

MATINEE PROGRAM

Sousa <sup>AND</sup> <sub>HIS</sub> Band



Lieut.-Commander JOHN PHILIP SOUSA,  
Conductor

MILLER AUDITORIUM

Sunday, October 24th

222



MATINEE PROGRAM

# Sousa AND HIS Band

MILLER AUDITORIUM

Sunday, October 24th

Lieut.-Commander JOHN PHILIP SOUSA,  
Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" - - - - - Hadley  
Written for Richard Manfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera"-Boccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
(a) "Morning Journals" - - - - - Strauss  
(b) "The Lost Chord" - - - - - Sullivan  
(c) "Mars and Venus" - - - - - Sousa
4. Vocal Solo, "On the Beautiful Blue Danube"  
- - - - - Strauss

MISS MARJORIE MOODY

5. Symphonic Poem, "Le Voyvode" - Tschaikowsky  
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master, he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

6. A Fancy, "The Wets and the Drys" (new) - Sousa  
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about TEA FOR TWO?" So they go off to a Tea Dansant where the orchestra is playing "How DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." I know something better than that," says the Dry. Let's get a drink out of "The OLD OAKEN BUCKET." They march off to the well, singing, "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewki" -  
-Paderewski-Hicks  
Messrs. HENEY, KINCAID, SULLIVAN, SPALTI,  
MADDEN, CONKLIN, SCHLANZ, and MONROE  
(b) March, "The Sesqui-Centennial" (new)  
-Sousa
8. Xylophone Solo, "Liebesfreud" - - - - - Kreisler  
MR. HOWARD GOULDEN
9. Dance African, "Juba" - - - - - R. N. Dett

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

- Humoresques—"THE WETS AND THE DRYs"  
"OH HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"
- |  |                                   |
|--|-----------------------------------|
| The Sesqui-Centennial Exposition March (new)               | The Pride of the Wolverines (new) |
| Man Behind the Gun   | Manhattan Beach                   |
| The Gridiron Club March (new)                              | The Black Horse Troop             |
| Co-Eds of Michigan   | Power and Glory                   |
| The National Game  | Ancient and Honorable Artillery   |
| Charlatan  | Diplomat                          |
| Peaches and Cream  | Music of the Minute (new)         |
| Directorate  | El Capitan                        |
| Nobles of the Mystic Shrine                                | Fairest of the Fair               |
| High School Cadets   | Free Lance                        |
| Washington Post  | U. S. Field Artillery             |
| Semper Fidelis   | Glory of the Yankee Navy          |
| From Maine to Oregon                                       | Hands Across the Sea              |
| Sabre and Spurs  | Invincible Eagle                  |
| Comrades of the Legion                                     | Jack Tar                          |
| Boy Scouts   | King Cotton                       |
| Bullets and Bayonets                                       | Liberty Bell                      |
| The Thunderer  |                                   |
| Liberty Loan March   |                                   |
| Stars and Stripes Forever—The greatest march ever written. |                                   |

All instruments used in Sousa's Band made by C. G. Conn, Ltd.  
Sousa and His Band plays exclusively for the Victor.  
For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency, 247 Park Ave., New York City.

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NIGHT PROGRAM

Sousa <sup>AND</sup> <sub>HIS</sub> Band



Lieut.-Commander JOHN PHILIP SOUSA,  
Conductor

MILLER AUDITORIUM

Sunday, October 24th

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NIGHT PROGRAM

# Sousa AND HIS Band

MILLER AUDITORIUM

Sunday, October 24th

Lieut.-Commander JOHN PHILIP SOUSA,  
Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new)  
Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" - - - Demare  
MR. JOHN DOLAN
3. Suite, "All-American"  
(a) "Pan-Americana" - - - Herbert  
(b) "Song of the Flame" - - - Gershwin  
(c) "Her Majesty, the Queen" - - - Sousa
4. Vocal Solo, "Crossing the Bar" (new) - Sousa  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:  
"The wind blew as 'twere blawn its last  
The rattling showers rose on the blast," \* \* \*

"Ae market night  
Tam had got planted unco right,  
Wi' reaming swats that drank divinely," \* \* \*

"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire,"  
\* \* \*

\* \* \* "Kirk Alloway is drawing nigh" \* \*

\* \* \*  
Tam catches his first glimpse of the revels in the church. This  
orgy is described in a series of dances very much in the Scot-  
tish style.  
\* \* \* "He srewed the pipes and gart them skirl," \*  
\* \* \*  
\* \* \* "Ae spring brought off her master hale,  
But left behind her ain gray tail."

## INTERVAL

6. Divertissement, "Espagnole" - - Demersmann
  7. (a) Saxophone Corps, "Hello, Aloha! How are  
You?" - - - Baer  
Messrs. HENEY, KINCAID, SULLIVAN, SPALTI,  
MADDEN, CONKLIN, SCHLANZ, and MONROE  
(b) March, "The Gridiron Club (new)" - Sousa
  8. Xylophone Solo, "Parade of the Wooden Sol-  
diers." - - - Jessel
- MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" - Grainger

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

Humoresques—"THE WETS AND THE DRY'S"  
"OH HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"  
The Sesqui-Centennial Exposition March (new)  
Man Behind the Gun The Pride of the Wolverines (new)  
The Gridiron Club March (new) Manhattan Beach  
Co-Eds of Michigan The Black Horse Troop  
The National Game Power and Glory  
Charlatan Ancient and Honorable Artillery  
Peaches and Cream Diplomat  
Directorate Music of the Minute (new)  
Nobles of the Mystic Shrine El Capitan  
High School Cadets Fairest of the Fair  
Washington Post Free Lance  
Semper Fidelis U. S. Field Artillery  
From Maine to Oregon Glory of the Yankee Navy  
Sabre and Spurs Hands Across the Sea  
Comrades of the Legion Invincible Eagle  
Boy Scouts Jack Tar  
Bullets and Bayonets King Cotton  
The Thunderer Liberty Bell  
Liberty Loan March  
Stars and Stripes Forever—The greatest march ever written.

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tin Advertising Agency, 247 Park Ave., New York City.



# SOUSA *AND HIS* BAND

1892



1926

*Lieut.-Commander JOHN PHILIP SOUSA, Conductor*

AUSPICES

PECK'S BAND *of* WATERTOWN  
WATERTOWN, S. D.

Monday, October 25, 1926

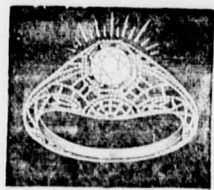
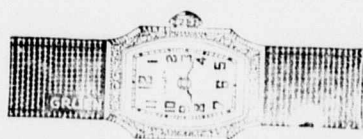
M. E. CHURCH AUDITORIUM

Matinee 3:00 p. m.

Evening 8:15 o'clock

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**HALBKAT'S**  
ARE NOW SHOWING THE

**MOST BEAUTIFUL WATCHES IN AMERICA**

CALL AT THEIR STORE AND SEE THESE LATEST MODELS.

ALSO ASK TO SEE THEIR ATTRACTIVE OFFERINGS IN

**DIAMONDS, SILVERWARE, CUT GLASS, JEWELRY**

**HAND-TOOLED LEATHER GOODS**

"IT'S GOOD IF IT'S FROM HALBKAT'S"

**WATERTOWN'S GIFT STORE** THE PAST 29 YEARS



**Chas. F. Halbkāt, Opt.D.**  
**Optometrist-Jeweler**  
**105 North Broadway**  
**WATERTOWN ~ S.D.**

Encores are selected from the following Compositions  
and Arrangements of John Philip Sousa

Humoresques—"The Wets and the Drys," "Oh How I've Waited For You,"  
"Follow the Swallow"

The Pride of the Wolverines (new)	Liberty Bell
The Gridiron Club March (new)	Man Behind the Gun
The Sesqui-Centennial Exposition	Manhattan Beach
March (new)	Co-Eds of Michigan
The Black Horse Troop	Power and Glory
The National Game	Ancient and Honorable Artillery
Charlatan	Peaches and Cream (new)
Diplomat	Music of the Minute (new)
Directorate	Nobles of the Mystic Shrine
El Capitan	High School Cadets
Fairest of the Fair	Washington Post
Free Lance	Semper Fidelis
From Maine to Oregon	U. S. Field Artillery
Glory of the Yankee Navy	Sabre and Spurs
Hands Across the Sea	Comrades of the Legion
Invincible Eagle	Boy Scouts
Jack Tar	Bullets and Bayonets
King Cotton	The Thunderer
	Liberty Loan March

Stars and Stripes Forever (The greatest march ever written)

**MATINEE PROGRAM**

**SOUSA *AND HIS* BAND**

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

MISS MARJORIE MOODY, Soprano      MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) ..... Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" ..... Demare  
MR. JOHN DOLAN
3. Suite, "All American"  
(a) "Pan-Americana" ..... Herbert  
(b) "Song of the Flame" ..... Gershwin  
(c) "Her Majesty, the Queen" ..... Sousa
4. Vocal Solo, "Crossing the Bar" (new) ..... Sousa  
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"Weel mounted on his gray mare Meg  
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"Kirk Alloway is drawing nigh"

Tam catches his first glimpse of the revels in the church. This orgy  
is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl."

"Ae spring brought off her master hale,  
But left behind her ain gray tail."

**INTERVAL**

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7. (a) Saxophone Corps, "Hello, Aloha! How are you?" ..... Baer  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ and MONROE  
(b) March, "The Gridiron Club" (new) ..... Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" ..... Jessel  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" ..... Grainger

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NIGHT PROGRAM

# SOUSA *AND HIS* BAND

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

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" .....Hadley  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod"
2. Cornet Solo, "Sounds from the Riviera" .....Bocccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
(a) "Morning Journals" .....Strauss  
(b) "The Lost Chord" .....Sullivan  
(c) "Mars and Venus" .....Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" .....Strauss  
MISS MARJORIE MOODY

5. Symphonic Poem, "Le Voyvode" .....Tschaikowsky  
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

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7. (a) Saxophone Corps, "Saxerewski" .....Paderewski-Hicks  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ and MONROE  
(b) March, "The Sesqui-Centennial" (new) .....Sousa
8. Xylophone Solo, "Liebesfreud" .....Kreisler  
MR. HOWARD GOULDEN
9. Dance African, "Juba" .....R. N. Dett

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## PROGRAM

### SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, *Soprano*  
MR. JOHN DOLAN, *Cornet*  
MR. HOWARD GOULDEN, *Xylophone*

### MATINEE DAKOTA THEATER

Yankton, South Dakota  
October 26, 1926 at 2 O'clock

UNDER THE AUSPICES OF  
CONSERVATORY OF MUSIC  
YANKTON COLLEGE

Vermillion, S.D. Oct. 26, 1926

## PARK THEATRE

Sunday October 26th., 1926

LAROE'S MUSIC STORE

presents

### SOUSA AND HIS BAND

Lieut. Com. John Philip Sousa, Conductor  
Harry Askin, Manager

MISS MARJORIE MOODY, *Soprano*  
MR. JOHN DOLAN, *Cornet*  
MR. HOWARD GOULDEN, *Xylophone*

### PROGRAMME

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(Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod".)
2. Cornet Solo, "Sounds from the Riviera" ..... Boccalari  
Mr. JOHN DOLAN
3. Suite, "The Three S's"  
a. "Morning Journals" ..... Strauss  
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c. "Mars and Venus" ..... Sousa
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### —INTERVAL—

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7. a. Saxophone Corps, "Saxerewski" ..... Paderewski-Hicks  
Messrs. HENEY, KINCAID, SULLIVAN, SPALTI,  
MADDEN, CONKLIN, SCHLANZ, and MONROE.  
b. March, "The Sesqui-Centennial" (new) ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
Mr. HOWARD GOULDEN
9. Dance African, "Juba" ..... R. N. Dett

### LAROE'S MUSIC STORE

Federal Bldg.

STEINWAY PIANOS

VICTROLAS and VICTOR RECORDS

RADIO RECEIVERS

R. C. A. Zenith, Magnavox, Atwater Kent



# PROGRAM

## Part I

1. Overture, "Herod" *Hadley*  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod"
2. Cornet Solo, "Sounds from the Riviera" *Boccalari*  
MR. JOHN DOLAN
3. Suite, "The Three S's" *Strauss*
  - (a) "Morning Journals" *Sullivan*
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4. Vocal Solo, "On the Beautiful Blue Danube" *Strauss*  
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# PROGRAM

## Part II

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7. (a) Saxophone Corps, "Saxerewski" *Paderewski-Hicks*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN, SCHLANZ, and MONROE  
(b) March, "The Sesqui-Centennial" (new) *Sousa*
8. Xylophone Solo, "Liebesfreud" *Kreisler*  
MR. HOWARD GOULDEN
9. Dance African, "Juba" *R. N. Dett*



## ENCORES

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

Humoresque, "Oh How I've Waited for You"

Humoresque, "Follow the Swallow"

The Pride of the Wolverines	Man Behind the Gun
The Gridiron March	Manhattan Beach
The Black Horse Troop	Co-Eds of Michigan
The National Game	Power and Glory
Charlatan	Peaches and Cream
Diplomat	Music of the Minute
Directorate	Nobles of the Mystic Shrine
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Fairest of the Fair	Washington Post
Free Lance	Semper Fidelis
From Maine to Oregon	U. S. Field Artillery
Glory of the Yankee Navy	Sabre and Spurs
Hands Across the Sea	Comrades of the Legion
Invincible Eagle	Boy Scouts
Jack Tar	Bullets and Bayonets
King Cotton	The Thunderer
Liberty Bell	Liberty Loan March

Ancient and Honorable Artillery

Stars and Stripes Forever (The greatest march ever written)

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## MATINEE PROGRAM - WEDNESDAY, OCT. 27

THE DAIRY CATTLE CONGRESS  
PRESENTS

# SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lassies" (new) *Collected by Arthur Wood*
2. Cornet Solo, "Cleopatra" *Demare*  
MR. JOHN DOLAN
3. Suite, "All American"  
(a) "Pan-Americana" *Herbert*  
(b) "Song of the Flame" *Gershwin*  
(c) "Her Majesty, the Queen" *Sousa*
4. Vocal Solo, "Crossing the Bar" (new) *Sousa*  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" *Chadwick*

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### INTERVAL

6. Divertissement, "Espagnole" *Demersmann*
7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" *Baer*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE  
(b) March, "The Gridiron Club" (new) *Sousa*
8. Xylophone Solo, "Parade of the Wooden Soldiers" *Jessel*  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" *Grainger*

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Humoresques { "THE WETS AND THE DRY'S"  
"OH HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"

The Pride of the Wolverines (new)  
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Diplomat  
Directorate  
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Jack Tar  
King Cotton  
Liberty Bell

Man Behind the Gun  
Manhattan Beach  
Co-Eds of Michigan  
Power and Glory  
Ancient and Honorable Artillery  
Peaches and Cream (new)  
Music of the Minute (new)  
Nobles of the Mystic Shrine  
High School Cadets  
Washington Post  
Semper Fidelis  
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)

## NIGHT PROGRAM - WEDNESDAY, OCT. 27

THE DAIRY CATTLE CONGRESS  
PRESENTS

# SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" *Hadley*  
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" *Boccalari*  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
(a) "Morning Journals" *Strauss*  
(b) "The Lost Chord" *Sullivan*  
(c) "Mars and Venus" *Sousa*
4. Vocal Solo, "On the Beautiful Blue Danube" *Strauss*  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" *Tschaikowsky*

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead. Fate had aimed the servant's bullet at him.

### INTERVAL

6. A Fancy, "The Wets and the Dry's" (new) *Sousa*  
"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dancin' where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" *Paderewski-Hicks*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE  
(b) March, "The Sesqui-Centennial" (new) *Sousa*
8. Xylophone Solo, "Liebesfreud" *Kreisler*  
MR. HOWARD GOULDEN
9. Dance African, "Juba" *R. N. Dett*

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 BY JOHN PHILIP SOUSA

Humoresques { "THE WETS AND THE DRY'S"  
"OH HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"

The Pride of the Wolverines (new)  
The Gridiron Club March (new)  
The Sesqui-Centennial Exposition March (new)  
The Black Horse Troop  
The National Game  
Charlatan  
Diplomat  
Directorate  
El Capitan  
Fairest of the Fair  
Free Lance  
From Maine to Oregon  
Glory of the Yankee Navy  
Hands Across the Sea  
Invincible Eagle  
Jack Tar  
King Cotton  
Liberty Bell

Man Behind the Gun  
Manhattan Beach  
Co-Eds of Michigan  
Power and Glory  
Ancient and Honorable Artillery  
Peaches and Cream (new)  
Music of the Minute (new)  
Nobles of the Mystic Shrine  
High School Cadets  
Washington Post  
Semper Fidelis  
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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Cedar Rapids, Ia. Oct. 28, 1926

**MATINEE PROGRAM**

ALEXANDER FRANK  
PRESENTS

**SOUSA AND HIS BAND**

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) ..... Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" ..... Demare  
MR. JOHN DOLAN
3. Suite, "All American"  
(a) "Pan-Americana" ..... Herbert  
(b) "Song of the Flame" ..... Gershwin  
(c) "Her Majesty, the Queen" ..... Sousa
4. Vocal Solo, "Crossing the Bar" (new) ..... Sousa  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" ..... Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:

"The wind blew as 'twere blown its last  
The rattling showers rose on the blast,"

"Ae market night  
Tam had got planted unco right.  
Wi' reaming swats that drank divinely,"

"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire,"

"Kirk Alloway is drawing nigh"

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl,"

"Ae spring brought off her master hale,  
But left behind her ain gray tail."

**INTERVAL**

6. Divertissement, "Espagnole" ..... Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" ..... Baer  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE  
(b) March, "The Gridiron Club" (new) ..... Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" ..... Jessel  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" ..... Grainger

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 BY JOHN PHILIP SOUSA

Humoresques..... { "THE WETS AND THE DRY'S"  
"OH HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"

The Pride of the Wolverines (new)  
The Gridiron Club March (new)  
The Sesqui-Centennial Exposition March (new)  
The Black Horse Troop  
The National Game  
Charlatan  
Diplomat  
Directorate  
El Capitan  
Fairest of the Fair  
Free Lance  
From Maine to Oregon  
Glory of the Yankee Navy  
Hands Across the Sea  
Invincible Eagle  
Jack Tar  
King Cotton  
Liberty Bell

Man Behind the Gun  
Manhattan Beach  
Co-Eds of Michigan  
Power and Glory  
Ancient and Honorable Artillery  
Peaches and Cream (new)  
Music of the Minute (new)  
Nobles of the Mystic Shrine  
High School Cadets  
Washington Post  
Semper Fidelis  
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)

Cedar Rapids, Ia. Oct. 28, 1926  
**NIGHT PROGRAM**

ALEXANDER FRANK  
PRESENTS

**SOUSA AND HIS BAND**

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" ..... Hadley  
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ..... Boccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
(a) "Morning Journals" ..... Strauss  
(b) "The Lost Chord" ..... Sullivan  
(c) "Mars and Venus" ..... Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ..... Strauss  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" ..... Tschaiowsky

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

**INTERVAL**

6. A Fancy, "The Wets and the Drys" (new) ..... Sousa  
"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" ..... Paderewski-Hicks  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE  
(b) March, "The Sesqui-Centennial" (new) ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... R. N. Dett

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 BY JOHN PHILIP SOUSA

Humoresques..... { "THE WETS AND THE DRY'S"  
"OH HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"

The Pride of the Wolverines (new)  
The Gridiron Club March (new)  
The Sesqui-Centennial Exposition March (new)  
The Black Horse Troop  
The National Game  
Charlatan  
Diplomat  
Directorate  
El Capitan  
Fairest of the Fair  
Free Lance  
From Maine to Oregon  
Glory of the Yankee Navy  
Hands Across the Sea  
Invincible Eagle  
Jack Tar  
King Cotton  
Liberty Bell

Man Behind the Gun  
Manhattan Beach  
Co-Eds of Michigan  
Power and Glory  
Ancient and Honorable Artillery  
Peaches and Cream (new)  
Music of the Minute (new)  
Nobles of the Mystic Shrine  
High School Cadets  
Washington Post  
Semper Fidelis  
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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Davenport, Iowa

Friday, Oct. 29, 1926

MASONIC AUDITORIUM

MATINEE PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager, New York

W. J. KLINCK, Local Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) ..... *Collected by Arthur Wood*
2. Cornet Solo, "Cleopatra" ..... *Demare*  
MR. JOHN DOLAN
3. Suite, "All American"
  - (a) "Pan-Americana" ..... *Herbert*
  - (b) "Song of the Flame" ..... *Gershwin*
  - (c) "Her Majesty, the Queen" ..... *Sousa*
4. Vocal Solo, "Crossing the Bar" (new) ..... *Sousa*  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" ..... *Chadwick*

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:

"The wind blew as 'twere blawn its last  
The rattling showers rose on the blast,"

"Ae market night  
Tam had got planted unco right,  
Wi' reaming swats that drank divinely,"

"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire,"

"Kirk Alloway is drawing nigh"

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl,"

"Ae spring brought off her master hale,  
But left behind her ain gray tail,"

INTERVAL

6. Divertissement, "Espagnole" ..... *Demersmann*
7. (a) Saxophone Corps, "Hello, Aloha! How are you?" ..... *Baer*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ and MONROE
- (b) March, "The Gridiron Club" (new) ..... *Sousa*
8. Xylophone Solo, "Parade of the Wooden Soldiers" ..... *Jessel*  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" ..... *Grainger*

ENCORES

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

"Stars and Stripes Forever"

"Semper Fidelis"

"U. S. Field Artillery"

"Music of the Minute"

"The Pride of the Wolverines"

"The National Game"

"The Black Hawk Troup"

"Fairest of the Fair"

"Oh How I've Waited for You"

"Peaches and Cream"

Sousa and His Band plays exclusively for Victor. Many of the selections on this program can be obtained at the Harned & Von Maur Victrola parlors, on the new electrically recorded Victor records.

## Harned & Von Maur Music Department

Main Floor, Balcony

C. B. Beiderbecke, Mgr.



Davenport, Iowa

Friday, Oct. 29, 1926

MASONIC AUDITORIUM

NIGHT PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager, New York W. J. KLINCK, Local Manager

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" ..... Hadley  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ..... Boccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"
  - (a) "Morning Journals" ..... Strauss
  - (b) "The Lost Chord" ..... Sullivan
  - (c) "Mars and Venus" ..... Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ..... Strauss  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" ..... Tchaikowsky

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead. Fate had aimed the servant's bullet at him.

INTERVAL

6. A Fancy, "The Wets and the Drys" (new) ..... Sousa  
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZBURGER FLOWS," "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET'." They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" ..... Paderevski-Hicks  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ and MONROE
- (b) March, "The Sesqui-Centennial" (new) ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... R. N. Dett

ENCORES

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

"Stars and Stripes Forever"	"Semper Fidelis"
"U. S. Field Artillery"	"Music of the Minute"
"The Pride of the Wolverines"	"The National Game"
"The Black Hawk Troup"	"Fairest of the Fair"
"Oh How I've Waited for You"	"Peaches and Cream"

Sousa and His Band plays exclusively for Victor. Many of the selections on this program can be obtained at the Harned & Von Maur Victrola parlors, on the new electrically recorded Victor records.

**Harned & Von Maur Music Department**

Main Floor, Balcony

C. B. Beiderbecke, Mgr.

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Dubuque, Ia. Oct. 30, 1926.

MATINEE PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager.

MISS MARJORIE MOODY, Soprano.

MR. JOHN DOLAN, Cornet.

MR. HOWARD GOULDEN, Xylophone.

1. Dances, "Yorkshire Lasses" (new) ..... Collected by Arthur Wood
2. Cornet Solo, "Cleopatra"..... Demare  
MR. JOHN DOLAN.
3. Suite, "All American"  
(a) "Pan-Americana" ..... Herbert  
(b) "Song of the Flame" ..... Gershwin  
(c) "Her Majesty, the Queen" ..... Sousa
4. Vocal Solo, "Crossing the Bar" (new) ..... Sousa  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter"..... Chadwick  
The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:  
"The wind blew as 'twere blawn its last  
The rattling showers rose on the blast," \* \* \*  
\* \* \*  
"Ae market night  
Tam had got planted unco right,  
Wi' reaming swats that drank divinely," \* \* \*  
\* \* \*  
"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire." \* \* \*  
\* \* \*  
"Kirk Alloway is drawing nigh" \* \* \*  
\* \* \*  
Tam catches his first glimpse of the revels in the church. This orgy is described as a series of dances much like the Scottish style.  
\* \* \* "He screwed the pipes and gart them skirl." \* \* \*  
\* \* \*  
"Ae spring brought off her master hale,  
But left behind her ain gray tail."
6. Divertissement, "Espagnole" ..... Demersmann
- 7 (a) Saxophone Corps, "Hello, Aloha! How are you?" ..... Baer  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN CONKLIN,  
SCHLANZ, and MONROE.  
(b) March, "The Gridiron Club" (new) ..... Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" ..... Jessel  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens"..... Grainger

All encores selected from compositions of John Philip Sousa.

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

Sousa and his Band plays exclusively for the Victor.

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Dubuque, Ia. Oct. 30, 1926.

NIGHT PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager.

MISS MARJORIE MOODY, Soprano.

MR. JOHN DOLAN, Cornet.

MR. HOWARD GOULDEN, Xylophone.

1. Overture, "Herod" ..... Hadley  
Written for Richard Mansfield's production of Stephen Phillips tragedy, "Herod."
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7. (a) Saxophone Corps "Saxerewski" ..... Paderewski-Hicks  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN,  
SCHLANZ and MONROE.  
(b) March "The Sesqui-Centennial" (new) ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
MR. HOWARD GOULDEN.
8. Dance African, "Juba" ..... R. N. Dett

All encores selected from compositions of John Philip Sousa.

All instruments used in Sousa's Band made by C. G. Conn, Ltd.  
Sousa and his Band plays exclusively for the Victor.

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Clinton, Ia. Oct. 31, 1926.

## MATINEE PROGRAM

ALEXANDER FRANK  
PRESENTS

# SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) ..... Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" ..... Demare  
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(b) "Song of the Flame" ..... Gershwin  
(c) "Her Majesty, the Queen" ..... Sousa
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"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire,"  
"Kirk Alloway is drawing nigh"

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.  
"He screwed the pipes and gart them skirl."  
"Ae spring brought off her master hale,  
But left behind her ain gray tail."

### INTERVAL

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7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" ..... Baer  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE  
(b) March, "The Gridiron Club" (new) ..... Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" ..... Jessel  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" ..... Grainger

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Sousa and His Band plays exclusively for the Victor.

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

Humoresques { "THE WETS AND THE DRY'S"  
"OH HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"

The Pride of the Wolverines (new)  
The Gridiron Club March (new)  
The Sesqui-Centennial Exposition March (new)  
The Black Horse Troop  
The National Game  
Charlatan  
Diplomat  
Directorate  
El Capitan  
Fairest of the Fair  
Free Lance  
From Maine to Oregon  
Glory of the Yankee Navy  
Hands Across the Sea  
Invincible Eagle  
Jack Tar  
King Cotton  
Liberty Bell

Man Behind the Gun  
Manhattan Beach  
Co-Eds of Michigan  
Power and Glory  
Ancient and Honorable Artillery  
Peaches and Cream (new)  
Music of the Minute (new)  
Nobles of the Mystic Shrine  
High School Cadets  
Washington Post  
Semper Fidelis  
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)

Clinton, Ia. Oct. 31, 1926.  
**NIGHT PROGRAM**

ALEXANDER FRANK  
PRESENTS

# SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" ..... Hadley  
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ..... Boccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
(a) "Morning Journals" ..... Strauss  
(b) "The Lost Chord" ..... Sullivan  
(c) "Mars and Venus" ..... Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ..... Strauss  
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This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

### INTERVAL

6. A Fancy, "The Wets and the Drys" (new) ..... Sousa  
"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" ..... Paderewski-Hicks  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE  
(b) March, "The Sesqui-Centennial" (new) ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... R. N. Dett

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Power and Glory  
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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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Monmouth, Ills. Nov. 1, 1926.

MATINEE PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) ..... Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" ..... Demare  
MR. JOHN DOLAN
3. Suite, "All-American"  
(a) "Pan-Americana" ..... Herbert  
(b) "Song of the Flame" ..... Gershwin  
(c) "Her Majesty, the Queen" ..... Sousa
4. Vocal Solo, "Crossing the Bar" (new) ..... Sousa  
MISS MARJORIE MOODY

5. Symphonic Ballade, "Tam O'Shanter" ..... Chadwick  
The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:  
"The wind blew as 'twere blawn its last  
The rattling showers rose on the blast," \* \* \*  
"Ae market night  
Tam had got planted unco right,  
Wi' reaming swats that drank divinely," \* \* \*  
"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire," \* \* \*  
"Kirk Alloway is drawing nigh" \* \* \*  
Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.  
"He screwed the pipes and gart them skirl," \* \* \*  
"Ae spring brought off her master hale,  
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole" ..... Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How are you?" ..... Baer  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ, and MONROE  
(b) March, "The Gridiron Club" (new) ..... Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" ..... Jessel  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" ..... Grainger

ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS  
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Humoresques—The Wets and the Drys; Oh, How I've Waited for You; Follow the Swallow. The Pride of the Wolverines (new); The Gridiron Club March (new); The Sesqui-Centennial March (new); The Black Horse Troop, The National Game, Charlatan, Diplomat, Directorate, El Capitan, Fairest of the Fair, Free Lance, From Maine to Oregon, Glory of the Yankee Navy, Hands Across the Sea, Invincible Eagle, Jack Tar, King Cotton, Liberty Bell, Man Behind the Gun, Manhattan Beach, Co-eds of Michigan, Power and Glory, Ancient and Honorable Artillery, Peaches and Cream (new), Music of the Minute (new), Nobles of the Mystic Shrine, High School Cadets, Washington Post, Semper Fidelis, 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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For Advertising Rates in Sousa Band Souvenir Program—George Martin Advertising Agency,  
247 Park Avenue, New York City

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Printing Plant of its size in Western Illinois.



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Monmouth, Ills. Nov. 1, 1926.

NIGHT PROGRAM

# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" ..... *Hadley*  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ..... *Boccalari*  
MR. JOHN DOLAN
3. Suite, "The Three S's"
  - (a) "Morning Journals" ..... *Strauss*
  - (b) "The Lost Chord" ..... *Sullivan*
  - (c) "Mars and Venus" ..... *Sousa*
4. Vocal Solo, "On the Beautiful Blue Danube" ..... *Strauss*  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" ..... *Tschaiikowsky*

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

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7. (a) Saxophone Corps, "Saxerewski" ..... *Paderewski-Hicks*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ, and MONROE
- (b) March, "The Sesqui-Centennial" (new) ..... *Sousa*
8. Xylophone Solo, "Liebesfreud" ..... *Kreisler*  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... *R. N. Dell*

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SPECIALTY MUSIC SERVICE

HANNIBAL, MISSOURI

ORPHEUM THEATRE ——— TUESDAY, NOVEMBER 2, 1926

MATINEE PROGRAM

# SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano

Mr. John Dolan, Coronet

Mr. Howard Goulden, Xylophone

1. Overture, "Herod" ..... Hadley  
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Coronet Solo, "Sounds from the Riviera" ..... Boccalari  
Mr. John Dolan
3. Suite, "The Three S's"  
(a) "Morning Journals" ..... Strauss  
(b) "The Lost Chord" ..... Sullivan  
(c) "Mars and Venus" ..... Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ..... Strauss  
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7. (a) Saxophone Corps, "Saxerewski" ..... Paderewski-Hicks  
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.  
(b) March, "The Sesqui-Centennial" (new) ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
Mr. Howard Goulden
9. Dance African, "Juba" ..... R. N. Dett

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Quincy College Auditorium

Tuesday, November 2nd, 1926

PROGRAM

**SOUSA AND HIS BAND**

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss MARJORIE MOODY, Soprano

Mr. JOHN DOLAN, Cornet

Mr. HOWARD GOULDEN, Xylophone

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MATINEE PROGRAM  
 East St. Louis High School  
 Wednesday, November 3, 1926

# SOUSA AND HIS BAND

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

Miss Marjorie Moody, Soprano  
 Mr. John Dolan, Cornet  
 Mr. Howard Goulden, Xylophone

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Fairest of Fair	{	20132	High School Cadets	{	19871
Stars and Stripes		Under Double Eagle			
Sesqui-Centennial March	{	20054	Black Horse	{	19741
Philadelphia			National Game		

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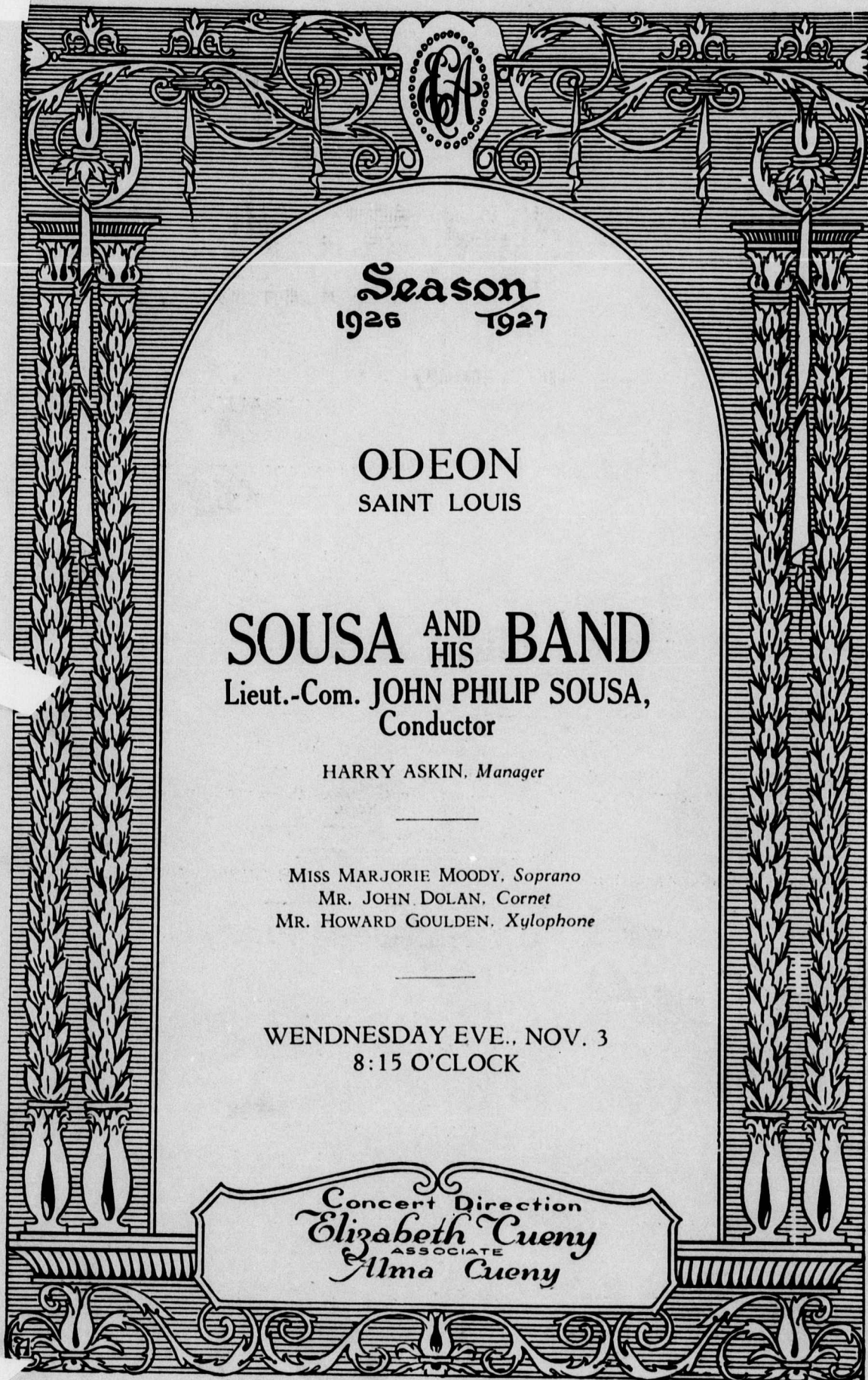
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1926 1927

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SAINT LOUIS

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

HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*  
MR. JOHN DOLAN, *Cornet*  
MR. HOWARD GOULDEN, *Xylophone*

WENDNESDAY EVE., NOV. 3  
8:15 O'CLOCK

Concert Direction  
*Elizabeth Cueny*  
ASSOCIATE  
*Alma Cueny*

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## PROGRAM

1. Overture, "Herod" . . . . . Hadley  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" . . . . . Boccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"—  
(a) "Morning Journals" . . . . . Strauss  
(b) "The Lost Chord" . . . . . Sullivan  
(c) "Mars and Venus" . . . . . Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" . . . . . Strauss  
MISS MARJORIE MOODY

(Continued on Page 2)

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PROGRAM—(Continued)

5. Symphonic Poem, "Le Voyvode" ..... Tchaikowsky

"This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to the bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

INTERVAL

Continued on Page 3

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PROGRAM—(Continued)

6. A Fancy, "The Wets and the Drys" (new) ..... Sousa

"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about TEA FOR TWO?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.

Continued on Page 4

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PROGRAM—(Continued)

7. (a) Saxophone Corps, "Saxerewski" ..... *Paderewski-Hicks*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE
- (b) March, "The Sesqui-Centennial" (new) ..... *Sousa*
8. Xylophone Solo, "Liebesfreud" ..... *Kreisler*  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... *R. N. Dett*

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MATINEE PROGRAM

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HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lassies" (new) Collected by Arthur Wood
2. Cornet Solo, "Cleopatra" Demare
3. Suite, "All American" MR. JOHN DOLAN
  - (a) "Pan-Americana" Herbert
  - (b) "Song of the Flame" Gershwin
  - (c) "Her Majesty, the Queen" Sousa
4. Vocal Solo, "Crossing the Bar" (new) MISS MARJORIE MOODY Sousa

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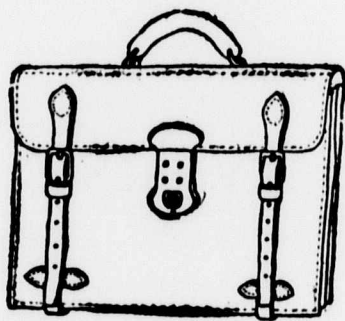
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MATINEE PROGRAM (Continued)

5. Symphonic Ballade, "Tam O'Shanter" Chadwick  
The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:  
"wind blew as 'twere blawn its last  
The rattling showers rose on the blast," \* \* \*  
"Ae market night  
Tam had got planted unco right,  
Wi' reaming swats that drank devinely," \* \* \*  
"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire," \* \* \*  
"Kirk Alloway is drawing nigh" \* \* \*  
Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.  
"He screwed the pipes and gart them skirl," \* \* \*  
"Ae spring brought off her master hale,  
But left behind her ain gray tail."

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MATINEE PROGRAM (Continued)

INTERVAL

6. Divertissement, "Espagnole" Demersmann  
7. (a) Saxophone Corps, "Hello, Aloha! How are you?" Baer  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ and MONROE  
(b) March, "The Gridiron Club" (new) Sousa  
8. Xylophone Solo, "Parade of the Wooden Soldiers" Jessel  
MR. HOWARD GOULDEN  
9. Dance Tune, "Country Gardens" Grainger

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NIGHT PROGRAM

## SOUSA AND HIS BAND

Lieut-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*

MR. JOHN DOLAN, *Cornet*

MR. HOWARD GOULDEN, *Xylophone*

1. Overture, "Herod" *Hadley*
2. Cornet Solo, "Sounds from the Riviera" *Boccalari*  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
3. Suite, "The Three S's" *Strauss*  
  - (a) "Morning Journals" *Sullivan*
  - (b) "The Lost Chord" *Sousa*
  - (c) "Mars and Venus" *Sousa*

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NIGHT PROGRAM (Continued)

4. Vocal Solo, "On the Beautiful Blue Danube" *Strauss*  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" *Tschaikowsky*  
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

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NIGHT PROGRAM (Continued)

### INTERVAL

6. A Fancy, "The Wets and the Drys" (new) *Sousa*  
 "HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about TEA FOR TWO?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZ-BURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" *Paderewski-Hicks*  
 MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
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- (b) March, "The Sesqui-Centennial" (new) *Sousa*  
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9. Dance African, "Juba" *MR. HOWARD GOULDEN*  
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 "OH HOW I'VE WAITED FOR YOU"  
 "FOLLOW THE SWALLOW"

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Ancient and Honorable Artillery  
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Music of the Minute (new)  
Nobles of the Mystic Shrine  
High School Cadets  
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Sabre and Spurs  
Comrades of the Legion  
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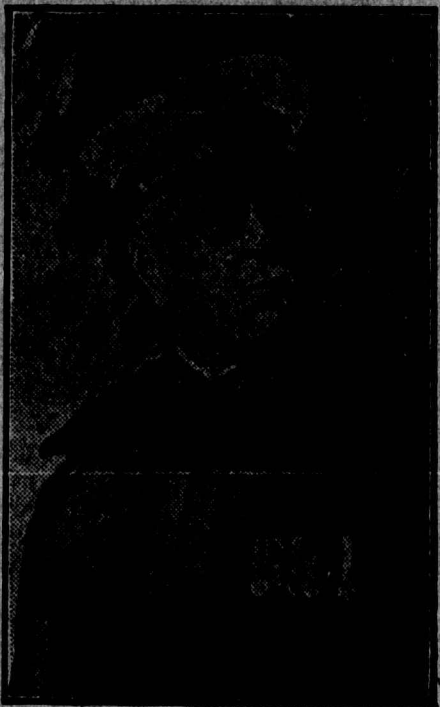
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# Sousa Souvenir Program

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## Sousa Makes His Third-of-a-Century Tour

Lieutenant-Commander John Philip Sousa with the tour of this present season rounds out a full third of a century at the head of his famous band. Sousa's musical career, of course, is much longer than this since he was director of the United States Marine Band from 1880 to 1892 when he resigned his commission to form his own organization. Even before his appointment to the "President's own" he had firmly established himself as one of the foremost of American director-composers. Sousa made his first appearance at the head of his own band September 26, 1892, in Plainfield, New Jersey. Every season since, he has toured America and in addition he has made two tours of Europe and one tour around the world.

The tour of the present season is one of the longest and most comprehensive of Sousa's career. Beginning in Hershey, Pennsylvania, July 4th and ending in Richmond, Virginia, March 6th, he will make his fourteenth trip from Coast to Coast. Forty-three States, four Canadian Provinces and 202 cities are in his itinerary, which includes such widely separated points as Portland, Oregon, and Tampa, Florida, and Portland, Maine, and San Diego, California. His bookings call for no less than 436 appearances during the season and the total length of his itinerary is more than 30,000 miles. During the season he visits virtually every important city in the United States and Canada, including New York, Chicago, Philadelphia, Boston, St. Louis, Pittsburgh, Detroit, Cleveland (where 20,000 persons three years ago attended the performances of a single day), New Orleans, Kansas City, Minneapolis, St. Paul, Milwaukee, Denver, Los Angeles, San Francisco and the Canadian cities of Ottawa, Toronto, Winnipeg, Regina and many others.

Sousa occupies a unique position in the field of American music. Gaining his first fame as a composer of operettas, he eventually became the greatest exponent of the military march, and the brilliant series of marches the most famous of which is "Stars and Stripes Forever" earned him the title of "March King." He has not confined himself to this musical form, however, and his compositions include not only marches and operas but suites, ballets, cantatas, transcriptions and arrangements. Perhaps his greatest contribution to American music, however, has been his work of bringing good music to the masses. The Sousa programs always have included selections from the greatest composers, and he actually played excerpts from "Parsifal" on tour with his band a decade before that work was sung at the Metropolitan Opera House in New York. Two years ago he presented Ernest Schelling's much-discussed "Victory Ball" throughout a continental tour and before that work had been performed except by two Eastern orchestras. Beginning his career as a violinist and playing under Jacques Offenbach, during his American tour in 1876, Sousa transformed the brass band from an organization essentially military to a concert ensemble, presenting programs as varied and of a standard as high as those of any symphony orchestra.

There is little doubt that Sousa is the most beloved of American musicians. His appearance in any American city is an "event." Many mayors have proclaimed holidays in honor of his visits and flags commonly are displayed when Sousa is in town. "Stars and Stripes Forever" has virtually reached the status of a national march, and throughout the country it has become the custom for audiences to rise spontaneously when it is played.

Sousa's Band is the only musical organization in America which has been able to maintain itself over a period of years without subsidy. The people who attend his concerts have been Sousa's only backers and the fact that a total attendance of more than one million persons is recorded during the average season is the best testimony to the affection in which he is held by the American people.

The Sousa organization this season consists of 100 bandsmen and soloists. The majority of the members have been with Sousa for a period of years, and all have become thoroughly schooled in the Sousa musical ideals.

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## CONGRATULATIONS

to Harry F. Jones on the opening of  
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and our best wishes to the future success of same



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## The Many-Sided Sousa

"A long life and a merry one" has been accorded Lieut.-Com. John Philip Sousa. In his seventy-first year he is more vigorous and more youthful than many a man twenty years younger, and the fact that this season's tour in mileage is almost the equivalent of a tour around the Globe is the best evidence that the "strenuous life" agrees with him. And even realizing the tremendous energy of the man, one is surprised at the variety of the accomplishments and interests which he has crowded into his lifetime.

His musical accomplishments have been so many that one regrets occasionally that his facility with military music has detracted from his other musical virtues. Yet it must be remembered that in an era when the comic opera was in high favor in America that Sousa—then in his twenties and early thirties—was one of the leading composers. "The Smugglers," "Desire," "The Queen of Hearts," "El Capitan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The American Maid" were Sousa operas and operettas, written before the march period or during his first years as director of the United States Marine Band.

Because it is a third of a century since Sousa's Band was formed, it is not generally remembered that the first great marches, "Washington Post," "Hands Across the Sea," "Semper Fidelis," "High School Cadets" and "United States Field Artillery" were written during his service with the Marine Band from 1880 to 1892. Neither is it generally remembered that in those twelve years he knew intimately five Presidents—Hayes, Garfield, Arthur, Cleveland and Harrison, and that he was really a national figure when he resigned his commission as a lieutenant in the Marine Corps in 1892. Nor is it given to many Americans to serve in two branches of the United States military service with an interval of a quarter of a century between services. Yet Sousa "came back" to become a lieutenant-commander in the United States Navy during the World War, and it was with this rank that he retired upon reaching the age limit.

Sousa probably was happiest when he was writing marches, and as his fame increased he found that he must write new marches for each of his tours. But he wrote other music, too, suites, transcriptions, songs, and arrangements and a year ago when he was approaching three score and ten he completed one of his most pretentious works, "The Last Crusade," a work for orchestra, organ and choir, which was performed with an orchestra of more than 100 pieces and a choir of more than 200 voices in Philadelphia in 1924.

Sousa has written more than music. During his career he has written innumerable essays and critical articles for musical publications here and in Europe. He is the author of three novels, all successful in their time: "The Fifth String," "Pipetown Sandy," and "The Transit of Venus." During the Spring, in addition to preparing his programs for the present season, he found time to write his autobiography, a mere matter of 70,000 words.

Hunting and riding were Sousa's favorite pastimes during his entire career. He still hunts each season, usually for ducks at his shooting preserve in South Carolina, and until a few years ago, he was one of the best trap-shooters in America. He still rides and keeps several saddle horses, although he several years ago closed out his interests in a breeding establishment which, founded as a hobby, eventually grew to such proportions that he no longer was able to manage it as a commercial enterprise.

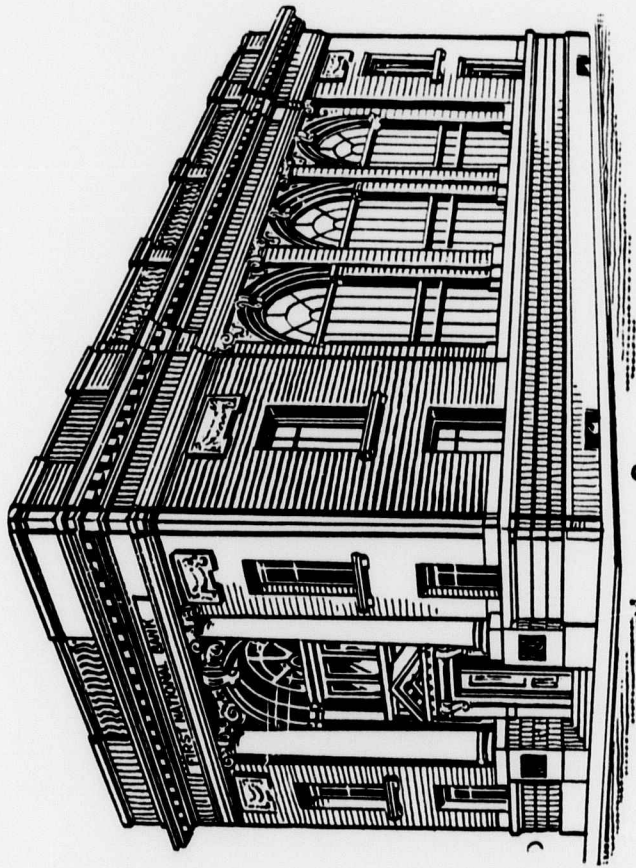
Few Americans have received during their life times the honor and the adulation that have come to Sousa. Wherever he goes, his coming is an event and there is evidence that he is one of the best-loved of Americans. This love has come because Sousa in his music caught the American spirit as no other composer has expressed it. "Stars and Stripes Forever" is by will of the people, rather than by official action, the national march—a song of the youth, the vigor, the ideals and the hopes of America!

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# SOUSA AND HIS BAND

**HARRY ASKIN, Manager.**

Miss MARIORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, *Xylophone*

1. Overture, "Herod" ..... *Hadley*  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ..... *Boccalari*
3. Suite, "The Three S's"  
(a) "Morning Journals" ..... *Strauss*  
(b) "The Lost Chord" ..... *Sullivan*  
(c) "Mars and Venus" ..... *Sousa*
4. Vocal Solo, "On the Beautiful Blue Danube" ..... *Strauss*  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" ..... *Tschaikowsky*  
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 MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
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 (b) March, "The Sesqui-Centennial" (new) ..... *Sousa*
8. Xylophone Solo, "Liebesfreud" ..... *Kreisler*  
 MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... *R. N. Dett*

All instruments used in Sousa's Band made by C. G. Conn, Ltd.  
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# Encores Are Selected from the Following Compositions and Arrangements of John Philip Sousa

Humoresques

{“THE WETS AND THE DRYs”  
 {“OH HOW I’VE WAITED FOR YOU”  
 {“FOLLOW THE SWALLOW”

- |   |                                 |
|---|---------------------------------|
| The Pride of the Wolverines (new)                           | Man Behind the Gun              |
| The Gridiron Club March (new)                               | Manhattan Beach                 |
| The Sesqui-Centennial Exposition March (new)                | Co-Eds of Michigan              |
| The Black Horse Troop                                       | Power and Glory                 |
| The National Game   | Ancient and Honorable Artillery |
| Charlatan   | Peaches and Cream (new)         |
| Diplomat  | Music of the Minute (new)       |
| Directorate   | Nobles of the Mystic Shrine     |
| El Capitan  | High School Cadets              |
| Fairest of the Fair   | Washington Post                 |
| Free Lance  | Semper Fidelis                  |
| From Maine to Oregon  | U. S. Field Artillery           |
| Glory of the Yankee Navy                                    | Sabre and Spurs                 |
| Hands Across the Sea  | Comrades of the Legion          |
| Invincible Eagle  | Boy Scouts                      |
| Jack Tar  | Bullets and Bayonets            |
| King Cotton   | The Thunderer                   |
| Liberty Bell  | Liberty Loan March              |
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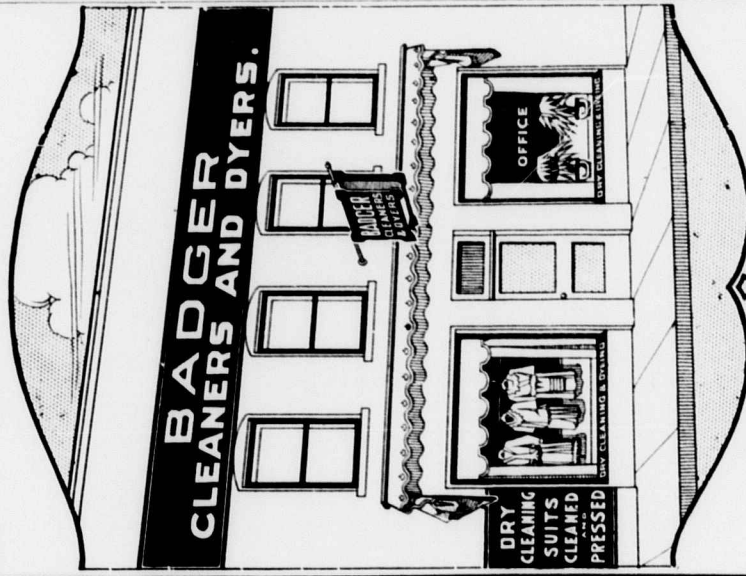
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**Lieut.-Commander John Philip Sousa, Conductor**

HARRY ASKIN, Manager

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 (b) March, "The Sesqui-Centennial" (new) ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
 Mr. Howard Goulden
9. Dance African, "Juba" ..... R. N. Dett

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The Wets and the Drys  
Oh, How I've Waited for You  
Follow the Swallow  
The Pride of the Wolverines  
(new)  
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Charlatan  
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MR. HOWARD GOULDEN
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| The Pride of the Wolverines (new)             | Man Behind the Gun              |
| The Gridiron Club March, (new)                | Manhattan Beach                 |
| The Sesqui-Centennial Exposition March, (new) | Co-Eds of Michigan              |
| The Black Horse Troop                         | Power and Glory                 |
| The National Game                             | Ancient and Honorable Artillery |
| Charlatan                                     | Peaches and Cream, (new)        |
| Diplomat                                      | Music of the Minute, (new)      |
| Directorate                                   | Nobles of the Mystic Shrine     |
| El Capitan                                    | High School Cadets              |
| Fairest of the Fair                           | Washington Post                 |
| Free Lance                                    | Semper Fidelis                  |
| From Main to Oregon                           | U. S. Field Artillery           |
| Glory of the Yankee Navy                      | Sabre and Spurs                 |
| Hands Across the Sea                          | Comrades of the Legion          |
| Invincible Eagle                              | Boy Scouts                      |
| Jack Tar                                      | Bullets and Bayonets            |
| King Cotton                                   | The Thunderer                   |
| Liberty Bell                                  | Liberty Loan March              |

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# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, *Conductor*

HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*

MR. JOHN DOLAN, *Cornet*

MR. HOWARD GOULDEN, *Xylophone*

1. Overture, "Herod" ..... *Hadley*  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ..... *Boccalari*  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
(a) "Morning Journals" ..... *Strauss*  
(b) "The Lost Chord" ..... *Sullivan*  
(c) "Mars and Venus" ..... *Sousa*
4. Vocal Solo, "On the Beautiful Blue Danube" ..... *Strauss*  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" ..... *Tschaikowsky*

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

## INTERVAL

6. A Fancy, "The Wets and the Drys" (new) ..... *Sousa*  
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "We WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" ..... *Paderewski-Hicks*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ and MONROE
- (b) March, "The Sesqui-Centennial" (new) ..... *Sousa*
8. Xylophone Solo, "Liebesfreud" ..... *Kreisler*  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... *R. N. Dett*

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

Humoresques .....	{ "THE WETS AND THE DRYs" "OH HOW I'VE WAITED FOR YOU" "FOLLOW THE SWALLOW"
The Pride of the Wolverines (new)	Man Behind the Gun
The Gridiron Club March (new)	Manhattan Beach
The Sesqui-Centennial Exposition March (new)	Co-Eds of Michigan
The Black Horse Troop	Power and Glory
The National Game	Ancient and Honorable Artillery
Charlatan	Peaches and Cream (new)
Diplomat	Music of the Minute (new)
Directorate	Nobles of the Mystic Shrine
El Capitan	High School Cadets
Fairest of the Fair	Washington Post
Free Lance	Semper Fidelis
From Maine to Oregon	U. S. Field Artillery
Glory of the Yankee Navy	Sabre and Spurs
Hands Across the Sea	Comrades of the Legion
Invincible Eagle	Boy Scouts
Jack Tar	Bullets and Bayonets
King Cotton	The Thunderer
Liberty Bell	Liberty Loan March

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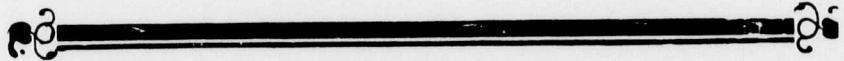
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# COLISEUM

EVANSVILLE, INDIANA

MONDAY, NOVEMBER 8, 1926

NIGHT PROGRAM

## SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

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Hopkinsville, Ky. Nov. 9, 1926.

MATINEE PROGRAM

## SOUSA AND HIS BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) ..... collected by Arthur Wood
2. Cornet Solo, "Cleopatra" ..... Demare  
MR. JOHN DOLAN
3. Suite, "All American"
  - (a) "Pan-American" ..... Herbert
  - (b) "Song of the Flame" ..... Gershwin
  - (c) "Her Majesty, the Queen" ..... Sousa
4. Vocal Solo, "Crossing the Bar" (new) ..... Sousa  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" ..... Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:

"The wind blew as 'twere blawn its last,  
The rattling showers rose on the blast," —

"As market night  
Tam had got planted unco right,  
Wi' reaming swats that drank divinely," —

"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire," —

— "Kirk Alloway is drawing night" —

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

— "He screwed the pipes and gart them skirl," —

— "Ae spring brought off her master hale,  
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole" ..... Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How are you?" ..... Baer  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI,  
MADDEN, CONKLIN, SCHLANZ, and MONROE  
(b) March, The Gridiron Club (new) ..... Sousa
8. Xylophone solo, "Parade of the Wooden Soldiers" ..... Jessel  
MR. HOWARD GOULDEN
9. Dance tune, "Country Gardens" ..... Grainger



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PROGRAM CONTINUED

1. Overture, "Herod" ..... Hadley  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ..... Boccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
(a) "Morning Journals" ..... Strauss  
(b) "The Lost Chord" ..... Sullivan  
(c) "Mars and Venus" ..... Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ..... Strauss  
MISS MARJORIE MOODY

## After the Show



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Hopkinsville, Ky. Nov. 9, 1926

MATINEE PROGRAM

# SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lassies" (new) ..... collected by Arthur
2. Cornet Solo, "Cleopatra" ..... MR. JOHN DOLAN
3. Suite, "All American"  
(a) "Pan-American" .....  
(b) "Song of the Flame" .....  
(c) "Her Majesty, the Queen" .....
4. Vocal Solo, "Crossing the Bar" (new) ..... MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" .....

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are:

"The wind blew as 'twere blawn its last  
The rattling showers rose on the blast,"

"As market night  
Tam had got planted unco right,  
Wi' reaming swats that drank divinely,"

"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire,"

"Kirk Alloway is drawing night"

Tam catches his first glimpse of the revels in the church. This is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl,"

"Ae spring brought off her master hale,  
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole" .....
7. (a) Saxophone Corps, "Hello, Aloha"  
MESSRS. HENEY, KING,  
MADDEN, CONKLIN, .....
- (b) March, The Gridiron Club .....
8. Xylophone solo, "Parade of the"  
MR. HOWARD GOULDEN
9. Dance tune, "Country Garden"





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PROGRAM CONTINUED

5. Symphonic Poem, "Le Voyvode".....Tschaikowsky

This is a posthumous work, and is founded upon a poem by the Russian poet Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his young bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

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INTERVAL

6. A Fancy, "The Wets and the Drys" (new).....Sousa

"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dansant where the Orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and Dry take a walk. "DOWN WHERE THE WURLITZER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET'." They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.

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**Hopkinsville, Ky. Nov. 9**

**MATINEE PROGRAM**

**SOUSA AND HIS BAND**

Lieut. Com. JOHN PHILIP SOUSA

HARRY ASKIN, Manager

MISS MARJORIE MOODY

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDER

1. Dances, "Yorkshire Lasses" (new) .....
2. Cornet Solo, "Cleopatra" .....
3. Suite, "All American"  
(a) "Pan-American" .....
- (b) "Song of the Flame" .....
- (c) "Her Majesty, the Queen" .....

4. Vocal Solo, "Crossing the Bar" .....

5. Symphonic Ballade, "Tam O'Shanter" .....

The lines of the poem by Robert Burns

"The wind blew as 'twas  
The rattling showed

"As market  
Tam had got plann  
Wi' reaming

"Weel mounted  
Tam skelpit on

"Kirk Auld

Tam catches his horse

is described in a

"He

"As

But left

6. Divertissement, "The
7. (a) Saxophone
- (b) Ma
8. Xylophone
9. Dance



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### PROGRAM CONTINUED

7. (a) Saxophone Corps, "Saxerewski" .....Paderewski-Hicks  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ and MONROE  
(b) March, "The Sesqui-Centennial" (new) .....Sousa
8. Xylophone Solo, "Liebesfreud" .....Kreisler  
MR. HOWARD GOULDEN
9. Dance African, "Juba" .....R. N. Dett

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

- |  |  |
|--|--|
| Humoresques.....                             | { "THE WETS AND THE DRY'S"<br>"OH HOW I'VE WAITED FOR YOU"<br>"FOLLOW THE SWALLOW" |
| The Pride of the Wolverines (new)            | Man Behind the Gun   |
| The Gridiron Club March (new)                | Manhattan Beach  |
| The Sesqui-Centennial Exposition March (new) | Co-Eds of Michigan   |
| The Black Horse Troop                        | Power and Glory  |

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Hopkinsville, Ky. Nov. 9.

### MATINEE PROGRAM

# SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) .....
2. Cornet Solo, "Cleopatra" .....  
MR. JOHN DOLAN
3. Suite, "All American"  
(a) "Pan-American" .....
- (b) "Song of the Flame" .....
- (c) "Her Majesty, the Queen" .....
4. Vocal Solo, "Crossing the Bar" (new) .....  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" .....

The lines of the poem by Robert Burns, which have been set to music, are as follows:

"The wind blew as 'twere blaws  
The rattling showers rose on the breeze"

"As market night  
Tam had got planted unco  
Wi' reaming swats that doun'd him"

"Weel mounted on his gray  
Tam skelpit on thro' dub  
Wi' his ain horn"

"Kirk Alloway is a fine  
The wind blew as 'twere blaws  
The rattling showers rose on the breeze"

Tam catches his first glimpse of the bonnie lass  
is described in a series of stanzas as follows:

"He screwed the bonnet  
"As spring came on the  
But left behind him a trail of  
The wind blew as 'twere blaws  
The rattling showers rose on the breeze"

6. Divertissement, "The  
7. (a) Saxophone Solo, "The  
MISS MARJORIE MOODY  
MR. JOHN DOLAN  
(b) March, "The  
8. Xylophone Solo, "The  
9. Dance



PROGRAM CONTINUED

The National Game  
Charlatan  
Diplomat  
Directorate  
El Capitan  
Fairest of the Fair  
Free Lance  
From Maine to Oregon  
Glory of the Yankee Navy  
Hands Across the Sea  
Invincible Eagle  
Jack Tar  
King Cotton  
Liberty Bell

Ancient and Honorable Artillery  
Peaches and Cream (new)  
Music of the Minute (new)  
Nobles of the Mystic Shrine  
High School Cadets  
Washington Post  
Semper Fidelis  
U. S. Field Artillery  
Sabre and Spurs  
Comrades of the Legion  
Boy Scouts  
Bullets and Bayonets  
The Thunderer  
Liberty Loan March

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Hopkinsville, Ky. Nov.

MATINEE PROGRAM

## SOUSA AND HIS B

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

MISS MARJORIE MOODY, Sopra

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylo

1. Dances, "Yorkshire Lasses" (new) ..... colle
2. Cornet Solo, "Cleopatra" .....  
MR. JOHN DOLAN
3. Suite, "All American"  
(a) "Pan-American" .....  
(b) "Song of the Flame" .....  
(c) "Her Majesty, the Queen" .....
4. Vocal Solo, "Crossing the Bar" (new) .....  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" .....

The lines of the poem by Robert Burns, which have suggested this symphonic

"The wind blew as 'twere blawn its last,  
The rattling showers rose on the blast," —  
"As market night  
Tam had got planted unco right,  
Wi' reaming swats that drank divinely," —  
"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire," —  
"Kirk Alloway is drawing night" —

Tam catches his first glimpse of the revels in the church. This or  
is described in a series of dances very much in the Scottish style.

— "He screwed the pipes and gart them skirl," —  
— "Ae spring brought off her master hale,  
But left behind her ain gray tail."

INTERVAL

6. Divertissement, "Espagnole" .....
7. (a) Saxophone Corps, "Hello, Aloha! How are you  
MESSRS. HENEY, KINCAID, SULLIVAN, SPA  
MADDEN, CONKLIN, SCHLANZ, and MONRO  
(b) March, The Gridiron Club (new) .....
8. Xylophone solo, "Parade of the Wooden Soldiers" ..  
MR. HOWARD GOULDEN
9. Dance tune, "Country Gardens" .....



Hopkinsville, Ky. Nov. 9, 1926.

EVENING PROGRAM

# SOUSA AND HIS BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" ..... Hadley  
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Rivera" ..... Boccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"
  - (a) "Morning Journals" ..... Strauss
  - (b) "The Lost Chord" ..... Sullivan
  - (c) "Mars and Venus" ..... Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ..... Strauss  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" ..... Tchaikowsky

This is a posthumous work, and is founded upon a poem by a Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

## INTERVAL

6. A Fancy, "The Wets and the Drys" (new) ..... Sousa  
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME TILL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" ..... Paderewski-Hicks  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN, SCHLANZ, and MONROE
  - (b) March, "The Sesqui-Centennial (new)" ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... R. N. Dett

277



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Season 1926-27

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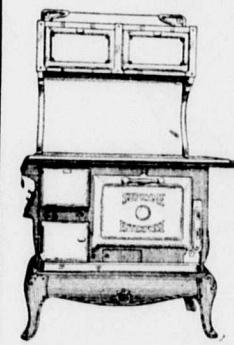
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MATINEE PROGRAM

## SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Ryman Auditorium, Wednesday Afternoon, November 10, 1926, 2:45

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

### PROGRAM

1. Dances, "Yorkshire Lasses" (new)-----Collected by Arthur Wood

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torium. Every member of the family, every home, will find  
unequaled quality at the fairest prices at Lebeck's. We'll be  
happy to serve you.

### PROGRAM—Continued

2. Cornet Solo, "Cleopatra"-----Denare  
Mr. John Dolan
3. Suite, "All American"-----Herbert  
(a) "Pan-Americana"-----Gershwin  
(b) "Song of the Flame"-----Sousa  
(c) "Her Majesty, the Queen"-----Sousa
4. Vocal Solo, "Crossing the Bar" (new)-----Sousa  
Miss Marjorie Moody

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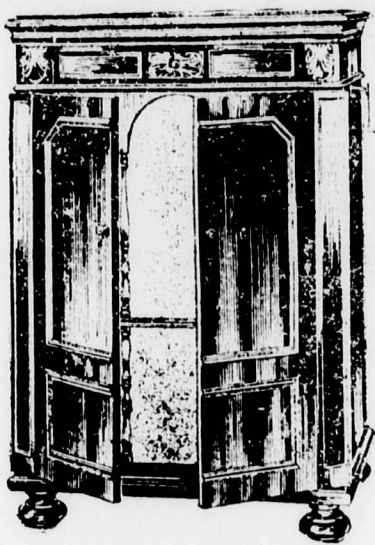
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### POSITIVELY NO MOVING DOWN

Patrons must occupy seats called for on coupon tickets. To save embarrassment, do not move into other seats, as ushers will be required to enforce this rule.

### COMING

NOVEMBER 26

Lucrezia Bori, Metropolitan Opera Star, in concert. Benefit Martha O'Bryan Settlement Home. Tickets can be ordered now.

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Wedding Presents  
Christmas Gifts  
and  
Beautiful Things for the  
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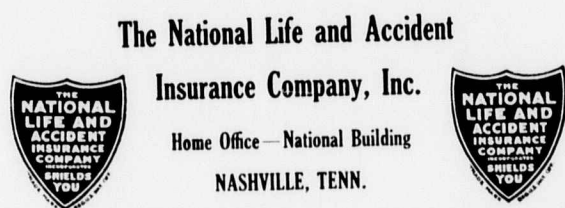
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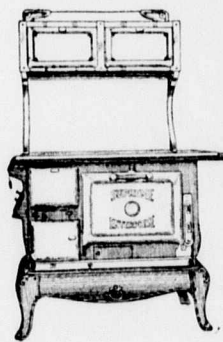
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EVENING PROGRAM

SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Ryman Auditorium, Wednesday Evening, November 10, 1926, 8:15

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

PROGRAM

1. Overture, "Herod" ----- Hadley  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod"

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ed as has been the program for this season in Ryman Audi-  
torium. Every member of the family, every home, will find  
unequaled quality at the fairest prices at Lebeck's. We'll be  
happy to serve you.

PROGRAM—Continued

2. Cornet Solo, "Sounds from the Riviera" ----- Bocalari  
Mr. John Dolan
3. Suite, "The Three S's" -----  
(a) "Morning Journals" ----- Strauss  
(b) "The Lost Chord" ----- Sullivan  
(c) "Mars and Venus" ----- Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ----- Strauss  
Miss Marjorie Moody

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NASHVILLE, TENN.

PROGRAM—Continued

5. Symphonic Poem, "Le Voyvode"

-----Tschaikowsky

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride, together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead—Fate had aimed the servant's bullet at him.

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PROGRAM—Continued

6. A Fancy, "The Wets and the Drys" (new)

-----Souza

"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM!" "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers, but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of THE OLD OAKEN BUCKET!" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME TILL MORNING." And they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition, when people drank water.

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## PROGRAM—Continued

7. (a) Saxophone Corps, "Saxerewski"-----Paderewski-Hicks  
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden,  
Conklin, Schlantz, and Monroe
- (b) March, "The Sesqui-Centennial" (new)-----Sousa
8. Xylophone Solo, "Liebesfreud"-----Kreisler  
Mr. Howard Goulden
9. Dance African, "Juba"-----R. N. Dett

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## PROGRAM—Continued

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

Humoresques  
"THE WETS AND THE DRY"  
"O, HOW I'VE WAITED FOR YOU!"  
("FOLLOW THE SWALLOW")

The Pride of the Wolverines (new), The Gridiron Club March (new), The Sesqui-Centennial Exposition March (new), The Black Horse Troop, The National Game, Charleston, Diplomat, Directorate, El Capitán, Fairest of the Fair, Free Lance, From Maine to Oregon, Glory of the Yankee Navy, Hands Across the Sea, Invincible Eagle, Jack Tar, King Cotton, Liberty Bell, Man Behind the Gun, Manhattan Beach, Co-Eds of Michigan, Power and Glory, Ancient and Honorable Artillery, Peaches and Cream (new), Music of the Minute (new), Nobles of the Mystic Shrine, High School Cadets, Washington Post, Semper Fidelis, U. S. Field Artillery, Saber 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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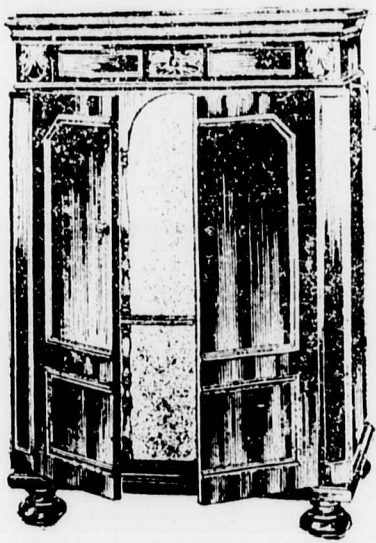
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### POSITIVELY NO MOVING DOWN

Patrons must occupy seats called for on coupon tickets. To save embarrassment, do not move into other seats, as ushers will be required to enforce this rule.

### COMING

NOVEMBER 26

Lucrezia Bori, Metropolitan Opera Star, in concert. Benefit Martha O'Bryan Settlement Home. Tickets can be ordered now.

*Your Quest for  
Wedding Presents  
Christmas Gifts  
and  
Beautiful Things for the  
Home Should Begin and  
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# SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*

MR. JOHN DOLAN, *Cornet*

MR. HOWARD GOULDEN, *Zylophone*



MEMORIAL AUDITORIUM  
THURSDAY, NOVEMBER 11th, 1926  
ARMISTICE DAY  
AFTERNOON AND EVENING



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Sousa and His Band plays exclusively for the Victor.

For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency, 247 Park Ave., New York City



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## MATINEE PROGRAM



1. Dances, "Yorkshire Lasses" (new)-----*Collected by Arthur Wood*
2. Cornet Solo, "Cleopatra"-----*Demarc*  
MR. JOHN DOLAN
3. Suite, "All American"  
(a) "Pan-Americana"-----*Herbert*  
(b) "Song of the Flame"-----*Gershwin*  
(c) "Her Majesty, the Queen"-----*Sousa*
4. Vocal Solo, "Crossing the Bar" (new)-----*Sousa*  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter"-----*Chadwick*

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:

"The wind blew as 'twere blawn its last  
The rattling showers rose on the blast," \* \* \*

"Ae market night  
Tam had got planted unco right,  
Wi' reaming swats that drank divinely," \* \* \*

"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire," \* \* \*

"Kirk Alloway is drawing nigh" \* \* \*

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl," \* \* \*

"Ae spring brought off her master hale,  
But left behind her ain gray tail."

### INTERVAL

6. Divertissement, "Espagnole"-----*Demersmann*
7. (a) Saxophone Corps, "Hello, Aloha; How Are You?"-----*Baer*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN,  
SCHLANZ AND MONROE  
(b) March, "The Gridiron Club" (new)-----*Sousa*
8. Xylophone Solo, "Parade of the Wooden Soldiers"-----*Jessel*  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens"-----*Grainger*

## NIGHT PROGRAM



1. Overture, "Herod"-----*Hadley*  
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod"
2. Cornet Solo, "Sounds from the Riviera"-----*Boccalari*  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
(a) "Morning Journals"-----*Strauss*  
(b) "The Lost Chord"-----*Sullivan*  
(c) "Mars and Venus"-----*Sousa*
4. Vocal Solo, "On the Beautiful Blue Danube"-----*Strauss*  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode"-----*Tschaikowsky*

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead. Fate had aimed the servant's bullet at him.

### INTERVAL

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7. (a) Saxophone Corps, "Saxerewski"-----*Pederzewski-Hicks*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN,  
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(b) March, "The Sesqui-Centennial" (new)-----*Sousa*
8. Xylophone Solo, "Liebesfreud"-----*Kreisler*  
MR. HOWARD GOULDEN
9. Dance African, "Juba"-----*R. N. Dett*



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*Encores are selected from the following  
compositions and arrangements  
of John Philip Sousa*



Humoresques----- { "THE WETS AND THE DRY'S"  
"OH HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"

The Pride of the Wolverines (new)	Man Behind the Gun
The Gridiron Club March (new)	Manhattan Beach
The Sesqui-Centennial Exposition March (new)	Co-Eds of Michigan
The Black Horse Troop	Power and Glory
The National Game	Ancient and Honorable Artillery
Charlatan	Peaches and Cream (new)
Diplomat	Music of the Minute (new)
Directorate	Nobles of the Mystic Shrine
El Capitan	High School Cadets
Fairest of the Fair	Washington Post
Free Lance	Semper Fidelis
From Maine to Oregon	U. S. Field Artillery
Glory of the Yankee Navy	Sabre and Spurs
Hands Across the Sea	Comrades of the Legion
Invincible Eagle	Boy Scouts
Jack Tar	Bullets and Bayonets
King Cotton	The Thunderer
Liberty Bell	Liberty Loan March

"Stars and Stripes Forever" (the greatest march ever written)

---



Knoxville, Tenn. Nov. 12, 1926.

# LYRIC THEATRE

FRED W. BRUNELLE, Manager for Tennessee Enterprises  
A. W. NUSS, House Manager

## MATINEE PROGRAM

# SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) ..... Collected by Arthur Wood
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Tam catches his first glimpse of the revels in the church. The orgy is described in a  
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"He screwed the pipes and gart them skirl,"  
"Ae spring brought off her master hale,  
But left behind her ain gray tail."

## INTERVAL

6. Divertissement, "Espagnole" ..... Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How are you?" ..... Baer  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ and MONROE  
(b) March, "The Gridiron Club" (new) ..... Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" ..... Jessel  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" ..... Grainger

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Knoxville, Tenn. Nov. 12, 1926.

# LYRIC THEATRE

FRED W. BRUNELLE, Manager for Tennessee Enterprises  
A. W. NUSS, House Manager

## NIGHT PROGRAM

# SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

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MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" ..... Tchaikowsky

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot, as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead—Fate had aimed the servant's bullet at him.

## INTERVAL

6. A Fancy, "The Wets and the Drys" (new) ..... Sousa  
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about TEA FOR TWO?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZ-BURGER FLOWS," "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET.'" They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE," as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Chops, "Saxerewski" ..... Paderewski-Hicks  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ and MONROE  
(b) March, "The Sesqui-Centennial" (new) ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... R. N. Dett

All instruments used in Sousa's Band made by C. G. Conn, Ltd.  
Sousa and His Band plays exclusively for the Victor.  
For Advertising Rates in Sousa Band Souvenir Program—George Martin Advertising  
Agency, 247 Park Avenue, New York City

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

HUMORESQUES..... [ "THE WETS AND THE DRYs"  
"OH, HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"

The Pride of the Wolverines (new)	Liberty Bell
The Gridiron Club March (new)	Man Behind the Gun
The Sesqui-Centennial Exposition March (new)	Manhattan Beach
The Black Horse Troop	Co-Eds of Michigan
The National Game	Power and Glory
Charlatan	Ancient and Honorable Artillery
Diplomat	Peaches and Cream (new)
Directorate	Music of the Minute (new)
El Capitan	Nobles of the Mystic Shrine
Fairest of the Fair	High School Cadets
Free Lance	Washington Post
From Maine to Oregon	Semper Fidelis
Glory of the Yankee Navy	U. S. Field Artillery
Hands Across the Sea	Sabre and Spurs
Invincible Eagle	Comrades of the Legion
Jack Tar	Boy Scouts
King Cotton	Bullets and Bayonets
	The Thunderer
	Liberty Loan March

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C. R. BAMFORD, Manager

ASHEVILLE, N. C.

SATURDAY AFTERNOON, NOVEMBER 13, 1926

# SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) ..... Collected by Arthur Wood

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ASHEVILLE, N. C.

SATURDAY EVENING, NOVEMBER 13, 1926

# SOUSA AND HIS BAND

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

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" ..... Hadley  
Written for Richard Mansfield's production of Stephen Phillips  
tragedy, "Herod."

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November 15 and 16  
"HER MAN O' WAR"  
First Time in Asheville

Wednesday  
CORINNE GRIFFITH  
—IN—  
"INTO HER KINGDOM"

NOTARY AND CORPORATE SEALS MADE BY GROVES PRINTING COMPANY

2. Cornet Solo, "Cleopatra" ..... Demare  
MR. JOHN DOLAN
3. Suite, "All American"
  - (a) "Pan-Americana" ..... Herbert
  - (b) "Song of the Flame" ..... Gershwin
  - (c) "Her Majesty, the Queen" ..... Sousa

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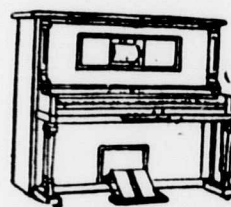
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4. Vocal Solo, "Crossing the Bar" (new) .....Sousa  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" ..... Chadwick  
The lines of the poem by Robert Burns, which have suggested this symphonic ballade as follows:  
"The wind blew as 'twere blawn its last  
The rattling showers rose on the blast." \* \* \*  
\* \* \* "Ae market night

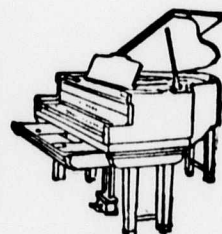
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CORINNE GRIFFITH  
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2. Cornet Solo, "Sounds from the Riviera" ..... Boccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"
  - (a) "Morning Journals" ..... Strauss
  - (b) "The Lost Chord" ..... Sullivan
  - (c) "Mars and Venus" ..... Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ..... Strauss  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" ..... Tchaikowsky  
This is a posthumous work, and is founded upon a poem by the Russian Poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant, and goes out into the night, determined to wreck vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he

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commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

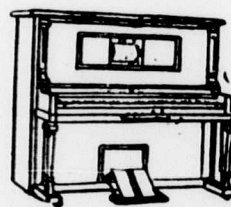
INTERVAL

6. A Fancy, "The Wets and the Drys" (new) .....Sousa  
"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about TEA FOR TWO?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN

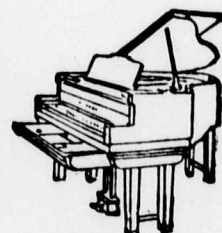
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At the AUDITORIUM—Tuesday, Nov. the twenty-third

## the RHONDDA WELSH MALE SINGERS

a musical attraction of sterling merit . . . and  
those who love the harmonies of a wonderfully  
well trained chorus of fine men's voices cannot  
afford to miss this evening of entertainment.

Presented under the auspices of THE AMERICAN BUSINESS CLUB—  
Prices, Orchestra \$1.50; Dress Circle and First Three Rows in Balcony,  
\$1.10; Balance Balcony 75c and Gallery Seats 50c—Plus War Tax.

JAY MEARS—3 SHOE STORES IN ONE—15 and 17 BILTMORE AVENUE

Tam had got planted unco right.

Wi' reaming swats that drank divinely," \* \* \*

"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire," \* \* \*

\* \* \* "Kirk Alloway is drawing nigh" \* \* \*

Tam catches his first glimpse of the revels in the church. This  
orgy is described in a series of dances very much in the Scottish  
style.

\* \* \* "He screwed the pipes and gart them skirl," \* \* \*

\* \* \* "Ae spring brought off her master hale.  
But left behind her ain gray tail."

### INTERVAL

6. Divertissement, "Espagnole" ..... Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How are you?" ..... Baer  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE
- (b) March, "The Gridiron Club" (new) ..... Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" ..... Jessel  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" ..... Grainger

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tising Agency, 247 Park Ave., New York City.

JAY MEARS—15 and 17 BILTMORE AVENUE—SHOES UP STAIRS

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JAY MEARS—3 SHOE STORES IN ONE—15 and 17 BILTMORE AVENUE

BUCKET." They march off to the well, singing "THE  
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in unison, as they quaff deep from the well. "We WON'T GO  
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finally parting to the tune of "AULD LANG SYNE" as they think  
of the "good old days" before Prohibition when people drank  
water.

7. (a) Saxophone Corps, "Saxerewski" ..... Paderewski-Hicks  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE
- (b) March, "The Sesqui-Centennial" (new) ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... R. N. Dett

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

Humoresques	Liberty Bell
"The Wets and the Drys"	Man Behind the Gun
"Oh How I've Waited for You"	Manhattan Beach
"Follow the Swallow"	Co-Eds of Michigan
The Pride of the Wolverines (new)	Power and Glory
The Gridiron Club March (new)	Ancient and Honorable Artillery
The Sesqui-Centennial Exposition	Peaches and Cream (new)
March (new)	Music of the Minute (new)
The Black Horse Troop	Nobles of the Mystic Shrine
The National Game	High School Cadets
Charlatan	Washington Post
Diplomat	Semper Fidelis
Directorate	U. S. Field Artillery
El Capitan	Sabre and Spurs
Fairest of the Fair	Comrades of the Legion
Free Lance	Boy Scouts
From Maine to Oregon	Bullets and Bayonets
Glory of the Yankee Navy	The Thunderer
Hands Across the Sea	Liberty Loan March
Invincible Eagle	Stars and Stripes Forever
Jack Tar	(The Greatest March Ever Written)
King Cotton	

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JAY MEARS—15 and 17 BILTMORE AVENUE—SHOES UP STAIRS

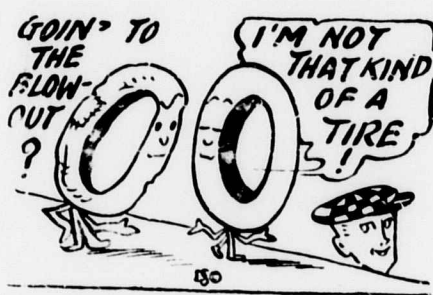
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## MATINEE PROGRAM SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

MISS MARJORIE MOODY, Soprano      MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) *Collected by Arthur Wood*
2. Cornet Solo, "Cleopatra" Demare

MR. JOHN DOLAN

3. Suite, "All American"  
(a) "Pan-American" Herbert  
(b) "Song of the Flame" Gershwin  
(c) "Her Majesty, the Queen" Sousa
4. Vocal Solo, "Crossing the Bar" (new) Sousa

MISS MARJORIE MOODY

5. Symphonic Ballade, "Tam O'Shanter" Chadwick

INTERVAL

6. Divertissement, "Espagnole" Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" *Baer*  
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden  
Conklin, Schlanz and Monroe  
(b) March, "The Gridiron Club" (new) Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" Jessel

MR. HOWARD GOULDEN

9. Dance Tune, "County Gardens" Grainger

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*Encores are selected from the following compositions and arrangements  
by John Philip Sousa*

Humoresques { "THE WETS AND THE DRYs"  
"OH HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"

The Pride of the Wolverines (new)	Man Behind the Gun
The Gridiron Club March (new)	Manhattan Beach
The Sesqui-Centennial Exposition	Co-Eds of Michigan
March (new)	Power and Glory
The Black Horse Troop	Ancient and Honorable Artillery
The National Game	Peaches and Cream (new)
Charlatan	Music of the Minute (new)
Diplomat	Nobles of the Mystic Shrine
Directorate	High School Cadets
El Capitan	Washington Post
Fairest of the Fair	Semper Fidelis
Free Lance	U. S. Field Artillery
From Maine to Oregon	Sabre and Spurs
Glory of the Yankee Navy	Comrades of the Legion
Hands Across the Sea	Boy Scouts
Invincible Eagle	Bullets and Bayonets
Jack Tar	The Thunderer
King Cotton	Liberty Loan March
Liberty Bell	

STARS AND STRIPES FOREVER (The Greatest march ever written)

## NIGHT PROGRAM SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

MISS MARJORIE MOODY, Soprano      MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" Hadley
2. Cornet Solo, "Sounds from the Riviera" Boccalari

MR. JOHN DOLAN

3. Suite, "The Three S's"  
(a) "Morning Journals" Strauss  
(b) "The Lost Chord" Sullivan  
(c) "Mars and Venus" Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" Strauss

MISS MARJORIE MOODY

5. Symphonic Poem, "Le Voyvode" Tschaikowsky

INTERVAL

6. A Fancy, "The Wets and the Drys" (new) Sousa
7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks  
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden  
Conklin, Schlanz and Monroe  
(b) March, "The Sesqui-Centennial" (new) Sousa
8. Xylophone Solo, "Liebesfreud" Kreisler

MR. HOWARD GOULDEN

9. Dance African, "Juba" R. N. Dett

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by John Philip Sousa*

Humoresques { "THE WETS AND THE DRYs"  
"OH HOW I'VE WAITED FOR YOU"  
"FOLLOW THE SWALLOW"

The Pride of the Wolverines (new)	Man Behind the Gun
The Gridiron Club March (new)	Manhattan Beach
The Sesqui-Centennial Exposition	Co-Eds of Michigan
March (new)	Power and Glory
The Black Horse Troop	Ancient and Honorable Artillery
The National Game	Peaches and Cream (new)
Charlatan	Music of the Minute (new)
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Directorate	High School Cadets
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Invincible Eagle	Bullets and Bayonets
Jack Tar	The Thunderer
King Cotton	Liberty Loan March
Liberty Bell	

STARS AND STRIPES FOREVER (The Greatest march ever written)



SOUVENIR PROGRAMME

**The Charleston Lions Club**  
PRESENTS



**SOUSA AND HIS BAND**

MATINEE

**TUESDAY, NOV. 16**

EVENING

**In The New Million Dollar High School Auditorium**

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# THE CHARLESTON LIONS CLUB PRESENTS

## SOUSA AND HIS BAND

LIEUT.-COM. JOHN PHILIP SOUSA, *Conductor*

HARRY ASKIN, *Manager*

MISS MARJORIE MOODY, *Soprano*

MR. JOHN DOLAN, *Cornet*

MR. HOWARD GOULDEN, *Xylophone*

### MATINEE PROGRAM

1. Dances, "Yorkshire Lassies" (new) *Collected by Arthur Wood*
2. Cornet Solo, "Cleopatra" ----- *Demare*  
MR. JOHN DOLAN
3. Suite, "All American"  
(a) "Pan-Americana" ----- *Herbert*  
(b) "Song of the Flame" ----- *Gershwin*  
(c) Her Majesty, the Queen ----- *Sousa*
4. Vocal Solo, "Crossing the Bar" (new) ----- *Sousa*  
MISS MARJORIE MOODY
5. Symphonic Ballade, "Tam O'Shanter" ----- *Chadwick*

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:  
"The wind blew as 'twere blawn its last  
The rattling showers rose on the blast," \* \* \*

\* \* \*  
"As market night  
Tam had got planted unco right,  
Wi' reaming swats that drank divinely," \* \* \*

\* \* \*  
"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire," \* \* \*

\* \* \* "Kirk Alloway is drawing nigh" \* \* \*

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

\* \* \* "He screwed the pipes and gart them skirl," \* \* \*

\* \* \* "As spring brought off her master hale,  
But left behind her ain gray tail."

### INTERVAL

6. Divertissement, "Espagnole" ----- *Demersmann*
7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" *Baer*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE  
(b) March, "The Gridiron Club" (new) ----- *Sousa*
8. Xylophone Solo, "Parade of the Wooden Soldiers" ----- *Jesse!*  
MR. HOWARD GOULDEN
9. Dance Tune, "Country Gardens" ----- *Grainger*

### EVENING PROGRAM

1. Overture, "Herod" ----- *Hadley*  
Written for Richard Mansfield's production of Stephen Phillips's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ----- *Boccalari*  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
(a) "Morning Journals" ----- *Strauss*  
(b) "The Lost Chord" ----- *Sullivan*  
(c) "Mars and Venus" ----- *Sousa*
4. Vocal Solo, "On the Beautiful Blue Danube" ----- *Strauss*  
MISS MARJORIE MOODY
5. Symphonic Poem, "Le Voyvode" ----- *Tschaikowsky*

This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

### INTERVAL

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"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM."  
"I don't care if I do," says the Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk. "DOWN WHERE THE WURTZBURGER FLOWS," "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET'." They march off to the well singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" ----- *Paderewski-Hicks*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE  
(b) March, "The Sesqui-Centennial" (new) ----- *Sousa*
8. Xylophone Solo, "Liebesfreud" ----- *Kreisler*  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ----- *R. N. Dett*

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HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" ..... Hadley  
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ..... Boccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
    (a) "Morning Journals" ..... Strauss  
    (b) "The Lost Chord" ..... Sullivan  
    (c) "Mars and Venus" ..... Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ..... Strauss  
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5. Symphonic Poem, "Le Voyvode" ..... Tchaikowsky

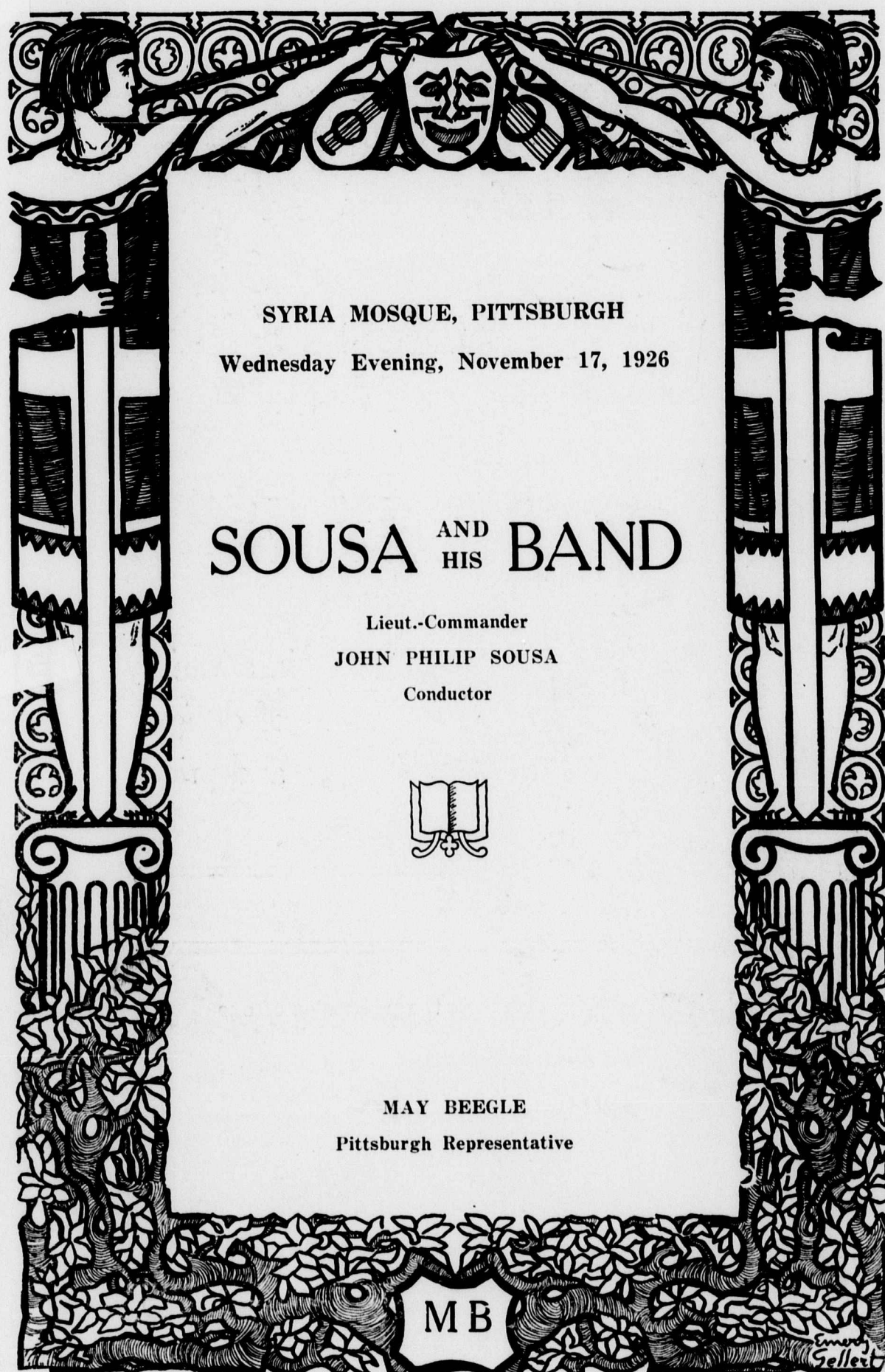
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MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... R. N. Dett

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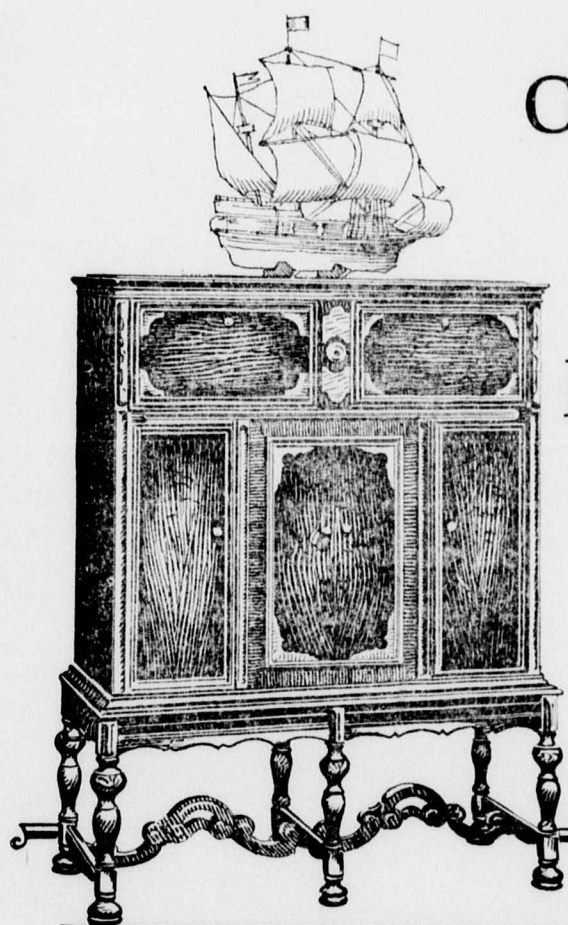




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### THE CONCERT MAGAZINE

## SOUSA AND HIS BAND

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#### INTERVAL

(Program Continued on Page 3)

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## THE CONCERT MAGAZINE

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**"BARBER OF SEVILLE"**

To Open Opera Season at Syria Mosque

"The Barber of Seville," to be presented here in lavish style with Feodor Chaliapin and Elvira Hidalgo as principal stars, will open the series of four Grand Opera performances, announced by May Beegle to be presented at Syria Mosque this season. "The Barber of Seville," which will be given on Friday evening, December 3rd, is declared to be an operatic masterpiece that is not only musically perfect, but which likewise has one of the cleverest librettos known to opera. Chaliapin will be surrounded with not only a first class supporting cast and orchestral accompaniment, but also with scenic and costuming effects worthy of this great artist's talents. One of the world's foremost masters of design, Konstantin Korovin, designed the scenery and costumes.

The other operas in this series will be given by the Chicago Grand Opera Company, and will feature Claudia Muzio, Charles Hackett and company in Verdi's "Traviata" on Friday evening, February 18th; Mary Garden, Jose Mojica, Ferdinand Anseau, and company in Tolstoi's "Resurrection," with music by Franco Alfano, on Saturday afternoon, February 19th; and Rosa Raisa, Cyrena Van Gordon, Charles Marshall and company in "Aida" on Saturday night, February 19th. Subscriptions for the series of four operas are now open.

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## THE CONCERT MAGAZINE

**OLGA WARREN COMING!**

Olga Warren, coloratura soprano, who was one of the conspicuous artists on the program of the Ballad Concerts, at the Selwyn Theatre, New York, last season, is one of that brilliant group of native-born artists who are doing much to stimulate musical pride in this country, and to bring to a realization that as in other matters of artistic nature, the United States is taking its place among the foremost nations of the world. Mme. Warren is a Texan by birth, and though artistically inclined from childhood, it took the form of painting, which she studied in Paris before adopting her present profession. Her debut was made at the Nollendorf Theatre, Berlin, in a series of special Mozart performances of "The Magic Flute," in the role of Queen of the Night, one of the most famous coloratura roles, singing four performances in one week. She then joined the Denhof English Opera Company, which was the first to sing the entire Wagner Ring in English in the English provinces, and when her native country became interested in the late war, she returned and has since continued her career as a concert singer.

Mme. Warren will be heard in recital at Carnegie Music Hall on Monday evening, November 29th, under the management of May Beegle.

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## CINCINNATI ORCHESTRA — COMING THIS WEEK

Fritz Reiner, the distinguished Hungarian conductor of the Cincinnati Orchestra, will be welcomed in Pittsburgh for the second pair of concerts in the Pittsburgh Orchestra Association series this week on Friday night and Saturday afternoon, November 19 and 20, at Syria Mosque. This orchestra under Conductor Reiner, occupies a foremost place among the symphonic organizations of America. Next Friday night's program will open with the Beethoven "Leonora" Overture, followed by the Beethoven Symphony No. 2. Other numbers for Friday night include "The Swan of Tuonela" by Sibelius; Debussy's Symphonic Sketches "La Mer," and Wagner's "Tannhauser" Overture. Saturday afternoon, "Surprise Symphony" by Haydn will open the program, followed by Stravinsky's Symphonic Poem, "The Song of the Nightingale," Strauss Symphonic Poem, "Thus Spake Zarathustra," and Weber's Overture, "Der Freischütz."

In addition to the two regular concerts, a special concert will be given for children by the Cincinnati Orchestra on Friday afternoon at Syria Mosque, from four to five o'clock. The program has been arranged especially for children, and the numbers to be presented are studied in advance in the schools.

## SPECIAL MATINEE PERFORMANCE

By Mordkin and Russian Ballet

Announcement is made that Mikhail Mordkin and his Russian Ballet and Symphony Orchestra will give a special matinee performance at Syria Mosque on Saturday, November 27th. The evening performance is included in the May Beegle Concert series, and owing to the popularity of this attraction, a matinee performance will also be given, presenting an entirely different program. Mordkin's company comprises over fifty accomplished artists, including three distinguished principals, Vladimiroff, Butsova and Nemtchinova. Mordkin will present two great Ballets here, and a score of new divertissement creations. The Ballet for the matinee is entitled "Carnival," a confetti potpourri of dramatic excitement, and for the evening, the principal number is "Aziade," a ravishing tale from the Arabian Nights.



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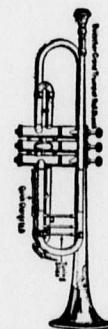


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CLUB" (New)

"THE PRIDE OF  
THE WOLVERINES"  
(New)

"THE BLACK HORSE  
TROOP MARCH"  
(New)

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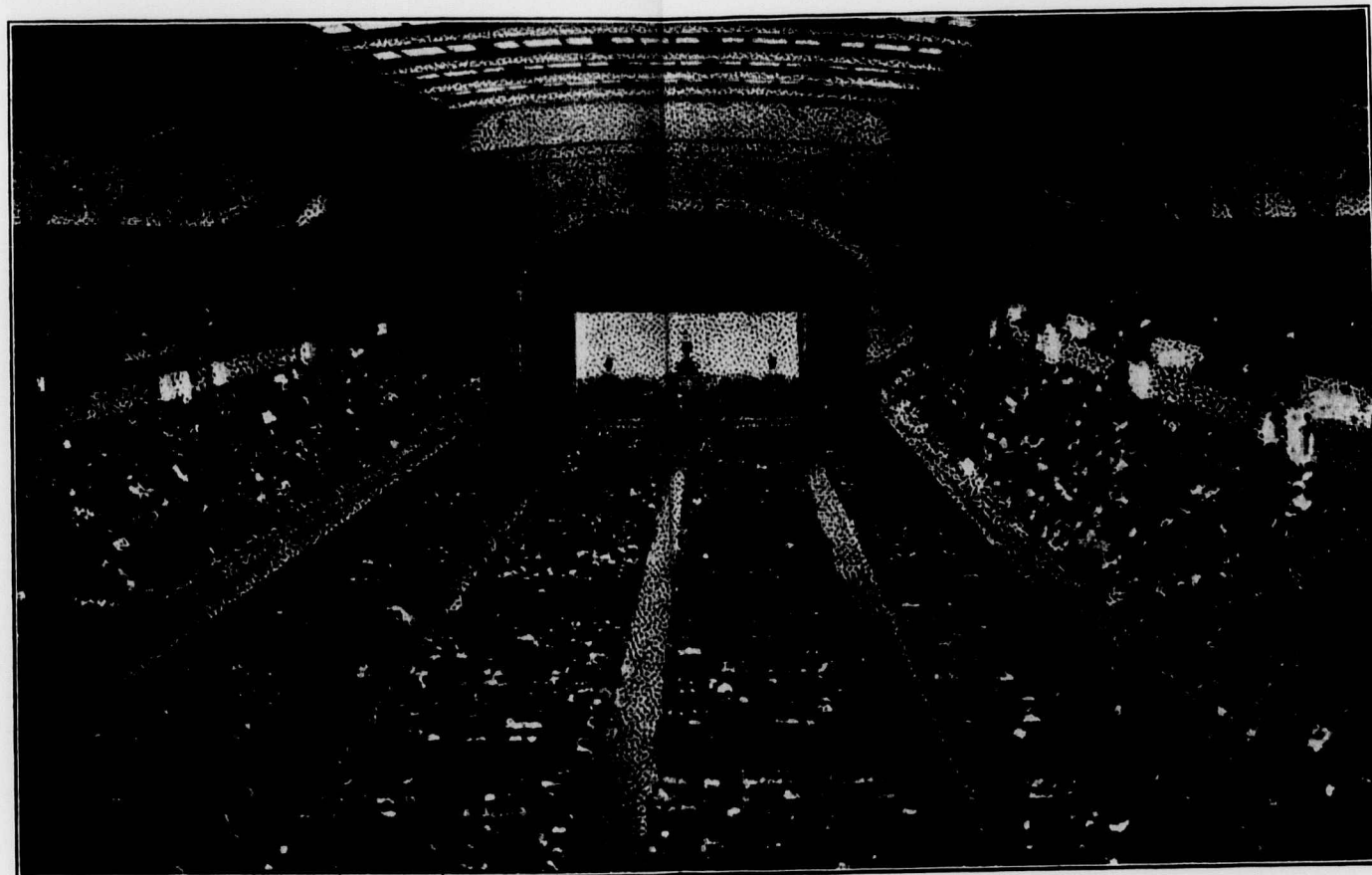
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"HIGH SCHOOL  
CADETS"

"WASHINGTON  
POST"

"SEMPER FIDELIS"  
(March of the Devil  
Dogs)

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STRIPES FOREVER"  
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## UNANIMOUS — MAINE TO OREGON!

The people had a grand good time at Sousa's Concert last evening. John Philip Sousa and his one hundred bandmen gave a brilliant concert of the usual variety of pep, and charm that delights people annually, at City Hall.—*Portland, Me., Express, Sept. 30, 1925.*

John Philip Sousa, one of the finest musicians that America has produced and a native of Washington, brought his famous band, that typically American musical organization, to the Washington Auditorium yesterday for two performances and was given the gala welcome that Washington as a city offers only to him, to inaugural parades, and to "the biggest and best circus in the world."—*The Washington Star, Oct. 8, 1925.*

Three thousand spines tingled in unison in the Philharmonic Auditorium yesterday afternoon. Sousa and His Band discoursed the music

which is all their own, and the response was overwhelming. At the beginning of the concert, most of the listeners were children. At the end of it, all of them were. Inhibitions go by the board when Sousa's Band plays a Sousa march and you cheerfully kick time against the chair in front of you, or against your neighbor's feet.—*Patterson Greene, Los Angeles Examiner, Jan. 8, 1926.*

John Philip Sousa is taking Portland by storm. Saturday he entertained two capacity audiences at the Auditorium and, when the box office closed last night the advance sale indicated that today's concert, too, would draw capacity houses. Saturday's total attendance was approximately 8,000.—*J. L. Wallin, Portland Journal, Portland, Ore., Jan. 24, 1926.*



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And His BAND

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Conductor)

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"MARQUETTE UNI-  
VERSITY MARCH"

"NOBLES OF THE  
MYSTIC SHRINE"

"U. S. FIELD  
ARTILLERY"

"SABRE AND  
SPURS"

"COMRADES OF  
THE LEGION"

"BOY SCOUTS"

"BULLETS AND  
BAYONETS"

"THE INVINCIBLE  
EAGLE"

"THE THUNDERER"

"LIBERTY LOAN  
MARCH"



308

HEAR

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# SOUSA AND HIS BAND



Conducted by Lieut.-Commander

## JOHN PHILIP SOUSA

Principals of the Sousa Organization:

MISS MARJORIE MOODY.....	Soprano
MISS WINIFRED BAMBRICK.....	Harp
JOHN DOLAN.....	Cornet
JOHN W. BELL.....	Xylophone
R. E. WILLIAMS.....	Flute
EDW. HENEY.....	Saxophone
ROY SCHMIDT.....	Clarinet
NOBLE P. HOWARD.....	Euphonium
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## THURSDAY, NOVEMBER 18, MATINEE AND NIGHT

I. C. MISHLER, PRESENTS

### SOUSA AND HIS BAND

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

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"MUSIC BOX REVUE"

Famous Cast and "Music Box" Girls  
Large Orchestra

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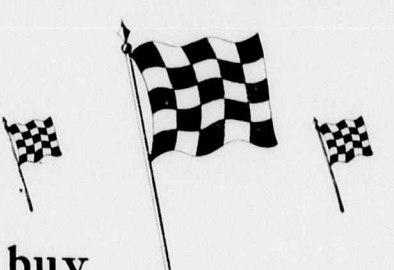
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- MISS MARJORIE MOODY, Soprano  
MR. JOHN DOLAN, Cornet  
MR. HOWARD GOULDEN, Xylophone
- Dances, "Yorkshire Lassies" (new) ..... Collected by Arthur Wood
  - Cornet Solo, "Cleopatra" ..... Demare
  - Suite, "All American" .....  
 (a) "Pan-Americana" ..... Herbert  
 (b) "Song of the Flame" ..... Gershwin  
 (c) "Her Majesty, the Queen" ..... Sousa
  - Vocal Solo, "Crossing the Bar" (new) ..... Sousa
  - Symphonic Ballade, "Tam O'Shanter" ..... Chadwick
- MISS MARJORIE MOODY

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The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:  
"The wind blew as 'twere blawn its last  
The rattling showers rose on the blast."

"Ae market night  
Tam had got planted unco right,  
Wi' reaming swats that drank divinely."

"Weel mounted on his gray mare Meg  
Tam skelpit on thro' dub and mire."

"Kirk Alloway is drawing nigh"  
Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.  
"He screwed the pipes and gart them skirl,"

"Ae spring brought off her master hale,  
But left behind her ain gray tail."

INTERVAL

- Divertissement, "Espagnole" ..... Demersmann
- (a) Saxaphone Corps, "Hello, Aloha! How Are You?" ..... Baer
- Messrs. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE
- (b) March, "The Gridiron Club" (new) ..... Sousa
- Xylophone Solo, "Parade of the Wooden Soldiers" ..... Jessel
- MR. HOWARD GOULDEN
- Dance Tune, "Country Gardens" ..... Grainger



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**THURSDAY EVENING, NOVEMBER 18**

I. C. MISHLER, PRESENTS

**SOUSA AND HIS BAND**

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod" ..... Hadley  
Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2. Cornet Solo, "Sounds from the Riviera" ..... Boccalari  
MR. JOHN DOLAN
3. Suite, "The Three S's"  
(a) "Morning Journals" ..... Strauss  
(b) "The Lost Chord" ..... Sullivan  
(c) "Mars and Venus" ..... Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ..... Strauss

MISS MARJORIE MOODY

5. Symphonic Poem, "Le Voyvode" ..... Tchaikowsky  
This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage he procures two guns, summons his young servant, and goes out in to the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.

## INTERVAL

6. A Fancy, "The Wets and the Drys" (new) ..... Sousa  
"HAVE A LITTLE DRINK" says the Wet to his friend, the Dry, who has been singing "How DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET!'" They marched off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORN-ING," and they stayed at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
7. (a) Saxophone Corps, "Saxerewski" ..... Paderewski-Hicks  
Messrs. HENEY, KINCAID, SUTLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE
- (b) March, "The Sesqui-Centennial" (new) ..... Sousa
8. Xylophone Solo, "Liebesfreud" ..... Kreisler  
MR. HOWARD GOULDEN
9. Dance African, "Juba" ..... R. N. Dett



32

## THE WASHINGTON AUDITORIUM

LOUIS J. FOSSE, Manager

## SOUSA AND HIS BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager.

Miss MARJORIE MOODY, Soprano

Mr. JOHN DOLAN, Cornet

Mr. HOWARD GOULDEN, Xylophone

Friday, Matinee and Evening, November Nineteenth, Nineteen Twenty-Six

## MATINEE PROGRAM.

1. DANCES, "YORKSHIRE LASSES" (new) ..... *Collected by Arthur Wood*
2. CORNET SOLO, "CLEOPATRA" ..... *Demare*  
Mr. JOHN DOLAN.
3. SUITE, "ALL AMERICAN"  
 (a) "PAN-AMERICANA" ..... *Herbert*  
 (b) "SONG OF THE FLAME" ..... *Gershwin*  
 (c) "HER MAJESTY, THE QUEEN" ..... *Sousa*
4. VOCAL SOLO, "CROSSING THE BAR" (new) ..... *Sousa*  
Miss MARJORIE MOODY
5. SYMPHONIC BALLADE, "TAM O'SHANTER" ..... *Chadwick*  
 The lines of the poem by Robert Burns, which have suggested  
 this symphonic ballade, are as follows:  
 "The wind blew as 'twere blawn its last  
 The rattling showers rose on the blast," \* \* \*  
 \* \* \*  
 "Ae market night  
 Tam had got planted unco right,  
 Wi' reaming swats that drank divinely," \* \* \*  
 \* \* \*  
 "Weel mounted on his gray mare Meg  
 Tam skelpit on thro' dub and mire," \* \* \*  
 \* \* \*  
 "Kirk Alloway is drawing nigh" \* \* \*  
 \* \* \*  
 Tam catches his first glimpse of the revels in the church. This  
 orgy is described in a series of dances very much in the  
 Scottish style.  
 \* \* \* "He screwed the pipes and gart them skirl," \* \* \*  
 \* \* \*  
 "Ae spring brought off her master hale,  
 But left behind her ain gray tail."

## INTERVAL

6. DIVERTISSEMENT, "ESPAGNOLE" ..... *Demersmann*
7. (a) SAXAPHONE CORPS, "HELLO, ALOHA! HOW ARE YOU?" ..... *Baer*  
 MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
 CONKLIN, SCHLANZ AND MONROE.  
 (b) MARCH, "THE GRIDIRON CLUB" (new) ..... *Sousa*
8. XYLOPHONE SOLO, "PARADE OF THE WOODEN SOLDIERS" ..... *Jessel*  
 Mr. HOWARD GOULDEN.
9. DANCE TUNE, "COUNTRY GARDENS" ..... *Grainger*



## 36 EVENING PROGRAM.

1. OVERTURE, "HEROD" ..... *Hadley*  
Written for Richard Mansfield's production of Stephen Phillip's  
tragedy, "Herod."
  2. CORNET SOLO, "SOUNDS FROM THE RIVIERA" ..... *Boccalari*  
MR. JOHN DOLAN.
  3. SUITE, "THE THREE S'S"  
(a) "MORNING JOURNALS" ..... *Strauss*  
(b) "THE LOST CHORD" ..... *Sullivan*  
(c) "MARS AND VENUS" ..... *Sousa*
  4. VOCAL SOLO, "ON THE BEAUTIFUL BLUE DANUBE" ..... *Strauss*  
MISS MARJORIE MOODY.
  5. SYMPHONIC POEM, "LE VOYVODE" ..... *Tschaikowsky*  
This is a posthumous work, and is founded upon a poem by the  
Russian poet, Alexander Pushkin. The story is of an elderly noble-  
man, returning from the wars, worn and tired. He rushes to his  
bedroom in joyous expectation of meeting his young bride. He  
finds the room deserted. Full of rage he procures two guns, sum-  
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days" before Prohibition when people drank water.
  7. (a) SAXOPHONE CORPS, SAXEREWski" ..... *Pedercwski-Hicks*  
MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
CONKLIN, SCHLANZ AND MONROE  
(b) MARCH, "THE SESQUI-CENTENNIAL" (new) ..... *Sousa*

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8. XYLOPHONE SOLO, "LIEBESFREUD" ..... *Kreisler*  
MR. HOWARD GOULDEN.

9. DANCE AFRICAN, "JUBA" ..... *R. N. Dett*  
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ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS  
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Humoresques..... { "THE WETS AND THE DRIES"  
 "OH HOW I'VE WAITED FOR YOU"  
 "FOLLOW THE SWALLOW"

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PROGRAM



**SOUSA** AND HIS **BAND**

IN CONCERT

*MATINEE AND EVENING*

*Lyric, Saturday, November 20, 1926*





321

## A.B.C.

## EVENING PROGRAM.

1. OVERTURE, "HEROD" .....Hadley  
Written for Richard Mansfield's production of Stephen Phillip's  
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2. CORNET SOLO, "SOUNDS FROM THE RIVIERA".....Boccalari  
MR. JOHN DOLAN.
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INTERVAL

(Evening Program Continued on Page 6.)

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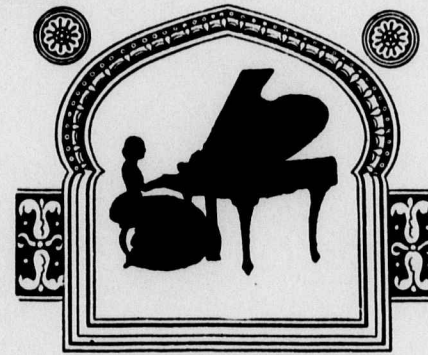
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## A.B.C.

(Evening Program continued from Page 4.)

6. A FANCY, "THE WETS AND THE DRIES" (new).....*Sousa*  
 "HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO?'" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET!'" They march off to the well, singing "THE SOLDIER'S CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
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 MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,  
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 All instruments used in Sousa's Band made by C. G. Conn, Ltd.  
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(Evening Program Continued on Page 10.)

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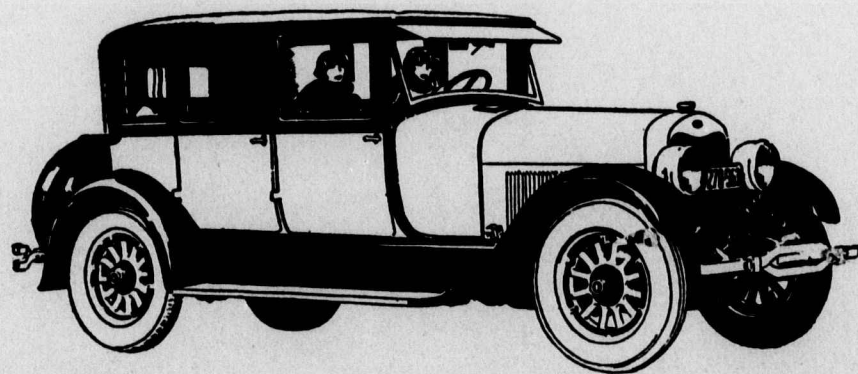
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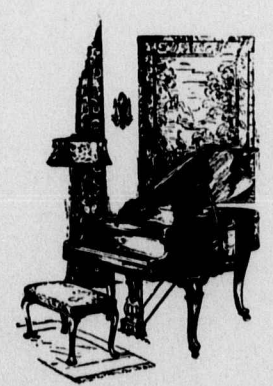
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A.B.C.

(Evening Program Continued from Page 6)

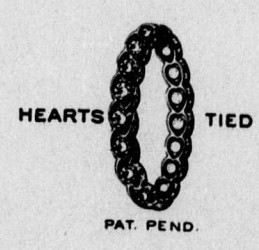
ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS BY JOHN PHILIP SOUSA.

- |  |   |
|--|---|
| Humoresques.....                             | <p>"THE WETS AND THE DRY'S"</p> <p>"OH HOW I'VE WAITED FOR YOU"</p> <p>"FOLLOW THE SWALLOW"</p> |
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| Free Lance                                   | Semper Fidelis  |
| From Maine to Oregon                         | U. S. Field Artillery   |
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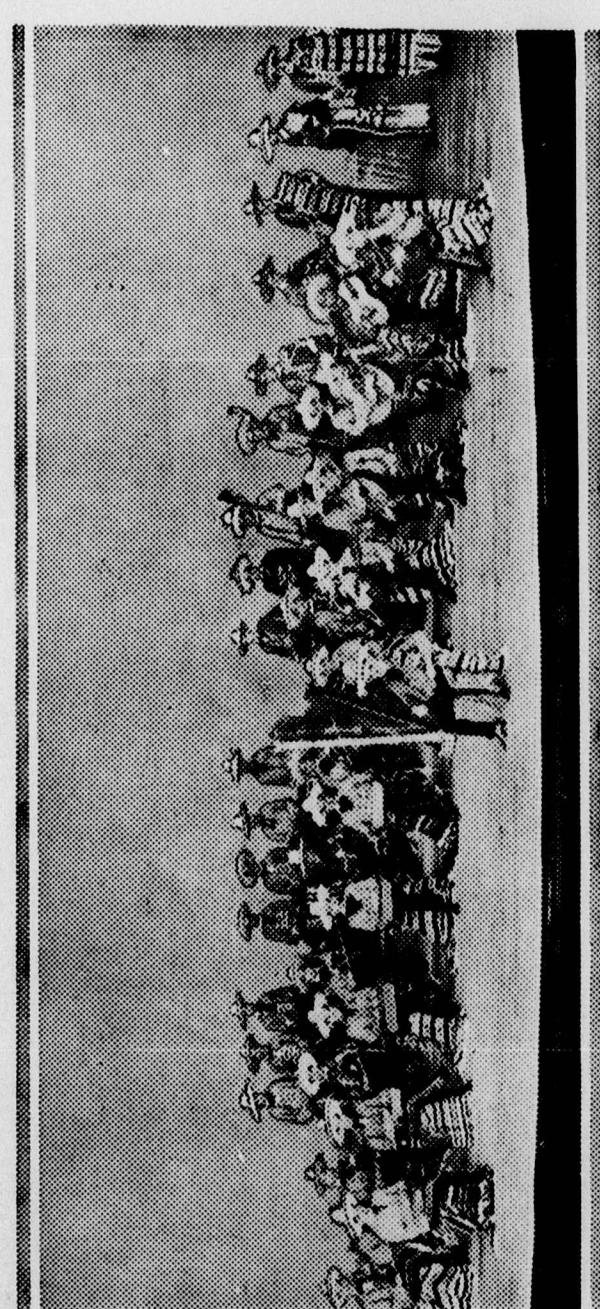
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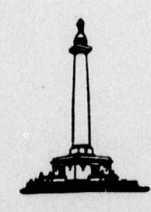
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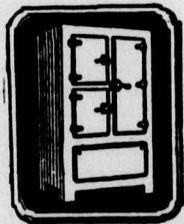
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