

The Navassar Ladies' Band - stars of vaudeville, parks and fairs across the USA

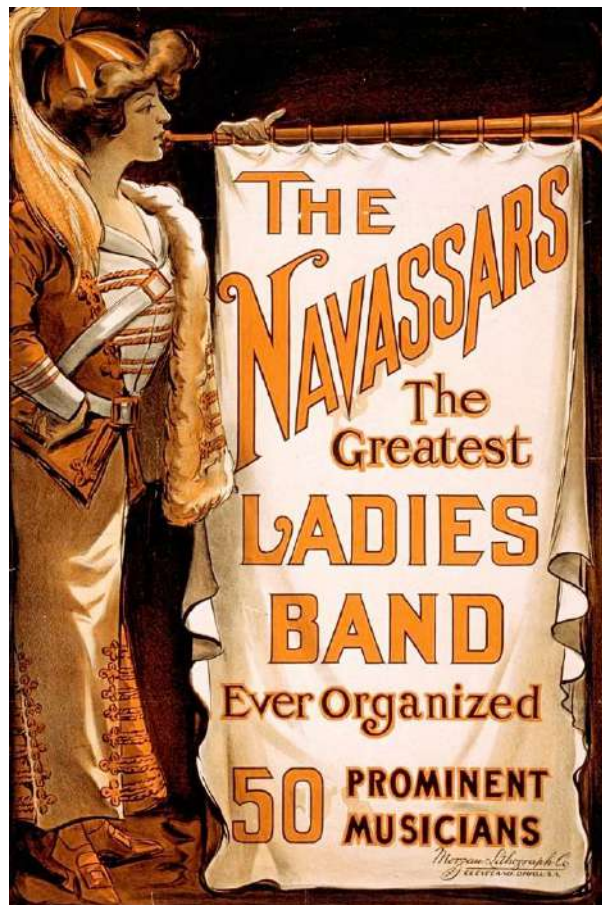
Gavin Holman, 12 January 2025

There were many troupes of female musicians and performers touring in vaudeville in the USA in the early 1900s. Five of them combined to form the Navassar Ladies' Band in 1906.

The 8 Vassar Girls

These first appeared in October 1903 in Portland, Maine. Their acts involved them playing various musical instruments, singing and dancing.

“The Eight Vassar Girls: Open drapery in one, then to full stage. 21 minutes. The set opens with four attractive and refined looking girls, two playing clarinets, one flute and one bassoon, the girls being dressed in the pearl gray cap and gown of Vassar College. Their work on these instruments was well received by our audience, interspersed as it is with a little singing; next six girls appear playing saxophones and presenting much of the latest opera music and popular song hits, which were also well received. Then the eight appear clad in the same raiment, four playing cornets and four trombones, working up a strong finish for their “Electric Dance”, which is done in darkened house and stage, and scored an undoubted hit, being frequently interrupted by storms of applause and closing very strong.”¹



The 8 Vassar Girls, in Boston, 1903

¹ Keith's Bijou Theatre Criticism (Philadelphia), 2 November 1903

“The Eight Vassar Girls are as many pretty American girls who play upon half a dozen instruments and dance gracefully. Slide trombones, saxophones and drums all engage their attention and their dance with electric aids is said to be truly sensational in its pleasing effect.”²

“The Vassar Girls are making a bit hit at Shea’s Theatre this week and their Maypole dance is particularly good. All of the costumes are decorated with electric bulbs and the Maypole is also lighted the same way. As the various switches are turned on the light effects are very beautiful, making without doubt the best electrical novelty in vaudeville.”³



Vassar Girls, February 1904

The original Vassar Girls were Ethel Kyle, Blanch Hall, Martha Sandager, Martha Hall, Gussie Dial, Hazel Gary, Charlotte Gary, and Anna Hall.

“This is a very novel act. It opens in one, four girls enter, two with clarinets, one with a flute, and the other with a bassoon, and they play some very pretty music. They exit and then return with two more, all of them saxophones. This is also very pretty, their music being exceptionally good, and the girls being bright and pleasing looking in every way. They make another exit and the whole eight appear playing brass instruments, cornets, trombones, etc. and for a finish they do an electrical display, four of the girls appearing as boys in knickerbockers, and four with short dresses. They have small electric lamps scattered around their wardrobe and different circuits are worked alternately, making a very pretty effect. At the rear of the stage are some ornamental streamers to which are attached many electric lamps, and a lot of streamers hang from the center of the stage after the fashion of a May-pole, and for a finish all of these lamps are illuminated as well as those on the wardrobes, and it really makes about as attractive and novel picture as I have ever seen. They are pretty sure to make a big hit on the circuit. 23 min, open in one, close full stage.”⁴

The Vassar Girls travelled from Portland to Philadelphia, Boston, New York, and Kansas City during the next two months, before continuing their tour across the states during 1904 and 1905. They were paid \$500 for a week’s engagement at the Portland Theater, Maine. They completed their 1905/6 tour in Reading, PA, in April 1906.

² Portland Sunday Telegram, 11 October 1903

³ The Buffalo Post, 7 December 1903

⁴ Keith’s Theatre Criticism, Union Theatre, New York, 1903



Vassar Girls, April 1905, Pittsburgh

“Opening in one about 10 minutes, then to full stage. Wood. This is the third time we have played this act and I do not hesitate to say that it is going better than at any former engagement here. The act is very neat, the electric display making a great picture, and the girls good musicians. Taken as a whole, I consider it one of the best musical acts we have in vaudeville.

20 minutes, open in 10 in one, close full stage. Eight young ladies playing brass and reed instruments and finish with their electric dance which is very effective. This act is much improved since we last played it and I now consider it a very good act. It is going very big with us.”⁵

Augusta G. (Gussie) Dial was the leader of the troupe, which was managed by her husband, Eugene Dial. She was born on 1 June 1879 in Union Township, Clermont, Ohio, to her father Charles Wesley Hall, and mother Elizabeth C. (née Hay). She married Eugene on 5 August 1897.



The Vassar Girls, 1904

⁵ Keith's Theatre Criticism, Grand Opera House, Pittsburgh, 1905



Three of the Vassar Girls, 1905

The Louvre Seminary Girls

This was a group of twelve French instrumentalists who had travelled from France in 1904 to join the touring production of *“The Sleeping Beauty and the Beast”*. They provided the musical entertainment for this show from January 1905 until May 1906. After their time with the Navassar Ladies’ Band, in the summer of 1906, they rejoined the stage show for its autumn run in October 1906.



The Louvre Seminary Girls’ Band, 1906



The Louvre Seminary Girls' Band, 1906

The 10 Red Hussar Girls

This act of musical instrumentalists and drill specialists had been trained by Hilda Clarke, and they appeared in various theatres in New England from late 1905 through to May 1906.



Some of the Hussar Girls, March 1906

“The precision with which the agile bunch of femininity drills, scales walls and fires rifles makes the act a source of interest and entertainment.”⁶

⁶ The Post Standard, Syracuse NY, 12 May 1906

The Four Seasons

This act first appeared at Sheedy's Theatre, Fall River, Massachusetts in January 1906. Established by the same management (Eugene Dial and P.S Armstrong) as the Vassar and Navajo Girls. It was an allegory of the seasons, in four scenes, with electrical effects, singing, dancing and music. The performers included Nettie Reiter (cornet), Ida Reiter (trombone) and Jessica Cree (whistler). The costumes and scenery allegedly cost about \$3,000.

The 12 Navajo Girls

This troupe appeared in October 1904 at the Keith's Prospect Theatre, Cleveland, Ohio. Their first review, from the Keith's theatre management reports, was not totally positive:

"In their melange of music, dancing and instrumentation. In its present shape, this act is not a big success. Yesterday was the opening performance and it went very draggy. There are opportunities of making a good act out of it but it will take quite a little time to whip it into shape. It is strictly a musical act composed of two violin solos, one cello solo, some singing and a little dancing and finish up with a brass band medley. There are two solos in that, a trombone solo and cornet solo. Do not think this act will make the hit that the Vassar Girls did, but I believe that with proper care and attention a good act can be made out of it. It is at least a novel act and the brass band finale is quite acceptable, the playing being rather good for ladies. They have a nice appearance and the act is well dressed. Time, 24 minutes, opening and closing in full stage."⁷

It toured throughout New England and the Mid-West during 1905 and up to May 1906, when they ended up in Philadelphia and Hartford, CT. Heading towards San Francisco in November 1904, they stopped off in Salt Lake City, UT, where they shared a one-night double bill with the 'Tuxedo Ladies' (Military) Band – a band of some 20 or so musicians which had been performing and touring since 1896.

The Navajo Girls act, with soloists Lillian Sieger (cornet), Ida M. Reiter (trombone), and Lillian Given (trombone) – who replaced Ida for the 1905/6 season, consisted of singing, dancing and musical performances. It also included the "Two Roses" – Lalla and Clarissa Rose, who played the violin and cello. They appeared first as the Navajo Girls 'in Indian costume with appropriate stage setting, then they are seen as hunters, as Colonial girls in soldier costume, as naval girls dressed as sailors, military girls in a scientific sword drill, and as up-to-date American girls in a full brass band, and also as soloists on a number of instruments'.

"2 shows, 25 min, full stage, close in 1. Instrumental, singing and dancing specialties, presented in three scenes: 1, Indian Camp; 2, Aboard Ship; 3, Interior. Between the full stage portion they introduced a violin solo and whistling imitations by May Evans. Went very well today and it will unquestionably go big tonight."

"Twelve rather comely young women in songs, dances and instrumental selections. This act is fully up to the standard of the Vassar Girls and in fact it goes stronger than the Vassar girls. The feature of the act is the numbers by the Two Roses. 27 min."⁸



Lillian Sieger

⁷ Keith's Theatre Criticism, 1904

⁸ Keith's Theatre Criticism, 1905

Having left San Francisco and Los Angeles, the Navajo Girls headed towards Kansas City via Santa Fe, by train. Police officers had boarded the train in their man-hunt for a robber and murderer. At Oro Grande the engine broke down and the train was delayed by nearly three hours, to the frustration of the police. However they entertained by the Navajo Girls:

“The impatient party of officers had to content themselves with watching the antics of a group of female vaudeville performers, known as the 12 Navajo girls, who were on the train en route to Kansas City. These young ladies did everything from climbing over the engine to attempting to steal the Postmaster's cat.”⁹

“... a bevy of young women. who are said to be quite the thing on instruments of reed and brass, and in a half dozen different terpsichorean oddities. In fact, the brass band ensembles that they present and the several dancing figures that they work out while attired in costumes ranging from Indian trimmings to smart [red and gold] band uniforms, goes to make them one of the smartest organizations touring in the vaudevilles this season.”¹⁰

After completing the 1904/5 tour in Chicago in May 1905, the troupe started the 1905/6 season at Yonkers, NY, in September, at the opening of the new Doric Theatre.



The Navajo Girls, December 1904

“The first scene is a Navajo camp in the Yosemite Valley, where Indian life is depicted and the maidens are heard in a tender Indian lullaby. The scene changes to the deck of the United States battleship *Maine*, where the entire company appear in sports of the marines, including a lively sailors' hornpipe, and the third change is to the reception room of the White House at Washington, where the twelve young ladies are seen and heard as a complete brass band. They have been selected for their talent and versatility as singers, dancers and instrumentalists, as well as their grace and beauty, and it is said to be a most attractive organization.”¹¹

The Navajo Girls concluded their tour in Washington DC, in March 1906.

⁹ Daily Times Index, San Bernardino, CA, 7 December 1904

¹⁰ The Times Democrat, New Orleans, LA, 18 December 1904

¹¹ Fall River Daily Evening News, MA, 14 October 1905

The Navassar Ladies' Band

The Navajo and Vassar Girls joined forces during August 1905, signing a contract for an engagement at the Palace Theatre, London, England, which they fulfilled that autumn as the Navassar Troupe.

Novelty for Summer Vaudeville and Parks

NAVASSAR

A FULL TWO-HOUR ENTERTAINMENT

VASSAR GIRLS HUSSAR GIRLS	THE FOUR SEASONS	NAVAJO GIRLS SEMINARY GIRLS
------------------------------	---------------------	--------------------------------

Will Combine Their Different Specialties to Form

A SPECTACULAR MILITARY BAND of FIFTY GIRLS

FOR SUMMER VAUDEVILLE AND PARKS OPENING MAY 28TH

DIAL @ ARMSTRONG :- 640 EIGHTH AVENUE, NEW YORK

Formed from the members of the four above groups, the Navassar Ladies' Band was conducted by Augusta Dial. It opened the summer season at the Astbury Park Casino on 10 June 1906, then moved to the new Luna Park, Scranton, PA, the following week. Their uniform consisted of a cream coloured skirt with red trimmings and red shoes.



On 28 June 1906, the Band gave a concert on the White House lawn in Washington. On this occasion they were directed by Hans Linne. After the performance, which started with the march from "*Tannhauser*" and concluded with the "*Star Spangled Banner*", the ladies were given an automobile ride around Washington.¹²

The members of the band, recorded on that day, were:

¹² The Washington Post, 29 June 1906

Clarinets: Lizzie Shipley, Burchie Dann, Martha Hall, Clara Reiter, Edna Keene, Anna Hall, Jean Johnson, Ethel Arsennault. **Saxophones:** Blanche Hall, Hazel Gary, Grace Callahan, Lena Rockwell. **Oboe:** Martha Sandagel. **Cornets:** Lillian Sieger, Nettie Reiter, Winnie Hamlet, Esther Carnes, Zola Pickarde, Sala Moore, Hattie Munyon. **Trombones:** Ida Reiter, Lillie Given, Byrde Brady. **French horns:** Anna Dodge, Jeannette Hall, Lida Wilhelm. **Barytone:** Grace Hammond. **Bass:** Pearl Shaffer, Laura Stratemyer, Gertrude Clauer. **Tympani:** Cora Belle Lewis. **Trap drum:** Ethel Kyle. **Bass drum:** Laura Anderson.

“The Navassars ladies' band which has been playing at Luna park all this week, was taken down to Wilkes-Barre by the management yesterday to show Wilkes-Barre what a fine band Scranton has been hearing this week. The Navassars were taken direct from Luna park and returned there in a special train over the Laurel Line. The special left Scranton at 11:45 a.m. The arrival of the band at Wilkes-Barre was the cause of more or less excitement. A big crowd had gathered to the Laurel Line station to see the female bandsmen, and by the time they had climbed into the big band wagon waiting for them in front, the excitement had increased along with the crowd. The Navassars were taken through the principal streets of Wilkes-Barre, and to the Wyoming Valley hotel where they were served with luncheon. At 3 o'clock the band struck up their first number on the piazza of the Wyoming Valley hotel. A big crowd gathered shortly, but reached such proportions that after three or four numbers had been played it was found advisable to transfer the musicians to a spot on the river common. Under the big shade trees a most delightful concert was given. A crowd of nearly 5,000 people gathered, and Wilkes-Barre went genuinely enthusiastic over the band and the quality of the music which they distributed. After dinner at the Wyoming Valley house the band returned to Scranton on the special in time for the regular evening's concert.”¹³



The Navassars Ladies' Band at Luna Park, Scranton

¹³ The Tribune (Scranton, PA), 2 July 1906

The band then were engaged for two weeks at the Washington Luna Park, in Alexandria, from 6 August. This time they were directed by Augusta Dial herself, replacing Hans Linne, who had resigned. The size of the band had been increased to 50 players in addition to Augusta and the soloists.



Augusta Dial

The feature of the evening concert was the appearance of the anvil chorus, which was received with great enthusiasm. Standing behind the metallic anvils, the young ladies hammered their way into popularity. All the lights on the big shell were extinguished for this number, and amid the darkness of the platform electric flashes kept accurate time to the music. The number had to be repeated again and again.

The program last night was as follows: "*Triumphal march*", Fucik; overture, "*Hermit's Bell*", Maillart; saxophone sextet, from "*Lucia*," Flotow; descriptive "*Cavalry Charge*", Luders; The "*Tannhauser*" march, Wagner; vocal selection, Miss Louise Campbell; overture, "*Poet and Peasant*," Suppé; operatic selection, "*Martha*," Suppé; finale, "*Semper Fidelis*", Sousa.¹⁴

Both Lillian Sieger and Ida Reiter gave solos at the first concert.

The following concert was:

March "*Boston Commandery*," R.B. Hall; overture, "*If I Were King*," Adam; sextet from "*Lucia*" for six saxophones - soloists, Misses M. Hall, Sandager, Callahan, A. Hall, Gary, and B. Hall; Paraphrase, "*Melody in F*", Rubinstein; march. "*Pilgrim's Chorus*" from "*Tannhauser*," Intermission "*Fantasia*" from "*Parsifal*," Wagner; "*Reverie; Moonlight*," Moret; "*The Lost Chord*." for trombones, Sullivan; "*Grand Hallelujah Chorus*," Handel; and "*Fantasia, Old Lang Syne*," Tobani.

The band's last week at Luna Park included concerts aimed at meeting the tastes of the entire audience. Airs from "*Carmen*" and "*Il Trovatore*", to the latest rag-time pieces. The eccentric playing of "*Everybody Works But Father*" was much enjoyed – and the "*Anvil Chorus*" was given again, in a new arrangement.

One of the soloists was Martha Sandager, reported as the only professional female oboe soloist in America at that time. She had been living at home, in Auburn, RI, when she was approached and eventually persuaded by Eugene Dial to join the new professional band.



Martha Sandager

The band moved on to engagements at Revere Beach, MA and various other locations in Massachusetts. A concert at the Boston Theatre, on 23 September, consisted of:

"Fucik's "*Entry of the Gladiators*" and this was followed by Thomas' overture "*Raymond*". Miss Lillian Sieger was the soloist for Thiere's "*Reception*" after which the "*Cavalry Charge*" by Luders, was heard. The selection from Herbert's "*Mlle Modiste*" preceded the intermission. The remainder of the program comprised vocal selections by Master Georgie Whittaker, saxophone sextet by Misses M. Hall, Sandager, Callahan, A. Hall, Gary and B. Hall, and contributions from Suppé and Donizetti. The feature of the evening was reserved for the two final numbers, when the anvil chorus from "*Il*

¹⁴ Evening Star (Washington), 6 August 1906

Trovatore" and Tobant's *"Grand American Fantasies"* were given, in which the electrical illumination was exceptionally beautiful."¹⁵

In early October the Navassars gave a concert at Albaugh's Palace Theatre in Baltimore, with Lillian Sieger (cornet soloist), Blanche Hall (baritone saxophone soloist) and Blanche Johnson (trombone soloist). Music played included Fucik's *"Triumphal March"*, Luder's *"Cavalry Charge"* with effects, and Suppé's *"Morning, Noon and Night"*.

The band of 42 pieces includes a nucleus of eight girls, who organized the band, and one of whom, Miss Gussie G. Dial, is the directress. Apart from the pronounced excellence of their musical work the girls comprising the band are of the college-girl type, and many of them remarkably beautiful. The costumes worn were white and scarlet, with blue cavalry capes, and their chapeaux were college mortarboard of red and white, adapted to military design. The cornet solo was rendered by the sweetest-looking of girls, with a bewitching dimple, and was as pleasing to the eye as to the ear. A sextet of picked musicians from the band also appeared in dove-colored caps and gowns with several delightful numbers upon other musical instruments. These were the 'Armstrong' soloists. and included Misses M. Hall, Sandager Callahan, A. Hall, Gary and B. Hall.¹⁶

Eugene Dial, the main driving force and manager of the band and its associated groups, had been working on this and similar promotions for the previous fifteen years. Many of the players had been under his training since they were eight or ten years old. His first musical organisation was a juvenile band consisting of thirty boys and twenty girls, whom he gathered from the public schools.

Gussie Dial herself was no mean instrumentalist, being proficient on the bassoon, oboe, violin, clarinet, cornet and trombone. She had conducted the leading women's bands and orchestras of the country for the previous ten years, had directed the Cincinnati Symphony Orchestra for two seasons and succeeded Reginald De Koven as head of the Washington D.C. Symphony Orchestra for a part of one season. She had also written two big descriptive fantasies and numerous other popular and semi-classical melodies.



The band's letter head, used by Eugene and Augusta Dial in correspondence

¹⁵ The Boston Globe, 24 September 1906

¹⁶ The Baltimore Sun, 9 October 1906

The band next moved to New York, playing at the Hippodrome in Brooklyn:

The fifty artists in the Navassar Ladies Band have arrived from Baltimore, and they will play Sunday night at the Hippodrome in a concert in which no man will take part. Dorothy Hoyle is the violin soloist and Maude Meredith is the vocalist. Lillian Seiger and Nettie Reiter are the cornet duetists and Gussie G. Dial will personally conduct the organization. The programme is as varied as it is interesting, opening with the overture "*Raymond*," by Thomas. It proceeds in the following order: duet for cornets, "*In the Alps*," by the Misses Seiger and Reiter; a descriptive band number called "*The Cavalry Charge*," by Luders; a waltz song from "*Romeo and Juliet*," by Gounod, song by Miss Maude Meredith; a selection from Fritz Scheff's comic opera, "*Mlle. Modiste*," in which the Misses Kyle, Lewis and Wilhelm will render a drum specialty. After the intermission, Suppe's Overture, "*Morning, Noon and Night*", the *Lucia Sextet* for Saxophones, by Donizetti, rendered by the Misses M. Hall, Sandager, Callahan, A. Hall, Gary and W. Hall; a selection from the "*Fortune Teller*," by Victor Herbert, played by Miss Cora B. Lewis, on the bells; violin solo, "*Zigeunerweisen*," by Sarasate, played by Miss Dorothy Hoyle; the anvil chorus, from "*Il Trovatore*" by Verdi, in which ten members of the band will play the anvils, and the "*Finale*," by Tobani.¹⁷



Lillian Seiger

The band completed its 'summer' season with a two-week engagement at Waterbury, CT from 7 to 15 November 1906. They had been contracted by the Waterbury Elks. The band asked for \$2,500, but were persuaded to accept \$1,500.

During the winter months the band split up, with various groups (e.g. the Eight Vassar Girls) and individuals performing separately in vaudeville and elsewhere. The band was reformed in June 1907 and started with performances at Luna Park, Pittsburgh, PA.

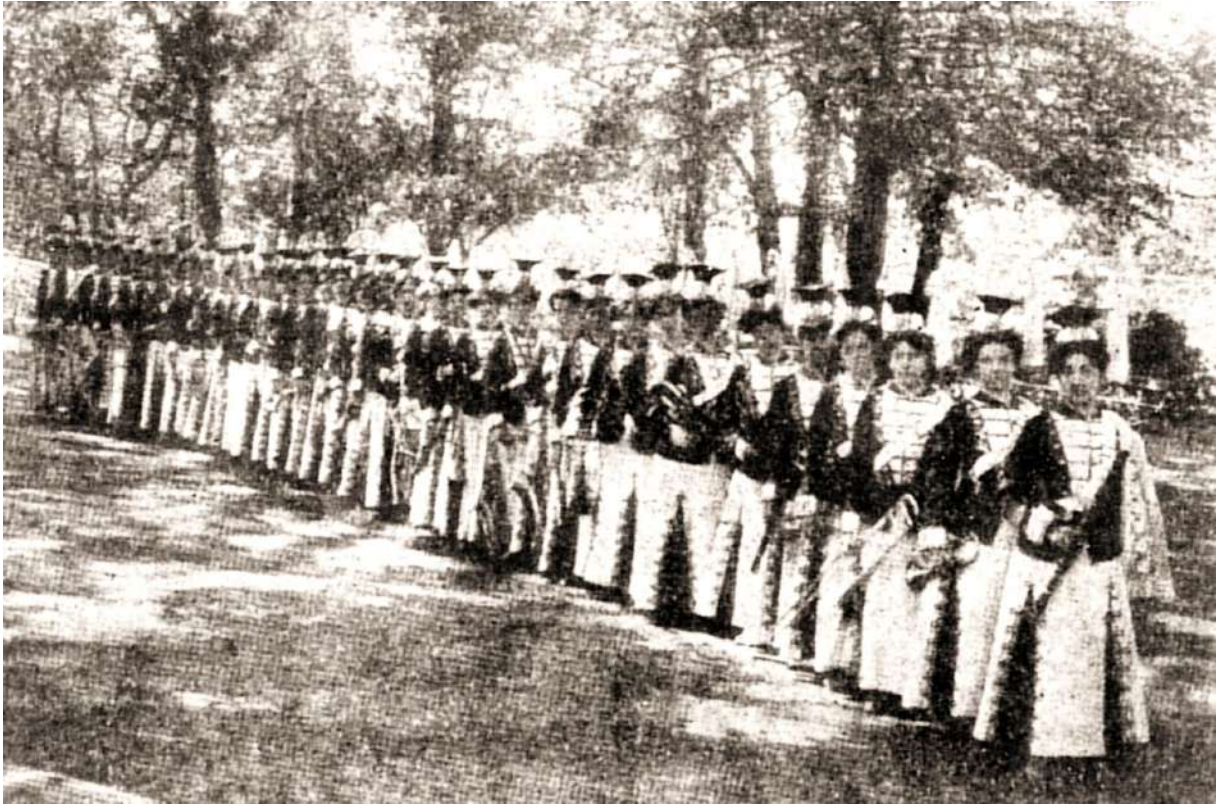
Directress Augusta Dial offered a popular program last night that gave the band exceptional opportunities for displaying cleverness. That women players are not entirely devoid of humor was demonstrated with a splendid arrangement of "*Coming Thru' the Rye*," and there was an elaborate Pugno suite, besides stirring marches.¹⁸

This was followed, in July by Electric Park, Detroit, MI, the Bijou Theatre in Lansing, MI, and the Music Casino, Big Island Park, Minneapolis, MN. At the latter location the programme was: Coronation march from "*The Prophet*", overture "*Tambour der Guard*" (Meyerbeer), duet "*Il Miserere*" (Verdi) Misses Seiger and Johnson, descriptive "*Forge in the Forest*" (Michaelis), airs from "*King Dodo*" (Luders), overture "*Orpheus*" (Offenbach), humoresque "*The Girl I Left Behind Me*" (Bellstedt), anvil chorus from "*Il Trovatore*" (Verdi), operatic "*Crème de la Crème*" (Tobani), and march "*Semper Fidelis*" (Sousa).

They closed their sessions at Big Island with a concert on 3 August 1907 including "*Poet and Peasant*", "*It Happened in Nordland*", "*Bohemian Girl*" and a cornet solo from Vivian Hutchings.

¹⁷ Brooklyn Eagle, 20 October 1906

¹⁸ Pittsburgh Post Gazette, 11 June 1907



The Navassars Ladies' Band, 1907

Vivian Hutchings, 16, was from Kansas City, daughter of W.S. Hutchings, the manager of the stockyards there. Her original instruction was given by Professor Winkler, of Kansas City, who then introduced her to Signor Liberati when he performed in the city, who stated "this girl is a wonder". She had performed Hartmann's *"Fantasie Facilita"* accompanied by Liberati's band, making her professional debut at the Orpheum Theatre, Kansas City, in 1904. She then studied further under Liberati over the next couple of years.

For this summer season, two more sisters had joined the band, from the Hall family of Cincinnati, making a total of six. These were Blanche, Janet, Mary, Augusta, Martha and Anna Hall, and they formed the saxophone sextet of the Navassars. Two of them played solos on the piccolo and soprano saxophone while the entire six were proficient on the trombone, cornet and saxophone.

In August 1907 the band travelled to Riverview Park, Chicago, IL, and then to Carnival Park, Kansas City, MO, for a three-week engagement, performing in "The Wigwam", close to the shady picnic grounds so that the crowds could sit under the trees to listen to the music. Their uniforms were described as:

"... skirts of white broadcloth, trimmed with a rich shade of red. There is just enough gold lace to set off the whole harmoniously. Their jackets of the same color red relieved with white and gold. Hussar caps of light blue faced with broadcloth and white lace are worn. These are draped gracefully over the shoulder. Dainty hats with flowing white plumes, red stockings and red shoes complete the



Vivian Hutchings

costume. On days when the weather is exceedingly warm they have a lighter costume which is equally artistic.”¹⁹



Nellie Reiter, cornet soloist

Many of their concerts at this location were reported in detail. They completed their summer tour here 7 September 1907. The band was then dispersed until it reformed for the 1908 summer season.

Further programmes for various concerts are given in Appendix 1, below.

Cora Antoinette (Nettie) Reiter was also a Kansas City girl, and she was a popular soloist with the audiences. She was the daughter of John Reiter, of Sixth Street and Prospect Avenue, Kansas City, from whom she learned to play the cornet.

The Navassar Ladies' Band returned to Kansas City's Carnival Park, opening their summer season on Sunday 5 July 1908. A typical announcement of their concert is shown here:

The anvil chorus from "Il Trovatore" will be the feature number of the Navassar Ladies' Military band program tonight at Carnival park. This is the selection in which the band shell is darkened and 10 young women dressed in leathern aprons and red waists play the chorus on electrical anvils. At every stroke of the hammer there is a flash of fire from the 10 anvils which lights up the entire stage. A rich red glow represents the flare from the blacksmith's fire. The effect is striking and the whole picture is a pleasing one. From one to three encores are taken every time this number is played. The programs this week are splendid ones and each night has some feature. As this is Missouri night Miss Vivian Hutchings, the daughter of J.W.S. Hutchings, formerly superintendent of the stock yards, will be given the place of honor on the program. She will play a cornet solo. Her selection will be "The Rosary." Miss Hutchings will be remembered here as a musical prodigy of whom much was expected. She has studied under the best masters since leaving Kansas City and has fulfilled the predictions made a few years ago. Miss Elizabeth Shipley, the clarinet soloist who was such a favorite with the Carnival park crowds last year, will play "The Carnival of Venice." ²⁰



Elizabeth Shipley, clarinet soloist

¹⁹ Kansas City Star, 18 August 1907

²⁰ The Weekly Gazette Globe, Kansas City, 15 July 1908



Lillian Given, trombone soloist

SECOND ANNUAL ENGAGEMENT

Navassar Ladies' Band

Including the soloists of the two great vaudeville acts, the Navajo girls and the Vassar girls.

40 Handsome Women 40

8—SOLOISTS—8

Classical Numbers
Popular Pieces
Novelties
Ragtime

TAKE A RIDE OVER THE VIADUCT TO
CARNIVAL PARK
KANSAS CITY'S WHITE CITY

A
GREAT
BIG FREE
VAUDEVILLE
SHOW

this afternoon. Five high grade acts. The admission is 10 cents at night, but it is free every afternoon and is given after the Navassar concert.

BEST RINK in Town

Open every afternoon and night. Ladies' day Thursday afternoon. Full orchestra and popular pieces. This week—The smallest man on earth, the little Russian Prince.

Take Cars Marked **CARNIVAL PARK** at
Eighteenth, Main, Fifth or Minnesota Avenue.

In addition to the instrumental soloists in the band, the 1908 season also featured a vocal soloist, Bessie Eidelberg.

Having completed three weeks at Carnival Park, the band moved to Indianapolis' Fair Bank Park for a week-long engagement, after giving two concerts at Pirtle Springs, MO. This was the end of their 1908 summer season. Once again the band split up to pursue individual and group performances during the winter months.

Mrs. A. J. Tron
Manager

FAIR BANK

"Nature's
Beauty Spot"

NAVASSARS

Ladies' Military Band. 40—Artistic Instrumentalists—40

Matinees Wednesday and Saturday

"There have always been people who are inclined to think that women make inferior musicians with brass instruments, and it is this class of persons who should attend Fair Bank this week and hear a women's band that is a good one, an organization that will make the sceptics take notice and be agreeably surprised. The attraction at Fair Bank is the Navassar Ladies' Band of forty pieces, under the direction of Augusta Dial, and at the opening concert last evening the organization demonstrated its capability. The sceptics admitted there was "some class to the Navassars," while the lovers of music showed their appreciation by vigorous applause. The Navassars play well and they show a training that speaks well for the directress, Miss Dial. Variety marked the program, marches, overtures, solos, descriptive pieces and operatic selections following each other in rapid succession. There were classic numbers and there were bright, catchy numbers played in an animated manner. The volume of music for a women's band was surprising.

A descriptive piece, "The Death of Custer" was one of the best arranged numbers of this class ever heard in the park. It portrays the Indian fight in which Custer was killed and some scenic effects are introduced that added vim and dash. Bugle calls from musicians stationed in different parts of the park made the number a realistic one. The saxophone sextet from "Lucia" and the anvil chorus from "Il Trovatore" were loudly applauded. One of the best numbers given was an encore, one of Sousa's stirring marches, during

which the front of the stage was lined with cornet and trombone players. The number was so loudly applauded that it was repeated.

Miss Louise Horne, a cornet soloist, a master of the instrument, was recalled several times. The applause throughout the evening must have been gratifying to the players. The Navassars give an excellent entertainment. The concerts will be given every evening and on Wednesday and Saturday afternoons. Among the members of the band are two Indianapolis girls — Miss Jean Johnson and Miss Marian Gibney. The bright uniforms of the band women made a pleasing stage picture.²¹

Winnie (Winnetta) Hamlet, one of the cornet soloists, left to pursue a career on the stage with her soon-to-be husband, John Hennings — whose chief claim to fame was a ‘decidedly grotesque grasshopper dance, which he originated’.

(Frances) Louise Horne, another cornet soloist, was originally from Bangor, Maine. She was born in 1880 and her musical career prior to the Navassars included positions with Hall’s Military Band, the Fadettes of Boston, Cecilia Musical Club, the US Ladies Military Band, Tuxedo Ladies Band, and Reno Mario & her orchestra. She left the band in 1910 to marry Edmund Stilwell and raise her family.



Winnie Hamlet



Florence Louise Horne

The Navassar Ladies’ Band started its 1909 summer season briefly in Chicago, then gave a concert in Council Bluffs, Iowa on Sunday 6 June 1909, en route to their first major engagements in California.



They gave concerts each afternoon and evening, for eighteen days, at Idora Park, Oakland, California, making a great impression on the audiences, especially with the various soloists, who included Nellie Mae Hoone (cornet), Charlotte Gary (trombone), Martha Hall (soprano saxophone), Cora Lewis (xylophone), Vivian Hutchings (cornet), Hazel Gary (saxophone), and Elizabeth Shipley (clarinet). Their costume was described as ‘spotless white shirt-waists, with flowing red ties, their skirts slashed with scarlet and gold braid, and booted in colors to match their costumes... with plumed caps and graceful shoulder capes.’

²¹ The Indianapolis News, 4 August 1908



Three of the Navassar soloists at Idora Park



The Navassar band at Council Bluffs, Iowa

Nellie Mae Hoone, originally from Boston, MA, had studied under Herbert L. Clarke, previously performed with the Ladies' Commonwealth Orchestra in 1908 before joining the Navassars in 1909. She later married Edwin Wetmore, a band leader and cornet soloist, who also owned a piano company in Colville, Washington. She went on to record "*Carry me back to Old Virginny*" and "*Old Folks at Home*" for Columbia Records in 1918 after many solo engagements and also a spell as directress of the later Vassar Girls.

Miss K.E. Thompson, of Oakland, joined the Navassar Band during their stay in California, and travelled with them to their next engagement in Calgary, Canada.



Nellie Mae Hoone

The band had been sought to provide musical entertainment at the Calgary Industrial Exhibition – from 5 to 10 July 1909. In an advance notice for the Navassars engagement there, it was noted that:

“... they had three separate uniforms and that, aside from their novelty ‘Anvil Chorus’ number, they also had the selection called ‘Locomotive Girl’ where scenery is placed to represent four or five locomotives, and as many ladies dressed to represent engineers are seen leaning out of the cabin. Each lady controls four or five bells and the selection rendered is always a delight to the audience.”²²

They clearly made an impression on the visitors to the Exhibition, with their musical programmes. For this season, the band had engaged Herman Bellstedt to assist with the musical training, act as a copyist and to write various arrangements for the band. He had been known at the time particularly for his “*Indian War Dance*” and “*Fantastic Tone Pictures on Dixie*”. Unfortunately, he wrote a letter, published in the Calgary Albertan newspaper on Monday 12 July, attacking the local Calgary Citizens Band. This was not acceptable to Augusta Dial, who promptly let him go from his position.

During their stay in Calgary the band members visited the attractions at the Exhibition and were given a tour of the city.

The band then travelled to Winnipeg, to fulfil a week’s engagement at the Winnipeg Industrial Exhibition, from 10 to 17 July.

The Navassar Ladies' Band is a very attractive organization, and if it cannot be considered a great band, it was decidedly popular with the folks who heard them play. Miss Augusta Dial conducted her galaxy of forty beauties with all the skill and tact of an accomplished musician. She succeeded in bringing out all the finer points of the compositions performed and though its robust tone in the fortissimos was lacking, there was plenty of compensation in listening to some beautiful phrasing, excellent intonation, and artistic endeavour in every selection. But the band, as an organization is featured with admirable soloists of which the following members are the cream: Piccolo, the Misses Moore and Bowker. Oboe, Miss Sandager. Cornet, the Misses Sieger, Hoone, and Hutchings. Trombone, Miss Gary. There is a quartette of clever saxophone performers, Miss Hall handles the soprano instrument, Miss Thompson the alto, Miss Gary the tenor, and another Miss Hall the baritone. Miss Lewis is a xylophonist of much ability.



23

Also at the Exhibition, on 16 July, there was a band competition, adjudicated by Paris Chambers, a renowned cornet soloist from New York. He awarded first prize in Class A to the Moose Jaw Band, second to the Brandon Band, and third to the Lethbridge Band.

²² Calgary Herald, 19 February 1909

²³ The Winnipeg Tribune, 17 July 1909



The Navassar Ladies' Band in Calgary, 1909



The Navassar Ladies' Band in a parade in Calgary, 1909



The Navassar Ladies' Band in a parade in Calgary, 1909

After Calgary, the band was engaged at the Inter-Provincial Fair at Brandon, Manitoba, from 19 to 23 July.

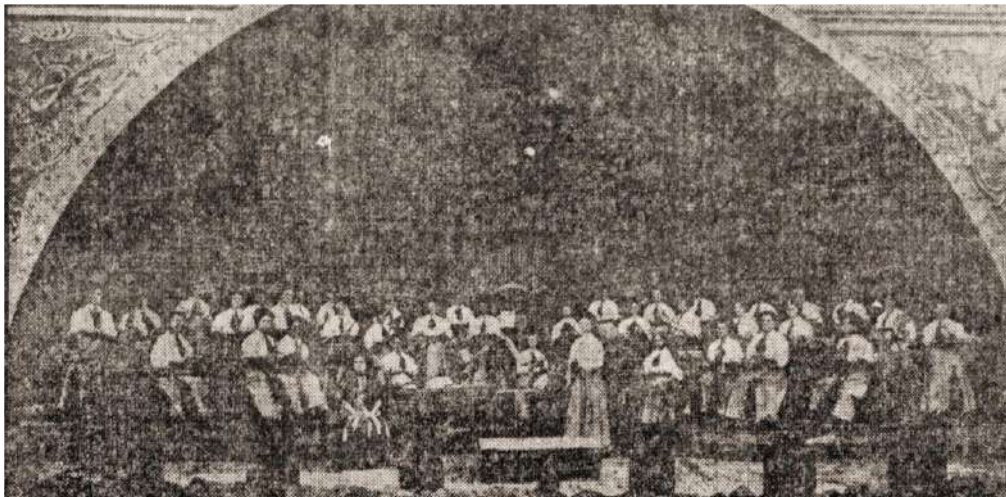
The Navassars then returned to Kansas City, this time for an engagement at the Electric Park, from 26 July to 7 August 1909.

This was followed by a week at the Rock Island Exposition, Illinois, from 9 to 14 August 1909, for which a special bandstand was constructed for the Navassar Band, it was finished in pure white, 24 feet high, with a 40 foot front and 20 feet deep, with a gradual incline and a canopy roof.

The band played during the first week of the Toronto Exhibition, in Canada, towards the end of August.

The band next fulfilled a week's engagement at the Michigan State Fair, Detroit, from 2 to 10 September 1909 where, in addition to their standard bandstand concerts, they gave a couple of sacred concerts jointly with Kopps Cincinnati Band.

The Alabama State Fair, at Birmingham, was the band's last engagement for 1909, from 11 to 20 October.



The Navassar Ladies' Band in Birmingham, Alabama, 1909

The Navassar Ladies' Band started its 1910 summer season with a concert at Pirtle Springs on 9 June 1910. This was followed by two weeks at Electric Park, Kansas City from 12 to 25 June 1910.



The 'Wood Quartet' – Martha Hall (clarinet), Blanch Hall (flute), Martha Sandager (oboe), and Grace Callahan (bassoon), at Pirtle Springs, 1910



The four Gary sisters in the band, 1910



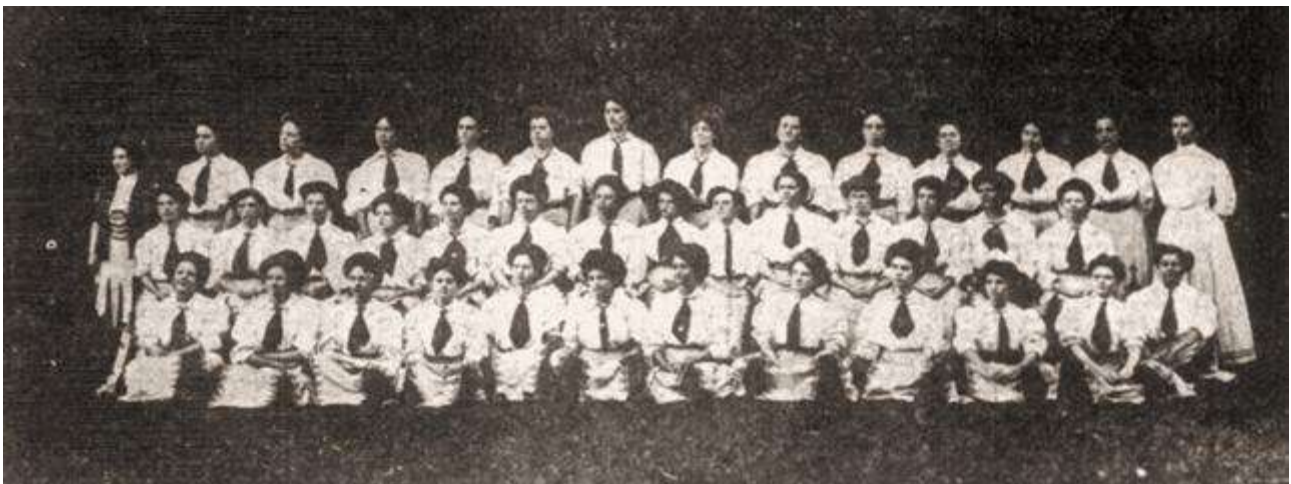
Katherine Thompson



Martha Sandager



Martha Hall



The Navassar Ladies' Band at Memphis, Tennessee, 1910

The band then embarked on a series of engagements across the country -

- Alamo Park, Cedar Rapids, Iowa – 26 June for a few days
- The Provincial Exhibition, Calgary, Alberta – 30 June to 7 July
- The Oaks, Portland, Oregon – 11 July to 2 August
- Idora Park, Oakland, California – 4 August to 24 August
- County Fair, Oakdale Park, Salina, Kansas – 28 August to 30 August
- Marshall's Theatre, Manhattan, Kansas – 3 September
- Minnesota State Fair, Minneapolis – 5 to 10 September
- Milwaukee State Fair, Wisconsin – 13 to 17 September
- Tennessee State Fair, Nashville – 19 to 24 September
- Tri-State Fair, Memphis, Tennessee – 27 September to 4 October
- Alabama State Fair, Birmingham – 6 to 15 October 1910

A report of one of their performances at Calgary was given, a little later, by a visitor who originally hailed from Fraserburgh, Scotland.

“The Navassar ladies' Band, the chief platform attraction, demands to itself a whole paragraph. Being the only ladies' military band in the world their fame as musicians has spread far and wide. Composed of fully 40 players manipulating almost every description of brass and reed instrument, this able coalition delighted the hearts of huge crowds daily. Each member of the band is a musician to her fingertips. The evening concert was a musical feast. Seated on the platform in front of the grandstand, they made a pleasant picture. In their bright uniforms of scarlet and cream, with shoulder capes of a light blue, gold and silver facings, scarlet helmets with waving white plumes, even to scarlet shoes and stockings, they acknowledged a military origin in their every movement. Their concerted efforts were brilliant, and in the solo numbers they completely captivated the listening throng - round after round of fervid applause rewarding their efforts. "Robin Adair," given as a cornet quartette, brought to many a brief glimpse of far-away Scotland in its wealth of beautiful blooming purple heather, recalling happy days and scenes gone by. "The British Grenadiers" was offered as a double quartette with magnificent effect. Perhaps the most “striking” feature of their repertoire was the "Anvil Chorus," contributed by the entire band, with full effects. Ten anvils were securely fixed on a heavy beam running along the front of the platform, on each of these lay a 4-lb hammer. As the selection proceeded, up rose half-a-score of the fair musicians. Baring their arms to the elbow, they donned heavy leathern aprons and marched in grim array to take up individual positions at the anvils. Darkness was slowly descending as a mantle, and in the fierce glare of the spotlight the spectacle was a peculiar one. Determined to portray the chorus as naturally as possible under the circumstances, iron bars were brought to a white heat in a nearby camp fire. The lime-light was shuttered, and, lit only by the weird red glow from the hot iron, the fair "blacksmiths" beat time to the chorus - while the "clang, clang" of the hammer in unison and the showers of glittering sparks, made the rendering a most realistic one. The applause which greeted this unique performance was simply deafening nothing would satisfy the delighted audience but a repetition of the piece, and repeated it had to be. I must say it was the most remarkable piece of descriptive music I ever had the pleasure of participating in. It was with keen enjoyment that I listened to every number by the famous band, and when the National Anthem was struck up it was with reluctance I vacated my seat to mingle with the throng below.”²⁴

During their stay in Oregon a synopsis of one of their more popular set pieces, “*The Death of Custer*” was published:

“Sioux Indian war dance night before battle; bugle calls in Custer's camp before forming in line of march; approach of American cavalry; Custer's cavalry on march to Sioux camp with band playing "Red, White and Blue"; Indians responding with their customary war music; battle scene Little Big Horn - in which Custer lost his life; Indians rejoicing after battle; scalp dance; burial of Custer by General Bentine and cavalry; finale, "Nearer, My God, to Thee.”²⁵

During their engagement at Idora Park, Augusta Dial mentioned in her words how the band's name came about:

“Augusta Dial, the directress of the girls' band now at Idora, tells how the band got its queer name. You see, it was originally two bands, one named the Vassars, the other the Navahos. When we consolidated, we combined the names into Navassars. Then we called it Navas-sars, like that, accent on the second syllable. But the Navahos got angry about it, for they said we were using all of the name of the Vassars and it was unfair not to at least give the Navahos the advantage of the pronunciation. Now it is universally known as the Na-vassars, accent on the first syllable.”²⁶

²⁴ Fraserburgh Herald and Northern Counties' Advertiser, 18 October 1910

²⁵ The Oregon Daily Journal, 13 July 1910

²⁶ Oakland Enquirer, 13 August 1910



The saxophone sextette in 1910



Vivian Hutchings



Hazel Gary (tenor saxophone)



Hazel Gary



Lillian Sieger



Adline Moore

Augusta Dial recruited five new girls to the band, in time for the Alabama State Fair, these reportedly came from a Berlin musical hall.

Just before their concert in Manhattan, Kansas, one of the Hall sisters (it is not known if it was Blanche, Janet, Mary, Augusta, Martha or Anna) married a lawyer named Conley, from Kansas City, in Salina Kansas. She would, however, remain with the band until their 1910 tour ended.²⁷



Cornet soloists – Hazel Gary, Martha Sandager, Grace Callahan, Edna Kuhm - 1910



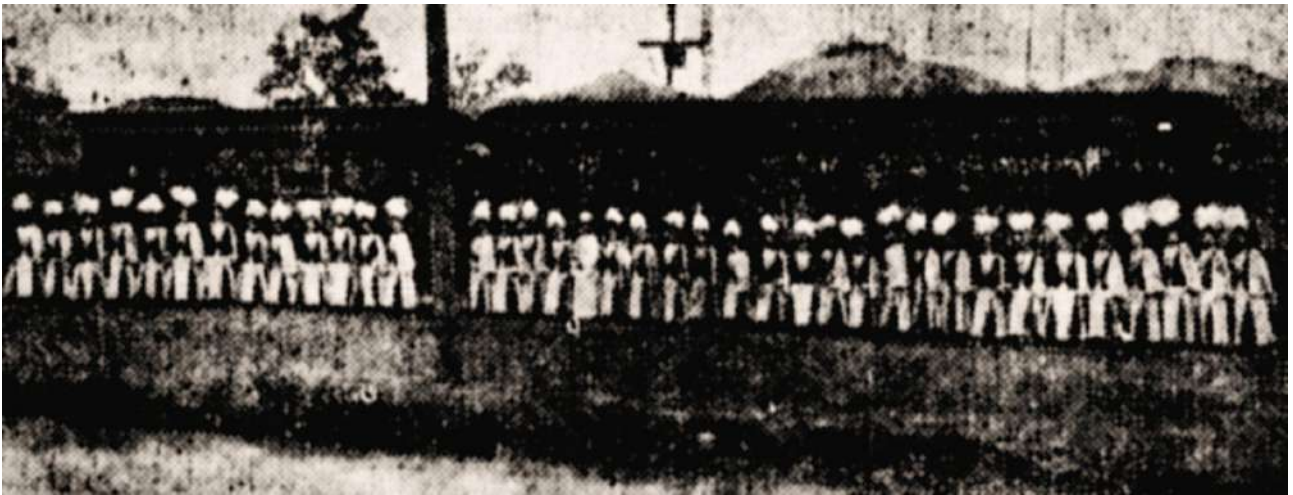
The band in Manhattan, Kansas, 1910

Hilda Elhart, of Dayton, Ohio, and Cecilia Hruby were band members in 1910.

Annie Shipley (aged 13, clarinetist), sister of Elizabeth, toured with the band in 1910.

Jessie B. Doyle, from Glendale California, was a clarinetist with the band in 1910.

²⁷ The Salina Daily Union, 3 September 1910



The band arrayed at the Saginaw Show, Michigan, 1911

There is not much recorded about the Navassar Ladies' Band's activities during 1911. They did perform at Pirtle Springs some time in June 1911, and played for a week at the Industrial Exposition and Land Show, Saginaw, Michigan from 22 to 30 September 1911.

Glenna Prouty (baritone) of Burlington Kansas, and Rhoda Miller (trombone soloist), were band members in 1911.

As usual, once the band completed its summer touring, the members went off to their winter engagements, singly or as groups. One such, in 1911, was the Navassar Ladies' Orchestra, a smaller ensemble, which gave a series of Sunday night concerts at the New York Hippodrome, and then a benefit concert at the Majestic Theatre, Paterson, New Jersey on 21 January 1912 in aid of the House of Divine Providence and Home for Incurables. It was also reported that the band was scheduled to travel to London on 1 March 1912 – however no evidence of this trip has been found.²⁸

The Navassars made a return visit to the Calgary Industrial Exhibition from 28 June to 5 July 1912.



The band on the new scenic trolley car in Calgary, 1912

²⁸ The Morning Call, Paterson, New Jersey, 18 December 1911

“Quite a flurry was caused in local street railway circles this morning by a report that the city's new scenic car had been built too high to allow it to pass under the subways, and that it would not be able to make its initial trip today as scheduled. "The car will make its trip as arranged, leaving here at one o'clock this afternoon." said Foreman Cummer when seen by The Herald this morning. "The report about the car's size emanated from the circumstance that when tested at the conclusion of an all night's work upon it it was found that the extension post to which the trolley pole is attached was a few inches too long. This was only a detail which did not require much time to adjust and you may say that it will be in readiness for its introduction to the people of Calgary this afternoon." The car is making its first trip today with the Navassar Ladies' band.”²⁹

For this season the band numbered 32 players. The band's performances had all of their usual selections with new additions, interspersed with solos, and small ensemble pieces. A new feature for 1912 was the addition of a vaudeville quartet, “That Girl Quartette” which sang popular songs to the accompaniment of the band, and the “Vassar Girls Coterie”. The double and triple-tonguing of the cornet soloist, Nellie Mae Hoone, was particularly appreciated by the audiences.

After Calgary, the band moved to its engagement at the Scarborough Beach Amusement Park, Toronto from 8 to 20 July 1912, giving two concerts daily.

Hazel Moore, from Great Falls, was visiting Calgary when her skills as a trap drummer became known to the Navassar Band manager. He offered her a position immediately, but she declined a permanent position, but did agree to play with the band during their Calgary engagement. She later agreed to rejoin the band for its performances in Kansas City.

The band was once again engaged at Electric Park, Kansas City, from 18 August to 6 September 1912, their last major booking for the year.

During 1913 the band appeared in various guises. Initially, during April and May, it was styled as the Navassar Ladies' Orchestra, with only sixteen, and later twenty, players – using a combination of string and reed instruments. Performing in the Broadway Theatre, Detroit MI, the Duchess Vaudeville. Cleveland OH, the Empress Theatre, Fort Wayne IN, the Empress Theatre, Chicago IL, and the Riverview Theatre, Chicago IL.



The saxophone octette of the Navassar Ladies' Orchestra, April 1913

²⁹ Calgary Herald, 4 July 1912



The saxophone octette of the Navassar Ladies' Orchestra, April 1913

The Navassar Ladies Band, then undertook various engagements during the summer of 1913. Due to conflicting dates, which meant they could not attend fairs in western Canada, they did however send a 'flying section' of the band, the "Eight Musical Girls" to perform in place of the full band in November 1913, in Saskatoon, Saskatchewan.



The "Eight Musical Girls" section of the band, November 1913

The Vassar Girls again...

This was the end of the 'full-sized' Navassar Ladies' Band. Over the next few years, until 1920, the reduced troupe continued to entertain audiences across the country in a number of formations and names – as Vassar Girls, Navassar Lady Entertainers, Navassar Orchestral Band, Ten Navassar Girls, and more - with various changes of personnel and acts.



The Eight Vassar Girls, winter 1910

The Eight Vassar Girls

**STEWART CHAPEL,
Wednesday, March 9th.**

THE much talked of, Vassar Girls, eight dainty, pretty and charming girls, clad in academic gowns and "mortar board" caps. A musical organization which has no equal on the American Lyceum, will present a clean musical event of superior quality, free from any suspicion of coarseness or cheapness and will win your appreciation and applause. So great has been their success that practically all their time for five years has been consumed in return date work in twenty or thirty of our largest eastern cities, through which they made their first tour.

Those living out of town are cordially invited.

Do not delay marking off your seats at Hunter's Drug Store.

THE VASSAR GIRLS

Appearing in Marshall, Missouri, March 1910

There were no known appearances in 1914, but the Vassar Girls performed at the Majestic Theatre, Brooklyn, in May 1915. This ensemble consisted of Claire Sullivan, Katherine Lyons, Geraldin McCarthy, Margaret Devine, Mary McDonald, Rose Mulholland, Grace Schiller, and Bernadette Ryan.

The Twenty Navassar Lady Entertainers appeared at Keith's Hippodrome, Cleveland, Ohio, in June 1915.

In July 1918 the Navassar Orchestral Band made its first appearance on the summer Chautauqua circuit, performing at the meetings in Paris, Kentucky and, later, in Keokuk, Iowa.



Navassar Orchestral Band, 1918

The Navassar Girls then took the stages in the autumn of 1918, with Augusta Dial still at the helm as directress. When asked about the small size of the troupe, (ten), she indicated that most of the departures were due to marriage – though some will have been pursuing solo or other careers in vaudeville and concert opportunities.

They practise from early morning until matinee time – some of them from 6 a.m. until 2 p.m. and the result is ensemble instrumental music that is a rare treat – only sixteen minutes of it each performance, but it is all music played by young women who certainly know their instruments.³⁰

The Ten Navassar Girls played in various theatres during the 1918/1919 season. Cornets, trombones, saxophones, violins, clarinet, flute, French horn and piano – and some vocal selections – made up their repertoire.

³⁰ Edmonton Journal, 10 October 1918

When the band arrived in Salt Lake City, Utah, in February 1919, to perform at the Pantages Theatre, they were welcomed in an unusual fashion.

The ten dainty maids who constitute the Navasser Girls' company, headlining this week's bill at the Pantages, were royally welcomed as they stepped off the train on their arrival in Salt Lake City last Tuesday. The picture shows the entire company just before they stepped into the two Kissel Silver Specials which, through the courtesy of the Intermountain Motor Car company, met them at the depot and whisked them uptown to their hotel. The cars used represent the last word in beautiful car production, both being "Silver Specials" one a five-passenger "sport model", the other a seven-passenger touring.³¹



The augmented Navassar Girls, again took to the Chautauqua circuit in the summer of 1919, attending meetings at Taylor, Texas, and various meetings in Oklahoma and Kansas.

The ablest and best known organization of lady musicians and entertainers before the American public will give the big Joy Night program at the local Chautauqua. An orchestra, a band, an entertainment company, a "stunt" club, all those things and more, describe the Navassar Girls. Their remarkable reputation as entertainers was gained in New York, Chicago, Pittsburg, San Francisco, Boston, Havana, as well as in other great cities of America and foreign countries. They play everything from jazz to grand opera, wear fetching costumes, sing sprightly songs, and 'put on' amazing musical and entertainment 'stunts'. All sorts of instruments they specialize on, wood brass, strings, drums, Saxophones, and a lot of others. Joy Night is the big surprise, when the Chautauqua will close in a gale of fun, frolic and melody. The Nsavassars also give a full program in the afternoon.³²

By the end of the 1919 summer season they were being billed as "The Navassar Orchestral Singing Stunt Band".

Augusta Dial was interviewed about her all-female ensembles:

³¹ The Salt Lake Tribune, 16 February 1919

³² The Stonewall Weekly News, Oklahoma, 19 June 1919

Parents generally raise their brows and look askance when the suggestion is made that their daughters be permitted to employ their musical talents in a professional way. The thought of a girl leaving home and traveling 'round the land, exposed to the hardening processes of contact with people, removed from the chaperonage of the home circle and parental influence, has prevented many a gifted girl from winning a career in the artistic professions. Yet it is the testimony of Miss Augusta Dial, conductor of the 12 Navassar girls' symphony orchestra, which is to play an engagement of one week at the Davis Theater, beginning this afternoon, that, so far as the comforts and conveniences of the road arc concerned, the Navasear girls have everything that home can afford. "We travel first class," said Miss Dial. "We live in good hotels, have our little family of congenial companions, and as many of our engagements are for long runs, particularly in the summer and autumn, or when we go abroad, you can readily understand that we are not put to any inconvenience. We never play an engagement short of a week. Four times we have been abroad, and now we may conservatively say we have circumnavigated the globe. No one can ever estimate the value of such tours in their broadening influence upon a girl's character and education. "Much as we love our native America, we all unhesitatingly say that our travels abroad have done more for us in an educational way than our whole careers in America. Anyone who stays at home is necessarily provincial. The same thing is true of the



Augusta Dial, 1919

European who remains close to his own country. Our girls are all from refined families. Not one but has been raised in the atmosphere of gentility; not one but might have chosen a life of idleness had she no aim but to pose as a social wallflower. But these girls are not made of that sort of stuff. Some of them eventually would have been compelled to seek a means of earning a livelihood and would have had nothing open to them but clerkships and similar vocations, ill paid and hard work. They could have married, of course. Many girls in such circumstances marry without due consideration of the serious and sacred to rue it oftentimes before the honeymoon has waned. Is it not better for a girl to be taught some useful occupation, even if she doesn't seem to need it, against that hour when adversity strikes from some unseen, unexpected quarter? And isn't it far, far better that she learn, if she must learn something, to make her living an artistic profession, well respected, well paid and congenial? Without for an instant detracting an iota from any honorable pursuit of womanhood, it seems reasonable to me that the one which offers her that which most nearly approaches her social plane or is an ambitious out-reach above her social plane, is preferable to any other. Now, don't you think I am right?" Miss Dial took up music for pastime, but became so engrossed in it that she resolved to make it her life's profession. She selected the girls of the Navassar orchestra from her own musical acquaintances and has held them together for a decade.³³

The Navassar band/orchestra and the Vassar Girls ceased after 1919. Augusta Dial continued to teach and mentor young musicians. Her husband, Eugene Dial, died in June 1925 at Dunellen, NJ. Augusta, herself, passed away in 1954, in Union, NJ.

³³ The Pittsburgh Post, 4 November 1919



THE TEN NAVASSAR GIRLS
INSTRUMENTALISTS DE LUXE

Cartoon from the Pantages Theatre, San Francisco, January 1919



Photograph – Daily Oklahoman, 9 March 1919



Two photographs of Vera Van Atta, cornet soloist with the Navassars, July 1919



Appearing at the Orpheum Theatre, Waco, Texas, March 1919

Some of the Navassar soloists



Katherine Thompson, alto saxophone, 1913



Nellie Reiter, cornetist, 1910



Unknown player, 1919



Janet Hall, French horn, 1919



Gilda McCoy, soprano vocalist



Florence Louise Horne, cornet, 1909



The Navassars' trap drummer



Mabel Keith Leick, cornet, 1909

Appendix

Navassars Ladies' Band Concert Programmes

Carnival Park, Kansas City, Missouri – 1907 season

Sunday 18 August 1907:

Afternoon: March "*Charge of the Battalion*" (Barnard), Overture "*Tambour der Guard*" (Titl), solo for soprano saxophone "*Down on the Farm*" (Harlow) Miss Martha Hall, humoresque "*Wearin' o' the Green*" (Douglas), airs from "*The Prince of Pilsen*" (Luders), overture "*Berlin in Joy and Sorrow*" (Conradi), selection from "*The Fortune Teller*" (Herbert), Bell solo, Miss Cora B. Lewis, waltz "*L'estudiantina*" (Waldteufel), operatic selection "*Chimes of Normandy*" (Planquette), "*Plantation Reminiscences*" (Chambers).

Evening: operatic march "*The Queen of Sheba*" (Gounod), overture "*Zampa*" (Herold), cornet solo "*Inflammatus*" from "*Stabat Mater*" (Rossini) Miss Nettie Reiter, "*Medley of Southern Airs*" (Gonterno), airs from "*The Red Mill*" (Herbert), overture "*Il Guarany*" (Gomez), variations for clarinet, "*Long, Long Ago*" (Ritter) Miss Elizabeth Shipley, operatic selections "*Echoes From the Metropolitan Opera House*" (Tobani), anvil chorus from "*Il Trovatore*" (Verdi), "*American Fantasia*" (Tobani).

Tuesday 20 August 1907, evening:

March "*Heroique*" (Saint Saens), overture "*Pique Dame*" (Suppé), saxophone sextette "*Lucia*" (Donizetti) Misses Callahan, Sandager, Gary, A. Hall, B. Hall, M. Hall, suite "*Valse Lente*", "*Pulchinella*", "*Farandole*" (Raoul Pugno), selection from "*Mlle Modiste*" (Herbert), trio of drums: Misses Kyle, Lewis and Wilhelm, overture "*Shauspiel*" (Bach), fantasia for cornet "*The Favorite*" (Hartman) Miss Nettie Reiter, "*Dance of the Serpents*" (Baccalari), operatic selection "*Martha*" (Flotow), march "*America Forever*" (Jacobs).

Wednesday 21 August 1907:

Coronation march from "*The Prophet*" (Meyerbeer), overture "*Tambour der Guard*" (Titl), duet "*El Misererie*" (Verdi) Misses Johnson and Hutchings, descriptive "*Forge in the Forest*" (Michaelis), airs from "*King Dodo*" (Luders), overture "*Orpheus*" (Offenbach), solo for cornet "*Colima Polka*" (Liberatti) Miss Vivian Hutchings, operatic selection "*Creme de la Creme*" (Tobani), anvil chorus from "*Il Trovatore*" (Verdi), march "*Semper Fidelis*" (Sousa).

Friday 23 August 1907:

March "*Pomp and Circumstance*" (Elgar), overture "*Morning, Noon and Night in Vienna*" (Suppé), trombone solo "*Rosary*" (Nevin) Miss Lillian Given, descriptive fantasy "*The Death of Custer*" (Johnson), selections from "*The Mocking Bird*" (Sloane) overture "*Light Cavalry*" (Suppé), trombone sextette "*The Lost Chord*" (Sullivan) Misses Johnson, Given, Brady, A. Hall, B. Hall, and M. Hall, medley, "*When You Know You're Not Forgotten*" (Heff and Hager), operatic selection "*Maritana*" (Wallace), march "*Victorious America*" (Eilenberg).

Sunday 25 August 1907:

Afternoon: March "*Entry of the Gladiators*" (Fucik), overture "*Raymond*" (Thomas), solo for clarinet "*Carnival of Venice*" (Barbi) Miss Elizabeth Shipley, waltz "*Espagnole*" (Metra), selection from "*The Red Mill*" (Herbert), overture "*Tambour de Guard*" (Titl), saxophone sextette "*Lucia*" (Donizetti), descriptive "*Cavalry Charge*" (Luders), operatic selection "*Crème de la Crème*" (Tobani), march "*Triumph of Old Glory*" (Pryor).

Evening: Grand march "*Tannhauser*" (Wagner), overture "*Il Guarnay*" (Gomez), solo for cornet "*Emmett's Lullaby*" (Short) Miss Nettie Reiter, suite "*Valse Lente*", "*Pulchinella*", *Farandole*" (Raoul Pugno), airs from "*The Vanderbilt Cup*" (Bowers), overture "*Poet and Peasant*" (Suppé), solo for soprano saxophone "*Down on the Farm*" (Harlow) Miss Martha Hall, operatic selection "*Maritana*" (Wallace), anvil chorus from "*Il Trovatore*" (Verdi), march "*Miss Dixie*" (Hager).

Tuesday 27 August 1907, evening:

Grand march "*The Queen of Sheba*" (Gounod), overture "*Light Cavalry*" (Suppé), solo for cornet "*Facilita*" (Hartmann) Miss Nellie Reiter, "*A Secret*" (Gautier), "*Al Fresco*" (Herbert), airs from "*The Spring Chicken*" (Carle), overture "*Die Fledermaus*" (Strauss), solo for clarinet, "*Long, Long Ago*" (Ritter) Miss Elizabeth Shipley, descriptive "*In a Clock Store*" (Orth), operatic selection "*Faust*" (Gounod), march "*Navassar*" (Brewer).

Wednesday 28 August 1907 - a concert of ragtime and popular airs:

"*Panama Rag*" (Seymour), popular medley "*Strains from Stearns*" (R.L. Hall), selections from "*George Washington Jnr.*" (Cohan), "*Pan American*" (Herbert), "*Preacher and the Bear*" (Lorensen), rag for trombones "*Scandius Duins*" (F. Keeble), American sketch "*Down South*" (Myddleton), selection "*The Spring Chicken*" (Carle), humoresque "*Tearin' of the Green*" (Douglas), selection "*Babes in Toyland*" (Herbert), march "*Miss Dixie*" (Hager).

Thursday 29 August 1907:

Coronation march from "*The Prophet*" (Meyerbeer), overture, "*If I Were King*," (Adam), cornet solo "*Leviathan*" (Levy) Miss Nettie Reiter, "*Polish Dance*" (Scharwenke), selection from "*Forty-Five Minutes from Broadway*" (Cohan), overture "*Berlin in Joy and Sorrow*" (Conradi), solo for baritone saxophone [selected] Miss Blanche Hall, humoresque "*Tearin' of the Green*" (Douglas), operatic selection "*Carmen*" (Berlioz), march "*Los Angeles Pilgrimage*" (Bellstedt).

Friday 30 August 1907:

March "*Pomp and Circumstance*" (Elgar), overture "*Hermit's Bell*" (Maillart), solo for cornet "*Tramp, Tramp*" (Rollinson) Miss Vivian Hutchings, popular "*Cocoanut Dance*" (Hermann), selection from "*The Chaperons*" (Whitmark), overture "*Volkslust*" (Herold), solo for clarinet "*My Old Kentucky Home*" (Masten) Miss Elizabeth Shipley, descriptive "*The Death of Custer*" (Johnson), anvil chorus from "*Il Trovatore*" (Verdi), march "*Jack Tar*" (Sousa).

Wednesday 4 September 1907:

March "*Pomp and Circumstance*" (Elgar), southern airs "*Swanee River*" (Middleton), solo for soprano saxophone – Miss Martha Hall, rag "*The Preacher and the Bear*" (Sorenson), medley "*When You Know You Are Not Forgotten by the Girl You Can't Forget*" (Evans), rag "*Reizen-EL*", duet "*Il Miserere*" (Verdi) Misses Johnson and

Hutchings, descriptive "*Cavalry Charge*", Luders, operatic "*Panama Rag*" (Seymour), march "*America Triumphant*" (Johnston)

Thursday 5 September 1907:

March "*Hongroise*" (Berlioz), overture "*Zampa*" (Herold), cornet solo "*Columbia*" (Rollinson) Miss Nettie Reiter, "*Three Hungarian Dances*" (Schmid), "*International Fantasia*" (Rollinson), overture "*Semiramide*" (Rossini), solo for clarinet "*Long, Long Ago*" (Ritter) Miss Elizabeth Shipley, anvil chorus from "*Il Trovatore*" (Verdi), czardas from the opera "*Wolwoden*" (Crossman), march "*American Guard*" (Brooks), march "*The Kansas City Post*" (H.O. Wheeler).

Friday 6 September 1907:

March "*Tannhauser*" (Wagner), overture "*Il Guarany*" (Gomez), trombone solo – Miss Lillian Given, "*Woodland Whispers*" (Czibulka), "*Polka Caprice*" (Perlet), medley "*Reminiscences of the Plantation*" (Chambers), "*Fest Overture in C*" (Lachner), duet for cornets "*Silver Streams*" (Hazel) Misses Carnes and Hutchings, descriptive "*A Trip to Coney Island*" (Tobani), march "*American Republic*" (Thiele).

Saturday 7 September 1907:

Operatic march "*Queen of Sheba*" (Gounod), overture "*Pique Dame*" (Suppé), cornet solo – Miss Vivian Hutchings, "*Dance of the Serpents*" (Boccalary), "*American Fantasia*" (Tobani), overture "*Vienna Festival*" (Suppé), "*Concertina for Clarinet*" (Weber) Miss Elizabeth Shipley, descriptive "*A Morning in Noah's Ark*" (Rollinson), operatic selection "*Aida*" (Verdi), "*Auld Lang Syne*".

Carnival Park, Kansas City, Missouri – 1908 season

Sunday 5 July 1908:

Afternoon: March "*Charge of the Battalion*" (Barnard), Overture "*Tambour der Guard*" (Titl), solo for soprano saxophone "*Down on the Farm*" (Harlow) Miss Martha Hall, humoresque "*Wearin' o' the Green*" (Douglas), airs from "*The Prince of Pilsen*" (Luders), overture "*Berlin in Joy and Sorrow*" (Conradi), selection from "*The Fortune Teller*" (Herbert), waltz "*L'estudiantina*" (Waldteufel), operatic selection "*Chimes of Normandy*" (Planquette), "*Plantation Reminiscences*" (Chambers).

Evening: operatic march "*The Queen of Sheba*" (Gounod), overture "*Zampa*" (Herold), cornet solo "*Inflamatus*" from "*Stabat Mater*" (Rossini) Miss Nettie Reiter, "*Medley of Southern Airs*" (Gonterno), airs from "*The Red Mill*" (Herbert), overture "*Il Guarany*" (Gomez), variations for clarinet, "*Long, Long Ago*" (Ritter) Miss Elizabeth Shipley, operatic selections "*Echoes From the Metropolitan Opera House*" (Tobani), anvil chorus from "*Il Trovatore*" (Verdi), "*American Fantasia*" (Tobani).

Tuesday 7 July 1908, evening:

March "*Heroique*" (Saint Saens), overture "*Pique Dame*" (Suppé), saxophone sextette "*Lucia*" (Donizetti), suite "*Valse Lente*", "*Pulchinella*", "*Farandole*" (Raoul Pugno), selection from "*M'lle Modiste*" (Herbert), trio of drums: Misses Kyle, Lewis and Wilhelm, overture "*Shauspiel*" (Bach), fantasia for cornet "*The Favorite*" (Hartman) Miss Nettie Reiter, "*Dance of the Serpents*" (Baccalari), operatic selection "*Martha*" (Flotow), march "*America Forever*" (Jacobs).

Wednesday 8 July 1908, evening:

March "*King Cotton*" (Sousa), overture "*Martha*" (Flotow), cornet solo "*Kentucky Home*" (Hartow) Miss Louise Horne, southern airs "*Swanee River*" (Middleton), selection "*Spring Chicken*" (Carle), overture "*Light Cavalry*" (Suppé), intermezzo "*In a Pagoda*", "*Pan Americana*" (Herbert), medley "*When You're Not Forgotten*" (Hager), operatic selection "*Crème de la Crème*" (Tobani), march "*America Triumphant*" (Johnston).

Thursday 9 July 1908, evening:

"*March of the Toys*" (Herbert), overture "*Raymond*" (Thomas), solo for bells, descriptive "*In the Clock Store*" (Orth), selection from "*Woodland*" (Luders), overture "*Hermit's Bell*" (Maillart), "*Glen Island*" (Short), medley "*Strains from Sterns*" (Halle), operatic selection from "*Faust*" (Gounod), march "*Up the Street*" (Missud).

Friday 10 July 1908:

Afternoon: March "*Invincible Eagle*" (Sousa), overture "*I Puritani*" (Bellini), waltz "*Hearts Aflame*" (Gilmore), patrol "*Guard Mount*" (Eilenberg), selection "*The Vanderbilt Cup*" (Bowers), overture "*Fra Diavolo*" (Auber), "*Traumerei – Melody in F*" (Rubenstein), medley "*War Songs of the Boys in Blue*" (Laurendeau), operatic aria "*Maid Marian*" (De Keven), march "*In the Lead*" (Frantzen).

Evening: March "*Pomp and Circumstance*" (Elgar), overture "*Morning, Noon and Night in Vienna*" (Suppé), trombone solo "*Rosary*" (Nevin) Miss Lillian Given, descriptive fantasy "*The Death of Custer*" (Johnson), selections from "*The Mocking Bird*" (Sloane) overture "*Light Cavalry*" (Suppé), trombone sextette "*The Lost Chord*" (Sullivan), medley, "*When You Know You're Not Forgotten*" (Heff and Hager), operatic selection "*Maritana*" (Wallace), march "*Victorious America*" (Eilenberg).

Saturday 11 July 1908, evening:

March "*Nibelungen*" (Wagner), overture "*Poet and Peasant*" (Suppé), "*Sky Rocket*" (Barnes), descriptive "*Cavalry Charge*" (Luders), selection from "*It Happened in Nordland*" (Herbert), overture "*Berlin in Joy and Sorrow*" (Conradi), sextet "*Lucia*" (Donizetti), anvil chorus from "*Il Trovatore*" (Verdi), march "*Triumph of Old Glory*".

Monday 13 July 1908, evening:

March "*Huldigungs*" (Wagner), overture "*Morning, Noon and Night in Vienna*" (Suppé), piccolo solo "*Thro' the Air*" (Damm) Miss Addie Moore, "*Down South*" (Middleton), airs from "*The Merry Widow*" (Lehar), overture "*If I Were King*" (Adam), cornet solo "*Skyrocket*" (Barnes) Miss Louise Horne, selection "*Faust*" (Gounod), descriptive "*Cavalry Charge*" (Luders), march "*American Guard*".

Tuesday 14 July 1908, afternoon:

March "*True Heart*" (Ball), "*Vienna Festival*" (Suppé), waltz "*Southern Roses*" (Strauss), "*Preacher and the Bear*" (Lorenzen), "*Rainbow*" (Wenrich), "*Dance of the Serpents*" (Baccalari), overture "*Die Fledermaus*" (Strauss), "*La Czarine*" (Gaune), humoresque "*Comin' Thro' the Rye*" (Bellstedt), operatic selection "*Carmen*" (Bizet), "*The Girls from Sherry's*" (Corin).

Wednesday 15 July 1908, evening:

March "*Entry of the Gladiators*" (Fucik), overture "*Raymond*" (Thomas), solo for clarinet "*Carnival of Venice*" (Barbi) Miss Elizabeth Shipley, descriptive "*By the Swanee River*" (Middleton), selections from "*The Soul Kiss*" (M. Levi), overture "*Orpheus*" (Offenbach), cornet solo "*Rosary*" (Nevin) Miss Vivian Hutchings, selection from "*The Mikado*" (Sullivan), anvil chorus from "*Il Trovatore*" (Verdi) the anvils – Misses Sandager, Hutchings, Hamlet, Eidelberg, Munyan, B. Hall, Perkins, Keene, Daniels, C.H. Gary, march "*Semper Fidelis*" (Sousa).

Friday 17 July 1908, evening:

March "*Heroique*" (Saint Saens), overture "*Pique Dame*" (Suppé), xylophone solo "*Valse*" (Durand) Miss Cora Lewis, "*Southern Plantation Melodies*" (Conterno), selections from "*Woodland*" (Luders), overture "*Zampa*" (Herold), cornet solo "*Cossack's Cradle Song*" (Norden) Miss Louise Horne, "*Maritana*" (Wallace), descriptive "*Death of Custer*" (Johnson), march "*Triumph of Old Glory*".

Monday 20 July 1908:

Afternoon: Twostep "*The Great Divide*" (Maurich), overture "*Martha*" (Flotow), waltz "*Sentimental*" (Ellis), humoresque "*The Girl I Left Behind Me*" (Bellstedt), "*Grand Tarantelle*" (Heiler), overture "*Phedia*" (Massenet), "*Medley of Popular Songs*" (Lamze), operatic "*Folkunder*" (Kretchner), "*Reminiscences of Scotland*" (Godfrey), popular "*School Days*" (Edwards).

Evening: Pilgrims' Chorus from "*Tannhauser*" (Wagner), overture "*Poet and Peasant*" (Suppé), bells solo "*Long Ago*" (Muller) Miss Cora Lewis, "*Scenes from Spain*" (Langey), selections from "*Honeymoon Trail*" (Howard), descriptive "*Trot de Cavalerie*" (Rubinstein), cornet solo "*Facilita*" (Hartmann) Miss Louise Horne, operatic selection "*Woiwoden*" (Grossman), stunt "*The Merry Widow*" (Lehar) Misses Lewis, Kyle, Perkins, Hamlet, Keene, Eidelberg, and Hutchings, march "*Salute the Flag*" (Pearson).

Tuesday 21 July 1908, evening:

Prelude to third act of "*Lohengrin*" (Wagner), overture "*Maritana*" (Wallace), oboe solo "*Berceuse*" (Jocelyn) Miss Martha Sandager, "*Cocoanut Dance*" (Hermann), selections from "*Waltz Dream*" (Mahl), descriptive "*Feast of Lanterns*" (Eilenberg), flute solo "*Come Back to Erin*" (Cox) Miss Annie Moore with harp accompaniment by Miss Camille Toulmin, operatic "*Chimes of Normandy*" (Planquette), anvil chorus from "*Il Trovatore*" (Verdi), march "*Ben Hur Chariot Race*" (Pauli).

Wednesday 22 July 1908, evening:

March "*Hongroise*" (Berlioz), overture "*Il Guarnay*" (Gomez), trombone solo "*Eloise*" (Bagley) Miss Elsie Allen, ragtime "*The Preacher and the Bear*" (Sorrenson), "*Rainbow*" (Wenrich), selections from "*The Mocking Bird*" (Stone), descriptive "*Wacht Parade*" (Eilenberg), "*Mouse and the Clock*" (Whitney), cornet solo "*Nellie Bly*" (Paris Chambers) Miss Louise Horne, operatic selection "*Carmen*" (Bizet), descriptive "*Death of Custer*" (Johnson), characteristic "*Bouncing Betty*" (Carl Balfour).

Thursday 23 July 1908, afternoon:

Twostep "*Old Faithful*" (Holemann), overture "*Stradella*" (Flotow), "*Valse*" (Chopin), humoresque "*Comin' Thro' the Rye*" (Bellstedt), selection from "*The Yankee Prince*" (Cohan), overture "*Festival*" (Leutner), national medley "*Dear Old Germany*" (Archer),

operatic "*Grand Duchess*" (Offenbach), selections from "*Waltz Dream*" (Mahl), popular "*Smarty*" (Van Talzer).

Friday 24 July 1908, afternoon:

Twostep "*Bright College Days*" (Clement), overture "*Mazeppa*", waltz "*Espagnole*" (Metra), "*Last Hope*" (Gottschalk), "*A Dragon's Call*" (Ollenhof), "*Polish Dance*" (*Schwarenka*), overture "*Precioso*" (Weber), "*Strains from Sterns no. 2*", operatic "*Madame Butterfly*" (Puccini), "*Hoity Toity*" (Straumberg), popular "*Poor John*" (Pether & Scott).

Sunday 26 July 1908:

Afternoon: Twostep: "*Minute Man*" (Winburn), overture "*Schauspiel*" (Bach), waltz "*L'Estudiantina*" (Waldteufel), solo for soprano saxophone "*Emmett's Lullaby*" (Short) Miss Martha Hall, selection "*Honeymoon Trail*" (Harris), overture "*Crown of Diamonds*" (Auber), clarinet solo – Miss Elizabeth Shipley, operatic selection "*Robin Hood*" (De Koven), popular medley "*Harris's Latest Hits*" (Harris), popular "*Somewhere*" (Harris).

Evening: grand march "*Rienzi*" (Wagner), overture "*Raymond*" (Thomas), saxophone sextette "*Lucia*" (Donizetti) Misses M. Hall, Sandager, Keene, A. Hall, Gary, B. Hall, solo for xylophone "*Valse*" (Durand) Miss Cora Belle Lewis, selection "*The Red Mill*" (Herbert), overture "*Stradella*" (Flotow), cornet solo – Miss Louise Horne, "*Echoes from the Metropolitan Opera House*" (Tobani), descriptive "*The Forge in the Forest*" (Michaelis), "*Grand American Fantasia*" (Tobani).

Monday 27 July 1908:

Afternoon: Twostep: "*Old Faithful*" (Holtzman), overture "*Martha*" (Flotow), humoresque "*The Girl I Left Behind Me*" (Bellstedt), dance "*La Czarine*" (Ganne), selection "*The Vanderbilt Cup*" (Bowers), "*Trot de Cavalerie*" (Rubenstein), "*Indian War Dance*" (Bellstedt), "*Dragon's Call*" (Eilenberg), operatic selection "*Il Trovatore*" (Verdi), "*National Songs of Germany*" (Kappy), "*St Louis Rag*" (Turpin).

Evening: march "*Entry of the Gladiators*" (Fucik), overture "*Il Germany*" (Gomez), cornet solo "*Fancies*" (Perkins) Miss Louise Horne, selection "*The Fortune Teller*" (Herbert), American sketch "*By the Swanee River*" (Myddleton), overture "*Light Cavalry*" (Suppé), saxophone sextette "*Lucia*" (Donizetti) Misses M. Hall, Sandager, Keene, A. Hall, Gary, B. Hall, operatic selection "*Bohemian Girl*" (Balfe), anvil chorus from "*Il Trovatore*" (Verdi), "*Grand American Fantasia*" (Tobani).

Wednesday 29 July 1908, evening:

Coronation from "*Le Prophet*" (Meyerbeer), overture "*Zampa*" (Herold), solo for soprano saxophone "*Old Home Down on the Farm*" (Harlow) Miss Martha Hall, duet "*Miserere*" (Verdi), selection "*Mlle. Modiste*" (Herbert), drums by Misses Kyle, Lewis and White, overture "*Morning, Noon and Night*" (Suppé), cornet solo "*Facilita*" (Hartman) Miss Louise Horne, operatic selection "*The Mikado*" (Sullivan), descriptive fantasy "*A Day at West Point*" (Bendix), march "*Triumph of Old Glory*".

Thursday 30 July 1908, afternoon:

March "*Flying Arrow*" (Holtzman), overture "*Merry Wives of Windsor*" (Nicolai), humoresque "*Comin' Thro' the Rye*" (Bellstedt), "*Garden of Love*" (Ascher), "*Cupid's Feelings*" (Voelker), selection "*The Merry Widow*" (Lehar), "*The Passing Regiment*" (Fischer), intermezzo "*Al Fresco*" (Herbert), march from "*Suite Poetique*" (Bloch), Spanish dance "*La Paloma*" (Perry), "*Panama Rag*" (Seymour).

Friday 31 July 1908 :

Afternoon: twostep *"In the Lead"* (Frantzen), overture *"Vienna Festival"* (Suppé), humoresque *"Wearin' o' the Green"* (Douglas), *"Country Dance"* (Nevin), *"Butterfly's Coquetry"* (Voelker), selection *"The Prince of Pilsen"* (Luders), *"Siamese Wachtparade"* (Eilenberg), *"Moonlight Serenade"* (Moret), intermezzo *"In a Pagoda"* (Bratton), operatic selection *"Carmen"* (Bizet), march *"George Washington Jnr."* (George Cohan). Evening: March and cortege *"The Queen of Sheba"* (Guonod), overture *"Orpheus"* (Offenbach), cornet solo *"Pensez Anne"* Miss Louise Horne, suite *"Valse Lente"*, *"Pulchinella"*, *Farandole* (Raoul Pugno), selection *"The Mocking Bird"* (Sloane), overture *"Fra Diavolo"* (Auber), saxophone sextette *"Lucia"* (Donizetti) Misses Callahan, Sandager, Gary, A. Hall, B. Hall, M. Hall, operatic selection *"Maritana"* (Wallace), descriptive *"The Forge in the Forest"* (Michaelis), *"Plantation Reminiscences"* (Chambers).

Pirtle Springs, Missouri

Sunday 2 August 1908:

Afternoon: overture *"Hermit's Bell"* (Maillart), clarinet solo *"Carnival of Venice"* (Barbi) Miss Elizabeth Shipley, descriptive *"Cavalry Charge"* (Luders), solo for xylophone *"Valse"* (Durand) Miss Cora Belle Lewis, selection from *"M'lle Modiste"* (Victor Herbert), overture *"Morning, Noon and Night"* (Suppé), saxophone sextette *"Lucia"* (Donizetti) Misses Callahan, Sandager, Gary, A. Hall, B. Hall, M. Hall, operatic selection *"Bohemian Girl"* (Balfe), cornet solo *"Arbucklenian"* (Arbuckle) Miss Louise Horne, finale *"Medley of Southern Songs"* (Centerno). Evening: march *"Entry of the Gladiators"* (Fucik), overture, *"Poet and Peasant,"* (Suppé), cornet solo *"Fancies"* (Perkins), selection *"Fortune Teller"* (Victor Herbert), descriptive *"Custer's Last Fight"* (Johnson), overture *"Light Cavalry"* (Suppé), solo for soprano saxophone *"Old Home Down on the Farm"* (Harlow) Miss Martha Hall, operatic *"Echoes from the Metropolitan Opera House"* (Tobani), anvil chorus from *"Il Trovatore"* (Verdi), *"Grand American Fantasia"* (Tobani).

Electric Park, Kansas City, Missouri

Monday 26 July 1909:

Afternoon: march *"The Washington Post"* (Sousa), overture *"Poet and Peasant"* (Suppé), solo for baritone saxophone *"Asleep in the Deep"* Miss Blanche Hall, *"Valse Espagnole"* (Metro), selection *"The Red Mill"* (Herbert), *"Sounds from England"* (Godfrey), *"Semper Fidelio"*, operatic selection *"Martha"* (Flotow), trombone solo *"A Dream of Paradise"* Miss Charlotte Gary, *"Victorious America"*. Evening: overture *"Orpheus"* (Offenbach), solo for clarinet *"Luisa di Montfort"* (Bergson) Miss Louise Shipley, suit *"Musical Scenes from Spain"* (Langey), solo for cornet *"Yearning"* (Solman) Miss Vivian Hutchings, selection *"Woodland"* (Luders), march from the suite *"Pretique"* (Bloch), operatic selection *"Maritana"* (Wallace), piccolo solo *"Conquest"* (Ritchie) Miss Marion Bowker, characteristic *"By the Swanee River"* (Myddleton), descriptive *"The Forge in the Forest"* (Michaelis).

Tuesday 27 July 1909:

Afternoon: march "*Manhattan Beach*" (Sousa), overture "*Light Cavalry*" (Suppé), "*Pizzicati Polka*" (Strauss), "*Popular Melodies no. 1*" (Harris), humoresque "*Comin' Thro' the Rye*" (Bellstedt), selection "*George Washington Jnr.*" (Cohan), overture "*Orpheus*" (Offenbach), quartet for trombones "*In Teifen Keliler*" Misses C. Gary, Allen, Brady, Miller, operatic selection "*The Mikado*" (Sullivan), descriptive "*In a Clock Store*" (Orth), march "*American Guard*".

Evening: overture "*Morning, Noon and Night in Vienna*" (Suppé), solo for soprano saxophone "*Love Once Again in the Springtime*" (Von Tilzer) Miss Martha Hall, ballet music from "*Coppelia*" (Delibes), duo for cornets "*The Swiss Boy*" (Bent) Misses Sieger and Silsby, selection "*The Mocking Bird*" (Sloane), grand march from "*Le Prophete*" (Eilenberg), operatic selection "*The Chimes of Normandie*" (Planquette), solo for cornet "*Face to Face*" (Solman) Miss Vivian Hutchings, "*Reminiscences of Scotland*" (Chambers), anvil chorus from "*Il Trovatore*" (Verdi).

Wednesday 28 July 1909:

Afternoon: march "*Liberty Bell*" (Sousa), overture "*Pique Dame*" (Suppé), "*First Heart Throbs*" (Eilenberg), "*Popular Melodies no. 2*" (Harris), "*Humoresque*" (Wheeler), selection from "*Forty-Five Minutes from Broadway*" (Cohan), overture "*Semiramide*" (Rossini), solo for clarinet "*My Old Kentucky Home*" (Masten) Miss Elizabeth Shipley, operatic selection "*Robin Hood*" (De Koven), tone poem "*Blumengefluster*" (Blou), "*General Mix-Up U.S.A.*"

Evening: overture "*Zampa*" (Herold), trombones "*Rag Quartet*" Misses C. Gary, Allen, Brady, Miller, rag overture "*Thompson's Melodies*", ragged rag "*The Preacher and the Bear*", anvil chorus from "*Il Trovatore*" (Verdi), march "*Entry of the Gladiators*" (Fucik), solo for clarinet "*Carnival of Venice*" (Barbi) Miss Elizabeth Shipley, operatic selections "*Echoes From the Metropolitan Opera House*" (Tobani), piccolo solo "*Thro' the Air*" (Damm) Miss Adeline Moore, descriptive "*The Death of Custer*" (Johnson),

Thursday 29 July 1909, evening:

Overture "*Frau Luna*" (Lincke), "*Irish and Scotch Fantasie for Xylophone*" (Stobbe) Miss Cora Belle Lewis, "*Russia – Fantasy on National Airs*" (Tobani), cornet duet "*Switzerland, in the Alps*" (Bent) Misses Sieger and Silsby, "*Ballet Egyptienne*" (Luigini), coronation "*Queen of Sheba*" (Gounod), cornet solo "*Fantasie on God Save the King*" (Clarke) Miss Nellie Mae Hoone, "*International Fantasia*" (Rollinson), "*Lucia Sextette*" (Donizetti), Misses A. Hall, B. Hall, M. Hall, Keene, Sandager and H. Gary, "*American Fantasia*" (Tobani).

Friday 30 July 1909:

Afternoon: march "*King Cotton*" (Sousa), Overture "*Tambour der Guard*" (Titl), solo for xylophone – Miss Cora Belle Lewis, "*First Heart Throbs*" (Eilenberg), waltz "*L'estudiantina*" (Waldteufel), selection "*The Fair Co-Ed*" (Luders), overture, "*If I Were King*," (Adam), solo for baritone saxophone "*In Tiefen*" (Keller) Miss Blanche Hall, operatic selection "*Martha*" (Flotow), descriptive "*In the Clock Store*" (Orth), "*American Patrol*".

Evening: overture "*William Tell*" (Rossini), cornet solo "*Evening Star*" from "*Tannhauser*" (Wagner) Miss Vivian Hutchings, "*Two Hungarian Dances*" (Brahms), oboe solo "*Berceuse*" (Jocelyn) Miss Martha Sandager, prelude to third act of "*Lohengrin*" (Wagner), grand march "*Tannhauser*" (Wagner), cornet solo "*La Veta*" (Clark) Miss Nellie Mae Hoone, operatic selection "*Carmen*" (Bizet), sextet for saxophones "*Faust*" (Gounod) Misses M. Hall, Sandager, Keene, A. Hall, H. Gary, B. Hall, "*Grand American Fantasia*" (Herbert).

Saturday 31 July 1909, evening:

March "*Invincible Eagle*" (Sousa), overture "*Zanetta*" (Auber), piccolo solo "*Humming Bird*" (Cox) Miss Marion Bowker, waltz "*Wedding of the Winds*" (Hall), quartet for trombones "*Stein Song*" Misses C. Gary, Allen, Brady, Miller, selections from "*Honeymoon Trail*" (Howard), overture "*Morning, Noon and Night*" (Suppé), clarinet solo "*Comin' Thro' the Rye*" (Rollinson) Miss Elizabeth Shipley, operatic selection "*Creme de la Creme*" (Tobani), "*Glow Worm*" (Lincke), "*Daughters of America*" (Lampe).

Sunday 1 August 1909:

Afternoon: march "*Semper Fidelis*" (Sousa), solo for clarinet "*My Old Kentucky Home*" (Masten) Miss Elizabeth Shipley, "*Invitation a la Valse*" (Weber), duo for cornets "*The Swiss Boy*" (Bent) Misses Sieger and Silsby, selection "*Nordland*" (Herbert), overture "*Frau Luna*" (Lincke), piccolo solo "*Through the Air*" (Damare) Miss Adeline Moore, "*Dance of the Serpents*" (Boccatars), solo for trombone "*As Long as the World Rolls On*" (Wilmark) Miss Charlotte Gary, "*American Fantasia*" (Tobani).

Evening: march "*Our Director*", overture "*William Tell*" (Rossini), sextet for saxophones "*Lucia*" (Donizetti), Misses A. Hall, B. Hall, M. Hall, Keene, Sandager and H. Gary, "*Hungarian Rhapsody*" (Liszt), cornet solo "*A Little Peach*" (Bellstedt) Miss Nellie Mae Hoone, selection "*The Three Twins*" (Hoschua), grand march "*Heroique*" (Saint Saens), overture "*Martha*" (Flotow), "*Cavalleria Rusticana*" (Mascagni) Misses Sandager, Orthman, Margraf, Allen, anvil chorus from "*Il Trovatore*" (Verdi), "*Grand American Fantasia*" (Herbert).

Monday 2 August 1909, afternoon:

March "*Hands Across the Sea*" (Sousa), overture "*Die Fledermaus*" (Strauss), solo for tenor saxophone "*Sally in Our Alley*" (Bellstedt) Miss Hazel Gary, valse "*Espanita*" (Rosey), potpourri "*German Liederkrantz*" (Tobani), selection "*Waltz Dream*" (Mahi), overture "*Pique Dame*" (Suppé), cornet solo "*La Veta*" (Clark) Miss Nellie Mae Hoone, dance "*Kukuska*" (Lehar), "*Baby's Sweetheart*", "*America Forever*".

Tuesday 3 August 1909, afternoon:

March "*Spirit of Liberty*" (Sousa), overture "*Semiramide*" (Rossini), solo for baritone saxophone "*Asleep in the Deep*" (Petrie) Miss Blanche Hall, waltz "*Adlyn*" (Hall), cornet solo "*Polka de Concert*" (Bellstedt) Miss Lillian Sieger, selection "*The Gay Musician*" (Edwards), medley "*1868*" (Galvin), quartet for trombones "*Stein Song*" (Bellstedt) Misses C. Gary, Allen, Brady, Miller, "*Polish Dance*" (Scharwenke), descriptive "*In a Clock Store*" (Orth), "*Miss Dixie*".

Wednesday 4 August 1909, evening:

"*Festival Overture*" (Leutner), solo for baritone saxophone "*In Tiefen*" (Keller) Miss Blanche Hall, waltz "*Jolly Fellows*" (Vollstedt), solo for cornet "*Sing Me to Sleep*" Miss Vivian Hutchings, selection "*The Sultan of Sulu*" (Clarke), grand march "*Nibelungen*" (Mayeur), operatic selection "*Creme de la Creme*" (Tobani), solo for clarinet, "*Long, Long Ago*" (Ritter) Miss Elizabeth Shipley, descriptive "*The Death of Custer*" (Johnson), march.

Thursday 5 August 1909:

Afternoon: march "*Free Lance*" (Sousa), overture "*Rienzi*" (Wagner), duet for flute and clarinet "*Two Nightingales*" Misses Blanch and Martha Hall, waltz "*Il Bacio*" (Arditi), "*Woodland Whispers*" (Czibulka), selection "*The Time, the Place, the Girl*" (Howard), overture "*Remick's Hits*" (Lampe), solo for cornet "*Schubert's Serenade*" Miss Vivian Hutchings, dance "*La Czarine*" (Gaune), descriptive "*A Trip to Coney Island*" (Tobani), "*My Maryland*".

Evening: overture "*Joan of Arc*" (Verdi), solo for tenor saxophone "*Tramp, Tramp*" (Rollinson) Miss Hazel Gary, medley "*College Songs*" (Moses), cornet solo – Miss Nellie Mae Hoone, selection "*Babes in Toyland*" (Herbert), coronation march from "*Le Prophete*" (Meyerbeer), potpourri "*German Liederkrantz*" (Tobani), duet for piccolos "*Merry Birds*" (Damare) Misses Moore and Bowker, descriptive "*A Trip to Coney Island*" (Tobani).

Friday 6 August 1909:

Afternoon: march "*Powhatan's Daughter*" (Sousa), overture "*Jubel*" (Weber), duet for clarinets "*Two Bullfinches*" Misses Damm and Keene, waltz "*Genee*" (Levi), ballet music from "*Faust*" (Gounod), selection "*The Prima Donna*" (Herbert), "*Medley of Harris' latest Hits*" (Harris), solo for xylophone "*The Mocking Bird*" (Stobbe) Miss Cora Belle Lewis, dance "*Cocoanut*" (Hermann), trombone solo – Miss Charlotte Gary, "*Songs of the South*" (Lampe).

Evening: overture "*Rienzi*" (Wagner), cornet solo "*Inflammatus*" from "*Stabat Mater*" (Rossini), spinning song from "*Flying Dutchman*" (Wagner), duet "*Miserere*" (Verdi), "*Hungarian Rhapsody No. 2*" (Liszt), grand march "*Huldigungs*" (Wagner), "*Cavalleria Rusticana*" (Mascagni) Misses Sandager, Orthman, Margraf, Allen, ballet music from "*Faust*" (Gounod), anvil chorus from "*Il Trovatore*" (Verdi), "*The Star Spangled Banner*" (Keyes) with chimes and organ.

Saturday 7 August 1909:

Afternoon: march "*Invincible Eagle*" (Sousa), overture "*Zanetta*" (Auber), piccolo solo "*Humming Bird*" (Cox) Miss Marion Bowker, waltz "*Wedding of the Winds*" (Hall), quartet for trombones "*Stein Song*" Misses C. Gary, Allen, Brady, Miller, selections from "*Honeymoon Trail*" (Howard), overture "*Morning, Noon and Night*" (Suppé), clarinet solo "*Comin' Thro' the Rye*" (Rollinson) Miss Elizabeth Shipley, operatic selection "*Creme de la Creme*" (Tobani), "*Glow Worm*" (Lincke), "*Daughters of America*" (Lampe).

Evening: overture "*Jubel*" (Weber), solo for soprano saxophone "*Love Once Again in the Springtime*" (Von Tilzer) Miss Martha Hall, waltz "*Gold and Silver*" (Lehar), solo for cornet "*Penez a Moi*" (Miller) Miss Nellie Mae Hoone, selection "*A Stubborn Cinderella*" (Howard), Doge's march from "*Merchant of Venice*" (Rossini), dance "*Kukuska*" (Lehar), solo for clarinet "*Carnival of Venice*" (Barbi) Miss Elizabeth Shipley, descriptive "*The Death of Custer*" (Johnson), "*Auld Lang Syne*".

Electric Park, Kansas City, Missouri

Sunday 12 June 1910:

Afternoon: overture "*Loreley*" (Lachner), saxophone solo from "*Rigoletto*" (Verdi), "*Remick's Hits No. 7*" (Lampe), march "*Attila*" (Fucik), soprano vocal solo "*Song of the Soul*" (Breil) Miss Gilda MacCoy, operatic selections "*Echoes From the Metropolitan Opera House*" (Tobani), "*Tone Picture of the North and South*" (Bendix).

Evening: overture "*William Tell*" (Rossini), piccolo solo "*American Caprice*" (Bueschel) Miss Adeline Moore, "*Dance of the Serpents*" (Baccalari), medley "*Reminiscences of the*

Plantation" (Chambers), march "*Heroique*" (Saint Saens), soprano vocal solo "*Arcadia*" (Mann) Miss Gilda MacCoy, selection "*Carmen*" (Bizet), "*The Glow Worm*" (Lincke).

Monday 13 June 1910, evening:

Overture "*Abu Hassan*" (Weber), solo for tenor saxophone "*Tramp, Tramp*" (Rollinson) Miss Hazel Gary, ballet music from "*Coppelia*" (Delibes), "*Reminiscences of Ireland*" (Godfrey), grand march "*Queen of Sheba*" (Gounod), solo for clarinet, "*Long, Long Ago*" (Ritter) Miss Elizabeth Shipley, operatic selection "*Maritana*" (Wallace), anvil chorus from "*Il Trovatore*" (Verdi).

Tuesday 14 June 1910, evening:

Overture "*Zampa*" (Herold), solo for soprano saxophone "*Love Once Again in the Springtime*" (Von Tilzer) Miss Martha Hall, ballet music from "*William Tell*" (Rossini), "*Russian Fantasia*" (Tobani), march "*Entry of the Gladiators*" (Fucik), soprano vocal solo "*Florian's Song*" (Godard) Miss Gilda MacCoy, selection "*Bohemian Girl*" (Balfe), descriptive "*The Death of Custer*" (Johnson).

Wednesday 15 June 1910, afternoon:

Overture "*Poet and Peasant*" (Suppé), solo for soprano saxophone "*Theme and Variations*" Miss Martha Hall, "*Suite No. 2 L'Arlesienne*" (Bizet), medley "*Songs of the Sunny South*" (Lampe), selection "*Chimes of Normandy*" (Planquette), waltz "*Il Bacio*" (Arditi), selection "*Creme de la Creme*" (Tobani), march "*Old Glory*" (Pryor).

Thursday 16 June 1910:

Afternoon: overture, "*If I Were King*," (Adam), trombones "*In the Deep Cellar*" (German) Misses Allen, Brady, Miller, Meyer, "*Musical Scenes from Spain*" (Laugey), medley "*Songs of the Nation*" (Lampe), selection "*Robin Hood*" (De Koven), concert waltz "*La France*" (Martorell), "*Selection of Harry Lauder's Songs*" (Godfrey), "*American Patrol*" (Meacham).

Evening: overture "*Orpheus*" (Offenbach), sextet for saxophones "*Faust*" (Gounod) Misses M. Hall, Sandager, Keene, A. Hall, H. Gary, B. Hall, idyll "*Whispering Flowers*" (Blou), "*Reminiscences of Scotland*" (Godfrey), grand march "*Edina*" (Hume), soprano vocal solo "*In Springtime*" (Arditi) Miss Gilda MacCoy, "*Favorite Melodies from Old Operas*" (Kappey), descriptive "*The Glow Worm*" (Lincke).

Saturday 18 June 1910:

Afternoon: overture "*Le Roi de Yvetot*" (Adam), solo for clarinet "*Carnival of Venice*" (Barbi) Miss Elizabeth Shipley, suite "*Valse Lente*", "*Pulchinella*", "*Farandole*" (Raoul Pugno), fantasia "*Annie Laurie*" (Clement), overture "*Poet and Peasant*" (Suppé), descriptive "*Down South*" (Myddleton), selection from "*The Chocolate Soldier*" (Straus), "*Grand American Fantasia*" (Herbert).

Evening: overture "*Il Guarnay*" (Gomez), solo for cornet "*Lillian*" (Bellstedt) Miss Lillian Sieger, "*A Modern Melody Among the Old Composers*" (Dix), "*Reminiscences of Tchaikowsky*", Doge's march from "*Merchant of Venice*" (Rossini), saxophone sextette "*Lucia*" (Donizetti) Misses M. Hall, Sandager, Keene, A. Hall, Gary, B. Hall, overture "*Martha*" (Flotow), descriptive "*Cavalry Charge*" (Luders).

Monday 20 June 1910:

Afternoon: overture "*Fra Diavolo*" (Auber), suite "*Merchant of Venice*" (Rossini), "*Breezes from the South*" (Myddleton), march "*Hongroise*" (Bizet), selection "*The Chimes of Normandie*" (Planquette), descriptive "*In the Clock Store*" (Orth), "*Songs of the Nation*" (Lampe).

Evening: overture "*Morning, Noon and Night*" (Suppé), four trombones - Misses Allen, Brady, Miller, Meyer, humoreske on "*The Merry Widow*" (Bellstedt), selection "*The*

Mocking Bird" (Roberts), grand march "*La Reine de Saba*" (Gounod), solo for soprano saxophone – Miss Hall, operatic selection "*Erminie*" (Meyrelles), descriptive "*The Glow Worm*" (Lincke).

Tuesday 21 June 1910:

Afternoon: overture "*The Four Ages of Man*" (Lachner), "*Softly Unawares*" (Clement), "*Coon's Patrol*" (Lotter), suite "*Looking Upward*" (Sousa), selection from "*The Chocolate Soldier*" (Straus), fantasia "*Annie Laurie*" (Clement), "*The Opera Mirror*" (Tobani), "*Hungarian Rhapsody*" (Liszt), "*Songs of the Sunny South*" (Lampe).

Evening: march, overture "*Stradella*" (Flotow), for four violins – Miss Sandager, Miss Allen, Miss Margraf, Miss Orthman, descriptive "*In a Clock Store*" (Orth), "*Reminiscences of Tchaikowsky*" (Godfrey), march "*Hongroise*" (Bizet), solo for alto saxophone – Miss Thompson, operatic "*La Boheme*" (Godfrey), descriptive "*The Death of Custer*" (Johnson).

Wednesday 22 June 1910:

Afternoon: overture "*Wanderer's Hope*" (Suppé), "*Voice des Cloches*" (Luigini), "*Wacht Parade*" (Eilenberg), suite "*Raoul Pugno*" (Godfrey), Scottish medley "*Robert the Bruce*" (Bonnisseau), fanfare "*Husaren*" (Bohm), operatic "*Wolwoden*" (Grossman), "*Polish Dance*" (Scharwenke), "*Down South*" (Myddleton).

Evening: overture "*Light Cavalry*" (Suppé), four trombones - Misses Allen, Brady, Miller, Meyer, "*A Musical Critic's Dream*" (Dix), selection from "*Woodland*" (Luders), "*Polish Dance*" (Moszkowski), soprano vocal solo - Miss Gilda MacCoy, selection "*Madame Butterfly*" (Godfrey), anvil chorus from "*Il Trovatore*" (Verdi).

Thursday 23 June 1910:

Afternoon: overture "*Hunt for Happiness*" (Suppé), valse "*Sobre las Olas*" (Rosas), "*Suite of Five Pieces*" (Chaminade), "*Songs from England*" (Langley), patrol "*The Passing Regiment*" (Coverly), operatic selection "*I Pagliacci*" (Leoncavallo), soprano vocal solo - Miss Gilda MacCoy, descriptive "*By the Swanee River*" (Middleton).

Evening: march, overture "*Semiramide*" (Rossini), "*Scenes from Spain*" (Langley), "*Torchlight Dance*" (Rubinstein), Coronation march from "*The Prophet*" (Meyerbeer), piccolo solo – Miss Moore, selection "*La Traviata*" (Verdi), descriptive "*The Death of Custer*" (Johnson).

Friday 24 June 1910, evening:

March, "*Hail Bright Abode*" from "*Tannhauser*", prayer from "*Rienzi*", chorus from "*Lohengrin*", cavatina from "*Flying Dutchman*", spinning wheel chorus from "*Flying Dutchman*", Walther's song from "*Die Meistersinger*", Pilgrims' Chorus from "*Tannhauser*" (Wagner), solo for baritone saxophone "*Beautiful Evening Star*" Miss Elsie Allen, bridal chorus "*Lohengrin*" (Wagner), overture "*William Tell*" (Rossini), solo for piccolo "*American Favorite*" (Bueschel) Miss Adeline Moore, "*Hungarian Dances No. 5 and 6*" (Brahms), march "*Racoczy*" (Berlioz).

Saturday 25 June 1910:

Afternoon: overture "*Reine du Jour*" (Adam), valse "*Concert*" (Mattei), suite "*Scenes Alsaciennes*" (Massenet), "*Russian Fantasia*" (Tobani), "*The Wacht Parade Kommt*" (Eilenerg), selection "*La Gioconda*" (Ponchielli), soprano vocal solo - Miss Gilda MacCoy, "*Tone Picture of the North and South*" (Bendix).

Evening: overture "*Jubel*" (Weber), saxophone sextette - Misses M.Hall, Sandager, Keene, A. Hall, B. Hall, Gary, Introduction and Wedding March "*Lohengrin*" (Wagner), selection from "*The Red Mill*" (Herbert), "*Three Hungarian Dances*" (Schmid), clarinet solo - Miss Elizabeth Shipley, "*Echoes From the Metropolitan Opera House*" (Tobani), "*Grand American Fantasia*" (Herbert).

Alamo Park, Cedar Rapids, Iowa

Monday 27 June 1910, evening:

Overture "*Il Guarnay*" (Gomez), saxophone solo – Miss Katherine Thompson, operatic selection "*Maritana*" (Wallace), "*Hungarian Rhapsody*" (Liszt), grand march "*Gladiators*", sextette for saxophones, "*Hungarian Dances*" (Brahms), descriptive "*The Death of Custer*" (Johnson).

The Oaks, Portland, Oregon

Monday 11 July 1910:

Afternoon: march, overture "*Raymond*" (Thomas), saxophone sextette "*Lucia*" (Donizetti) Misses Keene, Sandager, H. Gary, A. Hall, B. Hall, M. Hall, descriptive "*Cavalry Charge*" (Luders), selection from "*Mlle Modiste*" (Herbert), overture "*Light Cavalry*" (Suppé), "*Popular Medley*" (Lampe), solo soprano vocal – Miss Gilda McCoy, "*American Fantasia*" (Herbert).

Evening: march, overture "*William Tell*" (Rossini), piccolo solo "*Through the Air*" (Damare) Miss Adeline Moore, "*Dance of the Serpents*" (Baccalari), "*Russian Fantasia*" (Tobani), Coronation march from "*Le Prophete*" (Meyerbeer), soprano vocal solo "*In Springtime*" (Arditi) Miss Gilda MacCoy, operatic selection "*Maritana*" (Wallace), descriptive "*The Glow Worm*" (Lincke).

Wednesday 13 July 1910, evening:

March, overture "*Zampa*" (Herold), solo for soprano saxophone "*Love Once Again in the Springtime*" (Von Tilzer) Miss Martha Hall, ballet music from "*William Tell*" (Rossini), "*International Fantasia*" (Rollinson), march "*Entry of the Gladiators*" (Fucik), soprano vocal solo "*Arcadia*" (Mann) Miss Gilda McCoy, operatic selection "*Bohemian Girl*" (Balfe), descriptive "*The Death of Custer*" (Johnson).

Thursday 14 July 1910:

Afternoon: overture "*Poet and Peasant*" (Suppé), solo for soprano saxophone "*Down on the Farm*" (Harlow) Miss Martha Hall, suite "*Indian Love Lyrics*" (Woodford-Finden), medley "*Songs of the Sunny South*" (Lampe), selection "*Chimes of Normandy*" (Planquette), vocal solo "*Il Bacio*" (Arditi) Miss Gilda McCoy, selection "*Creme de la Creme*" (Tobani), march "*Old Glory*" (Pryor).

Evening: overture "*Frau Luna*" (Lincke), solo for alto saxophone "*Bouquet of Melodies*" (Lefebvre) Miss Katherine Thompson, serenade "*Audelouse*" (Eilenberg), "*Reminiscences of Scotland*" (Godfrey), "*Coronation March*" (Eilenberg), "*Rag for Four Trombones*" (Fillmore) Misses Miller, Meyer, Brady, Allen, operatic selection from "*Faust*" (Gounod), descriptive "*The Jolly Blacksmith*" (Verdi).

Friday 15 July 1910:

Afternoon: overture "*If I Were King*" (Adam), for four trombones "*In the Deep Cellar*" (German) Misses Allen, Brady, Miller, Meyer, tone poem "*Blumengefluster*" (Blou), medley "*Songs of the Nation*" (Lampe), selection "*Robin Hood*" (De Koven), waltz "*Wedding of the Winds*" (Hall), "*Selection of Harry Lauder's Songs*" (Hume), "*American Patrol*" (Meacham).

Evening: march, overture "*Orpheus*" (Offenbach), sextet for saxophones "*Faust*" (Gounod) Misses M. Hall, Sandager, Keene, A. Hall, H. Gary, B. Hall, "*Scenes from Spain*" (Langey), prelude to third act of "*Lohengrin*" (Wagner), grand march from

"*Tannhauser*" (Wagner), vocal solo "*Il Bacio*" (Arditi) Miss Gilda McCoy, "*Echoes From the Metropolitan Opera House*" (Tobani), descriptive "*The Glow Worm*" (Lincke).

Saturday 16 July 1910:

Afternoon: march, overture "*Abu Hassan*" (Weber), solo for clarinet "*Carnival of Venice*" (Barbi) Miss Elizabeth Shipley, descriptive "*Down South*" (Myddleton), selection "*Babes in Toyland*" (Herbert), overture "*Poet and Peasant*" (Suppé), descriptive "*In the Clock Store*" (Orth), "*American Fantasie*" (Tobani).

Evening: march, overture "*Il Guarnay*" (Gomez), cornet duet "*Switzerland, in the Alps*" (Bent) Misses Sieger and Silsby, suite "*Valse Lente*", "*Pulchinella*", "*Farandole*" (Raoul Pugno), selection from "*Woodland*" (Luders), Doge's march from "*Merchant of Venice*" (Rossi), "*Stern Song for Four Trombones*" (Bullard) Misses Miller, Meyer, Brady, Allen, operatic selection "*Martha*" (Flotow), descriptive "*Cavalry Charge*" (Luders).

Monday 18 July 1910:

Afternoon: march, overture "*Lovely*" (Lachner), "*Dance of the Gnats*", "*Nightingale and the Frog*", "*Song of the Smith*" (Eilenberg), descriptive "*Breezes from the South*" (Myddleton), selection "*A Stubborn Cinderella*" (Howard), march "*Heroique*" (Saint Saens), waltz "*Wedding of the Winds*" (Hall), medley "*Songs of the Nation*" (Lampe).

Evening: march, overture "*Light Cavalry*" (Suppé), solo for alto saxophone "*Luisa di Montfort*" (Bergson) Miss Katherine Thompson, "*Russian Fantasie*" (Tobani), "*Reminiscences of the Plantation*" (Chambers), descriptive "*In the Clock Store*" (Orth).

Tuesday 19 July 1910:

Afternoon: march, overture "*Fra Diavolo*" (Auber), suite "*Looking Upward*" (Sousa), descriptive "*La Voix de Cloches*" (Lingin), selection "*Knight for a Day*" (Hubbell), march "*Hongroise*" (Berlioz), waltz "*Love Sparks*" (Holzman), "*Popular Medley*" (O'Hare).

Evening: march, overture "*Stradella*" (Flotow), saxophone quartet from "*Rigoletto*" (Verdi) Misses M. Hall, Sandager, Keene, A. Hall, H. Gary, B. Hall, selection "*The Mocking Bird*" (Roberts), duet for voice and flute "*Angel's Serenade*" Misses McCoy and Moore, operatic selection "*Creme de la Creme*" (Tobani), descriptive "*The Glow Worm*" (Lincke).

Wednesday 20 July 1910:

Afternoon: march, overture "*Hermit's Bell*" (Maillart), suite "*Valse Lente*", "*Pulchinella*", "*Farandole*" (Raoul Pugno), descriptive "*The Forge in the Forest*" (Michaelis), selection "*Little Nemo*" (Herbert), Doge's march from "*Merchant of Venice*" (Rossi), "*Invitation a la Valse*" (Weber), "*Medley of Popular Songs*" (Clark).

Evening: march, overture "*Poet and Peasant*" (Suppé), "*Variations for Clarinet*" (Barbi) Miss Elizabeth Shipley, "*Hungarian Rhapsody*" (Liszt), duet "*Il Miserere*" (Verdi) Misses Sieger and McCoy, selection from "*Du Geisst des Wolwoden*" (Grossman), "*American Fantasie*" (Tobani).

Thursday 21 July 1910:

Afternoon: overture "*Zanetta*" (Auber), "*A Musical Critic's Dream*" (Dix), descriptive "*By the Swanee River*" (Myddleton), selection "*The Prince of Tonight*" (Howard), march "*Entry of the Gladiators*" (Fucik), waltz "*Adlyn*" (Hall), "*Medley of Popular Songs*" (Lampe).

Evening: march, overture "*Il Guarnay*" (Gomez), "*Polka for Cornet*" (Casey) Miss Lillian Sieger, selection from "*Woodland*" (Luders), solo for violin "*Son of the Puszta*" Miss Martha Sandager, selection from "*La Boheme*" (Puccini), "*Grand American Fantasie*" (Herbert).

Friday 22 July 1910:

Afternoon: march, overture "*Die Fledermaus*" (Strauss), "*Suite L'Arlesienne*" (Bizet), "*Polish Dance*" (Scharwenke), selection "*The Time, the Place, the Girl*" (Howard), grand march "*La Reine de Saba*" (Gounod), "*Woodland Whispers*" (Czibulka), medley "*Amina*" (La Farge).

Evening: march, overture "*Semiramide*" (Rossini), for eight trombones "*The British Grenadiers*" Misses Miller, Allen, Meyer, Brady, A. Hall, B. Hall, M. Hall, Orthman, selection from "*Mlle Modiste*" (Herbert), vocal solo "*Senora*" Miss Gilda McCoy, "*Hark the Trumpet*" (Verdi), "*Tone Picture of the North and South*" (Bendix).

Saturday 23 July 1910, evening:

March, overture "*William Tell*" (Rossini), solo for baritone saxophone "*Asleep in the Deep*" Miss Blanche Hall, descriptive "*Down South*" (Myddleton), prelude to third act of "*Lohengrin*" (Wagner), selection from "*Tannhauser*" (Wagner), descriptive "*The Death of Custer*" (Johnson).

Sunday 24 July 1910:

Afternoon: Overture "*A Hunt for Happiness*" (Suppé), valse "*Sobre las Olas*" (Rosas), solo for saxophone – Miss Thompson, "*Russian Fantasia*" (Tobani), "*Coronation March*" (Eilenberg), "*Sounds from England*" (Tobani).

Evening: march from "*Tannhauser*" (Wagner), overture "*Semiramide*" (Rossini), quartet for cornets "*Stabat Mater*" (Rossini) Misses Sieger, Silsby, Carnes and Taylor, "*Dance of the Serpents*" (Boccalari), baritones duet "*Holy City*" (Adams) Misses Allen and Gary, "*Grand American Fantasie*" (Herbert).

Monday 25 July 1910, evening:

March "*Edina*" (Hume), overture "*La Cenerentola*" (Rossini), for basses "*Down Among the Dead Men*", selection "*The Fair Co-Ed*" (Luders), selection "*Robin Hood*" (De Koven).

Tuesday 26 July 1910:

Afternoon: march, overture "*Tambour der Guard*" (Titl), "*Valse Septembre*" (Godin), intermezzo "*Pagoda*" (Bratton), selection "*The Three Twins*" (Hoschna), march "*Hearts of Gold*" (L. Albert), overture "*Daughter of the Regiment*" (Donizetti), "*International Fantasia*" (Rollinson).

Evening: grand march "*La Reine de Saba*" (Gounod), overture "*Zampa*" (Herold), piccolo solo – Miss Moore, selection from "*The Chocolate Soldier*" (Strauss), selection from "*I Pagliacci*" (Leoncavallo), anvil chorus from "*Il Trovatore*" (Verdi).

Wednesday 27 July 1910:

Afternoon: overture "*Le Roi de Yvetot*" (Adam), waltz "*Adlyn*" (Hall), intermezzo "*Pan-Americana*" (Herbert), selection "*Yankee Consul*" (Robyn), triumphal march "*Attila*" (Fucik), overture "*Well of Love*" (Balfe), "*Tone Pictures of the North and South*" (Bendix).

Evening: Doge's march from "*Merchant of Venice*" (Rossini), overture "*Oberon*" (Weber), solo for clarinet – Miss Shipley, selection from "*The Fortune Teller*" (Herbert), solo for saxophone – Miss Martha Hall, descriptive "*A Day at the Circus*" (Lampe).

Thursday 28 July 1910:

Afternoon: march, overture "*Wanderer's Hope*" (Suppé), waltz "*Hearts Aflame*" (Arnoldi), intermezzo "*Al Fresco*" (Herbert), selections from "*Honeymoon Trail*" (Howard), march "*What's the Matter with Father?*" (Lampe), overture "*Ione*" (Petrella), "*Reminiscences of the Plantation*" (Chambers).

Evening: prelude to third act of "*Lohengrin*" (Wagner), overture "*Raymond*" (Thomas), duet for cornets – Misses Sieger and Silsby, selection "*Algeria*" (Herbert), "*Favorite Melodies from Old Operas*" (Kappey), "*Custer's Last Fight*".

Friday 29 July 1910:

Afternoon: march, overture "*The Four Ages of Man*" (Lachner), "*Valse des Fleurs*" (Tschaikowsky), intermezzo "*Indian Summer*" (Moret), selection "*Dream City*" (Herbert), grand march "*Queen of Sheba*" (Gounod), overture "*Jolly Robbers*" (Suppé), operatic selection "*Creme de la Creme*" (Tobani).

Evening: march "*Entry of the Gladiators*" (Fucik), overture "*Merry Wives of Windsor*" (Nicolai), violin solo – Miss Sandager, selection "*The Red Mill*" (Herbert), selection "*La Gioconda*" (Ponchielli), "*Glow Worm*" (Lincke).

Sunday 31 July 1910:

Afternoon: overture "*Zigeunerin*" (Balfe), waltz "*L'estudiantina*" (Waldteufel), suite "*Tschaikowsky*", selection from "*The Girl Question*" (Howard), medley "*Berlin bel Nacht*" (Lincke), humoreske "*What's the Matter with Father?*" (Lampe), "*Tone Pictures of the North and South*" (Bendix).

Evening: march, overture "*Nabuccodonosor*" (Verdi), quartet for trombones, "*Hungarian Rhapsody*" (Liszt), vocal solo – Miss McCoy, operatic selection "*Maritana*" (Wallace), descriptive "*Death of Custer*" (Johnson).

Monday 1 August 1910:

Afternoon: overture "*Abu Hassan*" (Weber), "*Cocoanut Dance*" (Hermann), "*Minuet*" (Paderewski), selection "*Ragged Robin*" (O'Hare), humoresque "*The Girl I Left Behind Me*" (Bellstedt), waltz "*Vienna Beauties*" (Ziehrer), "*Popular Medley*" (La Farge).

Evening: march, overture "*Berliner Luft*" (Luicke), clarinet solo – Miss Shipley, descriptive fantasia "*A Vision of Salome*" (Lampe), cornet solo, operatic selection from "*Faust*" (Gounod), "*Glow Worm*" (Lincke).

Tuesday 2 August 1910:

Afternoon: march, overture "*Frau Luna*" (Lincke), dance "*Hajualka*" (Roberts), paraphrase on "*Melody in F*" (Rubinstein), selection "*Nordland*" (Herbert), humoreske "*Comin' Thro' the Rye*" (Bellstedt), waltz "*Southern Roses*" (Strauss), "*Popular Medley*" (Harris).

Evening: march, overture "*Martha*" (Flotow), saxophone sextette - Misses Sandager, Keene, Gary, A. Hall, B. Hall, M. Hall, "*Hark the Trumpet*" (Verdi), vocal solo – Miss McCoy, operatic selection "*Bohemian Girl*" (Balfe), anvil chorus from "*Il Trovatore*" (Verdi).

Marshall Theatre, Manhattan, Kansas

Saturday 3 September 1910:

Overture "*William Tell*" (Rossini), "*Dance of the Serpents*" (Boccalari), solo for violin "*Son of the Puszta*" (Keler Bela) Miss Martha Sandager, descriptive "*The Death of Custer*" (Johnson), march "*Entry of the Gladiators*" (Fucik), soprano vocal solo "*In*"

Springtime" (Arditi) Miss Gilda MacCoy, operatic selection "*Maritana*" (Wallace), "*Grand American Fantasia*" (Herbert).

State Fair, Birmingham, Alabama

Saturday 9 October 1910:

March, overture "*Light Cavalry*" (Suppé), trombone quartet "*In the Deep Cellar*" (German) Misses Allen, Tyce, Miller, Meyer, descriptive "*By the Swanee River*" (Middleton), selection from "*The Red Mill*" (Herbert), overture "*Semiramide*" (Rossini), piccolo solo – Miss Adeline Moore, overture "*Martha*" (Flotow), "*Songs from England*" (Langley), overture "*Merry Wives of Windsor*" (Nicolai), saxophone sextette from "*Rigoletto*" (Verdi) Misses M. Hall, Sandager, Keene, A. Hall, Gary, B. Hall.

Scarboro Beach Park, Toronto

Sunday 14 July 1912:

Afternoon: overture "*Nabuccodonosor*" (Verdi), cornet solo "*La Melancholie*" (Hartmann) Miss Nellie Mae Hoone, "*The Rosary*" (Nevin) That Girl Quartette, paraphrase "*Nearer My God to Thee*" (Reeves), "*Pilgrim's Chorus*" (Wagner), march "*The Queen of Sheba*" (Gounod), overture "*Marinarella*" (Fucik), hymn "*All Hail*", "*Song of the Soul*" Miss Gilda McCoy, finale "*Lead Kindly Light*" (Chambers).
Evening: overture "*Sicilian Vespers*" (Verdi), solo for baritone saxophone "*Asleep in the Deep*" (Petrie) Miss Blanche Hall, "*Twilight*" (Lloyd), cornet solo "*The Lost Chord*" (Sullivan) Miss Nellie Mae Hoone, "*Hark the Trumpet*" (Verdi), march "*Edina*" (Hume), saxophone sextette "*Lucia*" (Donizetti), vocal "*For All Eternity*" (Mascheroni) Miss Gilda McCoy, "*Il Miserere*" (Verdi), "*The Holy City*" (Adams), "*The United Empire*" (Hughes).

Electric Park, Kansas City, Missouri

Monday 19 August 1912, evening:

Overture "*Martha*" (Flotow), cornet solo "*La Veta*" (Herbert Clark) Miss Nellie Mae Hoone, "*Tone Picture of the North and South*" (Bendix), vocal solo "*Arcadia*" (Mann) Miss Gilda McCoy, selection "*Robin Hood*" (De Koven), overture "*Raymond*" (Thomas), clarinet solo "*Lang, Lang Ist Her*" (Masten), Spanish serenade "*Andalouse*" (Eilenberg), popular "*There's a Girl in Havana*" (Snyder), That Girl Quartette, finale "*Daughter of America*" (Lampe).

Tuesday 20 August 1912:

Afternoon: march "*Over the Isthmus*" (Lampe), overture "*Light Cavalry*" (Suppé), "*Dance of the Gnats*" (Eilenberg), "*Pickles and Peppers*" (Shepard), solo for clarinet "*My Old Kentucky Home*" (Masten) Miss Elizabeth Shipley, selection "*The Wall Street Girl*" (Hoschna), overture "*Schauspiel*" (Bach), cornet solo "*Silver Threads Among the Gold*" Miss Nellie Mae Hoone, operatic selection "*The Chimes of Normandie*" (Planquette), song "*Mysterious Moon*" That Girl Quartette, "*American Fantasia*" (Tobani).
Evening: overture "*Poet and Peasant*" (Suppé), "*Two Hungarian Dances*" (Brahms), "*On a Beautiful Night With a Beautiful Girl*" (Gus Edwards) That Girl Quartette, descriptive "*Cavalry Charge*" (Luders), operatic selection "*Echoes*" (Tobani), "*Russian Fantasia*" (Tobani), quartet from "*Rigoletto*" (Verdi) The Vassar Girls, humoreske "*Oh You Beautiful Doll*" (Lampe), ballad "*Sands of the Desert*" (Ball) Miss McCoy, anvil chorus from "*Il Trovatore*" (Verdi).

Wednesday 21 August 1912, afternoon:

March "*Universal Peace*" (Lampe), overture "*Il Guarnay*" (Gomez), "*Two Hungarian Dances*" (Brahms), "*Largo*" (Handel), potpourri "*The Broadway Review*" (Lampe), "*Pickles and Peppers*" (Shepard), Introduction to third act of "*Lohengrin*" (Wagner), selection "*Woodland*" (Luders), song "*Lucinda*" That Girl Quartette, march "*Federation*" (Klhor).

Thursday 22 August 1912, afternoon:

March "*Bombaste*" (Farrar), overture "*Hermit's Bell*" (Maillart), intermezzo from "*Cavalleria Rusticana*" (Mascagni), waltz "*Vienna Beauties*" (Zichrer), Doge's march from "*Merchant of Venice*" (Rossini), ballet music from "*William Tell*" (Rossini), fantasia "*Forest Echoes*" (Damare), song "*Mysterious Moon*" That Girl Quartette, march "*Regimental Youngsters*" (Fucik).

Friday 23 August 1912:

Afternoon: march "*Shoulder to Shoulder*" (Klohr), overture "*Nebuchadnezzar*" (Verdi), "*In the Shadows*" (Finck), waltz "*L'estudiantina*" (Waldteufel), "*Popular Medley*" (O'Hare), "*Black Diamond Rag*" (Lodge), selection from "*Little Boy Blue*" (Bereny), "*Girl in Havana*" (Snyder) That Girl Quartette, march "*Right of Way*" (Losey).
Evening: march "*Tannhauser*" (Wagner), overture "*Semiramide*" (Rossini), cornet solo "*La Melancholie*" (Hartmann) Miss Nellie Mae Hoone, ballet music from "*William Tell*" (Rossini), prelude to third act of "*Lohengrin*" (Wagner), operatic selection from "*Faust*" (Gounod), saxophone sextette "*Lucia*" (Donizetti), "*Dance of the Serpents*" (Boccalari), march "*Pilgrim's Chorus*".

Saturday 24 August 1912, afternoon:

March "*Washington Post*" (Sousa), overture "*Marinarella*" (Fucik), suite "*Indian Love Lyrics*" (Woodford-Finden), cornet solo "*Oh, Promise Me*" (De Koven), "*Popular Song Medley*" (Lampe), march from "*Die Folkunder*" (Kretschner), "*Petite Bolero*" (Ravina), waltz "*Autumn Voices*" (Lincke), song "*Moonlight Bay*" (Wenrich) That Girl Quartette, march "*The Suffragettes*" (Reeves).

Monday 26 August 1912:

Afternoon: march "*The Suffragettes*" (Reeves), overture "*Stradella*" (Flotow), Neapolitan serenade "*O Sole Mio*" (Di Capua), "*Sounds from England*" (Langley), suite "*Valse Lente*", "*Pulchinella*", "*Farandole*" (Raoul Pugno), waltz "*Birds and Butterflies*" (Neil Moret), "*Metropolitan Echoes*" (Tobani) That Girl Quartette, ballet music from "*William Tell*" (Rossini), "*Southern Plantation Melodies*" (Conterno).
Evening: march "*Coronation*" (Meyerbeer), overture "*Martha*" (Flotow), solo for cornet "*Sing Me to Sleep*" Miss Nellie Mae Hoone, "*Russian Fantasia*" (Tobani), "*Broadway Review*" (Lampe), grand march "*Edina*" (Hume), overture "*Raymond*" (Thomas), "*Take Me Back to the Garden of Love*", selection "*Creme de la Creme*" (Tobani), march "*Semper Fidelis*" (Sousa).

Tuesday 27 August 1912, evening:

Overture "*Zampa*" (Herold), desert journey "*On the Road to Zig-a-Zag*" (Finck), cornet solo "*Pensez a Moi*" (Millars) Miss Nellie Mae Hoone, intermezzo "*I Pagliacci*" (Leoncavallo), selection "*The Wall Street Girl*" (Hoschna), overture "*Light Cavalry*" (Suppé), descriptive "*Down South*" (Myddleton), "*Popular Selection*", operatic "*The Mikado*" (Sullivan), "*Grand American Fantasia*" (Herbert).

Wednesday 28 August 1912, evening:

Grand march "*Queen of Sheba*" (Gounod), overture "*Sicilian Vespers*" (Verdi), cornet solo "*Josephine*" (Kryl) Miss Nellie Mae Hoone, "*Spanish Angelilo*", selection from "*Little Boy Blue*" (Bereny), vocal "*Arcadia*" Miss McCoy, selection from "*Faust*" (Gounod), descriptive "*Custer's Last Fight*" (Johnson), "*Daughters of America*" (Lampe).

Thursday 29 August 1912, evening:

Grand march "*Hongroise*" (Bizet), overture "*Orpheus*" (Offenbach), cornet solo "*Georgienne*" (Van Horn) Miss Nellie Mae Hoone, humoresque "*Oh, You Navajo Rag*" (Lampe), selection "*Enchantress*" (Herbert), overture "*Il Guarnay*" (Gomez), vocal "*When Love is King*" (Nathan), operatic selection "*Maritana*" (Wallace), popular "*Angeline*" (Wilmark) That Girl Quartette, "*American Fantasia*" (Herbert).

Saturday 31 August 1912:

Afternoon: march "*Wein Bleibt Wein*" (Schrammel) overture "*Frau Luna*" (Lincke), waltz "*Herbstimmung*" (Lincke), cornet solo "*The Tempest*" (Arne) Miss Nellie Mae Hoone, selection "*Round the World*" (Klein), grand march "*Queen of Sheba*" (Gounod), overture "*If I Were King*" (Adam), "*La Guapa*" and "*Bunch of Roses*" That Girl Quartette, operatic "*The Mikado*" (Sullivan).

Evening: march "*Entry of the Gladiators*" (Fucik), overture "*Oberon*" (Weber), cornet solo "*Arioso*" from "*I Pagliacci*" (Leoncavallo) Miss Nellie Mae Hoone, "*Polish Dance*" (Scharwenke), selection "*Macushla*" (Chauncey Olcott), "*Russian Fantasia*" (Tobani), vocal "*Senora*" (Nathan) Miss Gilda McCoy, suite "*Musical Scenes from Spain*" (Langley), selection - That Girl Quartette, selection from "*The Chocolate Soldier*" (Strauss).

Sunday 1 September 1912:

Afternoon: march "*Over the Isthmus*" (Lampe), overture "*Light Cavalry*" (Suppé), cornet solo "*The Lost Chord*" (Sullivan) Miss Nellie Mae Hoone, "*Two Hungarian Dances*" (Brahms), selection from "*Woodland*" (Luders), overture "*Il Guarnay*" (Gomez), vocal "*Song of the Soul*" Miss Gilda McCoy, operatic selection "*Maritana*" (Wallace), popular selection - That Girl Quartette, "*American Fantasia*" (Tobani).

Evening: prelude to third act of "*Lohengrin*" (Wagner), overture "*William Tell*" (Rossini), cornet solo "*Skyrocket*" (Barnes) Miss Nellie Mae Hoone, Spanish dance "*La Paloma*" (Perry), selection from "*Little Boy Blue*" (Bereny), overture "*Zampa*" (Herold), vocal "*Il Bacio*" (Arditi) Miss McCoy, selection "*Carmen*" (Bizet), song "*Mysterious Moon*" That Girl Quartette, anvil chorus from "*Il Trovatore*" (Verdi).

Monday 2 September 1912, afternoon:

March "*Spirit of Independence*" (Holzman), overture "*Marinarella*" (Fucik), cornet solo "*Goddess of Liberty*" (Henry) Miss Nellie Mae Hoone, descriptive "*Down South*" (Myddleton), selection from "*Little Boy Blue*" (Bereny), grand march "*Coronation*" (Kretchmer), vocal "*My Cavalier*" (Nathan) Miss Gilda McCoy, valse "*Septembre*" (Godin), That Girl Quartette, finale "*The Red Widow*" (Hoschna).