

MR. JOHN DOLAN, Cornet

MR. GEORGE CAREY, Xylophone

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scholarships, granted by generous provisions, are at present all taken.)

(MATINEE PROGRAM CONTINUED)

4. Vocal Solo, "Serenade of Seville"Sousa

Miss Nora Fauchald

5. Finale, "André Chénier"Giordano

One of the most beautiful scenes in tragic opera is the closing
scene of "André Chénier." Madeleine and Chénier sing their
farewell to each other, and to life.

Pride of beauty,
Triumph of the soul!
Thee, my happy thought,
The prize of my good luck!

Thy love, my queen, is for me
A sea, a heaven, a sun, . . .
The very light of day, . . . 'tis all!

INTERVAL

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By Edson S. Dunbar

It may be sad, but still 'tis true,
There's one thing all us humans do,
And that is, blame the printer.
He does his best, without our help,
For all we do is stand and yelp,
Then cuss, and blame the printer.

We write our manuscript by pen,
To read it is beyond our ken,
Yet we expect the printer
To dope it out and get it right,
We think not of his time or sight;
If wrong—we blame the printer.

We hold our stuff until the last,
Then try to rush it through so fast
The printer gets snowed under.

But still we camp upon his trail,
And prod him on with woeful tale,
Or rant and roar like thunder.

He shoots it through, the proof we get,—
Hell's bells! the job is not right yet.
We chop that proof to splinters.
It takes two days before he knows—
Just what each hieroglyphic shows—
A dumb lot are those printers.

The job's delivered. Some relief!
To know we're through with rush and
grief.

We ought to thank the printer,
But no! The poor gink's out of luck—
He overcharged us one whole buck.
Once more we whale the printer.

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PARKVIEW ONE-ELEVEN-FOUR

(MATINEE PROGRAM CONTINUED)

6. Symphonic Poem, "The Chariot Race" *Sousa*

Synopsis:—"The Trumpeters blew a call, the absentees rushed back to their places. * * Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gatekeepers threw the stalls open. Forth from each stall rushed the six fours * * the fours neared the rope together. Then the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. * * On swept the Corinthian, the Byzantine, the Sidonian. . . Ben-Hur, unhurt, was to the front. * * Above the noises of the race there was but one voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—"On, Alair! On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory! and the song will never end." * * Down on its right side toppled the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car went to pieces, and Messala pitched forward headlong. * * Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON." [Ben-Hur]

7. (a) Saxophone Solo, "Maritana" *Wallace-Henton*
Mr. Robert Gooding

(b) March, "Ancient and Honorable Artillery Co." (new) *Sousa*

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(MATINEE PROGRAM CONTINUED)

8. Xylophone Duet, "The March Wind" *Geo. Carey*

Messrs. Carey and Goulden

9. Tunes, "Songs and Dances of the Cumberland Mountains of

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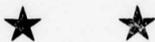
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Charles Kunkel, Jr., Piano

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Conservatory of Music

presents

SOUSA ^{AND} _{HIS} BAND



HIGH SCHOOL AUDITORIUM
WEDNESDAY AFTERNOON, NOVEMBER FIFTH
NINETEEN HUNDRED AND TWENTY-FOUR
AT TWO O'CLOCK

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Evening

SOUSA *and his* BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, *Soprano*
MR. JOHN DOLAN, *Cornet*

MR. ROBERT GOODING, *Saxophone*
MR. GEORGE CAREY, *Xylophone*

PROGRAM

1. Overture, "Maximilien Robespierre" or
"The Last Day of the Reign of Terror".....Litolf
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turnkeys and moutons, fallen from their high estate, look mute and blue. . . . Fouquier had but to identify: his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Revolution, for thither again go the tumbrels this time, it is one dense stirring mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrels, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbrel. . . . The gendarmes point their swords at him, to show the people which is he. . . . Samson's work done, there bursts forth shout on shout of applause. Shout, which prolongs itself not only over Paris, but over France, but over Europe, and down to this generation." . . . From Carlyle's "The French Revolution."
2. Cornet Solo, "Our Maud".....Short
MR. JOHN DOLAN
3. Suite, "El Capitan and His Friends".....Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
4. Vocal Solo, "Maids of Cadiz".....Delibes
MISS NORA FAUCHALD
5. Symphonic Poem, "Don Juan".....Strauss
The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:
O magic realm, illimited, eternal,
Of gloried women,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, I, friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And—if for one brief moment, win delight!
As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.
6. Fantasia, "Music of the Minute" (new).....Sousa
7. (a) Saxophone Solo, "Valse Fantasie".....Gurewisch
MR. ROBERT GOODING
(b) March, "Marquette University" (new).....Sousa
8. Xylophone Solo, "The Pin-Wheel".....Geo. Carey
MR. GEORGE CAREY
9. Finale, "Carnival Night in Naples".....Massenet

INTERVAL

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John Philip Sousa uses a Kranich & Bach Piano.

PROGRAM

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HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano Mr. ROBERT GOODING, Saxophone
MR. JOHN DOLAN, Cornet Mr. GEORGE CAREY, Xylophone

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—From Carlyle's "The French Revolution."

- 2. Cornet Solo, "Our Maud".....Short MR. JOHN DOLAN

- 3. Suite, "El Capitan and His Friends".....Sousa (a) "El Capitan" (b) "The Charlatan" (c) "The Bride-Elect"

- 4. Vocal Solo, "Maids of Cadiz".....Delibes MISS NORA FAUCHALD

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O magic realm, illimited, eternal, Through every realm, I, friend, Of gloried women,—loveliness would wing my flight, Fain would I, in the storm of Wherever beauty blooms, kneel down to each, stressfull bliss, And—if for one brief moment, win Expire upon the last one's lingering kiss! delight!

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INTERVAL

- 6. Fantasia, "Music of the Minute" (new).....Sousa
7. a. Saxophone Solo, "Valse Fantasia".....Gurewich MR. ROBERT GOODING
b. March, "Marquette University" (new).....Sousa
8. Xylophone Solo, "The Pin-Wheel".....Geo. Carey MR. GEORGE CAREY
9. Finale, "Carnival Night in Naples".....Massenet

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189

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Lieut

MISS NORA FA
MR. JOHN DOL

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French Revolution."
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3. Suite, "El Ca
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(c) "The
4. Vocal Solo,
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7. (a) Saxoph
(b) March
8. Xylophone
9. Finale, "C

Parkway Theatre

Thursday, November 6th

SOUSA AND HIS BAND

MATINEE PROGRAM

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

MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet
MR. ROBERT GOODING, Saxophone

MESSRS. GEORGE CAREY AND HOWARD GOULDEN, Xylophone

1. Rhapsody, "The Ethiopian" (new).....Hosmer
2. Cornet Solo, "Carnival of Venice".....Arban
MR. JOHN DOLAN

3. Suite, "Looking Upwards".....Sousa
(a) "By the Light of the Polar Star"

"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."

- (b) "Under the Southern Cross"

Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
Gulnare, Gulnare.

"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."

- (c) "Mars and Venus"

He was a soldier off to the war.
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.

4. Vocal Solo, "Serenade of Seville".....Sousa
MISS NORA FAUCHALD

5. Finale, "Andre Chenier".....
One of the most beautiful scenes in tragic opera is the
"André Chénier." Madeleine and Chénier sing their fa-
other, and to life.
Pride of beauty. Thy love, my
Triumph of the soul! A sea, a heav
Thee, my happy thought, The very high
The prize of my good luck!

INTERVAL

6. Symphonic Poem, "The Chariot Race".....
SYNOPSIS:—"The Trumpeters blew a call, the absentees rush
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keepers threw the stalls open. Forth from each stall rushed the six
fours neared the rope together. Then the trumpeter blew a signal
was a crash, a scream, and the unfortunate Cleanthes fell under
steeds. * * * On swept the Corinthians, the Byzantine, the Sidonian
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voice, and that was Ben-Hur's. In the old Aramaic he called to the
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to see the Corinthian and Byzantine go on down the course after Ben
were half-way down the course, Ben-Hur turned the first goal.
WAS WON." [Ben-Hur]

7. (a) Saxophone Solo, "Maritana".....
MR. ROBERT GOODING
(b) March, "Ancient and Honorable Artillery Co."
8. Xylophone Duet, "The March Wind".....
MESSRS. CAREY AND GOULDEN
9. Tunes, "Songs and Dances of the Cumberland Mountain
Kentucky"

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Parkway Theatre

Thursday, November 6th

SOUSA AND HIS BAND

EVENING PROGRAM

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

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

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At four in the afternoon, never before were the streets of Paris seen so crowded.
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2. Cornet Solo, "Our Maud".....Short
MR. JOHN DOLAN

3. Suite, "El Capitan and His Friends".....Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"

4. Vocal Solo, "Maids of Cadiz".....Delibes
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Of gloried women, loveliness supernal! flight,
Fain would I, in the storm of stressful bliss, Wherever beauty blooms, kneel down to each,
Expire upon the last one's lingering kiss! And—if for one brief moment, win delight!

As the keynote of these stanzas is violent, unbridled passion which knows no restraint,
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INTERVAL

6. Fantasia, "Music of the Minute" (new).....Sousa
7. a. Saxophone Solo, "Valse Fantasia".....Gurewich
MR. ROBERT GOODING

- b. March, "Marquette University" (new).....Sousa
8. Xylophone Solo, "The Pin-Wheel".....Geo. Carey
MR. GEORGE CAREY

9. Finale, "Carnival Night in Naples".....Massenet

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Parkway Theatre

Thursday, November 6th

SOUSA AND HIS BAND

MATINEE PROGRAM

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

MISS NORA FAUCHALD, Soprano MR. JOHN DOLAN, Cornet
MR. ROBERT GOODING, Saxophone

MESSRS. GEORGE CAREY AND HOWARD GOULDEN, Xylophone

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(b) "Under the Southern Cross"

Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
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"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."

(c) "Mars and Venus"

He was a soldier off to the war,
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She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
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One of the most beautiful scenes in tragic opera is the closing scene of
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other, and to life.

Pride of beauty,
Triumph of the soul!
Thee, my happy thought,
The prize of my good luck!

Thy love, my queen, is for me
A sea, a heaven, a sun,
The very light of day, 'tis all!

INTERVAL

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down from behind the pillars of the goal. Again the trumpets blew, and the gate-
keepers threw the stalls open. Forth from each stall rushed the six fours * * * the
fours neared the rope together. Then the trumpeter blew a signal vigorously. There
was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his
steeds. * * * On swept the Corinthians, the Byzantine, the Sidonian . . . Ben-Hur,
unhurt, was to the front. * * * Above the noises of the race there was but one
voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—"On, Alair!
On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I
hear the children singing, and the women, singing of the stars, of Alair, Antares,
Rigel, Aldebaran, victory! and the song will never end." * * * Down on its right
side toppled the bed of the Roman's chariot. There was a rebound as of the axle
hitting the hard earth: then the car went to pieces, and Messala pitched forward head-
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7. (a) Saxophone Solo, "Maritana".....Wallace-Henton
MR. ROBERT GOODING

(b) March, "Ancient and Honorable Artillery Co." (new).....Sousa

8. Xylophone Duet, "The March Wind".....Geo. Carey
MESSRS. CAREY AND GOULDEN

9. Tunes, "Songs and Dances of the Cumberland Mountains of
Kentucky".....Orem

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, November 6th

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ino MR. ROBERT GOODING, Saxophone

MR. GEORGE CAREY, Xylophone

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.....Delibes
FAUCHALD

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e".....Gurewich

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(new).....Sousa

.....Geo. Carey

CAREY
.....Massenet

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South Fairchild

Lawrence Memorial Chapel

Appleton, Wis.

Friday, Nov. 7, 1924 at 3:00 P. M.



SOUSA
and His
BAND

Lt. Commander John Philip Sousa
Conductor

HARRY ASKIN, Manager

Soloists:

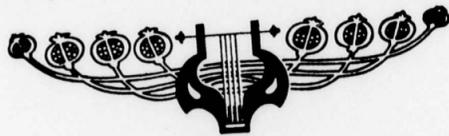
MISS NORA FAUCHALD, *Soprano*
MR. JOHN DOLAN, *Cornet*
MR. ROBERT GOODING, *Saxophone*
MESSRS. GEORGE CAREY AND
HOWARD GOULDEN, *Xylophone*

LOCAL DIRECTION: Lawrence College Conservatory of Music

Lawrence Memorial Chapel

Appleton, Wis.

Friday, Nov. 7, 1924 at 8:15 P. M.



SOUSA
and His
BAND

Lt. Commander John Philip Sousa
Conductor

HARRY ASKIN, Manager

Soloists:

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MR. JOHN DOLAN, *Cornet*
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HOWARD GOULDEN, *Xylophone*

LOCAL DIRECTION: Lawrence College Conservatory of Music

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Lawrence Memorial Chapel

Appleton, Wis.

Friday, Nov. 7, 1924 at 3:00 P. M.



SOUSA and His BAND

Lt. Commander John Philip Sousa
Conductor

HARRY ASKIN, Manager

Soloists:

MISS NORA FAUCHALD, *Soprano*
MR. JOHN DOLAN, *Cornet*
MR. ROBERT GOODING, *S*
MESSRS. GEORGE CAREY
HOWARD GOULDE

PROGRAM

1. Overture, "Maximilien Robespierre" or
"The Last Day of the Reign of Terror"..... *Litolf*

Countless overtures have been written but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

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2. Cornet Solo, "Our Maud"..... *Short*
MR. JOHN DOLAN

3. Suite, "El Capitan and His Friends"..... *Sousa*
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"

4. Vocal Solo, "Maids of Cadiz"..... *Delibes*
MISS NORA FAUCHALD

5. Symphonic Poem, "Don Juan"..... *Strauss*

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Of gloried women,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
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7. a. Saxophone Solo, "Valse Fantasia"..... *Gurewich*
MR. ROBERT GOODING
b. March, "Marquette University" (new)..... *Sousa*
8. Xylophone Solo, "The Pin-Wheel"..... *Geo. Carey*
MR. GEORGE CAREY
9. Finale, "Carnival Night in Naples"..... *Massenet*

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

- | | |
|--------------------------|--|
| BRIDE ELECT | ANCIENT AND HONORABLE
ARTILLERY (new) |
| CHARLATAN | PEACHES AND CREAM (new) |
| DIPLOMAT | MUSIC OF THE MINUTE (new) |
| DIRECTORATE | NOBLES OF THE MYSTIC SHRINE |
| EL CAPITAN | THE DAUNTLESS BATTALION |
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| GLORY OF THE YANKEE NAVY | THE GALLANT SEVENTH |
| HANDS ACROSS THE SEA | U. S. FIELD ARTILLERY |
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| INVINCIBLE EAGLE | COMRADES OF THE LEGION |
| JACK TAR | BOY SCOUTS |
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| LIBERTY BELL | THE THUNDERER |
| MAN BEHIND THE GUN | LIBERTY LOAN MARCH |
| MANHATTAN BEACH | STARS AND STRIPES FOREVER
(The greatest march ever written) |
| POWER AND GLORY (new) | |

PROGRAM

1. Rhapsody, "The Ethiopian" (new) *Hosmer*
 2. Cornet Solo, "Carnival of Venice" *Arban*
Mr. JOHN DOLAN
 3. Suite, "Looking Upwards" *Sousa*
(a) "By the Light of the Polar Star"
"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."
(b) "Under the Southern Cross" (c) "Mars and Venus"
Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below;
Look from thy lattice,
Gulnare, Gulnare.
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She was a sweet young soul;
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And together they told the same old story.
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These, my happy thought, The very light of day, 'tis all!
The prize of my good luck!
- INTERVAL
6. Symphonic Poem, "The Chariot Race" *Sousa*
STORY:—"The trumpeters blew a call, the absentees rushed back to their places. . . . Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gate-keepers threw the stalls open. Forth from each stall rushed the six fours . . . the fours neared the rope together. Then the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. . . . On swept the Corinthian the Byzantine, the Sidonian . . . Ben-Hur, unhurt, was to the front. . . . Above the noises of the race there was but one voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—On, Alair! On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory! and the song will never end. . . . Down on its right side toppled the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth: then the car went to pieces, and Messala pitched forward headlong. . . . Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON." (Ben-Hur)
 7. (a) Saxophone Solo, "Maritana" *Wallace-Henton*
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(b) March, "Ancient and Honorable Artillery Co." (new) *Sousa*
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| CHARLATAN | PEACHES AND CREAM (<i>new</i>) |
| DIPLOMAT | MUSIC OF THE MINUTE (<i>new</i>) |
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| POWER AND GLORY (<i>new</i>) | |

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Saturday Afternoon, November 8, 1924

Sousa and his Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, *Manager*
MISS NORA FAUCHALD, *Soprano*
MR. JOHN DOLAN, *Cornet*

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2. Cornet Solo, "Carnival of Venice".....Arban
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Four stars in glory rise—
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Two are thy shining eyes."
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In a one-horse open sleigh."
(b) "Under the Southern Cross" (c) "Mars and Venus"
Above the slim minaret He was a soldier off to the war.
Two stars of twilight glow. She was a sweet young soul;
The lute and bright castanet She sang of love and he of glory
Sound in the dusk below: And together they told the same old story.
Look from thy lattice, After the drummer's roll, my lad,
Gulfare, Guinare. After the drummer's roll.
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Miss NORA FAUCHALD
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Thee, my happy thought. The very light of day, 'tis all!
The prize of my good luck!

INTERVAL

6. A Mixture, "Showing Off Before Company".....Sousa
Descriptive remarks by Mr. Clarence J. Russell
7. National Anthem—"The Star Spangled Banner".....Smith

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John Philip Sousa uses a Kranich & Bach Piano.
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SOUSA AND HIS BAND

Lieut. Commander John Philip Sousa, Conductor

HARRY ASKIN, Manager

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Saturday Night Nov. 8 and Sunday Matinee Nov. 9

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, *Manager*
MISS NORA FAUCHALD, *Soprano* Mr. ROBERT GOODING, *Saxophone*
Mr. JOHN DOLAN, *Cornet* Mr. GEORGE CAREY, *Xylophone*

1. Overture, "Maximilien Robespierre" or
"The Last Day of the Reign of Terror".....*Litolf*
Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."
"And so, at six in the morning, a victorious convention adjourns. Report flies over Paris as on golden wings; penetrates the prisons; irradiates the faces of those that were ready to perish; turkeys and moutons, fallen from their high estate, look mute and blue. Fouquier had but to identify; his prisoners being already out of law. At four in the afternoon, never before were the streets of Paris seen so crowded. From the Palais de Justice to the Place de la Révolution, for thither again go the tumbrils this time. It is one dense string mass; all windows crammed; the very roofs and ridge-tiles budding forth human curiosity. The death-tumbrils, with their motley batch of outlaws, some twenty-three or so, from Maximilien to Mayor Fleuriot and Simon the cordwainer, roll on. All eyes are on Robespierre's tumbril. The gendarmes point their swords at him, to show the people which is he. Sanson's work done, there bursts forth about an shout of applause. Shout, which prolongs itself not only over Paris, but over France, and down to this generation." . . . From Carlyle's "The French Revolution."
2. Cornet Solo, "Our Maud".....*Short*
Mr. JOHN DOLAN
3. Suite, "El Capitan and His Friends".....*Sousa*
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
4. Vocal Solo, "Maids of Cadiz".....*Delibes*
MISS NORA FAUCHALD
5. Symphonic Poem, "Don Juan".....*Strauss*
The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:
O magic realm, unlimited, eternal, Through every realm, I, friend, would wing
Of gloried women,—loveliness supernal! my flight,
Fain would I, in the storm of stressful bliss, Wherever beauty blooms, kneel down to each,
Expire upon the last one's lingering kiss! And—if for one brief moment, win delight!

As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

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7. a. Saxophone Solo, "Valse Fantasia".....*Gurewich*
Mr. ROBERT GOODING
* b. March, "Marquette University" (new).....*Sousa*
8. Xylophone Solo, "The Pin-Wheel".....*Geo. Carey*
Mr. GEORGE CAREY
9. Finale, "Carnival Night in Naples".....*Massenet*

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Sunday Night, November 9, 1924

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Mr. JOHN DOLAN, *Cornet*
Mr. ROBERT GOODING, *Saxophone*
MESSRS. GEORGE CAREY AND HOWARD GOULDEN, *Xylophone*

1. Rhapsody, "The Ethiopian" (new).....*Hosmer*
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Mr. JOHN DOLAN
3. Suite, "Looking Upwards".....*Sousa*
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"Jingle bells, jingle bells,
Jingle all the way,
Oh, what fun it is to ride
In a one-horse open sleigh."
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SYNOPSIS:—The trumpeters blew a call, the absentees rushed back to their places. Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gatekeepers threw the stalls open. Forth from each stall rushed the six fours. The four nearest the rope together. Then the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. On swept the Corinthian, the Byzantine, the Sidonian. Ben-Hur, unhurt, was to the front. Above the noises of the race there was but one voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—On, Alair! On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars of Alair, Antares, Rigel, Aldebaran, victory! and the song will never end. Down on its right side toppled the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car went to pieces, and Messala pitched forward headlong. Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON. (BEN-HUR)
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Mr. ROBERT GOODING
(b) March, "Ancient and Honorable Artillery Co." (new).....*Sousa*
8. Xylophone Duet, "The March Wind".....*Geo. Carey*
MESSRS. CAREY AND GOULDEN
9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky".....*Orem*

WM. A. KAUN MUSIC CO. 90 Wisconsin Street—"Everything Known in Music"

Fuller Theatre

Monday, November 10, 1924

ROY TILLSON, Manager

SOUSA AND HIS BAND

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HARRY ASKIN, Manager

Miss Nora Fauchald, Soprano Mr. Robert Gooding, Saxophone
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Program

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Fuller Theatre

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FRIDAY, DEC. 5—"SIMON CALLED PETER"

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"THE THIEF OF BAGDAD with DOUGLAS FAIRBANKS, "WHITE CARGO," "RAIN," "PLAIN JANE," WALTER SCANLON, WALKER WHITESIDE, and many others.

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PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS NORA FAUCHALD, Soprano

MR. ROBERT GOODING, Saxophone

MR. JOHN DOLAN, Cornet

MR. GEORGE CAREY, Xylophone

1. Overture, "Maximilien Robespierre" or
"The Last Day of the Reign of Terror".....Litolf

Countless overtures have been written, but of the overtures that combine the greatest wealth of melody and dramatic effect, "Tannhauser," "Sankuntala," "Robespierre," "William Tell," and "Poet and Peasant" have possibly the strongest appeal. Perhaps the least played of these five splendid examples is "Robespierre."

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MR. JOHN DOLAN

3. Suite, "El Capitan and His Friends".....Sousa

- (a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"

4. Vocal Solo, "Maids of Cadiz".....Delibes

MISS NORA FAUCHALD

5. Symphonic Poem, "Don Juan".....Strauss

The lines from Lenau's, the celebrated Austrian poet's dramatic poem DON JUAN underlying the work, read as follows:

O magic realm, illumined, eternal,
Of glorified women,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!

Through every realm, I, friend, would wing my
flight,
Wherever beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

As the keynote of these stanzas is violent, unbridled passion which knows no restraint, no controlling principle, but is indulged until it has exhausted itself, so the fundamental musical idea which breaks forth again and again is surcharged with wild energy and vehement impulsiveness.

INTERVAL

6. Fantasia, "Music of the Minute" (new).....Sousa

7. (a) Saxophone Solo, "Valse Fantasia".....Gurewich

MR. ROBERT GOODING

- (b) March, "Marquette University" (new).....Sousa

8. Xylophone Solo, "The Pin-Wheel".....Geo. Carey

MR. GEORGE CAREY

9. Finale, "Carnival Night in Naples".....Massenet

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SOUSA AND HIS BAND

LIEUTENANT-COMMANDER JOHN PHILIP SOUSA,
Conductor

Nora Fauchald, Soprano
John Dolan, Cornet

Robert Gooding, Saxophone
George Carey, Xylophone

Hill Auditorium, Ann Arbor, Michigan

THURSDAY, NOVEMBER 13, 1924, AT EIGHT O'CLOCK

PROGRAM

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- Cornet Solo, "Our Maud" *Short*
Mr. John Dolan
- Suite, "El Capitan and His Friends" *Sousa*
"El Capitan"
"The Charlatan"
"The Bride-Elect"
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Miss Nora Fauchald
- Symphonic Poem, "Don Juan" *Strauss*
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- Saxophone Solo, "Valse Fantisie" *Gurewich*
Mr. Robert Gooding
- March, "Marquette University" (new) *Sousa*
- Xylophone Solo, "The Pin-Wheel" *Geo. Carey*
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- Finale, "Carnival Night in Naples" *Massenet*

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 COMMANDER JOHN PHILIP SOUSA,
 Conductor

prano Robert Gooding, Saxophone
 et George Carey, Xylophone

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ARS LONGA VITA BREVIS

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Jubilee Concert
SOUSA ^{AND} ^{HIS} BAND

Friday Evening, November 14
8:15 P. M.

INDICAM

COLISEUM

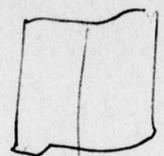
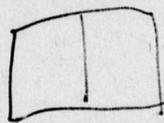
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Matinee Program

SOUSA ^{AND} ^{HIS} BAND

Lieut. Comm. JOHN PHILIP SOUSA, Conductor

PUBLIC AUDITORIUM

November 15, 1924



MISS NORA FAUCHALD, *Soprano*
MR. JOHN DOLAN, *Cornet*
MR. ROBERT GOODING, *Saxophone*
MESSRS. GEORGE CAREY AND HOWARD GOULDEN, *Xylophone*

HARRY ASKIN, *Manager*

DONALD C. DOUGHERTY, *Local Management*

COMING ATTRACTIONS

The Marmeins--Drama Dancers

The Greatest Program of Dancing to be seen on
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Rivoli Theatre, 8:30 Friday Eve., Nov. 21

Zonta Concert Course

Direction: Grace E. Denton

Seats Now, Nicholas Bldg. Lobby

Hear Clarence Darrow

Chicago Lawyer, Humanitarian, Writer, Philosopher

Sunday Evening, Nov. 23, Coliseum

Subject

"IS LIFE WORTH LIVING"

Direction: Grace E. Denton and Clara Stein

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MATINEE PROGRAM

1. Rhapsody, "The Ethiopian" (new).....*Hosmer*
2. Cornet Solo, "Carnival of Venice".....*Arban*
MR. JOHN DOLAN
3. Suite, "Looking Upwards".....*Sousa*
 - (a) "By the Light of the Polar Star"
"Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
In a one-horse open sleigh."
*"Stars of twilight glow,
Now through the nearing night
Four stars in glory rise—
Two the pale heaven's light,
Two are thy shining eyes."*
 - (b) "Under the Southern Cross"
Above the slim minaret
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below:
Look from thy lattice,
Gulnare, Gulnare.
 - (c) "Mars and Venus"
He was a soldier off to the war,
She was a sweet young soul;
She sang of love and he of glory
And together they told the same old story.
After the drummer's roll, my lad,
After the drummer's roll.
4. Vocal Solo, "Serenade of Seville".....*Sousa*
MISS NORA FAUCHALD
5. Finale, "Andre Chenier".....*Giordano*
One of the most beautiful scenes in tragic opera is the closing scene of "Andre Chenier." Madeleine and Chenier sing their farewell to each other, and to life.
Pride of beauty. Thy love, my queen, is for me
Triumph of the soul! A sea, a heaven, a sun, . . . 'tis all!
Thee, my happy thought, The very light of day, . . . 'tis all!
The prize of my good luck!

INTERVAL

6. Symphonic Poem, "The Chariot Race".....*Sousa*
Synopsis: "The Trumpeters blew a call, the absentees pushed back to their places. * * * Trampling of horses and the voices of the drivers were heard behind the stalls. The trumpets sounded short and sharp, whereupon the starters leaped down from behind the pillars of the goal. Again the trumpets blew, and the gate-keepers threw the stalls open. Forth from each stall rushed the six fours * * * the fours neared the rope together. Then the trumpeter blew a signal vigorously. There was a crash, a scream, and the unfortunate Cleanthes fell under the hoofs of his steeds. * * * On swept the Corinthian, the Byzantine, the Sidonian . . . Ben-Hur, unhurt, was to the front. * * * Above the noise of the race there was but one voice, and that was Ben-Hur's. In the old Aramaic he called to the Arabs—'On, Alair! On, Rigel! What, Antares! Dost thou linger now? Good horse-oho, Aldebaran! I hear the children singing, and the women, singing of the stars, of Alair, Antares, Rigel, Aldebaran, victory and the woman, singing of the stars. * * * Down on its right side toppled the bed of the Roman's chariot. There was a rebound as of the axle hitting the hard earth; then the car went to pieces, and Messala pitched forward headlong. * * * Presently, out of the murky cloud of dust and sand he crawled, in time to see the Corinthian and Byzantine go on down the course after Ben-Hur. When they were half-way down the course, Ben-Hur turned the first goal. AND THE RACE WAS WON.'" (Ben-Hur)
7. (a) Saxophone Solo, "Maritana".....*Wallace-Henton*
MR. ROBERT GOODING
- (b) March, "Ancient and Honorable Artillery Co." (new).....*Sousa*
8. Xylophone Duet, "The March Wind".....*Geo. Carey*
MESSRS. CAREY AND GOULDEN
9. Tunes, "Songs and Dances of the Cumberland Mountains of Kentucky".....*Orem*

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