



SEMPER
FIDELIS

The UNITED STATES
MARINE CORPS *at*

250

“THE PRESIDENT’S OWN”
UNITED STATES MARINE BAND

Lieutenant Colonel Ryan Nowlin, Director



SEMPER FIDELIS

The **UNITED STATES MARINE CORPS** *at 250*

The Marines' Hymn

JACQUES OFFENBACH / ARRANGED BY DONALD HUNSBERGER

"Esprit de Corps"

ROBERT JAGER

Heroes, Lost and Fallen

DAVID GILLINGHAM

"Taps"

DANIEL BUTTERFIELD / ARRANGED BY JAMES STEPHENSON

March, "Semper Fidelis"

JOHN PHILIP SOUSA / EDITED BY THE UNITED STATES MARINE BAND

Symphony No. 2, *The Sacred Cloth*

ONSBY ROSE

"Retreat"

ARRANGED BY THOMAS KNOX

THE MARINES' HYMN

JACQUES OFFENBACH

ARRANGED BY DONALD HUNSBERGER

The melody of our nation's oldest service song has an unexpected provenance. The lyrics are thought to originate with an unknown Marine in 1847, yet the closest published melodic relative wasn't composed until 1867 by French composer Jacques Offenbach. The Offenbach reference is a jaunty duet between two gendarmes in his operetta *Geneviève de Brabant* that even John Philip Sousa cited as the source of The Marines' Hymn.

Sousa joined the Marine Band as an apprentice musician and served in that role from 1868 to 1875, thus after the 1867 date of Offenbach's *Geneviève de Brabant*. In the period of 1875 to 1879 when Sousa was not in the Marine Band, he performed in an orchestra

conducted by Offenbach at the 1876 Philadelphia Centennial Exposition. It's possible that Sousa heard the Gendarmes Duet during the engagement.

Walter F. Smith was Second Leader (Assistant Director) of the Marine Band from 1899 until 1921. He received correspondence from Marine Colonel Albert McLemore which read in part:

"Major Richard Wallach of the Marine Corps, retired, informs me that in 1878, when he was in Paris, the air to which the Marines' Hymn...is now sung was a very popular air."

Smith responded, "Major Wallach is to be congratulated upon a wonderfully accurate



musical memory, for the air of the Marine Hymn is certainly to be found in the opera, *Geneviève de Brabant*...The melody is not in the exact form of the Marine Hymn, but is undoubtedly the air from which it is taken...I am informed, however, by one of the members of the band, who has a Spanish wife, that the air was one

familiar to her childhood and it may, therefore, be a Spanish folk song."

The Spanish folk song reference has two possible explanations: either Offenbach's melody, likely popular around France and Spain, was attributed as a folk song, or Offenbach heard an actual folk melody that he incorporated into his operetta. Neither speculation changes the published evidence under Offenbach's name.

The Marines' Hymn was officially authorized and standardized by the Marine Corps in 1919. One might think the matter was settled, but as the Marine Corps updated the text of the first verse in 1929, Major General Wendell Neville, 14th Commandant of the Marine Corps, asked John Philip Sousa about the source of The Marines' Hymn. Sousa responded on December 21, 1929:

My dear General Neville:

I am sending [you] with this under separate cover the original score of Offenbach's opera "Genevieve de Brabant," and, if you will look on page 128 you will find the music of the Marine Hymn. I imported this copy from Paris and it places you in a position to talk intelligently about the music of "From the Halls of Montezuma."

Believe me with great respect,
yours most sincerely,

John Philip Sousa

That score, a piano/vocal reduction of the operetta, is in the collection of the U.S. Marine Band Library.

The United States Marine Band has proudly performed The Marines' Hymn

thousands of times, but one of the most memorable was in 1949 when Winston Churchill spoke at Massachusetts Institute of Technology's Mid-Century Convocation at the Boston Garden. The Marine Band was present under the direction of Lieutenant Colonel William F. Santelmann. After completing his remarks, Churchill paused before leaving the stage and said, "I would be disappointed leaving these shores if I did not hear the Marine Band play the Marine song." Lt. Col. Santelmann gave the downbeat, and Churchill sang from memory all three verses with tears in his eyes.

This arrangement of The Marines' Hymn was created by Donald Hunsberger, Marine Band trombonist and chief arranger from 1954 to 1958. It has become a Marine Band trademark and is among the band's treasured traditions.

"ESPRIIT DE CORPS"

ROBERT JAGER

Robert Jager, a native of Binghamton, New York, was professor of composition and theory at Tennessee Tech University for thirty years until his retirement in 2001. Prior to his graduation from the University of Michigan, he served in the United States Navy as staff arranger/composer at the Armed Forces School of Music, in Norfolk, Virginia. He has over 150 published works and is one of the most respected composers for band, being the only person to receive the prestigious ABA/Ostwald composition award three times.

"Esprit de Corps" was commissioned in 1983 by the United States Marine Band under Colonel John Bourgeois. Both life and world events conspired to create the environment in which Jager's



1861-1865 • SPANISH WAR • 1898
1962-1975 • DOMINICAN REPUBLIC

new work was created.

At the time, his son was entering the Marine Corps Reserves. He went on to serve in Kuwait with the 3rd Battalion, 24th Marines in Operation Desert Storm. Jager's connection with the Marines was personal, and he explained what happened next:

Having received the commission from Colonel Bourgeois, I debated what kind of work I should compose. I considered a hymn or elegy, but then the Marine Barracks in Beirut, Lebanon was bombed and over 200 Marines were killed and many others injured. Out of that tragedy, I was inspired to write music that exemplified the heroic passion of the Corps - to capture the dynamic strength and determination of the United States Marines. Events came

together to create the driving spirit of 'Esprit de Corps.'

The resultant work, both energetic and virtuosic, has been described as a "fantasy-march" based on The Marines' Hymn. It was premiered at the 1984 National Band Association convention in Knoxville, Tennessee, and has remained a staple of the Marine Band's repertoire since that time.



HEROES, LOST AND FALLEN

DAVID GILLINGHAM

David Gillingham is Professor of Composition Emeritus at Central Michigan University. His work *Heroes, Lost and Fallen* is a tribute to the men and women who served during the Vietnam War and is based on a poem written by the composer.

Banish our thoughts
From this grueling war.
Let suffering and Death
Rule no more.

Resolve this conflict
In hearts so sullen
And bring eternal peace
To the heroes, lost and fallen.

Gillingham served in Vietnam, from October 1970 to January 1972 on active duty with the United States Army where he was a member of the Headquarters, U.S. Army Band in Long Bin. Gillingham remembers:

Years later, a friend with whom I'd served asked if I'd ever written anything about Vietnam. I hadn't at the time, but thought that in music I could pay tribute to all who had served there. I liked the phrase 'Heroes, lost and fallen' and thought it would be nice if it was the last line of a poem, so I wrote one. I thought about heroes, and knew that many were not welcomed home from Vietnam as heroes, as had been the case in other wars for those who served our

country. I thought about the people who never came back, all the names on the Vietnam Memorial, and also those who came back changed.

The work was commissioned by the Ann Arbor Symphony Band and its director Victor Bordo. They did not stipulate what kind of work it would be, and it was the perfect opportunity for Gillingham to realize his goal to write a work about the Vietnam War. It was premièred by the Ann Arbor Symphony Band in 1989, and in 1990 *Heroes, Lost and Fallen* won the Barlow International Composition Contest.

It tells a story by weaving poignant melodic figures into the texture, including military bugle calls and fragments of “The Star-Spangled Banner,” the song “Where Have all the Flowers Gone,” and the Vietnamese National Anthem. After a mysterious and ominous opening, a

warm chorale is heard. The music transforms into a frenetic and somewhat violent section before the chorale theme returns, overtaking the conflict and ever asserting that peace can prevail. After a tremendous climax in C major, “the key of the earth,” the work subsides and concludes with three powerful statements by the drums, a reminder from the composer that the threat of war is always present.



“TAPS”

DANIEL BUTTERFIELD

ARRANGED BY JAMES STEPHENSON

The bugle call we know as “Taps” was adapted by Major General Daniel Butterfield in July 1862. He modified it from a longer signal called “Extinguish Lights” for bugle and drum that ended with three single drum strokes. Those final drum strokes inspired the title “Taps.” It was formally recognized in the United States military in 1891 and in 2013 was designated by the United States Congress as the nation’s “official song of remembrance.”

Composer James Stephenson was commissioned by the Brevard Music Center to create a setting of “Taps” for solo trombone and trombone choir in memory of trombonist Bill Zehfuss, a longtime Brevard faculty member.

Years later, Stephenson was moved to re-score the work for full concert band with the idea of presenting it to the United States Marine Band:

They didn’t ask for it. I did it of my own accord and thought the setting was perfect for the Marine Band. It’s very solemn, with a reflective character to invoke thoughtful reminiscences of all that ‘Taps’ represents. I present three verses of ‘Taps’ with interludes between the verses, and we only hear the solo trumpet in the last seconds of the work.

Stephenson, who began his career as a professional trumpet player, has a personal connection to the music:



The very first time, I was a 12 year-old middle-school trumpeter asked to play it at a local cemetery. It's technically easy, but on a cold day with all the meaning behind it, it was challenging. One of the most memorable times was in Naples, Florida, when I was playing with the Naples Philharmonic. I played frequently

at a local church and was invited to play for their annual Memorial Day service. At the most solemn part of the service, elderly veterans came down the aisle in silence to lay wreaths in memory of their fallen comrades. Many had tears in their eyes and it was very moving. That experience influenced how I wrote the piece.





MARCH, “SEMPER FIDELIS”

JOHN PHILIP SOUSA

EDITED BY THE UNITED STATES MARINE BAND

The phrase “Semper Fidelis” meaning “always faithful,” has roots in ancient Rome and was the motto of the British Royal Marines in the eighteenth century. So when Commandant of the Marine Corps Charles McCawley chose it for the United States Marines in 1883, it had a venerable legacy.

For John Philip Sousa, it had a more personal meaning. His father, John Antonio Sousa, was a career trombonist in the U.S. Marine Band and the youngster grew up within earshot of Marine Barracks. He heard the music of the Marine Band from infancy. That family connection was formalized when young Sousa was enlisted at age thirteen as an apprentice musician in the Marine

Band, serving there alongside his father.

Sousa served as Director of the Marine Band from 1880 until 1892. During that time he transformed the organization, raising its musical standards and professionalism. He had the perfect laboratory to develop the marches that would make him world famous.

In 1888 he composed a new march he titled “Semper Fidelis,” dedicated by him “to the officers and men of the U.S. Marine Corps.” Its clear form exemplifies Sousa’s maxim that a march must be “as free of padding as a marble statue.” In later years, Sousa wrote that he considered it his very best march, musically speaking.

It was infused with personal connections and history. His own words confirm that sentiment: “I wrote ‘Semper Fidelis’ one night while in tears after my comrades of the Marine Corps had sung their famous hymn at Quantico.”



SYMPHONY NO. 2, *THE SACRED CLOTH*

ONSBY ROSE

Onsby Rose is Director of Instrumental Studies and Associate Professor of Music at Dordt University. He previously served an eleven-year career in the Marine Corps, working as a trombonist and conductor with fleet bands in Albany, Georgia, and New Orleans. He was also on staff at the Armed Forces School of Music in Norfolk, Virginia and served for two years as a baritone bugler with “The Commandant’s Own” United States Marine Drum & Bugle Corps in Washington, DC. Rose wrote this note about his work:

In the summer of 2023, then-United States Marine Band Associate Director Major Ryan Nowlin approached me about a commission to be premiered

for the celebration of the 250th Birthday of the United States Marine Corps. I have desired to write another symphony for years. The symphony genre permits expansion of artistic expression and allows me to be true to whatever I feel God is giving me. In late 2023 I began to pray about what the symphony should be. One evening, the words ‘the sacred cloth’ came vividly in my mind. God was leading my mind toward the symbolism of our U.S. Marine Corps dress blue uniform. People around the world associate it with excellence in military skill and virtue. What struck me most was that the Marine dress blue uniform is a “sacred cloth” to all

Marines. It is an honor to wear it, and to call ourselves ‘Marine.’

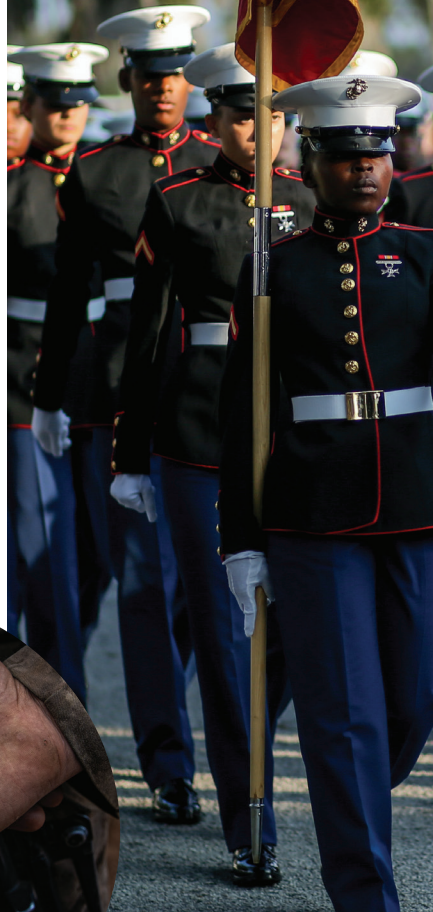
God also brought to my mind that ALL people have a ‘sacred cloth.’ One evening when praying and considering the music, I clearly saw a vision of my dad. He was not a Marine; he served in the Army before I was born. My vision was him leaving for work in the morning wearing his light blue, short-sleeved button-down shirt with his name on one side, and the company he worked for on the other. He wore navy blue work pants and black boots. Immediately I knew that represented my dad’s ‘sacred cloth’—the uniform associated with his ability to provide for his

family and be an active participant in God’s world. Although unlike Marine dress blues in visual reception or notoriety, it was equal to him in importance.

It became evident where God was leading my inspiration. While the ‘sacred cloth’ of the Marine Corps is the Marine uniform, and my symphony reflects that, we each have our own ‘sacred cloth.’ I have been out of the Corps for nearly twenty years. My sacred cloth could be the tuxedo in which I conduct concerts. It could be a suit I wear to academic conferences. But most importantly, we ALL have a ‘sacred cloth.’ My hope is that this music will connect with all people in whatever it

is that you consider your 'sacred cloth.'

In the U.S. Marine Corps we cherish qualities such as honor, courage, commitment, and service as being who we are as Marines. That is represented by the iconic Marine uniform; however, every profession is important to allow our world to thrive, grow, remain safe, and work in harmony with all of God's creation. As you listen to this music, I ask that you consider, 'What is YOUR sacred cloth?'



“RETREAT”

ARRANGED BY THOMAS KNOX

“Retreat” is another signal for field communication played by a bugler. It dates to the American Civil War and was originally used to signal falling back from the line of battle.

In more recent decades it is used to signal the end of the workday at American military installations around the world, often coinciding with sunset. It may be followed by the ceremonial lowering of the base's colors and the U.S. flag.

“Retreat” has also been used to close the legendary Evening Parades at Marine Barracks, Washington, “The Oldest Post of the Corps.” This brass arrangement was created for the Marine Band by Thomas Knox, member of the United States Marine Band from 1961

to 1985, and who retired as the band's chief arranger. Knox's original works and his masterful transcriptions gave the United States Marine Band a distinctive sound and character.



LEFT: PHOTO BY LANCE CPL. BLAKE GONTER
CIRCLE INSET: PHOTO BY CPL. SARAH GRAWCOCK
RIGHT: PHOTO BY LANCE CPL. BRYNN BOUCHARD

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND



Established by an Act of Congress in 1798, the United States Marine Band is America’s oldest continuously active professional musical organization. Its mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps. President John Adams invited the Marine Band to make its White House debut on New Year’s Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for Thomas Jefferson’s inauguration and is believed to have performed for every presidential inaugural since. An accomplished musician himself, Jefferson is credited with giving the Marine Band its title, “The President’s Own.”

Whether performing for State Dinners or South Lawn arrivals, events of national significance, or

receptions, Marine Band musicians appear at the White House an average of 200 times each year. Every fall, the Marine Band performs throughout a portion of the continental United States during its National Concert Tour, a tradition initiated in 1891 by “The March King” John Philip Sousa, who was the band’s legendary 17th Director from 1880-92. While preserving its musical traditions, the Marine Band is equally committed to serving as a leading ensemble in the development of new repertoire for winds and continues to attract prominent guest conductors to its podium. Now in its third century of bringing music to the White House and America, “The President’s Own” continues to affirm that the arts are an invaluable bridge between people.



RECORDING PERSONNEL

PICCOLO

GySgt Courtney Morton

FLUTE

MGySgt Elizabeth Plunk*
MSgt Ellen Dooley
MSgt Heather Zenobia

OBOE

MGySgt Leslye Barrett*
GySgt Trevor Mowry*

OBOE/ENGLISH HORN

MSgt Tessa Gross

E-FLAT CLARINET

GySgt Jonathon Troy

CLARINET

GySgt Kristin Bowers
GySgt Alexander Bullard
GySgt Harrison Burks
GySgt Zachary Gauvain
GySgt Lewis Gilmore
MSgt Christopher Grant
SSgt Tyler Hsieh
GySgt Andrew Jacobi
MSgt Joseph LeBlanc
MSgt Patrick Morgan*
MSgt Harry Ong
SSgt Angelo Quail
SSgt Nick Thompson

BASS CLARINET

GySgt Andrew Dees
GySgt Shannon Kiewitt

BASSOON

SSgt Matthew Gregoire
SSgt Bridget Piccirilli
SSgt Stephen Rudman*

SAXOPHONE

MSgt Jacob Chmara
MGySgt Otis Goodlett
MGySgt Nomar Longoria*
SSgt Joshua Tuttle

TRUMPET

GySgt Robert Bonner
GySgt Nathan Clark
MSgt Brandon Eubank
MGySgt Matthew Harding*
GySgt Tyler Lindsay
MSgt Amy McCabe*
SSgt Brent Proseus
MGySgt Susan Rider

HORN

GySgt Joseph Cradler
MGySgt Hilary Harding*
GySgt Timothy Huizenga
GySgt Cecilia Kozlowski
MSgt Douglas Quinzi
GySgt Rebecca Sieff
SSgt Emma Shaw
SSgt Shawn Zheng

EUPHONIUM

MGySgt Mark Jenkins*
SSgt Andrew Ribo

TROMBONE

MGySgt Samuel Barlow*
MSgt Timothy Dugan
SSgt Lukas Helsel
GySgt Christopher Reaves
GySgt Russell Sharp

BASS TROMBONE

MSgt Daniel Brady

TUBA

GySgt William Samson
GySgt Benjamin St. Pierre
MGySgt Christopher Tiedeman*

PERCUSSION

GySgt David Constantine
SSgt Alexander Garde
SSgt Bradley Loudis
MSgt Michael Metzger
MSgt Gerald Novak*
MGySgt Christopher Rose

TIMPANI

MGySgt Mark Latimer*

PIANO

MSgt Russell Wilson*

DOUBLE BASS

MGySgt Eric Sabo*

DIRECTOR

LtCol Ryan Nowlin

PRODUCERS

Capt Darren Y. Lin
1stLt Jose D. Toranzo

RECORDING/EDITING/

MIXING/MASTERING

SSgt Jacob Cypher
GySgt Michael Ducassoux
GySgt Ophir Paz
SSgt Aram Piligian

LIBRARIAN

SSgt Elena Specht

ALBUM NOTES

Capt Frank Byrne, USMC (Ret.)

ALBUM ARTWORK & DESIGN

MSgt Brian Rust

CREDITS

The Marines' Hymn by Jacques Offenbach
arranged by Donald Hunsberger

"Esprit de Corps" by Robert Jager
© 1985 Piedmont Music Co., Inc.

Heroes, Lost and Fallen by David Gillingham
© 1990 Composers' Editions

"Taps" by Daniel Butterfield
arranged by James Stephenson
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March, "Semper Fidelis" by John Philip Sousa
edited by The United States Marine Band

Symphony No. 2, The Sacred Cloth by Onsyby Rose
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"Retreat" arranged by Thomas Knox



SEMPER FIDELIS

The UNITED STATES MARINE CORPS *at* 250

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|---|-------|
| 1. The Marines' Hymn | 0:42 |
| JACQUES OFFENBACH / ARRANGED BY DONALD HUNSBERGER | |
| 2. "Esprit de Corps" | 4:48 |
| ROBERT JAGER | |
| 3. <i>Heroes, Lost and Fallen</i> | 11:28 |
| DAVID GILLINGHAM | |
| 4. "Taps" | 3:48 |
| DANIEL BUTTERFIELD / ARRANGED BY JAMES STEPHENSON | |
| 5. March, "Semper Fidelis" | 2:56 |
| JOHN PHILIP SOUSA / EDITED BY THE UNITED STATES MARINE BAND | |
| 6—9. Symphony No. 2, <i>The Sacred Cloth</i> | 41:59 |
| ONSBY ROSE | |
| 6. Upon them we bestow honor... | 13:12 |
| 7. They find courage where others cannot... | 8:03 |
| 8. Lifelong commitment to those unknown... | 7:21 |
| 9. Triumphant service to all. | 13:23 |
| 10. "Retreat" | 1:18 |
| ARRANGED BY THOMAS KNOX | |

Total Time

1:07:03