



# 2022

# 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](#)



## MARCH FROM SUPERMAN

John Williams

transcribed by Paul Lavender

When the movie version of *Superman* was released in 1978, the most famous of superheroes was brought to life in spectacular fashion. As one of the very first big-budget comic book movies, the film paved the way for countless other classic characters to make their way to the silver screen. For John Williams, the opportunity to work on the project was a chance of a lifetime:

Growing up in my generation meant that you avidly followed the exploits of Superman in the syndicated comic strips that regularly appeared in newspapers across the country. It was a time when Superman fired the imaginations of all of our youngsters, and I was no exception.

Many years later, when director Richard Donner asked me to compose the score for his feature-length film of *Superman*, I was thrilled. I truly felt that I was revisiting a formative part of my childhood. I remember how excited I was when Mr. Donner showed me his wonderful film with actors Christopher Reeve and Margot Kidder flying high above the Statue of Liberty in one of the movie's many memorable moments. I began by writing this piece, which formed the basis of the musical score for the film.

The movie's great success wouldn't have been possible without Christopher Reeve, who embodied every characteristic of what we imagined Superman to be. Without him, this music would never have seen the light of day.

[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](#)



## "NATIONAL EMBLEM"

Edwin 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, Vermont, to Greenfield, New Hampshire. The première was given in New Hampshire by the Keene City Band which Bagley directed from 1915 to 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 DIRECTORATE”

John Philip Sousa

John Philip Sousa earned the title “The March King” while he was director of the United States Marine Band from 1880 to 1892. Sousa took the Marine Band on its very first national concert tours in 1891 and 1892, and the incredible success of these tours led David Blakely, Sousa’s tour manager, to encourage Sousa to leave the Marine Corps and start his own civilian band. Although the Sousa Band eventually became the most famous and respected band in the world, its early days were tenuous at best, and the long-term prospects for Sousa’s “New Marine Band,” as it was initially called, did not look especially promising. However, the band’s fortunes changed dramatically when Patrick Gilmore, one of Sousa’s chief competitors, died unexpectedly in 1892. Sousa hired several of Gilmore’s best players and brought his new band to the 1893 St. Louis Exposition. They presented a series of concerts that caused such a sensation that the Board of Directors held a special ceremony to honor Sousa, bestowing upon him a special medal encrusted with rubies and diamonds. “The Directorate” soon followed, undoubtedly the most appropriate “thank you” Sousa could offer.

[Listen to the march](#)

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



## IMPERIAL MARCH FROM STAR WARS: THE EMPIRE STRIKES BACK

John Williams

arranged by Stephen Bulla

John Williams’ menacing musical signature for Darth Vader and the Empire from George Lucas’ original *Star Wars* trilogy remains one of the most iconic symphonic themes in all film music. Like many of Williams’ award-winning scores to these classic films, this theme is instantly recognizable, both as a portrait for one of the most unforgettable characters in *Star Wars*, as well as an exciting and dramatic symphonic march.

[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](#)



## "ENTRY OF THE GLADIATORS"

Julius Fučík

Julius Fučík was 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 twelve 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, Fučík 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 forty-four as the result of unsuccessful cancer surgery.

Fučík 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 Fučík 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.

[Listen to the march](#)



## "SOUND OFF"

John Philip Sousa

During his twelve years as the seventeenth director of "The President's Own" (1880–92), John Philip Sousa composed nearly eighty works. Several were marches written specifically for the Marine Corps, as well as to celebrate the unique military environment and traditions at historic Marine Barracks Washington, D.C. "Sound Off" was composed in 1885 and was dedicated to a gentleman viewed by Sousa as a "stern but fair" officer named General George Porter Houston. General Houston was the commanding officer of Marine Barracks Washington from July 1883 to March 1888, and the march derives its title from a military command frequently heard during parades and formations there.

[Listen to the march](#)

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



## "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](#)



## “NOBLES OF THE MYSTIC SHRINE”

John Philip Sousa

John Philip Sousa, like many prominent musicians throughout history, was a member of a Masonic Lodge. He became a member of the Ancient Arabic Order of Nobles of the Mystic Shrine in Washington, D.C., in April 1922, and was promptly named the first honorary director of the Almas Temple Shrine Band. His nephew, A. R. Varela sponsored him, and asked him to compose this march. The new march saluted Shriners in general but was dedicated specifically to the Almas Temple and the Imperial Council.

The Shriner’s national convention was held in Washington in June 1923, and Sousa was invited to lead a band of 6,200 Shriners in Griffith Stadium. This was the largest band he ever conducted, and this new association with the Shriners led to several Shrine bands accompanying the Sousa Band in performances of the new march as Sousa toured the United States. “Nobles of the Mystic Shrine” is unique in that it is one of the few Sousa marches that begins in a minor key, giving it an exotic sound, and it is also one of the few that includes a published part for harp. The “Jingling Johnny” or Turkish crescent, which is a marching instrument consisting of a pole hung with jingling bells, is heard through the use of percussive instruments such as tambourines and the triangle. These are essential to the texture and refer to the intriguing Eastern sounds heard in shrine marching music, thus making “Nobles of the Mystic Shrine” one of the more unusual but wonderful Sousa marches.

[Listen to the march](#)

[“Nobles of the Mystic Shrine” is part of The Complete Marches of John Philip Sousa: Volume 6](#)



## “CYRUS THE GREAT”

Karl L. King

Raised in Canton, Ohio, during the turn of the twentieth century, Karl L. King was undoubtedly influenced both by the rich tradition of band music in the Midwest and the most popular form of entertainment at the time, the circus. As a young musician, he played multiple brass instruments as well as piano, but he ultimately settled on the baritone, which he played in several circus bands between 1910 and 1913, among them the Barnum and Bailey Band. It was during this time that King became known for his ability to compose circus marches quickly, a skill much in demand, as there were very few compositions that fit the rhythm and pacing of circus performances. He was quite prolific over the course of his career, composing more than 188 marches and circus “screamers,” and he is considered to have done for the circus march what John Philip Sousa did for the patriotic march.

King composed the march “Cyrus the Great” (subtitled Persian March) as a tribute to his friend “Cy” Tremain. However, he likely drew musical inspiration from the titular emperor, who founded the Persian Empire around 550 B.C.E. The march begins with an introductory brass fanfare leading into a descending low brass theme that recurs throughout the first strain. King made the somewhat less common choice to use the low brass section as the lead melodic voice for a muscular second strain. The trio moves to a celebratory major tonality, with each of its three iterations separated by a traditionally low brass-heavy breakup strain.

[Listen to the march](#)



## “THE WHITE ROSE”

John Philip Sousa

It would be difficult to overestimate the extent of John Philip Sousa’s popularity at the height of his career in the early twentieth century. Indeed, his reputation was such that requests for one-of-a-kind compositions must have been frequent, and nothing could bring prestige to an event quite like having a Sousa march written especially for it. The march entitled “The White Rose” was the result of one such request and was written in 1917 to commemorate White Rose Day at the York Flower Festival in York, Pennsylvania. At the request of the local civic committee, Sousa incorporated themes from an opera composed by a local York banker named C. C. Frick. Of particular note in this march is Sousa’s brilliant use of a staccato countermelody in the upper winds for the trio section, which provides a satisfying contrast to the lyrical main theme.

[Listen to the march](#)

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





## “THE CIRCUS BEE”

Henry Fillmore

As the composer of at least 256 works and the arranger of 774 others, Henry Fillmore was one of the most prolific writers in the history of band music. The sheer volume of his musical output prompted him to take the unusual step of publishing his compositions under seven different pseudonyms in addition to his given name to avoid saturating the sheet music market. Fillmore also had a reputation for flamboyant showmanship as conductor of his own bands. In the words of a friend, “No one enjoyed his performances more than Henry himself.”

Published in 1908, “The Circus Bee” was considered at the time to be the most difficult piece Fillmore had composed to date. This march is named after an imaginary circus newspaper of Fillmore’s making, reflecting his lifelong interest in the circus.

[Listen to the march](#)



## “SOLID MEN TO THE FRONT”

John Philip Sousa

Much has been written about John Philip Sousa’s dedication to the Marine Corps and perhaps even more about the undercurrent of patriotism that informs virtually every note he wrote. But many people may be unaware that Sousa all but shuttered his wildly successful civilian band to return to military service at the onset of World War I. John Philip Sousa enlisted in the U.S. Naval Reserve Force as a lieutenant on May 31, 1917, at age sixty-two. He was the oldest Naval enlistee at that point and was tasked with training young bandsmen. Sousa stipulated that he be granted leave to honor some remaining commitments of the Sousa Band, but his loyalty to his country was so great, that he demanded his monthly salary be set at only one dollar.

Sousa’s presence proved a powerful recruiting tool, and young musicians clamored to work with the legendary bandmaster. At Naval Station Great Lakes in Illinois, his “Bluejacket” (or “Jackie”) Band from this era boasted over 300 members and raised over \$21 million for recruiting programs, the Red Cross, Liberty Loan war bonds, Navy Relief, and other charities. These fundraising concerts often found Sousa taking requests for donations and auctioning off his batons. While the hectic schedule of the band and the energy level of the average twenty-year-old Naval enlistee might slow someone at age sixty, Sousa marched every step with his men. He even shaved his famous beard as a show of solidarity and respect.

“Solid Men to the Front” first appeared as the title of a march in 1917. Before that march was completed, Sousa had changed the title to “Wisconsin Forward Forever.” He must have liked the title though; he attached it to a different march the following year. While it is not his most well-known march, it is one of his finest from this period and stands as a reminder of Sousa’s unflinching loyalty to his country.

[Listen to the march](#)

[“Solid Men to the Front” is part of The Complete Marches of John Philip Sousa: Volume 5](#)



## MARCH OF THE WOMEN MARINES

Louis Saverino

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

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

[Listen to the march](#)



## “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](#)



## “COLONEL BOGEY”

Kenneth J. Alford

Composed in 1913 and first published in 1914, “Colonel Bogey” was an instant hit, becoming a best-seller on the sheet music “charts” by selling more than a million copies by the early 1930s. Furthermore, the march gained worldwide exposure and popularity when it was featured as the musical theme for *The Bridge on the River Kwai*, an Oscar-winning film that was set during the Second World War.

Fittingly, the composer Kenneth J. Alford had an extensive military background. Alford was actually the nom de plume of Major F. J. Ricketts, Director of Music for the Royal Marines at Plymouth (U.K.). Fluent on the cornet, piano, and organ, he had also served as bandmaster at the Royal Military School of Music, and later led the band of the Second Battalion Argyll and Sutherland Highlanders, an infantry regiment of the British Army. The inspiration for the march and its amusing title came from Alford’s experience of playing golf with an eccentric colonel who, instead of shouting the customary “Fore!” after an errant shot, would issue the warning by whistling.

Although “Colonel Bogey” proved to be his most famous composition, Alford also wrote and published hymns, fantasias, solos for xylophone and piano, and many classical and operatic arrangements under his mother’s maiden name. Ultimately, it was his gift for writing marches that earned him the nickname of “The British March King.”

[Listen to the march](#)



## “THE PATHFINDER OF PANAMA”

John Philip Sousa

Shortly after the completion of the Panama Canal in 1914, the Sousa Band was invited to perform at the 1915 Panama-Pacific Exposition, held in San Francisco. At the request of Walter Anthony, a reporter for the *San Francisco Call*, Sousa composed “The Pathfinder of Panama” march to commemorate the opening of the Panama Canal and dedicated it to the exposition as well. The “Pathfinder” in the title of the march refers not to an individual, but to the Panama Canal itself, an engineering marvel that shortened the ocean voyage between San Francisco and New York by approximately 8,000 miles and continues to have an incalculable impact on the shipping of goods and passengers worldwide.

[Listen to the march](#)

[“The Pathfinder of Panama” is part of The Complete Marches of John Philip Sousa: Volume 4](#)



## MARCH OF THE BELGIAN PARACHUTISTS

Pieter Leemans

As a youth, Pieter Leemans studied piano, harmony, and composition under several prominent Belgian musicians. He served for one year in the Belgian army in 1919 and, upon discharge from the army, continued his formal schooling and received a music degree. He accepted a post as pianist, conductor, and program director for the official national broadcasting company in 1932. March of the Belgian Parachutists grew out of an unfinished composition Leemans had begun during World War I, at the request of his regimental commander. Years later, while dining with a group of paratroopers at the end of World War II, Leemans was asked again to compose a march. Remembering his earlier composition, he resurrected its themes and the resulting work became March of the Belgian Parachutists.

[Listen to the march](#)



## “WHO’S WHO IN NAVY BLUE”

John Philip Sousa

Until a cache of old letters was recently discovered among Sousa family holdings in 1975, there was no proof of a request for this march coming from the student body of the U.S. Naval Academy. From the letters it was learned that a request had been made by Midshipman W. A. Ingram, president of the class of 1920. At that time, it was customary for each class to have its own new song or march to be performed at graduation exercises.

The manner of choosing a title for the march bordered on the comical. Midshipman T. R. Wirth suggested “Ex Scienta Tridens” (“From Science to Sea Power”). Sousa’s response to this was that it sounded like a remedy for the flu or a breakfast cereal. He suggested an alternate, “Admirals By and By.” Wirth stood firm with his proposal and pointed out that one of Sousa’s most famous marches was “Semper Fidelis,” also taken from the Latin.

At this point, Sousa apparently was inclined to withdraw his offer to compose the march, but Wirth pleaded with him not to take this course of action. Wirth tried to compromise on a title, offering such names as “Gentlemen Sailors,” “Seafarers,” and “Admirals All.” Sousa did some compromising of his own, and “Who’s Who in Navy Blue” became the title.

In recognition of Sousa’s contribution to the Navy during World War I—and presumably in appreciation for this composition—he was presented a miniature class ring and made an honorary member of the graduating class of 1921.

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

[Listen to the march](#)

[“Who’s Who in Navy Blue” is part of The Complete Marches of John Philip Sousa: Volume 5](#)



## MARCH OF THE LEATHERNECKS

Morton Gould

transcribed by Philip J. Lang

Morton Gould was enjoying a highly successful career in New York City when World War II broke out. Two of his brothers were already serving in the Army and another was in the Coast Guard, and Gould hoped to join them. He contacted both the Army and the Navy about signing up. An enlistment physical uncovered a heart murmur and a double hernia, making it clear that Gould would have to serve as a civilian. He always regretted that he was not able to serve in uniform.

Gould contributed to the war effort by composing a number of energetic and inspirational patriotic numbers including “Buck Private,” “American Legion Forever,” and “American Youth.” Additional works included March for Yanks, “Bombs Away,” and “Paratrooper.” In 1942, Eugene Goosens, conductor of the Cincinnati Symphony, asked Gould and a number of other leading American composers including Leonard Bernstein, Howard Hanson, and Aaron Copland to write patriotic fanfares for brass and percussion. Gould responded with Fanfare for Freedom. In 1943, he wrote one of his most enduring works, “American Salute,” a set of variations on the Civil War-era song “When Johnny Comes Marching Home.” That same year Gould wrote a special tribute to Marines serving in the war and gave it the title March of the Leathernecks. His friend Philip J. Lang reworked the composition for band, and it was published in 1944.

[Listen to the march](#)





## “THE BELLE OF CHICAGO”

John Philip Sousa

“The Belle of Chicago” was performed in 1892 at the dedication of the World’s Columbian Exposition, the Chicago World’s Fair. This specially assembled orchestra of 190 players was conducted by Theodore Thomas, who founded the Chicago Symphony Orchestra a year before. Sousa composed this piece for his engagements in the city and, more importantly, as a tribute to its ladies. The rousing march apparently had something other than the desired effect after one local journalist stated, “Mr. Sousa evidently regards the Chicago belle as a powerful creature, with the swinging stride of a giant, a voice like a foghorn, and feet like sugar-cured hams.”

Sousa completed the full score of “The Belle of Chicago” on July 23, 1892, in Washington, D.C., one week before his discharge from the Marine Corps to form his own civilian band, which, incidentally, was based in Chicago.

[Listen to the march](#)

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



## COUNTRY BAND MARCH

Charles Ives

transcribed by John Sinclair

Charles Ives’ Country Band March is an affectionate valentine to the enthusiastic haphazardness of the community bands he heard as a young man in Danbury, Connecticut. Ives reveled in the cacophony produced by these amateur musicians making early entrances, playing “wrong notes,” and cheerfully but inappropriately blurting out quotations of popular songs of the day, including “Arkansas Traveler,” “Battle Cry of Freedom,” “The British Grenadiers,” “The Girl I Left Behind Me,” “London Bridge,” “Marching Through Georgia,” “My Old Kentucky Home,” “Yankee Doodle,” and quotes of two very familiar John Philip Sousa marches. This dense but exuberant music often has simultaneous melodies competing for the audience’s attention, and the percussionists bringing up the rear frequently add or drop beats as the group struggles to stay together.

[Listen to the march](#)



## “THE GLADIATOR”

John Philip Sousa

Nothing among John Philip Sousa’s memoirs reveals the identity of the “gladiator,” but the first printing of the sheet music carried a dedication to Charles F. Towle of Boston. Towle was a journalist who was editor of the Boston Traveler at the time this march was written, but the nature of his association with Sousa is not known. Sousa’s daughter Helen conjectured that her father might have been inspired by a literary account of some particular gladiator. It is unlikely that he would have dedicated a march to gladiators in general because of their ferocity and deeds of inhumanity, but perhaps one noble gladiator who had been a victim of circumstances might have been his inspiration. There has also been speculation that the march had some Masonic significance, inasmuch as it was written at the time he was “knighted” in Columbia Commandery No. 2, Knights Templar, but this lacks substantiation.

For Sousa, “The Gladiator” brought back both happy and unhappy memories. In 1885 he had written the dirge “The Honored Dead” for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. They were so pleased that they asked him to write a quickstep march. He responded with “The Gladiator,” but they rejected it. Their shortsightedness cost them dearly; Sousa then sold it to Harry Coleman of Philadelphia, and the march eventually sold more than a million copies.

“The Gladiator” was the first Sousa composition to reach such wide circulation. He himself was unaware of its popularity until its strains startled him one day while in Philadelphia on business. Many years later he gave this dramatic account:

I was taking a stroll along Broad Street. At a corner a hand-organ man was grinding out a melody which, somehow, seemed strangely familiar. As I listened more intently, I was surprised to recognize it as my own “Gladiator” march. I believe that was one of the proudest moments of my life, as I stood there on the street.

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

[Listen to the march](#)

[“The Gladiator” is part of The Complete Marches of John Philip Sousa: Volume 2](#)



## WILDCAT MARCH

Staff Sgt. Parker Gaims

Wildcat March was written for the Northwestern Symphonic Wind Ensemble (SWE) in honor of the opening of the Ryan Center for Musical Arts, on the campus of Northwestern University in Evanston, Illinois. Director of Bands Mallory Thompson expressed interest in having U.S. Marine Band Clarinetist Staff Sergeant Parker Gaims, an alum of the school and of the ensemble, compose an original march specifically for the special occasion. The piece, Wildcat March, was premiered at the opening of the newly built facility on November 13, 2015, by the SWE with Thompson conducting. In writing the march, Staff Sgt. Gaims attempted to capture the dignity and pride of Northwestern University and the SWE. The introduction and first two strains of the march contain long, grand celebratory melodies. The trio theme is a full statement of Northwestern's alma mater, "Quaecumque sunt vera," or "Whatsoever things are true." (This music is also famously recognized as St. Anthony's Chorale, which is commonly attributed to Joseph Haydn.) The break strain of the march contains dramatic chromatic lines and several moments of unison. The second time the trio theme is heard, euphoniums, saxophones, and horns have the melody, while the clarinet section plays an elaborate obbligato. During this strain, the harp and the remainder of the wind section provide additional ornamentation. The trumpets and trombones lead the march's final grandioso trio strain, while the winds continue with a dramatic unison obbligato.

Staff Sgt. Gaims has been a clarinetist in "The President's Own" United States Marine Band since September 2013. He received his undergraduate degree in clarinet performance in 2011 from DePaul University in Chicago, and his master's degree from Northwestern University in 2013.

[Listen to the march](#)



## "THE DIPLOMAT"

John Philip Sousa

"I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever had tasted for an inspiration." John Philip Sousa said. "The march was 'The Diplomat' and the city was Mitchell, South Dakota, and mentally at least, I dedicated the march to the unseen cook who prepared that tenderloin."

While mentally dedicated to Mitchell's unnamed chef, the march was in actuality dedicated to Secretary of State John Milton Hay, whose diplomatic skill had impressed the composer. When performing this march in the prime of his career, Sousa gave a subtle but highly pleasing display of conducting excellence for the benefit of both his audiences and his musicians. The first section of the march has a catchy melody which he had the band phrase and accent in a style different from the printed music. As the late Dr. Frank Simon, former Sousa Band solo cornetist remarked, "When the 'Governor' conducted this march, we could literally visualize the graceful swagger of a handsome diplomat, top hat, tux, striped trousers and all, strutting down the street, nodding cheerfully here and there."

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 49. Used by permission.*

[Listen to the march](#)

["The Diplomat" is part of The Complete Marches of John Philip Sousa: Volume 4](#)



## AMERICAN PATROL

Frank W. Meacham

Born in Buffalo, New York, Frank W. Meacham began his professional music career at age ten, having secured the publication of his first song. During Meacham's lifetime, most of his original compositions failed to gain recognition, but he became known as one of the country's most skilled arrangers. However, he did eventually achieve success as a composer of martial music, most notably with his famous march entitled "American Patrol," first copyrighted as a piano score in 1885 and subsequently arranged for band in 1891. As with many "patrol" marches of the era, this work imitates the sound of a military band approaching and then marching off into the distance. It begins softly with a snare drum cadence followed by a two-part theme in the upper winds, which constitutes Meacham's only original melodic contribution. The rest of the march is a medley of three popular patriotic songs: "Columbia, the Gem of the Ocean," "Dixie" (followed by a drum cadence and a recapitulation of the original theme), and finally "Yankee Doodle." "American Patrol" remains a favorite in the concert band repertoire and has been recorded by numerous ensembles, including the Glenn Miller Band and the Sousa Band.

[Listen to the march](#)



## “JACK TAR”

John Philip Sousa

Written in 1903, “Jack Tar” is a tribute to the Royal British Navy. While most of the melodies in this march are original, borrowed from Sousa’s own operetta *Chris and the Wonderful Lamp*, the break strain quotes the British sea shanty “The Sailor’s Hornpipe.” The naval feel of this march is reinforced by scoring that calls for ship’s bell and whistle. The world première took place in London at the Royal Albert Hall in the presence of King Edward VII. That evening, Sousa and his band collaborated with the bands of the Scots Guard, the Irish Guards, the Coldstream Guards, the Himenoa Band of New Zealand, and the Queen’s Hall Orchestra.

[Listen to the march](#)

[“Jack Tar” is part of The Complete Marches of John Philip Sousa: Volume 4](#)



## SONS OF UNCLE SAM

Earl E. McCoy

Born in Indianapolis, Earl E. McCoy spent most of his life in Texas before attending the University of Illinois to study music under its legendary director of bands Albert Austin Harding. Shortly after, McCoy was offered the choice of a staff position with the university’s band or a national tour with a musical production. He chose to join the tour, and the majority of his career was spent touring with and conducting theater orchestras and traveling productions, including a ten-year engagement with the Majestic Theater Circuit. Toward the end of his life, McCoy co-founded the El Paso Symphony Orchestra, the Dallas Symphony Orchestra, and the Dallas Band.

McCoy composed several marches during his career and was in the process of composing a symphony at the time of his death. He wrote the march “Sons of Uncle Sam” in 1917, which was the year that the United States joined World War I. The piece likely served as a patriotic composition to bolster the American spirit during the tumultuous period that engulfed the entire world.

[Listen to the march](#)



## “THE DAUNTLESS BATTALION”

John Philip Sousa

Future President Warren G. Harding and bandmaster John Philip Sousa—two Americans who were serving their country in totally different capacities were awarded honorary doctorates by the Pennsylvania Military College in Chester on February 7, 1920. Sousa saluted the cadets in his own inimitable way, by composing a march in their honor. The band score was dedicated “To Col. Hyatt, the Faculty and Cadets of the Pennsylvania Military College” and was entitled “The Pennsylvania Military College March.” An orchestra score, presumably made later, was entitled “The Pennsylvania Military March.” But by the time the march was published, Sousa had provided the more colorful title.

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 49. Used by permission.*

[Listen to the march](#)

[“The Dauntless Battalion” is part of The Complete Marches of John Philip Sousa: Volume 6](#)



## RADEZKY MARCH

Johann Strauss Sr.

Johann Strauss Sr. was the son of an innkeeper and was encouraged by his parents toward a career in bookbinding rather than music. However, he would not be dissuaded and finally convinced his parents to allow him to study violin and music theory. At age fifteen, he played viola professionally, and then at age nineteen, he 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 Jr. is remembered as “The Waltz King,” the elder Strauss composed more than 250 works, 152 of which were waltzes. During the seventeen years prior to his death, Strauss served as bandmaster to the First Citizen’s Regiment of Vienna.

The Radetzky March was composed in 1848 and was named for Count Josef Radetzky von Radetz, a venerable Austrian field marshal. The title page of the first edition bore the dedications “In honor of the great Field Marshal” and “Dedicated to the Imperial Royal Army.” Radetzky was commissioned by Field Marshal Lieutenant Peter Zanini, military advisor to the court, who organized a festival to celebrate the victories in Italy of the Austrian Army under the command of Field Marshal Radetzky. The first performance was conducted in Vienna by the composer on August 31, 1848.

[Listen to the march](#)



# COMPETING MARCHES



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