



2020

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 13 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 20, 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.



“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](#)



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, 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](#)



"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 VOLUNTEERS"

John Philip Sousa

The man who asked Sousa to compose this march (Robert D. Heinl, chief of the Department of Patriotic Service) also requested that he include sounds characteristic of a shipyard. Sousa thought this unusual for a march, but he complied. Sections of the march were named "The Call to March," "Getting Busy," and "Laying the Keel Blocks," and the score called for sirens, anvils, and a riveting machine.

The march was given a stirring première at the New York Hippodrome on March 3, 1918, by the combined bands of the navy's Atlantic fleet, Sousa conducting. It was dedicated to Edward N. Hurley, chairman of the U.S. Shipping Board, and to the ship-builders who were constructing America's emergency fleet. Sousa was dissatisfied with a riveting machine made to his specifications by a Chicago instrument manufacturer and called upon the Hippodrome sound effects man. A huge noise-maker was devised and used with ear-shattering effectiveness. Many people were puzzled at the departure from Sousa's usual march style, but he was merely fulfilling a request.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 94. Used by permission.

[Listen to the march](#)

["The Volunteers" is part of The Complete Marches of John Philip Sousa: Volume 5](#)



"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](#)



CORONATION MARCH, CROWN IMPERIAL

Sir William Walton

arranged by Paul Noble

William Walton was born in the industrial town of Oldham in Lancashire, England. Both of his parents were professional singers, and at age ten Walton entered the Cathedral Choir School of Christ Church at Oxford University. While at Christ Church as a chorister and later an undergraduate, Walton became interested in composition and began to carefully study the music of prominent masters such as Claude Debussy, Maurice Ravel, Sergei Prokofiev, and Igor Stravinsky. Unfortunately Walton failed his exit examination and left Christ Church in 1920 without a degree.

While in Oxford, Walton befriended the siblings Sacheverell, Osbert, and Edith Sitwell and lived with them for many years. The Sitwells were well acquainted with many important artists and introduced Walton to prominent composers and literary figures. Not only did they provide Walton with a lively cultural education, he was afforded time and resources to develop his own compositional talents. By the early 1930s he had earned a place of prominence in the British musical establishment that only grew in his later years. He was knighted in 1951 and received the Order of Merit in 1967.

Throughout his long and distinguished career, Walton was equally immersed in composing music for the concert hall, for the stage, and for film, including the famous adaptation of Henry V starring Sir Laurence Olivier. As one of the leading composers in England in the early twentieth century, Walton was also often called upon to compose music for special occasions of national import. In 1936, he wrote the coronation march for King George VI, titled *Crown Imperial*.

[Listen to the march](#)



“THE 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](#)

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



“THEY ARE THERE!” (A WAR SONG MARCH)

Charles Ives

transcribed by James B. Sinclair

Charles Ives is recognized as one of the greatest American composers of the twentieth century, but he did not receive such accolades during most of his lifetime. In fact, he made his living as a successful insurance salesman. When his unique and progressive music finally saw the light of day, however, he earned a Pulitzer Prize in 1947 for his Third Symphony.

Ives was born in Danbury, Connecticut, where his father, George Ives, was a Civil War bandmaster and leader of the Danbury Cornet Band. Ives attended Yale University, studying organ and composition, but both his father’s influence and his own early musical experiences in Danbury had as much impact on his musical sensibilities as his formal education. The elder Ives was intrigued by unplanned musical moments, like two bands playing in unrelated keys as they marched down the street in a parade, and George would often encourage Charles to explore unconventional sounds, such as playing the accompaniment of a tune in one key on the piano while singing the melody in an unrelated key.

In 1917, in honor of American soldiers headed into World War I, Ives composed a song with the title “He Is There!” He adapted the lyrics and added a coda in 1942, as more American soldiers were headed into World War II. The title was also tweaked slightly, to “They Are There!”

[Listen to the march](#)



“REVIEW”

John Philip Sousa

This was Sousa’s first published march, and it was sold outright to the publisher for 100 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](#)



CHILDREN'S MARCH, "OVER THE HILLS AND FAR AWAY"

Percy Grainger
edited by R. Mark Rogers

Although Percy Aldridge Grainger was born an Australian, he spent the majority of his professional life in England and America. After attending conservatory in Germany, Grainger relocated to London and began his career as a concert pianist. During this time, he also composed feverishly and began to take particular interest in the native folk songs of his new home. In 1905, he made the first of many trips to the English countryside to collect and document tunes sung by locals. Grainger eventually recorded more than 700 English and Danish folksongs and arranged dozens of them for performance by various ensembles. He delighted in the nuances and imperfections rendered by each singer and preserved the tunes in their natural state, with irregular meters and the unique interpretations of the original singers.

After the outbreak of World War I, Grainger moved to New York and called America his home for the remainder of his life. Despite burgeoning success as a concert pianist, he joined the U.S. Army in 1917 to support the war effort. His service as an oboist and saxophonist with the Coast Artillery Band introduced Grainger to the unique sound of the wind band, beginning a long and fruitful interest in this ensemble, which resulted in dozens of works that have become cornerstones of the wind band repertoire.

In 1918, the same year Grainger attained his U.S. citizenship, he composed his first original work for band, titled Children's March, "Over the Hills and Far Away." Though the piece, like many of his other works from this period, sounds as if it could contain the folk tunes Grainger had diligently collected in England, this particular work is built upon original material. Children's March is believed to be the first original work for concert band with an integrated piano part, complete with the unusual instruction at the end of the piece to hit a string inside the instrument with a marimba mallet. The cheerful romp is dedicated to an "enigmatic playmate beyond the hills" (whom the composer never identified by name) and was premiered on June 6, 1919, by the Goldman Band with the composer conducting.

[Listen to the march](#)



"THE WHITE ROSE"

John Philip Sousa

At a concert by the Sousa Band in York, Pennsylvania, a civic committee requested this Sousa march. The march was to be used at the York Flower Festival, commemorating White Rose Day. The white rose is the emblem of the House of York, in England, from which York, Pennsylvania, took its name. The White Rose Day celebration was canceled, owing to priorities of World War I. Nevertheless, Sousa's march was played at a public concert by combined bands and given some measure of publicity in a recording by the Victor Talking Machine Company. It never became popular, however. By request, Sousa incorporated several themes from the opera *Nittaunis*, composed by York banker C. C. Frick.

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

[Listen to the march](#)

["The White Rose" is part of The Complete Marches of John Philip Sousa: Volume 5](#)



"THE PURPLE PAGEANT"

Karl L. King

Karl L. King began his career playing the baritone in a circus band before becoming bandmaster for Barnum & Bailey's The Greatest Show on Earth. In addition to directing, he composed innovative music to match the exciting emotions and rhythms of circus acts, including his best known march, "Barnum and Bailey's Favorite." He left the traveling circus lifestyle to settle in Fort Dodge, Iowa, where he spent the remaining 51 years of his life directing the Fort Dodge Municipal Band, an organization which eventually became known as the Karl L. King Municipal Band of Fort Dodge to reflect his influence. During his time in Iowa, King continued to contribute to bands around the country by helping to found the American Bandmasters Association and by composing music for educational programs, both graded music for developing school band programs and fight songs for American universities.

“The Purple Pageant” belongs to the college music category. King dedicated the march to Glenn C. Bainum and his Northwestern University Band. Bainum directed the Northwestern Band in Evanston, Illinois, from 1926, when it was first placed under the supervision of the music school, through World War II and until his death in 1953. Bainum was an innovator in marching band formations and increased membership in the band rapidly from the initial group of seventeen musicians. The title “The Purple Pageant” evokes the showmanship of Bainum’s band dressed in their purple Northwestern uniforms. The march opens with a flashy fanfare, then gallops along vibrantly with splashes of lyricism in the winds and touches of virtuosity in the brass.

[Listen to the march](#)



“FROM MAINE TO OREGON” John Philip Sousa

Sousa’s “All American” operetta, *The American Maid (The Glass Blowers)*, contains one recurring march theme, the title of which does not appear in the list of songs. Perhaps the publishers made this arrangement so that “reprise” would not appear so many times. The theme is the nucleus around which Sousa built the march “From Maine to Oregon.” The march, like the operetta, met with only limited success.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 54. Used by permission.

[Listen to the march](#)

[“From Maine to Oregon” is part of The Complete Marches of John Philip Sousa: Volume 4](#)



MOORSIDE MARCH FROM A MOORSIDE SUITE Gustav Holst transcribed by Gordon Jacob

Gustav Holst is considered one of the early advocates for the wind band medium, and as such contributed several works to the wind band repertoire. Many of the characteristics heard in Holst’s compositions set him apart from other English composers. His music utilized unconventional time signatures, rising and falling scales, ostinato, bitonality, and occasional polytonality. Holst believed that the quality and subject matter heard in the majority of band music in his day was inadequate.

In 1927, Holst was commissioned to write a competition piece for the BBC and the National Brass Band Festival Committee. The resulting piece, *A Moorside Suite*, is actually not a piece that belongs in the traditional wind repertoire, as it was written for a traditional British brass band comprising of a range of brass and percussion instruments. English composer Gordon Jacob arranged *A Moorside Suite* for strings in 1952 and later made another arrangement of the piece for military band under the title *Moorside March* in 1960.

The March opens with a rising, four-note motive that makes its way into an energetic theme consisting of six-bar phrases. A second theme, introduced by the alto saxophone, uses standard eight bar-phrases. The grandeur of the trio is similar to the ceremonial marches of Edward Elgar and William Walton. After a brief modulatory section based on the opening motive, the first two themes are restated, and the march finishes with a coda containing material from the trio.

[Listen to the 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 Twenty-fourth 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.

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

[Listen to the march](#)

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



“FLORENTINER”

Julius Fucik

edited by John R. Bourgeois

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 for three years in bands of the Austro-Hungarian Army. Following his discharge, he performed as a professional bassoonist.

Fucik composed the “Florentiner” march in 1907 while he was the bandmaster for the 86th Infantry Regiment of the Austro-Hungarian Army. The band was stationed in Budapest at the time and the garrison’s nine other military bands challenged Fucik to produce worthwhile band music, resulting in a particularly productive compositional period. “Florentiner” opens with a stern bugle call, after which the march becomes lighthearted. The main melody of spritely repeated notes in the upper voices is occasionally interrupted by sarcastic responses in the low brass. An expansive lyrical middle section is followed by a repeat of the initial material, this time with an added piccolo obbligato to close in a style reminiscent of John Philip Sousa’s famous “The Stars and Stripes Forever.”

[Listen to the march](#)



“GUIDE RIGHT”

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



“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](#)



“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](#)



MARCH IN D MAJOR Ludwig van Beethoven edited by John R. Bourgeois

Ludwig van Beethoven was born in Bonn, Germany in 1770. Both his father and grandfather were court musicians for the Elector of Cologne at Bonn. After early musical training with his father, young Beethoven began studying with Christian Gottlob Neefe, the court organist. By age twelve Beethoven was employed as an assistant to Neefe and had already published his earliest compositions. In 1792 he moved to Vienna to study with Joseph Haydn. By his late twenties Beethoven began to lose his hearing, yet this did not impede his progress as a composer; he was one of the first composers to work for commissions as opposed to being employed permanently by a church or court. His enormous musical output included nine symphonies, other orchestral works, string quartets, concertos, piano sonatas, and much more.

The March in D Major, also known as the Great March in D, is one of Beethoven’s eight works for large wind band. His other compositions for various-sized wind ensembles bring the total number of works for wind instruments to more than two dozen. This march was composed in Vienna, completed and dated by the composer on June 3, 1816. It was written during a period when Beethoven was not focusing upon the large-scale orchestral forms for which he was known. The dedication on the March in D Major states that it was written for the People’s Artillery Corps of the Imperial and Royal Residential Capital of Vienna. It was composed at the request of Franz Xavier Embel, commander of the artillery corps.

The March in D Major is scored for a large wind band, with multiple parts for trumpets, French horns, trombones, and a large woodwind section to include piccolo and contrabassoon—two instruments which Beethoven used extensively in his orchestral works, thereby establishing their presence as a permanent part of the ensemble.

[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](#)

[“Sabre and Spurs” is part of The Complete Marches of John Philip Sousa: Volume 5](#)



MARCH OF THE TOYS

Victor Herbert

transcribed by Robert Cray

Victor Herbert was born in Dublin, Ireland, in 1859. At age seven he moved to Stuttgart, Germany, where he began his musical training. He became a serious student of the cello and entered the Stuttgart Conservatory. He developed into a first-rate cellist and moved to Vienna to become a soloist with the Eduard Strauss orchestra. In 1886 he married Therese Foerster, a celebrated Viennese opera singer, and the two moved to New York City where she was engaged to sing at the Metropolitan Opera. Herbert quickly became the principal cellist of the Metropolitan Opera Orchestra. He also served as assistant conductor to Anton Seidl and the New York Philharmonic during summer concerts at Brighton Beach, near Coney Island and Manhattan Beach. He continued conducting at summer venues and used the successful practice of intermingling serious concert repertoire with lighter popular works—a formula he used later with his own orchestra and which became the model for today's orchestral pops. In 1893 he accepted the leadership of the Patrick S. Gilmore Band and toured extensively for the next seven years.

In 1894, Herbert composed his first operetta and began a hugely successful career as a composer of this lighter form of opera. Despite several successive hits, he decided to leave the theater in 1898 when he was offered the position of director of the Pittsburgh Symphony. He left Pittsburgh in 1904 to create his own Victor Herbert Orchestra, but not before he returned to the world of operetta, composing one of his greatest hits, *Babes in Toyland*. This operetta utilizes various Mother Goose nursery rhyme characters in a Christmas setting. Orphans Alan and Jane visit Toyland, where the evil Toymaker Barnaby has created a battalion of automated wooden soldiers. After damaging two soldiers while donning their clothes, Alan and Jane are convinced to impersonate the broken toys, as March of the Toys plays in the background.

[Listen to the march](#)



"KING COTTON"

John Philip Sousa

It is a curious fact of the music world that marches written for fairs and expositions almost always fade into oblivion. Two notable exceptions are Sousa's "King Cotton" and "The Fairest of the Fair." The former was written for the Cotton States and International Exposition of 1895, and the latter for the Boston Food Fair of 1908.

Sousa and his band had great drawing power at fairs and expositions and were much sought after. But officials of the Cotton States and International Exposition in Atlanta attempted to cancel their three-week contract with the Sousa Band because of serious financial difficulties. At Sousa's insistence they honored their contract, and at the first concert they became aware of their shortsightedness. Atlanta newspapers carried rave reviews of the band's performances.

For example:

...The band is a mascot. It has pulled many expositions out of financial ruts. It actually saved the Midwinter Fair in San Francisco. Recently at the St. Louis and Dallas expositions Sousa's Band proved an extraordinary musical attraction, and played before enormous audiences. It is safe to predict that history will repeat itself in Atlanta, and that the band will do the Exposition immense good. A great many people in South Carolina, Alabama, and Georgia have postponed their visit to the Exposition so as to be here during Sousa's engagement, and these people will now begin to pour in.

Sousa's latest march, "King Cotton," has proved a winner. It has been heard from one end of Dixie to the other and has aroused great enthusiasm and proved a fine advertisement for the Exposition.

The Sousa Band did indeed bring the exposition "out of the red," and the same officials who had tried to cancel Sousa's engagement pleaded with him to extend it. "King Cotton" was named the official march of the exposition, and it has since become one of the perennial Sousa favorites.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 66. Used by permission.

[Listen to the march](#)

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



THE EARLE OF OXFORD'S MARCHE FROM *WILLIAM BYRD SUITE*

Gordon Jacob

Gordon Jacob was born in 1895 and was educated at the Royal College of Music in London, where he studied with Sir Charles Villiers Stanford, Sir Adrian Boult, and Ralph Vaughan Williams. After graduation, he joined the faculty of the school and served that institution until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst (daughter of Gustav Holst), Joseph Horowitz, and Elizabeth Maconchy. In addition to his work as an instructor, Jacob was active as an author of textbooks, an editor of scores, and as a composer. He received numerous commissions and awards, and composed in the orchestral, band, and choral genres. His conservative compositional style made him the ideal successor to Edward Elgar and William Walton as the source of incidental music for royal occasions, as he demonstrated with his highly successful scores for the Festival of Britain in 1951 and Queen Elizabeth's II coronation in 1953. However, this traditional style of composition did not serve him well during the 1960s avant-garde movement, and it was during this time that he turned his full attention to writing for wind band and student orchestras. Jacob died in Saffron, Walden, in 1984.

William Byrd Suite is based upon the works of Elizabethan composer William Byrd. One of the foremost musicians of his time, Byrd was an accomplished organist and master of Queen Elizabeth's I Royal Chapel. He was easily one of the most successful students of fellow Briton Thomas Tallis, and he composed prolifically for voice, instrumental ensembles, and keyboard. Several of Byrd's compositions for the virginal, a portable laptop keyboard, are included in the well-known Fitzwilliam Virginal Book. This collection inspired Jacob to create his masterpiece for wind band.

The composer describes the impetus for his *William Byrd Suite* in a 1975 letter to legendary American conductor Frederick Fennell:

While I was a student at the Royal Conservatory [sic] of Music Sir Hugh Allen, then Director, got me to orchestrate, for a small orchestra, various pieces by Elizabethan composers for the Oxford Bach Festival in 1922, to be used for a ballet. He was so pleased with the result that he suggested that I should make a full orchestral arrangement of pieces by Byrd for the Tercentenary of his death in 1623. This Suite was performed in 1923 by the 1st orchestra of the R.C.M. under Adrian (later Sir Adrian) Boult. The Wembley Exhibition was due to be opened the next year, 1924, and there was to be a massed band concert in the Wembley Stadium. Boult was so pleased with the orchestral suite that he suggested to the Director of Music, Kneller Hall, that I should arrange it for military band for that occasion. I had not written for band up to then, but thought I'd have a go at it. Boosey brought it out in time for Wembley in April 1924, and almost at the same time published my Original Suite for Band. Both these works are still very much alive, especially in the U.S.A., after just over half a century.

This music has become such a cornerstone of concert band repertoire that it is easy to forget the rather formidable challenge Jacob overcame to make it work. The limited sustaining quality of the virginal necessitated a florid and rhythmically active writing technique, replete with frequent flourishes and arpeggios, a style that does not lend itself very well to the wind instrument medium. Additionally, the virginal's inability to produce significant volume contrast meant that Jacob was forced to rely upon his instincts as a composer to guide him through the process of adding dynamic shape and interest to this score. According to Fennell, the arranger "provided a complete dynamic and nuance profile for Byrd's music. Here is a wedding of shading to substance that seems impossible to imagine was not there until he established it, so perfectly does it fit Byrd's music. Such sensitivity in adaptation for another's music is rarely granted, Jacob joining Rimsky-Korsakov and Ottorino Respighi among the elite in this field."

[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 for 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](#)



“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](#)



“THE FAIREST OF THE FAIR” John Philip Sousa

“The Fairest of the Fair” is generally regarded as one of Sousa’s finest and most melodic marches, and its inspirations came from the sight of a pretty girl with whom he was not even acquainted. It was an immediate success and has remained one of his most popular compositions. It stands out as one of the finest examples of the application of pleasing melodies to the restrictive framework of a military march.

The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers’ Association. The Sousa Band was the main musical attraction for several seasons, so the creation of a new march honoring the sponsors of the 1908 Boston Food Fair was the natural outgrowth of a pleasant business relationship.

In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would someday transfer his impressions of her into music. When the invitation came for the Sousa Band to play a twenty-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march “The Fairest of the Fair.”

Because of an oversight, the march almost missed its première. Nearly three months before the fair, Sousa had completed a sketch of the march for the publisher. He also wrote out a full conductor’s score from which the individual band parts were to have been extracted. The band had just finished an engagement the night before the fair’s opening and had boarded a sleeper train for Boston. Louis Morris, the band’s copyist, was helping the librarian sort music for the first concert, and he discovered that the most important piece on the program—“The Fairest of the Fair”—had not been prepared.

According to Morris’s own story, the librarian, whose job it had been to prepare the parts, went into a panic. There was good reason; considerable advance publicity had been given to the new march, and the fair patrons would be expecting to hear it. In addition, the piano sheet music had already been published, and copies were to be distributed free to the first five hundred ladies entering the gates of the fair.

Morris rose to the occasion. He asked the porter of the train to bring a portable desk, which he placed on a pillow across his lap. He worked the entire night, and the parts were nearly finished when dawn broke. Both were greatly surprised by the appearance of Sousa, who had arisen to take his usual early morning walk. When asked about the frenzied activity, they had no choice but to tell exactly what had happened.

There were many times in the life of John Philip Sousa when he demonstrated his benevolence and magnanimity, and this was surely one of them. After recognizing Morris’s extraordinary effort and remarking that it was saving the band from considerable embarrassment, he instructed him to complete his work and to take a well-deserved rest, even if it meant sleeping through the first concert.

With no one the wiser, Louis Morris—hero of the day—was asleep in his hotel as Sousa’s Band played “The Fairest of the Fair” for the first time on September 28, 1908. Sousa did not mention the subject again, but Morris found an extra fifty dollars in his next pay envelope—the equivalent of two weeks salary.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 50. Used by permission.

[Listen to the march](#)

[“The Fairest of the Fair” is part of The Complete Marches of John Philip Sousa: Volume 4](#)



"THE GALLANT SEVENTH"

John Philip Sousa

It is amazing that this march, regarded as one of Sousa's finest and certainly one of his most vigorous, was composed while he was recuperating from a broken neck. The march takes its title from the 7th Regiment, 107th Infantry, of the New York National Guard, whose history may 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 Sousa to enlist in the army; he was made a bandmaster in the U.S. Field Artillery. Several other Sousa men then secured their release to enlist, some for service with Sutherland's band.

Sutherland did not return to the Sousa Band at the war's end; he accepted the position of bandmaster of the 7th Regiment. The regiment's commanding officer, Colonel Wade H. Hayes, made a formal request of Sousa for a march. Sousa obliged, paying tribute to the organizational ability and professional standing of one of his band's alumni. For the official send-off of the new march at the New York Hippodrome on November 5, 1922, Sutherland's 7th Regiment Band augmented the Sousa Band on stage.

Although no less than seven other composers had also written marches for this regiment, Sousa's was the only one to gain wide acceptance, and Sousa was named honorary bandmaster of the regiment. Many years later, Sutherland repaid his debt to Sousa in an appropriate way. He was one of eight founders of the living Sousa memorial known as the Sousa Band Fraternal Society.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 54. Used by permission.

[Listen to the march](#)

["The Gallant Seventh" is part of The Complete Marches of John Philip Sousa: Volume 5](#)



"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](#)



KNIGHTSBRIDGE MARCH FROM LONDON SUITE

Eric Coates

transcribed by Gerrard Williams

Eric Coates was born in the town of Hucknall in Nottinghamshire, England, in 1886. He was the youngest of five children and the only son. His father was a well-respected town doctor and his mother was an amateur pianist and singer. Coates studied violin as a young boy, eventually entering the Royal Academy of Music in London, where he continued his studies in viola and composition.

Coates spent several years performing as an accomplished violist with The Queen's Hall Orchestra, under the direction of Sir Henry Wood, founder of the Proms. Coates left the orchestra in 1919 to become a full-time composer. He drew inspiration for many of his pieces from everyday life in the city. His 1933 *London Suite* depicts three London districts: Covent Garden, Westminster, and Knightsbridge. The third movement made Coates famous, as the BBC chose Knightsbridge March as the signature tune for its popular Saturday night radio program, *In Town Tonight*. The BBC offices were inundated with over 30,000 letters in six weeks about this new tune, prompting them to print reply cards to keep up with responses!

[Listen to the march](#)



“HANDS ACROSS THE SEA”

John Philip Sousa

“Hands Across the Sea” premiered at the Academy of Music in Philadelphia in 1899, one year after the onset of the Spanish-American War. Written to bolster America’s position in maintaining peace around the world, Sousa included a quotation from English diplomat and author John Hookham Frere on the cover of the published sheet music: “A sudden thought strikes me—let us swear an eternal friendship.”

Sousa, impressed with the Virginia Polytechnic Institute Regimental Band’s performance of his march “The Thunderer,” dedicated his performance of “Hands Across the Sea” to them at the 1901 Pan-American Exposition in Buffalo, New York. Founded in 1872 in Blacksburg as the Virginia Agricultural and Mechanical College, Virginia Polytechnic Institute and State University (Virginia Tech) was a land-grant college that required military training for all able-bodied male students. The students were organized into a Corps of Cadets, with initially just one snare drummer and one bass drummer providing a marching cadence while in formation. By 1893 the Band Company was formed, and The Regimental Band has since remained in existence as a distinct and separate unit within the Corps of Cadets.

[Listen to the march](#)

[“Hands Across the Sea” is part of The Complete Marches of John Philip Sousa: Volume 4](#)



MARCHE MILITAIRE FRANÇAISE FROM SUITE ALGÉRIENNE, OPUS 60

Camille Saint-Saëns

transcribed by Benjamin Vereecken

French composer Camille Saint-Saëns showed an early aptitude for music and began attending the Paris Conservatoire at age thirteen. He was a talented organist and pianist and showed an interest in composition from a young age. In 1857, he was appointed organist at La Madeleine Church in Paris, where he remained for twenty years. During this time he also began composing in earnest. In addition to his own well-respected canon of composition, Saint-Saëns is known as a champion of earlier composers whose music was being underrepresented in France at the time, such as Johann Sebastian Bach and George Frideric Handel. He also promoted the music of his contemporaries: French composers such as Emmanuel Chabrier, Claude Debussy, Paul Dukas, and Maurice Ravel; and others such as Richard Wagner, Franz Liszt, and Robert Schumann. As an avid traveler, Saint-Saëns made his first trip to Algeria in 1873, and it became a favorite destination. Algeria, at that time, was colonized by France, and many French people considered it a vacation destination.

Marche militaire française is the final movement of the four-movement *Suite algérienne*. Originally composed for orchestra in 1880, the subtitle of the work is “Picturesque Impressions on a Voyage to Algeria.” The march is a tribute to Saint-Saëns’ nationalist pride rather than a tribute to the local music of Algeria. It is a traditional French march that uses only mild melodic references to traditional Algerian music. Marche militaire française has become a favorite stand-alone piece, especially for the concert band. The transcriber, Benjamin Vereecken, was a saxophonist in The Sousa Band from 1910 to 1915. Sousa often performed transcriptions of new compositions by contemporary European composers, and Vereecken’s transcription of Marche militaire française is just one example of this practice.

[Listen to the march](#)

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