



2018 MARCH MANIA

32 MARCHES. 4 WEEKS. 1 CHAMPION.

MUSIC NOTES

JOHN PHILIP SOUSA BIOGRAPHY

John Philip Sousa was born in 1854 in southeast Washington, D.C., near the Marine Barracks where his father Antonio played trombone in the Marine Band. Sousa studied piano and most orchestral instruments, excelling on the violin. When at age thirteen young Sousa was almost persuaded to join a circus band, his father intervened, enlisting him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, only to return five years later as the 17th Director. Sousa led "The President's Own" from 1880 to 1892. Perhaps more than anyone else, Sousa is responsible for bringing the United States Marine Band to the level of excellence upheld today.



"THE STARS AND STRIPES FOREVER"

John Philip Sousa

With the possible exception of "The Star Spangled Banner," no musical composition has done more to arouse the patriotic spirit of America than this, John Philip Sousa's most beloved composition. ... Symbolic of flag-waving in general, it has been used with considerable effectiveness to generate patriotic feeling ever since its introduction in Philadelphia on May 14, 1897, when the staid Public Ledger reported: "It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis."

Aside from this flowery review, the march's reception was only slightly above average for a new Sousa march. It grew gradually in public acceptance, and with the advent of the Spanish-American War the nation suddenly needed such patriotic music. Capitalizing on this situation, Sousa used it with maximum effect to climax his moving pageant, "The Trooping of the Colors."

"The Stars and Stripes Forever" had found its place in history. There was a vigorous response wherever it was performed, and audiences began to rise as though it were the national anthem. This became traditional at Sousa Band concerts. It was his practice to have the cornets, trumpets, trombones, and piccolos line up at the front of the stage for the final trio, and this added to the excitement. Many bands still perform the piece this way.

With the passing years the march has endeared itself to the American people. The sight of Sousa conducting his own great band in this, his most glorious composition, always triggered an emotional response. The piece was expected—and sometimes openly demanded—at every concert of the Sousa Band. Usually it was played unannounced as an encore. Many former Sousa Band members have stated that they could not recall a concert in which it was not played, and that they too were inspired by looking into the misty eyes of those in the audience. That the players never tired of it is surely a measure of its greatness.

Sousa was very emotional in speaking of his own patriotism. When asked why he composed this march, he would insist that its strains were divinely inspired. In a Sousa Band program at Willow Grove we find this account:

Someone asked, "Who influenced you to compose 'Stars and Stripes Forever,'" and before the question was hardly asked, Sousa replied, "God—and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing 'Stars and Stripes Forever.' Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas Day, 1896."

The march was not put to paper on board the ship. Presumably it was penned in Sousa's hotel suite in New York soon after docking.

The composition was actually born of homesickness, as Sousa freely told interviewers, and some of the melodic lines were conceived while he was still in Europe. In one such interview he stated:

In a kind of dreamy way I used to think over old days at Washington when I was leader of the Marine Band...

when we played at all public official functions, and I could see the Stars and Stripes flying from the flagstaff in the grounds of the White House just as plainly as if I were back there again.

Then I began to think of all the countries I had visited, of the foreign people I had met, of the vast difference between America and American people and other countries and other peoples, and that flag of ours became glorified...and to my imagination it seemed to be the biggest, grandest, flag in the world, and I could not get back under it quick enough.

It was in this impatient, fretful state of mind that the inspiration to compose 'The Stars and Stripes Forever' came to me, and to my imagination it was a genuine inspiration, irresistible, complete, definite, and I could not rest until I had finished the composition. Then I experienced a wonderful sense of relief and relaxation. I was satisfied, delighted, with my work after it was done. The feeling of impatience passed away, and I was content to rest peacefully until the ship had docked and I was once more under the folds of the grand old flag of our country.

The interviewer then added this telling postlude: "Amen! to those sentiments,' I said. And as I looked at John Philip Sousa there were tears in his eyes."

Sousa explained to the press that the three themes of the final trio were meant to typify the three sections of the United States. The broad melody, or main theme, represents the North. The South is represented by the famous piccolo obbligato, and the West by the bold countermelody of the trombones.

By almost any musical standard, "The Stars and Stripes Forever" is a masterpiece, even without its patriotic significance. But by virtue of that patriotic significance it is by far the most popular march ever written, and its popularity is by no means limited to the United States. Abroad, it has always symbolized America. It has been recorded more often than practically any other composition ever written. Sales of the sheet music alone netted Sousa over \$400,000 in his lifetime; radio broadcasts, sheet music, and phonograph records brought his heirs tidy sums for many years. After the copyright expired in 1953, over fifty new arrangements appeared in the United States alone. Looking back at the march's astonishing success, it is difficult to believe that the publisher had shown little faith in it and that he had even suggested to Sousa that "Forever" be stricken from the title.

Sousa did not claim that his march title was original. He could have come by it in one of two ways. First, the favorite toast of bandmaster Patrick S. Gilmore's was "Here's to the stars and stripes forever!" Also, one of Sousa's publishers had earlier printed a piece with the same title.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 84. Used by permission.

[Listen to the march](#)

["The Stars and Stripes Forever" is part of The Complete Marches of John Philip Sousa: Volume 3](#)

[Read how "The Stars and Stripes Forever" won March Mania 2016](#)



"FROM EAGLE TO STAR" Willam F. Santelmann

William F. Santelmann was the 21st Leader/Director of the United States Marine Band. He was born in Washington, D.C., on February 24, 1902. He began his musical training at age six, studying violin with his father, then-Director of the Marine Band, Captain William H. Santelmann. The younger Santelmann attended the McKinley Manual Training High School in Washington, D.C., the Washington College of Music, and the New England Conservatory of Music in Boston. In September 1923, Santelmann joined the Marine Band as a violinist following a successful second audition; his father had rejected him after his first audition a few months prior due to a lack of proficiency on a second instrument.

Santelmann was named concertmaster of the orchestra after just two years with the organization. He was selected as Second Leader of the band in 1935, and became the Director of the Marine Band in 1940, following the retirement of Captain Taylor Branson. Santelmann led the Marine Band until his retirement in 1955. His tenure as Director included the very trying times of World War II, performances for President Franklin D. Roosevelt and Winston Churchill, supervision of the 1943 formation of the U.S. Marine Corps Women's Reserve Band, and the funeral procession for President Franklin D. Roosevelt. After his retirement, Santelmann sustained a demanding schedule of guest conducting appearances across the country until his death in 1984.

"From Eagle to Star" was composed by William F. Santelmann as a tribute to Marine Corps Major General William Rupertus, on the occasion of Rupertus' promotion from Colonel to Brigadier General. With the change of insignia of rank in mind, Santelmann entitled his march "From Eagle to Star." General Rupertus served in the United States Marine Corps from 1913 until his death in 1945, is the author of the Rifleman's Creed, served as Commanding Officer of Marine Barracks Washington, and was commander of the 1st Marine Division during the Battle of Cape Gloucester and the Battle of Peleliu during World War II.

[Listen to the march](#)



"VALDRES" Johannes Hanssen

"Valdres" was Johannes Hanssen's first composition, and it takes its name from an area of Norway between Oslo and Bergen. Hanssen sold the march to a publisher for about five dollars, never imagining the international fame it would achieve. The opening solo contains the signature fanfare of the Valdres Battalion and other melodies are drawn from Norwegian folk and folk-inspired sources.

Conducted by former Marine Band Director Col. John R. Bourgeois, USMC (ret.), this performance of "Valdres" was recorded by the Marine Band at George Mason University's Center for the Arts Concert Hall in Fairfax, Va., in May 1992 for its educational recording Sound Off!

[Listen to the march](#)

[Read how "Valdres" won March Mania 2015](#)



"THE WHITE PLUME" John Philip Sousa

Sousa and Edward M. Taber collaborated on a song called "We'll Follow Where the White Plume Waves" to support the presidential election campaign of James Gillespie Blaine, affectionately known as the "plumed knight." Sousa rearranged the song as a military march, added new sections, and called it "The White Plume."

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 96. Used by permission.

[Listen to the march](#)

["The White Plume" is part of The Complete Marches of John Philip Sousa: Volume 2](#)



ATHLETIC FESTIVAL MARCH Sergei Prokofiev

Russian composer Sergei Prokofiev received his earliest musical training from his mother, who was a proficient pianist. By age five he had completed his first compositions for piano including six marches. He studied with Anatoly Lyadov and Nicolai Rimsky-Korsakov at the St. Petersburg Conservatory, where he graduated in 1914 after completing studies in composition, conducting, and piano performance. Following the October Revolution, Prokofiev traveled the United States and Europe from 1918 to 1936, performing and composing. Best known for his orchestral works such as his First Symphony, Fifth Symphony, and *Peter and the Wolf*, Prokofiev also composed a collection of patriotic marches for military band upon his return to Russia in 1936 titled Four Marches, Opus 69. Written for the Spartakiad, a Russian athletic festival that was inspired by the well-disciplined warriors of ancient Sparta, the first in this collection of marches is the Athletic Festival March.

[Listen to the march](#)

[Read how Athletic Festival March won March Mania 2017](#)



"RIGHT—LEFT" John Philip Sousa

This unusual march calls for shouts of "Right! Left!" at regular intervals in the trio. Perhaps it was used in this manner by the Marine Band on the drill field.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 81. Used by permission.

[Listen to the march](#)

["Right—Left" is part of The Complete Marches of John Philip Sousa: Volume 2](#)



"ENTRY MARCH OF THE BOYARES"

Johannes Halvorsen

Born in the small industrial town of Drammen, Norway, Johan Halvorsen (1864–1935) began music studies on the violin at age seven. He later added piccolo, French horn, cornet, and percussion to his musical résumé. His first position as a professional musician was as a triangle player in the percussion section of the Oslo Second Brigade Band at age seventeen. Halvorsen wrote his first composition, a march, during his two-year tenure with the band. He left to continue his violin studies at the Stockholm Conservatory in Sweden. He also studied in Leipzig, Germany, and in Leige, Belgium, and then went on to perform as concertmaster of the Bergen Orchestra in Norway. In 1899, Halvorsen was appointed conductor of Oslo's Christiania National Theatre, a post he held for almost thirty years.

"Entry March of the Boyares," Halvorsen's most famous work, was composed in 1895. He had been offered a teaching position in Bucharest, Romania, which he ultimately turned down, but in researching the country's history, Halvorsen became fascinated with the story of the Boyares. Elite members of the region's aristocracy from the tenth through the seventeenth century, the Boyares were outranked only by the ruling princes. Halvorsen's march depicts the regal Boyares in procession.

Halvorsen's compositional style was greatly influenced by fellow countryman Edvard Grieg, who was the uncle of Halvorsen's wife. It was Grieg's arrangement of "Entry March of the Boyares" for piano which first called attention to the work and began its surge in popularity as a work for orchestra and band. The U.S. Marine Band performed "Entry March of the Boyares" in concert in Hamar, Norway, in 1989, and the audience response to the march was similar to the enthusiastic response of the performance of a Sousa march in the United States.

[Listen to the march](#)

[Read how "Entry March of the Boyares" won March Mania 2014](#)



"H. M. JOLLIES"

Kenneth Alford

Kenneth J. Alford was the pen name of Frederick Joseph Ricketts, who began his musical career at age fourteen as a "band boy" in the Royal Irish Regiment playing cornet, violin, and euphonium. He went on to become a respected bandmaster in the British army, rising to the rank of major. Early in his career, junior officers were discouraged from non-military pursuits, hence the use of a pseudonym for his published compositions. His march "H. M. Jollies" was written in 1929. The title refers to the nickname for the Royal Marines, to which Ricketts had recently transferred. By this time, "Alford" was world-famous as a march composer, and widely regarded as the British equivalent of John Philip Sousa. "H. M. Jollies" shows Alford at the peak of his mature style and is a justly beloved march.

[Listen to the march](#)



MIDWAY MARCH

John Williams

transcribed by Paul Lavender

The 1976 feature film *Midway* chronicles the incredible Battle of Midway, which was a turning point in the Pacific during World War II. Until this critical stand and victory led by the U.S. Marines, the Imperial Japanese Navy had been undefeated in battle for nearly eighty years. The film highlighted the remarkable American strategy and success against all odds with an all-star cast including Charlton Heston, James Coburn, and Henry Fonda, who played the part of legendary Admiral Chester Nimitz.

Several scenes in the film were shot using the USS Lexington, the last Essex-class aircraft carrier from World War II in service at the time of production. The movie also employed a special sound mix called Sensurround. This early technique of enveloping the audience in the sonic action of the movie was used in only four films of the era and required special speakers to be installed in theaters where they were shown.

John Williams provided the dramatic and visceral musical score for the movie. Williams had recently won his first Academy Award for his score to *Jaws* in 1974 and was quickly becoming one of the most sought after composers in Hollywood at the time of *Midway's* release. Right after his work on this film, he composed the now-iconic music to the first installment of *Star Wars*.

[Listen to the march](#)



"MARINE CORPS INSTITUTE" Taylor Branson

Taylor Branson was the 20th Leader of the Marine Band. He was born in Washington, D.C., on July 31, 1881. He studied violin under then-musician William H. Santelmann and Herman Rakeman, a well-known Washington violinist. He studied clarinet with Andrea Coda, who was solo clarinet with the Marine Band and composition with Arthur Tregina, a former Marine Band member.

Branson joined the Marine Band on Sept. 21, 1898, eventually serving as a solo violinist and the director of the Gridiron Club Orchestra. He served as Second Leader of the Marine Band from June 1, 1921 until he was named the 20th Leader on May 2, 1927. In 1922, when radio broadcasting was in its infancy, Branson became identified to radio fans across the country as the leader of the orchestra of "The President's Own" that broadcasted from Station NOF, Naval Air Station, Anacostia, Washington, D.C. In 1931, Branson inaugurated "The Dream Hour" radio program, the longest running radio program of its kind. It was intended to bring the music of the Marine Band from the John Philip Sousa Band Hall to invalid shut ins. Taylor Branson retired from the Marine Corps in 1940.

The Marine Corps Institute was founded in Quantico, Virginia in 1920 by then-Colonel John A. Lejeune, who was later the 13th Commandant of the Marine Corps. From 1920 to 2015, the Marine Corps Institute developed and maintained distance learning and education courses for Marines stationed both in the United States and throughout the world. Branson composed a march as a salute to the Marine Corps Institute, when it relocated from Quantico to Marine Barracks, Washington D.C. The march was recorded by Victor Records on April 28, 1921 and broadcast by both the Marine Chamber Orchestra and Marine Band throughout Branson's career.

[Listen to the march](#)



RAIDERS MARCH FROM RAIDERS OF THE LOST ARK John Williams transcribed by Paul Lavender

Shortly after scoring the music for George Lucas's groundbreaking films *Star Wars* and *The Empire Strikes Back*, John Williams collaborated with director Steven Spielberg on a different type of adventure film that also starred actor Harrison Ford. After his swaggering portrayal of Han Solo in the *Star Wars* films, Ford was tapped to play a bespectacled archeology professor who moonlights as a globe-trotting treasure hunter in the wildly successful debut film of the Indiana Jones series titled *Raiders of the Lost Ark*. The film took theaters by storm in 1981 and introduced a swashbuckling march that eventually served as the main theme for all four of the Indiana Jones movies. Williams' brilliant march theme and the film's main love theme included in this arrangement have since become instantly recognizable worldwide as unforgettable musical images of the iconic adventurer.

[Listen to the march](#)



"SABRE AND SPURS" John Philip Sousa

According to the inscription on the sheet music and on both of Sousa's known manuscripts, this was to be the "March of the American Cavalry." It was dedicated to the officers and men of the 311th Cavalry, commanded by Colonel George W. K. Kirkpatrick. It is another of Sousa's World War I efforts which retained its popularity after the war.

Today it may seem amusing that a scroll of appreciation designated Sousa "honorary life member of the Officers' Mess of the 311th Cavalry." But in Army terminology of the day this meant that he was made an honorary life member of the regiment, the highest honor they could bestow.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 82. Used by permission.

[Listen to the march](#)



MARCH OF THE RESISTANCE FROM STAR WARS: EPISODE VII – THE FORCE AWAKENS

John Williams

transcribed by Paul Lavender

When the American Film Institute released their listing of the top twenty-five film scores of all time in 2005, it included the titles *Out of Africa*, *Sunset Boulevard*, *Ben-Hur*, *Psycho*, *The Godfather*, and *Gone with the Wind*. John Williams was responsible for three of those twenty-five selections, and at the very top was his unforgettable score to the original *Star Wars* movie.

On the heels of his work in the 1970s with Spielberg that produced the blockbusters *Jaws* and *Close Encounters of the Third Kind*, Williams signed on in 1977 to score a new “space western” written and directed by George Lucas. At that time, no one could have predicted the global popularity of this film and its successive chapters, nor could Williams have imagined the impact that his music for the movies would have both in the world of film and well beyond. Williams has scored dozens of themes for the seven films in the series, many of which have achieved world-wide recognition on a scale equal to some of the most popular classical music in history.

The Force Awakens was released in December 2015 and the story takes place some thirty years after the conclusion of *Return of the Jedi*. As old and new characters come together in the film, Williams’ score artfully weaves together familiar music from the original films with brand new themes and brilliantly highlights pivotal actions and relationships. The appropriately dramatic and powerful March of the Resistance is distinctive and appears prominently at key points in the movie.

[Listen to the march](#)



“THE BEAU IDEAL”

John Philip Sousa

“Sousa is the joy of the masses, the beautiful musician.” —The Chicago Journal

The expression “beau ideal” was used in the early 1890’s to describe anything that had caught the public fancy. An inscription on the original sheet music indicates that the “beau ideal” in the title was a newly formed organization called The National League of Musicians of the United States.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 81. Used by permission.

[Listen to the march](#)

“The Beau Ideal” is part of The Complete Marches of John Philip Sousa: Volume 3



MARCH FROM 1941

John Williams

transcribed by Paul Lavender

In Steven Spielberg’s 1979 comedic film *1941*, residents of Los Angeles, California, mistakenly believe they are under attack from the Japanese in the aftermath of the assault on Pearl Harbor. The late John Belushi plays “Wild” Bill Kelso, a somewhat unstable yet affable Air Force pilot at the center of the action. According to John Williams, Kelso’s antics “seemed to require a musical accompaniment that had humor and rhythmic vitality. As a result, I set myself the task of writing a zany patriotic march, that upon hearing, we might be moved to tap our feet to an imaginary parade going by, and have fun doing it.”

The March from 1941 is indeed a fun-filled romp from beginning to end and is most certainly among Williams’ best efforts in the genre of martial music. The première performance of this concert band transcription was given by the Marine Band in 2003, conducted by the composer.

[Listen to the march](#)



"NATIONAL EMBLEM"

E.E. Bagley

Edwin E. Bagley is best known for the march "National Emblem" he began composing in 1902. The first rehearsal was believed to have taken place in the baggage car of a train en route from Bellows Falls to Greenfield, N.H. The première was given in New Hampshire by the Keene City Band which Bagley directed from 1915-1917.

Bagley used "The Star-Spangled Banner" as inspiration for the melodic material in the first strain of the march, but it was the herds of buffalo he saw while crossing the western prairies in the late 1800s that inspired the heavy, repeated beats in the trio section. The march's trio may sound very familiar because it has been used for many years to "advance and retire" the colors at military flag ceremonies. Conductor Frederick Fennell described "National Emblem" as being "as perfect as a march can be."

[Listen to the march](#)



"LIBERTY BELL"

John Philip Sousa

For \$500 more, this march probably would have been named "The Devil's Deputy." Sousa was composing music for an operetta of that name at the request of the celebrated comedian Francis Wilson. Sousa asked \$1,500 for the work, but Wilson offered \$1,000. When they could not come to an agreement, Sousa withdrew with his partially completed manuscript, which included a lively march.

Sousa and George Frederick Hinton, one of the band's managers, were in Chicago witnessing a spectacle called America when a backdrop, with a huge painting of the Liberty Bell, was lowered. Hinton suggested that "The Liberty Bell" would be a good title for Sousa's new march. By coincidence, the next morning Sousa received a letter from his wife in which she told how their son had marched in his first parade in Philadelphia—a parade honoring the return of the Liberty Bell, which had been on tour. The new march was then christened "The Liberty Bell." It was one of the first marches Sousa sold to the John Church Company and was the first composition to bring Sousa a substantial financial reward.

According to a story told by the Sousa Band's first soprano, Marcella Lindh, she contributed one of the themes of the march. Sousa had heard her whistling a catchy tune of her own and had asked her permission to incorporate it into one of his marches. Several years later she heard "The Liberty Bell" march being performed by a band in Europe and recognized her own melody in the march.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 67. Used by permission.

[Listen to the march](#)

["Liberty Bell" is part of The Complete Marches of John Philip Sousa: Volume 3](#)



"OLD HICKORY"

Francesco Fanciulli

Francesco Fanciulli was born in Porto San Stefano, a town on the western coast of Italy, in 1853. He studied at the Conservatory of Music in Florence. Fanciulli toured Italy as a virtuoso cornet player and conducted opera and orchestra, as well as composing music prior to immigrating to the United States in 1876 at the age of twenty-four. After arriving in New York City, he began working as a church organist and teacher of piano and voice. Fanciulli's compositions impressed famous bandmaster, Patrick Gilmore, who had Fanciulli write music for his band, the Gilmore Band, and ultimately encouraged Fanciulli to become the leader of the Marine Band in 1892, upon John Philip Sousa's departure.

Fanciulli found himself in the unenviable position of following John Philip Sousa as the Director of the Marine Band. Sousa's popularity and notoriety, both in Washington D.C. and beyond, left Fanciulli in a difficult position. Fanciulli's personality, unassuming manner, and talent led to some success during his tenure, most notably in having the Marine Band selected over the Sousa Band in a competition for providing music for the inauguration of President Grover Cleveland. Fanciulli also achieved success during his time in Washington with several marches he composed, including "Old Hickory," "Grand Inaugural March," for the Cleveland inauguration, "The Evening Star" March, "Naval Rendezvous," and "National Recorder."

Unfortunately, Fanciulli's initial wave of popularity came to a rather abrupt end after an incident at a Memorial Day Parade.

The officer in charge of the parade ordered Fanciulli to alter the sequence of selected music, repeating a Sousa march previously played. Disagreement between the two gentlemen escalated after Fanciulli declared he would play what he wished. The officer accused him of insubordination, ordering Fanciulli to report himself under arrest to the officer in charge at Marine Barracks. Fanciulli was initially found guilty during a court of inquiry and recommended for dishonorable discharge. However, the ruling was set-aside as being too harsh by the acting Secretary of the Navy, Theodore Roosevelt. The damage to Fanciulli's career was done, in spite of this intervention and Fanciulli's contract was not renewed. Fanciulli ultimately left Washington to return to New York to serve as the director of the 71st National Regiment Band and to later create Fanciulli's Concert Band.

"Old Hickory" was written by Fanciulli and programmed at his first concert at the White House on June 6, 1896. The next day, The Washington Post reported on this march as having "the rhythm and swing of the popular marches of the day" and having "more tunefulness than many which have become great successes." The article also notes "in response to the applause which greeted this number, he gave another of his latest compositions, "The American Eagle March."

[Listen to the march](#)



"SEMPER FIDELIS" John Philip Sousa

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song "Hail to the Chief." When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not one. First he composed "Presidential Polonaise" (1886). Then, two years after Arthur's death, he wrote "Semper Fidelis."

The march takes its title from the motto of the U.S. Marine Corps: "Semper Fidelis" - "Always Faithful." The trio is an extension of an earlier Sousa composition, "With Steady Step," one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it - the officers and men of the U.S. Marine Corps. In Sousa's own words: "I wrote 'Semper Fidelis' one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico."

For the first performance, Sousa demonstrated his flair for theatrics:

"We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the 'trumpet' theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly ten extra trumpets were shot in the air, and the 'theme' was pealed out in unison. Nothing like it had ever been heard there before - when the great throng on the stand had recovered its surprise, it rose in a body and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all."

"Semper Fidelis" subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march, musically speaking. It became one of his most popular marches, and he once stated that it was the favorite march of Kaiser Wilhelm II of Germany - before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim as a well-known composition. Few knew that it had been sold outright to the publisher for the unbelievably low sum of \$35.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 83. Used by permission.

[Listen to the march](#)

["Semper Fidelis" is part of The Complete Marches of John Philip Sousa: Volume 2](#)



"THE LOYAL LEGION" John Philip Sousa

This march was written to commemorate the twenty-fifth anniversary of the Military Order of the Loyal Legion of the United States, an organization composed primarily of American Civil War officers and their descendants. The anniversary celebration was held in Philadelphia on April 15 and 16, 1890 and the U.S. Marine Band was ordered by the Secretary of the Navy to

participate.

The piece is seldom played today, but the Loyal Legion uses it occasionally at its meetings. Much of the march appeared in Sousa's operetta, *The Queen of Hearts* (1885).

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 68. Used by permission.

[Listen to the march](#)

"The Loyal Legion" is part of [The Complete Marches of John Philip Sousa: Volume 3](#)



"EL CAPITAN" John Philip Sousa

One of the perennial Sousa favorites, this march has enjoyed exceptional popularity with bands since it first appeared. It was extracted from the most successful of the Sousa operettas, *El Capitan*. *El Capitan* of the operetta was the comical and cowardly Don Medigua, the early seventeenth-century viceroy of Peru. Some of the themes appear in more than one act, and the closing theme of the march is the same rousing theme which ends the operetta.

This was the march played by the Sousa Band, augmented to over a hundred men and all at Sousa's personal expense, as they led Admiral Dewey's victory parade in New York on September 30, 1899. It was a matter of sentiment with Sousa, because the same march had been played by the band on Dewey's warship *Olympia* as it sailed out of Mirs Bay on the way to attack Manila during the Spanish-American War.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 44. Used by permission.

[Listen to the march](#)

"El Capitan" is part of [The Complete Marches of John Philip Sousa: Volume 3](#)



"COMMANDO MARCH" Samuel Barber

Samuel Barber, born in West Chester, Pennsylvania, was one of America's most gifted composers. A child prodigy, he started composing at age seven and wrote his first opera three years later. At age fourteen he entered the prestigious Curtis Institute of Music in Philadelphia. In the early 1930s Barber decided to study abroad and became a fellow at the American Academy in Rome in 1935. He received numerous prizes and awards including two Pulitzer prizes, the American Prix de Rome, three Guggenheim fellowships, an honorary doctor of fine arts degree from Harvard University in Cambridge, Mass., and election to the American Academy of Arts and Letters.

Barber served in the U.S. Army Air Corps during the Second World War. While assigned to the Technical Training Command in Atlantic City, New Jersey, he was asked to compose a march for the band stationed there. He completed the work in 1943 and described it as representing a "new kind of soldier, one who did not march in straight lines" but "struck in stealth with speed, disappearing as quickly as he came." It was premièred by the Army Air Forces Technical Training Command Band in Atlantic City on May 23, 1943. Sergei Koussevitzky admired the work and commissioned an orchestral version for performance by the Boston Symphony that same year.

[Listen to the march](#)



FRANKLIN D. ROOSEVELT MARCH

William H. Woodin

William H. Woodin was born in Berwick, Pennsylvania on May 27, 1868. He was educated at Woodbridge School in New York and graduated from Columbia College School of Mines in 1890. He joined the family business, Jackson & Woodin Manufacturing Company, working alongside his father and grandfather, and becoming the company vice president in 1896. In 1899, Jackson & Woodin merged with 12 other companies to form the American Car and Foundry Company, of which Woodin became president in 1916.

Woodin was the director of the Federal Reserve Bank of New York from 1927 to 1932 and was appointed to Secretary of Treasury in 1933 by his close friend, President Franklin D. Roosevelt. As Treasury Secretary during the Great Depression, Woodin was immediately confronted with the Banking Crisis of 1933, which led him to declare a Bank Holiday, closing every bank in the U.S. to allow examiners time to determine which were sound enough to re-open. This process led to the establishment of the FDIC under the Banking Act of 1933.

Woodin was an avid coin collector and an accomplished composer. In 1930, he collaborated with children's author Johnny Gruelle to compose music for Raggedy Ann's Sunny Songs. He also composed five symphonies and at least one march. Woodin composed the Franklin D. Roosevelt March in honor of his friend and 32nd President of the United States. This march was performed at the first inauguration of Franklin D. Roosevelt on March 4, 1933 by the U.S. Marine Band and was also performed at the 1937 and 1941 inaugural ceremonies

[Listen to the march](#)



THOMAS JEFFERSON MARCH

William H. Santelmann

Captain William H. Santelmann was born into a family with a long musical heritage on Sept. 23, 1863, at Offensen in Hanover, Germany. Santelmann began studying the violin at an early age and progressed rapidly. He began study of the clarinet and by age 15 composed his first piece of music. Santelmann joined the 134th Infantry Band in Leipzig, and upon completion of his service, studied at the Leipzig Conservatory. He finished his studies in three years and left his native land to come to the United States to perform with the Royal Stuttgart Orchestra near Philadelphia.

In 1887, Santelmann auditioned for John Philip Sousa and the Marine Band on violin, clarinet, and baritone. He joined the band Sept. 24, 1887, completed two concert tours, and remained with the band until 1895 when he left to join the Lafayette Theater Orchestra. Santelmann soon formed his own orchestra, performing for the social events held by Washington's elite. In 1898, the position of Leader of the Marine Band became open and he was named the 19th Director on March 3, following Francesco Fanciulli. Santelmann improved the quality of the band and created a full symphony orchestra within the band, which began performing at the White House in 1902. He also initiated a daily log of the band's activities starting in 1916 and under his leadership, the band began a series of weekly radio broadcasts in 1922. Santelmann's career with the Marine Band ended when he retired in 1927, passing the baton to Taylor Branson.

Thomas Jefferson March was composed by Santelmann and dedicated to the Thomas Jefferson Memorial Association of the United States in 1903. The Thomas Jefferson Memorial Association was formed to honor founding father and third president of the United States, Thomas Jefferson.

[Listen to the march](#)



MARCH OF THE STEELMEN

Charles S. Belsterling
arranged by Harry L. Alford

The grandson of a five-term Philadelphia mayor, Charles Belsterling was an avid fan of bands and band music. A businessman by trade, Belsterling was a successful executive for two prominent Pennsylvania steel companies and later a lawyer. His love of music began at an early age through piano lessons, and he reportedly wrote a number of marches for piano while still in high school. Though very few of his works survive today, there is evidence that he also wrote a cantata which was performed at a Philadelphia church.

March of the Steelmen was originally written for piano in the early 1930s and displayed the title "The Ambassador." In 1936, Belsterling attended a performance of the Joliet, Illinois, High School Band in New York. The band's conductor, A. R. McAllister, learned of Belsterling's compositional efforts and asked that "The Ambassador" be orchestrated for his band. Belsterling

enlisted composer Harry Alford to assist in the scoring, and the newly re-titled March of the Steelmen was premièred by the Joliet High School Band on March 19, 1937. As one of his only extant works, March of the Steelmen represents Belsterling's legacy as a composer, and is still performed frequently. The title of this rousing march refers not only to the rugged steel industry where Belsterling made his fortune, but is also a tip of the cap to the mascot of Joliet High School, the "Steelmen."

[Listen to the march](#)



MARCH OF THE WOMEN MARINES

Louis Saverino

Louis Saverino was a talented instrumentalist and composer who also had a distinguished twenty-five-year career as a member of "The President's Own." Born in 1915 in Windber, Pennsylvania, he was taught musical notation as a toddler by his father, which led to a lifelong ability to visualize and notate any music he heard. After winning a four-year scholarship to the Eastman School of Music of the University of Rochester in New York, Saverino flourished musically and obtained the school's first tuba performance degree in 1938. A year later, he joined the Marine Band, performing primarily on tuba, string bass, and bass clarinet.

Much admired by his colleagues for his amazing and versatile instrumental skills, Saverino was also held in high regard by Marine Band Director William F. Santelmann for his composition and music-scoring abilities. After the establishment of the U.S. Marine Corps Women's Reserve in 1943, a last-minute request for a parade march prompted Saverino to conceive and complete the march in one night. The march was so well-received that it was designated as the official March of the Women Marines, and Saverino's efforts were rewarded with a letter of commendation from Marine Headquarters.

[Listen to the march](#)



"ENTRY OF THE GLADIATORS"

Julius Fucik

Julius Arnost Vilem Fucik is considered the "Czech March King" with more than 400 works to his credit, including operettas, chamber music, masses, overtures, and songs. He entered the Prague Conservatory at age 12 and studied with Antonín Dvořák. He served a period of mandatory military service and served three years in bands of the Austro-Hungarian Army. Following his discharge, he performed as a professional bassoonist.

In 1897, Fucik became a military bandmaster with the band of Infantry Regiment 86 near Sarajevo, later leading bands in Hungary and Bohemia. He retired from military service in 1913 and founded a music publishing firm in Berlin. He died at age 44 as the result of unsuccessful cancer surgery.

Fucik composed "Entry of the Gladiators" between 1897 and 1900 during his tenure as a military bandmaster in Sarajevo. The original title was "Grande March Chromatique," but Fucik became enthralled with the description of gladiators in Henry Sienkiewicz's book *Quo Vadis?* and changed the title. The march has become associated with the circus, and in that context has traditionally been played at breakneck speed. The march takes on an entirely different character when performed at a more stately tempo as in this performance.

[Listen to the march](#)



MIKADO MARCH

John Philip Sousa

The popularity of Sousa's medley marches, which were based on themes of other composers, never approached that of his original compositions. Such was the case with the "Mikado March," which utilized themes from the celebrated Gilbert and Sullivan operetta.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 71. Used by permission.

Mikado March is part of The Complete Marches of John Philip Sousa: Volume 2

[Listen to the march](#)



"THE CIRCUS BEE" Henry Fillmore

James Henry Fillmore Jr. was one of the most important band composers and conductors of the twentieth century. He composed and arranged under eight different names and wrote a very influential series of method books published as the Bennett Band Books, from which thousands of children learned to play.

Fillmore had a lifelong affection for ragtime and syncopated music. He is considered the "father of the trombone smear" because of the incredible popularity of his "Lassus Trombone," one of fourteen "trombone smears" that are part of his "Trombone Family." He composed more than 250 original works and made 750 arrangements. He was affiliated with five circus bands in his earlier years and later with his family's publishing business. The Fillmore Brothers music publishing house was founded to publish church hymnals, and Henry's father at first wanted nothing to do with such "common" music of the type Henry had been composing. Eventually, father and son reconciled, and Henry took over the business during the Depression.

Henry Fillmore led a professional band in Cincinnati that broadcast over radio station WLW and this led to recordings for the Columbia Phonograph Company. In 1938 he moved to Florida for health reasons and helped organize 32 high school bands in the state. His will left his estate and all future royalties to the University of Miami Band Department, and endowment that grew into hundreds of thousands of dollars and paid for the construction of Fillmore Hall at the university, which now houses a Fillmore Museum.

"The Circus Bee" was published in 1908 and was written, in part, to celebrate that Henry was finally allowed to publish music through the family business. The title refers to an imaginary circus newspaper called The Circus Bee.

[Listen to the march](#)



MARCH, "OH, HENRY!" Capt. Ryan J. Nowlin

Before joining "The President's Own," Marine Band Staff Arranger Captain Ryan Nowlin worked as an educator, directing bands in Ohio public schools and serving as an instructor at Bowling Green State University in Ohio. In addition to co-authoring a comprehensive band pedagogy method, he was commissioned to compose numerous pieces for concert band and various chamber groups. Nowlin joined the Marine Band as a Staff Arranger in 2010 and was appointed to his current position in 2014.

Nowlin's march "Oh, Henry!" reflects his Ohio roots by honoring the Cincinnati treasure and band music icon Henry Fillmore (1881-1956). Celebrated as a legend in the world of concert marches, Fillmore's lively personality is inescapable in his works. A consummate entertainer who drew inspiration from his background as a circus musician, Fillmore frequently altered the performance of his marches, making each rendition new and engaging to audiences and performers alike. "Oh, Henry!" is an homage to the singular style and personality of Fillmore's impressive body of work, including his abiding love of the trombone smear. This piece captures the spirit of the Fillmore Band with nods to some of Fillmore's most well-known and beloved marches.

[Listen to the march](#)



"THE WASHINGTON POST" John Philip Sousa

During the 1880s, several Washington, D.C., newspapers competed vigorously for public favor. One of these, the Washington Post, organized what was known as the Washington Post Amateur Authors' Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony.

The ceremony was held on the Smithsonian grounds on June 15, 1889. President Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

The march happened to be admirably suited to the two-step dance, which was just being introduced. A dancemasters' organization adopted it at their yearly convention, and soon the march was vaulted into international fame. The two-step gradually replaced the waltz as a popular dance, and variations of the basic two-step insured the march's popularity all through the 1890s and into the twentieth century. Sousa's march became identified with the two-step, and it was as famous abroad as it was in the United States. In some European countries, all two-steps were called "Washington posts." Pirated editions of the music

appeared in many foreign countries. In Britain, for example, it was known by such names as “No Surrender” and “Washington Greys.”

Next to “The Stars and Stripes Forever,” “The Washington Post” has been Sousa’s most widely known march. He delighted in telling how he had heard it in so many different countries, played in so many ways—and often accredited to native composers. It was a standard at Sousa Band performances and was often openly demanded when not scheduled for a program. It was painful for Sousa to relate that, like “Semper Fidelis” and other marches of that period, he received only \$35 for it, while the publisher made a fortune. Of that sum, \$25 was for a piano arrangement, \$5 for a band arrangement, and \$5 for an orchestra arrangement.

According to a letter dated September 28, 1920, from Sousa to Edward B. McLean, editor of the Washington Post, one edition of this music was published in Mexico under the title “Unser Pasa.”

Today, at a community room in Washington, a spotlight illuminates a life-sized color portrait of the black-bearded Sousa, resplendent in his scarlet Marine Band uniform. This is the John Philip Sousa Community Room in the Washington Post Building. It is the newspaper’s tribute to the man who first gave it worldwide fame.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 95. Used by permission.

[Listen to the march](#)

[“The Washington Post” is part of The Complete Marches of John Philip Sousa: Volume 3](#)



THE UNION MARCH

Francis Scala

One of the first musical tributes to Abraham Lincoln came from the pen of Francis Scala, Leader of the Marine Band from 1855 to 1871. Although his accomplishments have been overshadowed by those of his more famous successor, John Philip Sousa, Scala was a talented musician and a savvy leader who was especially sensitive to the shifting political conditions in Washington. Many of his compositions were dedicated to figures of political and social significance, so it comes as no surprise that Scala had a new march ready for the incoming President in 1861. The title of the work, along with the surprise “Hurrah for the Union” cheer from the musicians, make it clear that Scala endorsed Lincoln’s stance on the importance of preserving the Union, and also ensured that the march would be a staple of the Marine Band repertoire throughout the Civil War.

[Listen to the march](#)

COMPETING MARCHES



MARCH MANIA 2018 YOUTUBE PLAYLIST

Check out 2018 March Mania competing marches on the Marine Band's YouTube channel:

<http://bit.ly/MarchMania2018playlist>