



# 2016 MARCH MANIA

March 7 – April 6 | 9 a.m. (ET) Daily

## 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 seventeenth 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.

### “VALDRES”

Johannes Hanssen

The second Norwegian march to make it into the championship match and upset “The Stars and Stripes Forever” (the first was “Entry March of the Boyares”), “Valdres” moved through the 2015 March Mania bracket as an eighth seed upsetting each march it faced, beginning with the number one seed “Semper Fidelis” in the first round. “Valdres” won the 2015 championship decidedly with a total 713 votes to 534 votes for “Stars and Stripes.”

Interestingly, “Valdres” was 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.

[Listen to the march](#)

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

### “REVIEW”

John Philip Sousa

This was Sousa’s first published march, and it was sold outright to the publisher for one hundred copies of the sheet music. It was called Opus 5 and was dedicated to Colonel William G. Moore of the Washington Light Infantry. In later years, Sousa did not have a very high opinion of the march. To wit: “...Happily for me and for the general public it never became at all popular, and the echoes of the strains have long ago died away. I suppose it is now so deeply buried in oblivion that a 1,000 foot pole could not reach it. It is such a long time since I wrote it that I have no recollection whatever of the air. I did not preserve the manuscript...”

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 80. Used by permission.*

[Listen to the march](#)

[“Review” is part of The Complete Marches of John Philip Sousa: Volume 1](#)

## **"SEMPER FIDELIS"**

John Philip Sousa

The march takes its title from the motto of the U.S. Marine Corps: Semper Fidelis is Latin for "always faithful." The march's 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.

"Semper Fidelis" suffered a shocking defeat to "Valdres" in the first round of March Mania 2015.

[Listen to the march](#)

## **"ESPRIT DE CORPS"**

John Philip Sousa

Inspiration for this composition would be obvious had Sousa composed it while he was in service, but he was not. The march was not published for band until the year after he resigned from the U. S. Marine Corps. The dedication reads, "To my old friend Wilson J. Vance of Ohio." In addition to being Sousa's friend, Vance (1845-1911) was a Medal of Honor recipient who served with the 21st Ohio Infantry during the American Civil War. He was cited for voluntarily rescuing a wounded and helpless comrade while his command was falling back under heavy fire during the Battle of Stones River in Tennessee on December 31, 1862. Vance later became Captain, 14th U. S. Colored Troops, was the author of several books, and is buried at Arlington National Cemetery. The "Esprit de Corps" Sousa references in this march is the camaraderie, the bond of friendship that forms between those who serve together. The dedication's timing is not coincidental; the two were beginning to work together in 1878 on the operetta "The Smugglers," for which Vance was the librettist.

*Reference: Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 50. Supplemented with information provided by Loras J. Schissel*

[Listen to the march](#)

["Esprit de Corps" is part of The Complete Marches of John Philip Sousa: Volume 1](#)

## **"THE STARS AND STRIPES FOREVER"**

John Philip Sousa

After spending twelve years as the 17th Director of "The President's Own" from 1880 to 1892, John Philip Sousa went on to form his own civilian band at the urging of concert promoter David Blakely. Sousa enjoyed tremendous success with his Sousa Band, traveling extensively throughout the continental United States and abroad. It was during his time with the Marine Band and in the early years of leading his civilian band that Sousa wrote some of his most famous marches, earning him the title "The March King."

Since its première in Philadelphia on May 14, 1897, "The Stars and Stripes Forever" has easily secured its place as the most popular and widely recognized march of all time. It has for more than a century captured the spirit of American patriotism perhaps better than any other composition. During the heyday of the Sousa Band, "The Stars and Stripes Forever" was performed

as an encore at the end of nearly every concert. Audiences expected, and sometimes even demanded to hear the piece and eventually began to stand upon recognizing its opening bars as if it were the national anthem. The “Stars and Stripes Forever” became America’s national march in 1987.

Sousa was a staunch patriot and he often insisted that the impetus for “The Stars and Stripes Forever” sprouted from both his love for country and divine inspiration. The following is taken from a Sousa Band program from the early part of the century:

Someone asked, “Who influenced you to compose ‘The 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 cable-gram that my manager was dead. I rushed...to Paris and then 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.

Sousa later added that some of the initial melodic material was conceived while he was still in Europe and it was then that the image of the American flag came to the forefront of the homesick composer’s mind. In an interview, Sousa said, “In a kind of dreamy way I used to think over the 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 on the grounds of the White House.... [T]o my imagination it seemed to be the biggest, grandest flag in the world, and I could not get back under it quick enough.”

[Listen to the march](#)

[Read about “Stars and Stripes” defeat in March Mania 2014](#)

[Read about “Stars and Stripes” defeat in March Mania 2015](#)

## **RADETZKY MARCH**

**Johann Strauss, Sr.**

The patriarch of the legendary Strauss family was the son of an innkeeper and was encouraged by his parents toward a career in bookbinding rather than music. Johann, however, would not be dissuaded and finally convinced his parents to allow him to study violin and music theory. At 15 he played viola professionally and at 19 joined the Lanner Quartet. When Josef Lanner created a second orchestra, he made Strauss his assistant conductor. Within a few years Strauss formed his own orchestra as a showcase for his compositions. Strauss and his music gained considerable fame when he and his orchestra toured extensively throughout Europe. Although his son Johann Strauss II is remembered as “The Waltz King,” the elder Strauss composed more than 250 works, 152 of which are waltzes. During the 17 years prior to his death, Johann Strauss I served as bandmaster to the 1st Citizen’s Regiment of Vienna. The Radetzky March was composed in 1848 and was named for Johann Joseph Count Radetzky de Radetz, a venerable Austrian Field Marshall. The title page of the first edition bore the dedications “In honor of the great Field Marshall” and “Dedicated to the Imperial Royal Army.” Radetzky March was commissioned by Field Marshall Lieutenant Peter Zanini, Military Advisory to the Court, who organized a festival to celebrate the victories in Italy of the Austrian Army under the command of Field Marshall Radetzky. The first performance was conducted in Vienna by the composer on August 31, 1848.

[Listen to the march](#)

## **“THE WASHINGTON POST”**

**John Philip Sousa**

During the 1880s, the newspaper business in Washington, D.C., was very competitive. As an attempt to compete for readers and appeal to the public, the Washington Post newspaper sponsored an essay contest for school children. The owners of the paper asked Sousa to create a march for the award ceremony to be held on the grounds of the Smithsonian in June 1889. The “Washington Post” march was played by the Marine Band under Sousa’s baton and was received as a spectacular success. Suited to the two-step dance, the march became extremely popular throughout the United States and Europe. Sousa’s march identified so strongly with the dance that two-steps eventually came to be known as “Washington Posts.”

[Listen to the march](#)

[Read about “The Washington Post” march turning 125](#)

## FAMOUS 22ND REGIMENT MARCH

Patrick S. Gilmore

Patrick Sarsfield Gilmore was an Irish-American composer, bandmaster, and impresario who successfully raised the popularity of band music in the United States during the latter half of the 1800s. Gilmore began his musical training on the fife, but changed to cornet a few years later. He joined a regimental band and soon discovered his talents for conducting and music promotion. In 1857, Gilmore led the Salem Band of Massachusetts at the inauguration of President James Buchanan. After organizing the 1872 World Peace Jubilee in Boston which involved as many as 20,000 vocal and instrumental performers, Gilmore earned the reputation as the most business savvy and best informed bandmaster of his time. From leading the festivities for the 1876 centennial celebrations in Philadelphia to the dedication of the Statue of Liberty in 1886, Gilmore became known as the “father of the modern American concert band.” Two days after Gilmore’s death in September 1892, Sousa’s newly formed Sousa Band opened its very first concert by performing Gilmore’s Voice of a Departing Soul. Gilmore was inducted into the Songwriters Hall of Fame in 1970, and in 1992, the U. S. Postal Service issued a commemorative stamp in his honor.

Composed in 1874, “The Famous 22nd Regiment” march was written to express Gilmore’s appreciation for his relationship with the 22nd Regiment of the New York National Guard. As bandmaster of the regiment, Gilmore assembled a very talented core of civilian musicians. The march itself is quite sophisticated, featuring effective contrasts in dynamics, rhythm, and instrumentation.

[Listen to the march](#)

## “THE LIBERTY BELL”

John Philip Sousa

Sousa was a melodic genius who created some of the most memorable tunes of his day, but he was not above borrowing a good melody. One such opportunity occurred when Sousa heard Marcella Lindh, one of his soprano soloists, whistling a tune of her own creation. Sousa couldn’t get the melody out of his head and asked his soprano if he might use it in a march. She agreed, but didn’t know that her tune had been used until several years later when she happened to hear a European band perform “The Liberty Bell.”

[Listen to the march](#)

## “INDEPENDENTIA”

R.B. Hall

R. B. Hall, also known as the New England March King, was born in Maine in 1858 and was a virtuoso cornet player and bandmaster. When he wasn’t performing with or conducting bands, he was writing music for them. In all, he composed 112 marches before his untimely death in 1907 at age 48. He left a lasting musical impression, though; the citizens of Waterville, Maine, erected a bandstand in his honor in 1936 and organized the R. B. Hall Memorial Band in the 1960s. In addition, the Maine State legislature designated in 1981 that the last Saturday of June each year would be “R. B. Hall Day” and many communities to this day continue to celebrate Hall’s legacy with traditional outdoor band concerts.

[Listen to the march](#)

## “KING COTTON”

John Philip Sousa

“King Cotton” was composed at a time when cotton was “king” and extremely important to the country’s economy. The Sousa Band had been hired to perform for three weeks at the Cotton States and International Exposition of 1895 in Atlanta. The Exposition was turning into a huge financial disaster, but when word got around that Sousa and his band were to perform, attendance started to improve. Atlanta was grateful for the success bestowed upon their event by Sousa’s appearance. “King Cotton” was one of Sousa’s personal favorites and has secured its place as one of his more popular marches.

[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](#)

## **"CONGRESS HALL"**

John Philip Sousa

Congress Hall is the name of a historic inn at Cape May, New Jersey. Cape May was and is today a popular east coast resort area, and in 1882 the U. S. Marine Band made its first appearance there under Sousa's direction. The band had created little interest outside Washington until Sousa assumed leadership in 1880. News of its surprising excellence spread, and it was invited to play this engagement at Cape May from August 20 to 26, 1882. Sousa returned the compliment by composing this march and dedicating it to the proprietors of the inn, H. J. and G. R. Crump.

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 47. Used by permission.*

[Listen to the march](#)

["Congress Hall" is part of The Complete Marches of John Philip Sousa: Volume 1](#)

## **"MANHATTAN BEACH"**

John Philip Sousa

During the heyday of the Sousa Band in the early part of the twentieth century, the group would often perform in residence at well-known resorts and at national expositions. One such summer retreat was New York's famous Manhattan Beach, a resort at which the Sousa Band spent several seasons providing the featured entertainment. In 1893, Sousa dedicated a march to the establishment and its proprietor, Austin Corbin. This march was quickly adopted by bands throughout the world, but it was rarely played in the unusual manner that the "March King" himself often performed it. In Sousa's own personal interpretation, the last half of the march is a short descriptive piece. The trio's bubbling arpeggios imitate the waves of the ocean lapping against the shore during a walk along the beach. The waves first get louder and louder, but then fade away as the walk continues down the shore.

[Listen to the march](#)

## **"THE HONORED DEAD"**

John Philip Sousa

The date of this march, as inscribed on the manuscript of a piano arrangement by C. H. Hattersley, is 1876. The occasion for the march's composition is not known. When President U. S. Grant died in 1885, Sousa arranged the piece for band, apparently at the publisher's request. It has rarely been performed but was fittingly used by the U. S. Marine Band in Sousa's funeral procession.

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 62. Used by permission.*

[Listen to the march](#)

["The Honored Dead" is part of The Complete Marches of John Philip Sousa: Volume 1](#)

## **"REVIVAL"**

### **John Philip Sousa**

This march incorporated the hymn "[In the] Sweet Bye and Bye" and was probably written at the suggestion of Simon Hassler, the Philadelphia composer and orchestra leader. It was one of Sousa's earliest marches and was written for orchestra, not band. His former music teacher, John Esputa Jr., made note of the march and correctly predicted Sousa's future in music. He wrote in the September 30, 1876, issue of his weekly newspaper, the Musical Monitor: "We have now on hand the 'Grand Revival March' composed by J. P. Sousa of this city, and which was played with immense success by Hassler's orchestra at the Chestnut St. Theatre, Phila. The march is deserving of credit. We are glad to see such proficiency in one so young, and predict for him a brilliant future."

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 80. Used by permission.*

[Listen to the march](#)

["Revival" is part of The Complete Marches of John Philip Sousa: Volume 1](#)

## **"THE BOYS OF THE OLD BRIGADE"**

### **W. Paris Chambers**

Born in November 1854 just days before "The March King" John Philip Sousa, William Paris Chambers achieved popularity as a bandmaster and cornetist in the same golden age of American professional bands as his more famous contemporary. Chambers spent his early years in Pennsylvania, where he quickly rose through the ranks to direct his first band by age 18. From 1888 to 1893 he led the popular Great Southern Band of Baltimore as director and soloist, dazzling audiences around the country with his virtuosic cornet playing, excelling even in such extreme conditions as the high-altitude summit of Pike's Peak in Colorado. Chambers' penchant for showmanship found additional outlets at the C. G. Conn instrument store in New York City, where he performed impromptu solos as a salesman and manager, and later on concert tours in Europe and Africa. According to legend, one of Chambers' favorite tricks was to perform with the cornet inverted, pressing the valves up with the backs of his fingers while remaining perfectly in tempo.

Chambers' compositional output parallels his performance interests, encompassing nearly 90 marches and several cornet solos. He wrote "The Boys of the Old Brigade" in 1902 while working at the Conn store in New York. The march opens with an attention-catching fanfare and features the low brass throughout.

[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 Antonin Dvorak. 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.

"Entry of the Gladiators" had a good showing in March Mania 2015, but was knocked out of the competition by "Valdres" in the third round.

[Listen to the march](#)

## **"THE INVINCIBLE EAGLE"**

John Philip Sousa

John Philip Sousa began composing this patriotic march during a late-night train ride from Buffalo to New York in 1901. Blanche Duffeld, soprano with the Sousa Band at the time, described a scene in which the composer was flailing away at the pages of his notebook and playing an imaginary violin in a fit of inspiration. Sousa described the finished product as:

"one of my 'sunshine' marches. Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but "The Invincible Eagle" shows the military spirit at its lightest and brightest – the parade spirit, in fact, with the bravery of the uniform, the sheen of silken standards and the gleam of polished steel and all its other picturesque features."

Written for and dedicated to the Pan-American Exposition held in Buffalo in the summer of 1901, Sousa initially thought that "The Invincible Eagle" could eclipse the popularity of "The Stars and Stripes Forever." While it never reached the heights of the future official National march, a Washington Post review of "The Invincible Eagle" debut at the White House for President McKinley describes the new march as, "a good one...full of the twists and turns that reveal the popular composer's master hand."

[Listen to the march](#)

## **"THE WOLVERINE"**

John Philip Sousa

Little is known about the circumstances which gave rise to the composition of this march. It was "Respectfully dedicated to His Excellency Hon. David H. Jerome, Governor of Michigan, and Staff." According to an inscription on the sheet music, it was first performed by the U. S. Marine Band at a reception given by the Michigan State Association in Washington on March 2, 1881.

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 97. Used by permission.*

[Listen to the march](#)

["The Wolverine" is part of The Complete Marches of John Philip Sousa: Volume 1](#)

## **"ENTRY MARCH OF THE BOYARES"**

Johannes Halvorsen

Born in 1864 in the small industrial town of Drammen, Norway, Johan Halvorsen 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 17. 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 concert-master of the Bergen Orchestra in Norway. In 1899, Halvorsen was appointed conductor of Oslo's Christiania National Theatre, a post he held for almost 30 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 10th through the 17th 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.

"Entry March of the Boyares," the surprise 2014 March Mania winner, fell flat in the third round of the 2015 March Mania competition. It was defeated "The Florentiner" in the competition's closest match: 303-300.

[Listen to the march](#)

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

## **"NATIONAL EMBLEM"**

E.E. Bagley

Edwin E. Bagley is best known for the march "National Emblem," which 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, Vt., 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](#)

## **"THE CIRCUS BEE"**

Henry Fillmore

James Henry Fillmore Jr. was one of the most important band composers and conductors of the 20th 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 14 "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, an 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."

This march lost by a narrow margin (281-293) in the first round of the 2015 March Mania competition to "The Florentiner," which made it all the way to the Fidelis Four.

[Listen to the march](#)

## **"THE FAIREST OF THE FAIR"**

John Philip Sousa

During the heyday of the Sousa Band in the early part of the 20th century, the group would often perform in residence at well known resorts and at national expositions. The Boston Food Fair was an annual event and music jubilee that hosted the Sousa Band as its main attraction for several seasons. Always a gracious businessman, Sousa agreed to write a new march in honor of the productive relationship he enjoyed with the sponsors of the event. In years past at the Fair, Sousa repeatedly noticed a particular girl who worked at one of the stands. He never learned her name, yet was so taken with her beauty that he vowed to one day transfer her striking image to music. The march he had planned to compose for the Boston Food Fair provided the perfect opportunity to produce "The Fairest of the Fair."

The new march was to be unveiled at the 1908 fair. A significant amount of publicity had generated palpable excitement for the première, to include free copies of the piano score that were to be given to the first 500 ladies in attendance. Some weeks prior to the concert, Sousa completed a full score and passed it on to the librarians to organize the preparation of parts. However, on the overnight train ride to Boston the day before the opening of the Fair, it was discovered that no one had actually created the parts for the march. Panic ensued among the library staff, but the band's copyist Louis Morris calmly assessed the situation. He asked the train porter for a lap desk and began to systematically write out the instrumental parts to the new march. He worked through the night and was finished by dawn, just in time for Sousa to come down for his morning walk and discover the narrowly averted disaster. Rather than scold the staff for the potentially embarrassing mistake, Sousa praised Morris for his work and instructed him to finally get some sleep as the Sousa Band premiered "Fairest of the Fair" later that day.

“The Fairest of the Fair” is widely recognized as one of Sousa’s finest marches, full of flowing and inspired melodies. It was an instantaneous success and to this day, 100 years after its première, it remains one of his most popular compositions.

[Listen to the march](#)

## **“GUIDE RIGHT” AND “RIGHT FORWARD”**

John Philip Sousa

Sousa marches had a banner year in 1881. Sousa had just reached his stride as leader of the U. S. Marine Band and wrote six that year. Two of these, “Guide Right” and “Right Forward,” were written for parade use, and their names were derived from marching commands. Both were dedicated to a Captain R. S. Collum of the Marine Corps.

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 59. Used by permission.*

[Listen to the march “Guide Right”](#)

[Listen to the march “Right Forward”](#)

[“Guide Right” and “Right Forward” are both part of The Complete Marches of John Philip Sousa: Volume 1](#)

## **“THE GALLANT SEVENTH”**

John Philip Sousa

“The Gallant Seventh” march takes its title from the 7th Regiment, 107th Infantry, of the New York National Guard, whose history can be traced back to the Civil War. The conductor of the famous 7th Regiment band was Major Francis Sutherland, a former Sousa Band cornetist. Upon America’s entry into World War I, Sutherland left his position with the Sousa Band to enlist in the Army and was made a bandmaster in the U.S. Field Artillery. Several other men from John Philip Sousa’s band then secured their release to enlist and some went on to serve with Sutherland’s band. Sutherland did not return to the Sousa Band at the war’s end, and instead elected to accept the position of bandmaster of the 7th Regiment. Upon the occasion, the regiment’s commanding officer, Colonel Wade H. Hayes, made a formal request of Sousa for a new march. Sousa happily accepted the opportunity to pay tribute to one of his band’s distinguished alumni. For the première of the new march at the New York Hippodrome on November 5, 1922, the Sousa Band joined Sutherland’s 7th Regiment Band on stage. Although seven other composers wrote marches for this special regiment, Sousa’s was the only one to gain wide acceptance, and he was named their honorary bandmaster.

[Listen to the march](#)

## **“THE BILLBOARD MARCH”**

John Klover

The Billboard March was dedicated to the general amusement paper of the same name and published in 1901. Until its outdoor entertainment section was succeeded by Amusement Business in 1961, Billboard remained preeminent in its field. Klover didn’t think much of this march at first, but conceded it was a success after the royalties paid for his home in Cincinnati. The trio is still well known for as a show-business emblem, accompanying everything from circus parades to stand-up comedians’ entrances.

[Listen to the march](#)

## **“THE WHITE COCKADE”**

John Philip Sousa

This tune has been found as early as 1760 in a British collection of country dances. During the Revolutionary War, it was adopted by American fiddlers and was used as a march. It remained popular well into the 19th century and can be found both in military and dance collections of that period. The cockade is an ornament worn on the hat as a badge of office, party affiliation, or decoration.

[Listen to the march](#)

## **"GLOBE AND EAGLE"**

John Philip Sousa

This march takes its title from the emblem of the U. S. Marine Corps. It was one of several military titles curiously chosen by Sousa while he was an orchestra conductor in Philadelphia. He might possibly have been bidding for the position of leader of the Marine Band, knowing that the leader at that time was about to be replaced.

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 56. Used by permission.*

[Listen to the march](#)

["Globe and Eagle" is part of The Complete Marches of John Philip Sousa: Volume 1](#)

## **MARCH, "THE THUNDERER"**

John Philip Sousa

Other than the fact that Sousa's "thunderer" was undoubtedly a Mason, his identity may never be revealed. "The Thunderer" march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington D.C., and it was composed on the occasion of the 24th Triennial Conclave of the Grand Encampment. The conclave was held in October 1889, and was sponsored by Columbia Commandery No. 2. Sousa had been "knighted" in that organization three years earlier.

"The Thunderer" was Mrs. John Philip Sousa's favorite march. This was revealed by their daughter Helen, who also surmised that the "thunderer" might have been her father's salute to the London Times, which was known as "the thunderer." It has since been determined that Sousa probably had no association with the newspaper at that time, however. The "thunderer" might have been one of the men in charge of making arrangements for the 1889 conclave - in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was. This march thundered past its competitors in March Mania 2015, until it suffered defeat by "The Stars and Stripes Forever."

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 89. Used by permission.*

[Listen to the march](#)

## **"PRESIDENT GARFIELD'S INAUGURATION MARCH"**

John Philip Sousa

The only two marches Sousa dedicated to presidents of the United States were composed for James A. Garfield, and they marked the beginning and end of his short tenure of office. The first was the stately President Garfield's Inauguration March, which bears the inscription Opus 131. It was first performed by the U. S. Marine Band, with Sousa conducting, at the inauguration ceremonies on March 4, 1881. The second march honoring President Garfield was "In Memoriam."

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 78. Used by permission.*

[Listen to the march](#)

["President Garfield's Inauguration March" is part of The Complete Marches of John Philip Sousa: Volume 1](#)

## **MARCH MANIA 2016 YOUTUBE PLAYLIST**

Check out all 2016 March Mania competing marches on the Marine Band's YouTube channel:

<http://bit.ly/MarchMania2016playlist>