

100 Famous Marches

Disc One

1. **Entry March of the Gladiators – Julius Fucik**

“The President’s Own” United States Marine Band
Timothy W. Foley, conductor

Julius Fucik (1872-1916) was a Czech composer and conductor of military bands. He became a prolific composer, with over 400 marches, polkas, and waltzes to his name. As most of his work was for military bands, he is sometimes known as the "Bohemian Sousa." Today his marches are still played as patriotic music in the Czech Republic. However, his worldwide reputation rests on one work, his Opus 68 march, “The Entrance of the Gladiators” (“Vjezd gladiátorů”), which is universally recognized, often under the title “Thunder and Blazes,” as one of the most popular theme tunes for circus clowns. He composed this march between 1897 and 1900. The original title was “Grande Marche Chromatique.”

2. **March of the Steelmen – Charles Belsterling**

“The President’s Own” United States Marine Band
Albert F. Schoepper, conductor

Charles Belsterling (1874-1959) was a U.S. lawyer and lover of band music. He composed “March of the Steelmen” in 1937. The scoring and harmonization was done by Harry L. Alford.

3. **The Purple Carnival – Harry L. Alford**

The United States Army Band “Pershing’s Own”
Gary F. Lamb, conductor

Harry LaForrest Alford (1883-1939) was a professional composer and arranger of band marches. He grew up in Michigan where he worked as the church organist and trombonist with the theater orchestra. He studied with the Dana Musical Institute in Warren, Ohio. Alford then became a trombonist touring with minstrel, Wild West, and theatrical shows. In 1903, he opened a custom arranging business in Chicago employing famous copyists and arrangers. “The Purple Carnival” was composed in 1933. Alford dedicated it to the Northwestern University Band. In 1969, Frank Ericson edited the piece for concert band.

4. **March Grandioso - Roland F. Seitz**

The United States Navy Band
Conductor Unknown

Roland Forest Seitz (1867-1946) was an American composer, bandmaster, and music publisher. For his many March compositions, he earned the nickname “The Parade Music Prince.” Despite an early interest in music, Roland started work as a printer’s apprentice at the weekly *Glen Rock Item*, a small rural newspaper in Pennsylvania. He joined the family band performing on the flute, and then the Glen Rock Band performing first on the euphonium and then the cornet. In 1894, at age 27, Seitz enrolled in the Dana Musical Institute in Warren, Ohio. (Dana is now part of Youngstown State University). Seitz

graduated from Dana in 1898 and returned to Glen Rock to teach wind and percussion, as well as perform with and conduct the town band. By 1901, the band was selected to perform at the Pan-American Exposition in Buffalo, New York. Beginning with his "New York Journal" march published in 1897, Seitz composed nearly fifty marches. One of these marches, "March Grandioso" (1901), is often featured in parades. "March Grandioso" incorporates the theme from Franz Liszt's Hungarian Rhapsodies No.14.

5. York'scher March – Ludwig Van Beethoven

"The President's Own" United States Marine Band
John R. Bourgeois, conductor

Ludwig Van Beethoven (1770-1827) composed this march in 1809. It was known as "March No. 1 March of the Bohemian Militia." The music was presumably named after the Count of York of Wartenburg. The original instrumentation consisted of instruments in pairs of flutes, clarinets, oboes, bassoons and single percussion, trumpet and contra-bassoon.

6. Colonel Bogey – Kenneth J. Alford

The United States Navy Band
John R. Pastin, conductor

Kenneth J Alford (1881-1945) was the pen name used by Frederick Joseph Ricketts. Alford was one of the most dynamic military musicians in world history. He wrote numerous marches and was a Director of Music in the Royal Marines. The interval of a descending minor third was the inspiration for this march. The two-note whistle was heard on a golf course as a warning and adopted into the march. The word "bogey" is a golf term well known to golfers worldwide.

7. The Fairest of the Fair – John Philip Sousa

The United States Navy Band
John R. Pastin, conductor

John Philip Sousa (1854-1932) was the one of world's greatest march writers and his work acknowledged him as a true American patriot. One of his favorite sayings was "A horse, a dog, a gun, a girl and music on the side." When all of his march titles are examined, his appreciation of women is obvious. This march was dedicated to a female food-fair worker at the annual Boston Food Fair. The march is considered to be his most melodic and best-written marches.

8. Colossus of Columbia – Russell Alexander

The United States Air Force Band
Lowell E. Graham, conductor

Russell Alexander (1877-1915) was an entertainer and composer, active primarily with vaudeville shows and musical comedy organizations. He was a euphonium virtuoso who joined the circus band of Belford's Carnival at the age of 18. At 20, he became arranger and euphonium soloist with the Barnum & Bailey Circus Band and toured Europe from 1897 to 1902. Following his tour with Barnum & Bailey, Russell Alexander worked in a novelty musical vaudeville act with his brothers. Although his compositional output was relatively small, he is considered a great composer of marches. He wrote 33 marches, 6 gallops, and several overtures, novelties, and other works. For part of his career he worked in acts with his brothers, Newton and Woodruff.

9. Washington Grays – *Claudio S. Grafulla*

The United States Air Force Band
Lowell E. Graham, conductor

Composed by Claudio Grafulla (1810-1880) was most noted for martial music for regimental bands during the early days of the Civil War. He was born in 1810 on Minorca, an island off the coast of Spain. At 28 years old he emigrated to the United States. He played French horn with the Napier Lothian's New York Brass Band. "Washington Grays" was composed in 1861 for the 8th Regiment in New York. This march has been called a masterpiece and remains one of the most challenging pieces in the band repertoire.

10. Emblem of Unity – *J.J. Richards*

The United States Coast Guard Band
Jack T. Kline, conductor

J.J. Richards (1878-1956) was a composer, conductor, and music educator best known for writing over 300 compositions for circus and school bands. His most successful works were marches, including "Crusade for Freedom," "Emblem of Unity," and "Shield of Liberty." Richards was born in Cwmafan, Wales, but spent most of his childhood in Pittsburgh, Kansas. He began playing alto horn and cornet at the age of ten and became director of the Norton-Jones Circus Band at the age of nineteen. He would later play and conduct for several other circus bands, including the Barnum and Bailey Circus Band and the Ringling Brothers Band before they combined. When not playing for a circus, Richards studied music at Kansas State Teachers College and the American Conservatory of Music. He began teaching music during World War I, first to Army bands and later in public schools. He conducted several municipal bands in Florida and Kansas until 1945 when he was selected to succeed Herbert L. Clarke as conductor of the Long Beach, California Municipal Band. He became a member of the American Bandmasters Association in 1936 and was elected president in 1949. *Emblem of Unity* is Richard's most popular march.

11. The Invincible Eagle – *John Philip Sousa*

The United States Coast Guard Band
Kenneth W. Megan, conductor

"The Invincible Eagle" was premiered at Willow Grove on May 30th 1901. It was dedicated to the Pan-American Exposition in Buffalo, New York by the Sousa band.

12. In Storm and Sunshine March – *John C. Heed*

The United States Navy Band
Conductor unknown

John Clifford Heed (1862-1908) was known as the "March Wizard" for his more than sixty marches. Although quite brief, he had a very productive career. He was a multi-instrumentalist. "In Storm and Sunshine" was written when he was twenty-three years old and contains all the ingredients for a great march.

13. National Emblem March – *Edwin E. Bagley*

The United States Army Band, “Pershing’s Own”
L. Bryan Shelburne, Jr., conductor

Edwin E. Bagley’s (1857-1922) “National Emblem March” has been described “as perfect as a march can be.” Bagley had a varied career as both as a brass player and composer. “National Emblem” is one of America’s best loved and popular marches.

14. Americans We – *Henry Fillmore*

The USAF Heritage of America Band
Larry H. Lang, conductor

Henry Fillmore (1881-1956) was considered one of the most flamboyant bandmasters of his time. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others. To keep his name from flooding the market, he wrote under names including: Gus Beans, Ray Hall, Harry Hartley, and Henrietta Moore and, by a strange coincidence, he used the name Will Huff which was the name of a real march composer. Fillmore had some difficulties selecting a name for this march and finally, after names like “Pure Food” and “Health and the Cincinnati Zoo,” he chose the name “Americans We.” It proved to be his finest march.

15. Purple Pageant – *Karl L. King*

“The President’s Own” United States Marine Band
Albert F. Schoepper, conductor

Karl L. King (1891-1971) began his illustrious career by selling newspapers to purchase a cornet and went on to be one of the world’s finest march writers. Karl’s career spanned over 60 years, including work as a circus musician and the leader of one of America’s finest community bands, the Fort Dodge Municipal Band. “Purple Pageant” is dedicated to Glen C. Bainum at Northwestern University whom developed several outstanding marching band formations.

16. Independentia – *Robert Brown Hall*

The United States Coast Guard Band
Lewis J. Buckley, conductor

Robert Brown Hall (1858-1907), usually known as R. B. Hall, was a leading composer of marches and other music for brass bands. A principal American composer of marching music, he was born in Bowdoinham, Maine and seldom left his native state during his lifetime, dying in Portland. His music though has traveled around the world. He is particularly popular in the United Kingdom, so much so that many lovers of brass band music there mistakenly imagine that Hall is an English composer. His celebrated march “Death or Glory,” written in 1895 and dedicated to the Tenth Regiment Band in Albany, New York, is a well-known staple of brass band concerts and competitions all over the UK. Hall was famous during his lifetime as a particularly fine player on the cornet and served for a time as conductor of the Bangor Band. As soloist, conductor, composer and teacher, Hall is still remembered in Maine. The last Saturday in June every year is officially Robert Browne Hall Day in the State of Maine. Having suffered a stroke in 1902 from which he never recovered, he died in poverty in Portland as a result of nephritis five years later and was buried in Evergreen Cemetery in Richmond, Maine. His widow sold the manuscripts of many compositions. Unscrupulous publishers assembled and realized from fragments of the works

they passed off as genuine Hall compositions. He left over a hundred marches and other compositions. His march "Independentia" was first published in 1895 and, like his other works, is a simple musical structure with a flowing melody, contrasting dynamics and an element of surprise with 2 beats of silence just before the last strain.

17. Proud Spirit March – James Swearigen

129th Army Band
Theodore Perry, conductor

James Swearigen's (1947-) talents as a performer, composer, arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and Ohio State University. Swearigen is currently Professor of Music, Department Chair of Music Education and one of several resident composers at Capital University located in Columbus, Ohio. He also serves as a staff arranger for the famed Ohio State University Marching Band. He is a recipient of several ASCAP awards for published compositions, and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. In March of 2000, he was invited to join The American Bandmasters Association. "Proud Spirit March" was commissioned by the Ohio chapter of ASBDA. The march is traditional in form, yet contains the writer's "trademark" contemporary sounds with a fresh approach to scoring. The appealing themes, along with a blockbuster ending, make this march an excellent acquisition on this album.

18. President Garfield's Inaugural March – John Philip Sousa

"The President's Own" United States Marine Band
Conductor Unknown

This march was composed early in Sousa's career, in 1881, and is remained unpublished except in a piano arrangement. A band version was arranged by Gay Corrie in 1965. Sousa was appointed bandmaster of the United States Marine Band in 1880. The march was purportedly performed at the swearing in of President Garfield on March 4th 1881 by "The President's Own" United States Marine Band under Sousa's direction. Two hundred days after the Inauguration, President Garfield was assassinated.

19. Amparito Roca – Jaime Texidor

The USAF Band of the Rockies
H. Bruce Gilkes, conductor

Jaime Texidor (1884-1957) was a native of Barcelona, Spain. After completion of bandmaster training, he was appointed to the Africa 78regiment band and remained in this position in Spanish Morocco until 1920. In 1928 he won in audition the directorship of the Banda Municipal de Baricaldo. He moved to Barcaldo and started his own publishing company. The pasodoble "Amparita Roca" is one of the most beloved of all performance materials in the band repertoire. The march was written for a girl named Amparo for which Amparito is the diminutive.

20. The Chimes of Liberty – Edwin Franko Goldman

The United States Army Band "Pershing's Own"
Gary F. Lamb, conductor

Edwin Franko Goldman (1878-1956) began cornet at an early age and soon proved to be a virtuoso. He was principal cornet with the Metropolitan Opera orchestra for some years and began conducting his own band in 1905. In 1911, he founded the New York Military Band,

later in 1920 the band became known as the Goldman Band, and became the most well-known band in American history. The summer concerts drew huge audiences to Central Park and his entry into radio made him one of the greatest icons of band music in America. He was very proud to be an American, thus, "Chimes of Liberty" was one of several marches dedicated to the United States. The robust opening and singable trio made this march a feature on many concert band programs.

Disc Two

1. Joyce's 71st N.Y. Regiment March – Thorton Boyer

The United States Military Academy Band
Conductor unknown

Thorton Boyer (1858-1936) lived in Philadelphia and was employed by the J.W. Pepper Music Company to arrange, compile and compose music. Later he was music director for the 6th Illinois Regiment Band and the 50th Iowa Volunteer Regiment Band. Boyer relocated to Santa Monica, California after composing music for the 225th Anniversary of Philadelphia in 1907. "71st Joyce's Regiment" was one of the most celebrated marches in the United States. The march was altered by the arranger Mayhew Lake, with the addition of a euphonium countermelody and some of the rhythmic patterns.

2. White Rose – John Philip Sousa

"The President's Own" United States Marine Band
Timothy W. Foley, conductor

"White Rose" was written by Sousa in 1917 to commemorate Rose Day in York, Pennsylvania. The Yorkist Rose is used in the seal of the City of York, Pennsylvania, also known as the White Rose City.

3. The Boys of the Old Brigade – William Paris Chambers

The USAF Heritage of America Band
Larry H. Lang, conductor

William Paris Chambers' (1854-1913) principal instrument was the cornet, at which he was a virtuoso. As a result, he became a well-known teacher and eventually conducted a number of bands including the Great Southern Band of Baltimore. He wrote a number of cornet solos but is best remembered for his march compositions. He wrote "Boys of the Old Brigade" while employed by Carl Fischer in New York in 1901. He borrowed the name of the march from one by the same name composed in Britain in 1874. Chambers' march, however, was original and bore no comparison to the earlier version.

4. First Suite in E-flat for Military Band: III. March – Gustav Holst

The United States Air Force Academy Band
Larry H. Lang, conductor

Gustav Holst (1874-1934) was the descendant of several generations of musicians, with German, Scandinavian, Latvian and Russian ancestry. At an early age he studied piano and Trombone and became a competent performer. He attended the Royal College of Music and

studied with Sir Charles Stanford. He also met Ralph Vaughan Williams, with whom he became friends for life. Later he gave up trombone and began to compose full time, and his wife became the breadwinner sewing dresses. He was very successful as a composer and lecturer both in Britain and the United States. "The First Suite for Military Band" was written in 1909 and given its first known public performance by the Band of the Royal Military School of Music in 1920. The entire suite is superbly written and the March themes are taken from the original Chaconne melody. The suite and march are undoubtedly one of the most performed selections in the concert band repertoire.

5. Rolling Thunder – Henry Fillmore

"The President's Own" United States Marine Band
Timothy W. Foley, conductor

Fillmore played with five different circus shows and it was during this period that he composed "Rolling Thunder," which is a trombone feature. He dedicated the march to a man named Ed Hicker who is presumed to be a trombonist. Circus bands used the march to generate excitement since it is fast and furious and on the concert stage and in recording it is known as a "show stopper."

6. Unsere Marine – Richard Thiele

"The President's Own" United States Marine Band
John R. Bourgeois, conductor

Richard Thiele (1847-1903) was a theatre conductor and composer. He wrote "Unsere Marine" ("Our Fleet") and all of the music for a show celebrating the German Navy. It premiered in 1883 at the Kroll-Opera in Berlin. The book and lyrics were by Robert Linderer (1824-1896). For several years the march remained dormant until 1896 when the German gunboat, *Itis*, sank and survivors said the crew sang the melody associated with the march before perishing. The entire Empire responded with a wave of enthusiasm, and the march became an overnight celebrity. "Unsere Marine" advanced to become the Imperial Navy Hymn, Das deutsche Flaggenlied, and one of the most popular songs during the First World War. The song forms the trio, and it is unclear when the march as such existed in its entirety. Numbered HM II, 145 was inducted along with four other Marine marches in 1933 introduced into the German March Book.

In 1959, the march was prohibited by the German Reichstag in West Germany because the song paid tribute to the black-white-red flag of the black-red-yellow Federal Republic. Because of this, German Military bands and music ensembles were denied authority to perform the march. It is not known exactly when the prohibition was lifted. The composer, Richard Thiele, did compose a number of symphonic and operatic songs most of which is now extinct.

7. On the Mall – Edwin Franko Goldman

The United States Army Field Band
Jack H. Grogan, conductor

This march by the eminent conductor-composer Edwin Franko Goldman is famously known as an "audience participation sing-along and whistle march." The march was written in 1923 for the dedication of the Elkan Naumburg Bandshell in New York's Central Park. The title is derived from the park's spacious mall where the bandstand is located. Goldman's son, Richard, wrote that his father "did not think very much of the march but was astonished that it became the most popular of all his compositions."

8. British Legion – *Thomas Bidgood*

The United States Navy Band
Donald W. Stauffer, conductor

Thomas Bidgood (1860-1925) began to study music at an early age. He studied clarinet, violin and played E-flat bass and alto horn in the 9th Kent Artillery Volunteer Band. Later, he studied at the London Conservatory of Musical Employment and developed a very formidable schedule of musical employment, conducting bands and orchestras as well as playing in theatre orchestras. Despite his busy agenda, he also found time to compose. His most well know work is “Sons of the Brave” written shortly after the outbreak of the Boer War. Formed shortly after the Great War, the British Legion is an organization that raises millions of pounds each year to care for Veterans of the Armed Forces and their families. The march was written in 1921 and it is said that Bidgood’s 15 years old son is helped with the composition.

9. The Chicago Tribune – *William Paris Chambers*

The United States Military Academy Band
Conductor unknown

William Paris Chambers’ most popular march was written to honor one of America’s prominent newspapers in 1892. *The Chicago Tribune* was the first newspaper in America to syndicate comic strips such as “The Gumps,” “Gasoline Alley” and “Orphan Annie.” The newspaper has long remained one of the most widely read papers in the United States. Numerous March composers including, John Philip Sousa’s “Washington Post,” selected newspapers to lionize with march pieces.

10. March of the Toys – *Victor Herbert*

The United States Air Force Band
Lowell E. Graham, conductor

Victor Herbert (1859-1924) was born in Ireland but gained fame in the United States as a cellist, particularly with Metropolitan Opera Company. He became the bandmaster of the famous 22nd Regiment Band and the conductor of the Pittsburgh Symphony Orchestra. He was considered to be a master orchestrator and began composing with enormous success. He wrote at least fifty operettas and music for the Ziegfeld Follies of 1917 and 1920. His compositions eventually numbered 320 many of which have remained iconic to this day. “Babes in Toyland” is an operetta composed by Victor Herbert with a libretto by Glen MacDonough (1870–1924), which wove together various characters from Mother Goose nursery rhymes into a Christmas-themed musical extravaganza. The creators wanted to cash in on the extraordinary success of the stage musical *The Wizard of Oz*, which was produced in New York beginning in January 1903. “Babes in Toyland” features some of Herbert's most famous songs, among them “March of the Toys.” The original production opened at the Chicago Grand Opera house on June 17, 1903 with resounding success.

11. The Dam Busters – *Eric Coates*

The USAF Band of the Golden West
Philip C. Chevallard, conductor

Eric Coates (1886-1957) typified the light music genre of Britain. Early in his music career, he was awarded a scholarship to the Royal Academy of London where he studied viola and composition. Coates fell out of favor as leader of the viola section of the Queen’s Hall

Orchestra because he often had substitutes stand in for him. Much of his early works were popular ballads and short orchestral pieces, and he became popular for his ability to write film scores. Although he was not a band musician, many of his pieces found their way into band libraries. His works were easily transcribed for the band medium. He wrote a number of marches for motion pictures including *Calling All Workers*, *Salute the Soldier* among others. The march "Dam Busters" is taken from a 1955 docu-drama by the same name. During the war, the RAF was given the task of blowing up Ruhr power dams. The unit that accomplished the mission were given the name the *Dam Busters*. Coates wrote the score for the movie which helped to revitalize his musical career in Britain.

12. Tenth Regiment – Robert Brown Hall

The United States Navy Band
Donald W. Stauffer, conductor

Robert Brown Hall learned to play several instruments, finally settling on the cornet. He gained notable success and became the co-principal cornet with the renowned Liberati Band. He moved to New York to play with the Duss Band. In 1882, he was asked to reorganize the Bangor Municipal Band and was invited to become conductor of other bands including the Waterville Town Band. In 1900, he rebuilt the Tenth Regiment Band of Albany, New York and became a national institution playing at fairs and concerts across America. Hall's pride in the inordinate progress made by the Tenth Regiment Band is reflected in this stirring march.

13. The Washington Post – John Philip Sousa

"The President's Own" United States Marine Band
Albert F. Schoepper, conductor

Sousa wrote this march in 1889 to help promote an essay contest sponsored by the newspaper *The Washington Post*. The 6/8 time seemed appropriate for a new dance in America called the two-step. Of the several marches written by Sousa, "Washington Post" has become one of his most often performed along with "Stars and Stripes Forever." The march is a gem and exemplifies Sousa at his best. *The Washington Post* remains as a leading world publication.

14. The NC-4 – F.E. Bigelow

The United States Coast Guard Band
Kenneth Megan, conductor

Frederick Ellsworth Bigelow (1873-1929) composed "The NC-4" march in honor of the first transatlantic flight in a Flying Boat that was commanded by Lieutenant Commander Albert C. Read on May 27th 1919. The NC-4 was a Curtiss, North Carolina flying boat which was designed by Glenn Curtiss and his team, and manufactured by Curtiss Aeroplane and Motor Company. In May 1919, the NC-4 became the first aircraft to fly across the Atlantic Ocean, starting in the United States and making the crossing as far as Lisbon, Portugal in 19 days. Its flight from the Azores to Lisbon completed the first transatlantic flight between North America and Europe, and two more flights from Lisbon to northeastern Spain to Plymouth, England, completed the first flight between North America and Great Britain.

15. Commando March – Samuel Barber

The United States Army Band “Pershing’s Own”
Gary F. Lamb, conductor

Samuel Barber (1910-1981) was an American composer of orchestral, opera, choral, and piano music. He is one of the most celebrated composers of the 20th century. Music critic Donald Henahan stated, "Probably no other American composer has ever enjoyed such early, such persistent and such long-lasting acclaim." Barber was twice awarded the Pulitzer Prize for music, for his opera *Vanessa* (1956–57) and his *Concerto for Piano and Orchestra* (1962). Barber wrote “Commando March” shortly after being enlisted in the United States Army during World War II. The work was completed in February 1943 and was premiered on May 23 of that year by the Army Air Force Tactical Training Command Band in Convention Hall, Atlantic City, New Jersey. The critic Fredric V. Grunfeld writing in *High Fidelity* magazine described the march as "an old-fashioned quickstep sporting a crew cut," and the work received many performances in the final years of the war. Barber made a transcription of the march for full orchestra, which was premiered by Serge Koussevitzky leading the Boston Symphony Orchestra at Symphony Hall in Boston on October 29, 1943.

16. Barnum and Bailey's Favorite – Karl L. King

The United States Army Band “Pershing’s Own”
Gary F. Lamb, conductor

King’s “Barnum and Bailey's Favorite” is often referred to as "The Granddaddy of Circus Marches." The march was composed in 1913 and published through C. L. Barnhouse Company. King played euphonium in many circus bands, including Barnum and Bailey's, for more than a decade. As is common in his compositions, King made the euphonium part a major voice in the march. He was asked by the bandmaster of the Barnum and Bailey Circus, Ned Brill, to write a march for the circus. This has become his most famous composition, being called "the finest work written to celebrate "The Greatest Show on Earth," and is one of the most recognizable marches of all time.

17. French National Defile March – J. Rauski (arr. J. Seready)

The United States Military Academy Band
Conductor unknown

Jean Robert Planquette (1848-1903) was born in Paris, but considered himself a Norman French. His father was a sculptor and modern choral singer at the Paris Conservatory. Robert grew up under very poor conditions, but studied at the Paris Conservatory, and received first prize in song and second prize in piano. He started his career as a pianist and composer of songs, later becoming famous for his 23 operettas, of which the best known is *Bells of Corneville*. He was also a versatile singer and was able to both sing baritone and falsetto tenor soli to mimic the female voices.

Around 1870, he published his “Refrains du R^ègiment” [Regimental Refrains], a collection of twelve military marches, of which the most famous is “Sambre et Meuse,” which was a musical setting of Paul C^èzano's 1867 patriotic poem *Le R^ègiment de Sambre et Meuse* with motifs from the French Revolution. It refers to a mythical regiment named after the war-torn region of the rivers Sambre and Meuse in northern France and Belgium.

At the request of a senior officer, the music director of the 18th Infantry Regiment, Joseph Fran^çois Rauski (1837-1910), arranged the “National Defile” march for military band. It was first performed in 1879 at the Place de Verdun in Pau. Rauski should be praised for his arrangement, but should not be credited as being the composer, since little new thematic material had been added. Further erroneous data surfaced including an A. Turlet, a publisher in Paris, who made a transcription for piano and strings who was also credited as the

composer. The march was the regimental march of the 5th Battalion, Canadian Machine Gun Corps, which was set up in 1919 as a unit in the Non-Permanent Active Militia and later merged with the R giment de Dorchester et Beauce in order to form Le R giment de la Chaudi re that retained its regimental march. In Canada, it is also the regimental march of Le R giment de Maisonneuve.

18. H.M. Jollies – *Kenneth J. Alford*

“The President’s Own” United States Marine Band
Frederick Fennel, conductor

Kenneth J. Alford’s (1881-1945) skill as an organist was a tremendous asset in his writing, particularly the many marches he wrote most of which are treasures even today. He had a particular penchant for beautiful counter-melodies which demonstrated his musicality. He left an undying legacy of great artistic proportions with his marches ranging in styles from the straightforward to the heroic. “H.M. Jollies” (His Majesty Jollies) was written in 1929. Alford wrote this march two years after his entry into the Royal Marines, which are nicknamed H.M. Jollies. The bugle calls reference each of the three divisions of the corps. The nautical feeling of this march is made evident through Alford’s use of snippets of “The Sailor’s Hornpipe.”

19. Semper Fidelis – *John Philip Sousa*

“The President’s Own” United States Marine Band
John R. Bourgeois, conductor

“Semper Fidelis,” which was written in 1888 by John Philip Sousa, is regarded as the official march of the United States Marine Corps. This march was one of two composed in response to a request from President Chester Arthur for a new piece to be associated with the United States President. There is not an original general order documenting the proclamation of “Semper Fidelis” as the official march of the Marines. A flood destroyed many Marine Corps records, even those documenting Sousa’s rank as leader of the United States Marine Corps Band; an order designating it as an official march could have been lost. John Philip Sousa and the United States Marine Corps website refer to the song as “the Official March of the Marine Corps.” Most musicians believe this march to be Sousa’s most musical and inspired march.

20. March of the Belgian Parachutists – *Pierre Leemans*

“The President’s Own” United States Marine Band
John R. Bourgeois, conductor

Peter Leemans (1897-1980) was born in Schaerbeek, Belgium on May 31, 1897. He studied piano, harmony, orchestration, and composition at the Brussels Royal Conservatory of Music, and began his teaching career in 1917 at the Etterbeek Music Academy. At 22, he served his year of military duty and returned to teach music at Etterbeek until 1932, as conductor and program director for the Belgian broadcasting company, N.I.R. In 1934, he won the composition contest for the official march of the 1935 Brussels World Exposition, and his works for selected for first and second prize during the 1958 Brussels World’s Fair. He founded the Schaerbeek High School Choir in 1940 and won a composition contest for one hit wonder songs three years later. While Leemans was serving in the Belgian Army during World War I, his commander request he write a march, which he did not finish. During World War II, when the Belgian Parachute Brigade was formed, he was having dinner with a group of paratroopers and was again asked to compose a march. During one single night, Leemans composed this march on themes recalled from his earlier effort.

Disc Three

1. **Bravura – Charles E. Duple**

The United States Coast Guard Band
Conductor unknown

Charles Duple (1884-1960) was a circus musician who wrote 45 marches, “Bravura” being the most famous. He played trombone in various circus and minstrel bands for twenty-three years. He was a feature in the Ringling Brothers Circus under Merle Evans. He was particularly adept at trombone chromatics, which was a segment of background for the performers, clowns and animals. “Bravura” is a solid march written primarily for the circus with good brass figures.

2. **Old Comrades – Carl Teike**

“The President’s Own” United States Marine Band
Timothy W. Foley, conductor

Carl Teike (1864-1922) was the son of a blacksmith in Stettin-Altdamm, Pomerania. He began studying music when he was just 14, playing a variety of instruments. When he was 19, he joined the army of Württemberg as a musician in the 123rd König Karls Regiment. He was stationed in the Swabian City, Ulm, where he also played French horn and percussion for the orchestras of local theatres. Teike began writing military marches, including one in 1889 that would eventually be named “Alte Kameraden” (“Old Comrades”). After presenting his superior with the musical score, Teike was allegedly told: “We have marches enough. Throw this one into the oven!” Late Teike resigned from the army, and a publisher purchased the song from him for twenty German Goldmark. “Alte Kameraden” later became one of the most popular marches in the world.

3. **Onward Upward – Edwin Franko Goldman**

The United States Army Field Band
Jack H. Grogan, conductor

“Onward-Upward” march was written in 1930 during a period when Goldman was deeply involved in efforts to standardize concert band instrumentation. Only a few months earlier, he had organized the American Bandmasters Association to raise wind bands and music to a higher standard of artistic excellence and to secure the adaptation of universal instrumentation so that band publications of all countries would be interchangeable. At the time, wind bands contained varying numbers of musicians and instruments and little music was composed specifically for band. The title of this composition reflects optimistic conviction that bands would evolve “onward” to a bright and flourishing future and standardized orchestration would enable “upward” progression of the genre.

4. **T.M.B. – Karl L. King**

The United States Armed Forces Bicentennial Band
Hal J. Gibson, conductor

Among the nearly 300 works by King, are his long list of dedicatory marches including bands, people, institutions and schools. It could be said that King did for the circus march what Sousa did for the patriotic march. He seemed to like composing under pressure and often composed in tight spots, such as by oil lamp in cramped circus tents. His name appeared on the sheet music as Karl King, K. L. King, and sometimes Carl Lawrence. His first

known composition was "T.M.B.," published in 1909, when he was only 18 years of age. It was dedicated to H. Clark Thayer, founder and former director of the Thayer Military Band (T.M.B.) in Canton, Ohio. Karl King moved to Canton in 1903 at the age of 8, and where he spent his boyhood growing up. It was where he had his first job selling newspapers, and where he was to meet his future wife, Ruth. Canton was also where Karl had his first music lessons and got his first band instrument. It was with the Thayer Military Band where King sat in and played the Baritone after first playing in the Canton Marine Band.

5. The Royal Air Force March – *Walford Davies*

The United States Air Forces in Europe Band
Denny Layendecker, conductor

Walford Davies (1869-1941) was an organ virtuoso whom served in this capacity at several major church posts throughout Britain. In 1918, he was appointed the Director of Music of the newly formed Royal Air Force Band. He composed a number of cantatas, but was most noted for his oratorio "Everyman" written in 1904. The "Royal Air Force March Past" is the official march of the Royal Air Force (RAF) and is used in some other Commonwealth air forces including Canada where it received official sanction in 1943. A pipe band arrangement was composed in the 1950's by Pipe Major A. R. Howie of the CFB Trenton Pipe Band, and a trio for pipes was composed in 1970 by Pipe Major Archie Cairns.

6. The Liberty Bell – *John Philip Sousa*

The United States Coast Guard Band
Lewis J. Buckley, conductor

This march was composed in 1893 and within one year was published for piano solo, piano duet, band, banjo, guitar, mandolin, and zither. The title resulted from Sousa and his manager seeing a huge painting of the Liberty Bell. Sousa's patriot spirit prompted him toward any title with a nationalistic character, and thus made the iconic Liberty Bell a perfect title. "The Liberty Bell" was originally written for Sousa's unfinished operetta, "The Devil's Deputy," but financing for the show fell through. Shortly afterwards, Sousa and his band manager, George Hinton, attended the Columbian Exposition in Chicago and as they watched the spectacle "America," in which a backdrop depicting the Liberty Bell was lowered, Hinton suggested "The Liberty Bell" as the title of Sousa's recently completed march. Coincidentally, Sousa received a letter from his wife, saying their son had marched in a parade in honor of the Liberty Bell. Sousa agreed to the title and sold "The Liberty Bell" to the John Church Company for publication. The march was an immediate success. The march is played as part of an exhibit in the Liberty Bell Centre. The United States Marine Corps Band has played "The Liberty Bell" march at the last three presidential inaugurations: the 1993 inauguration of President Bill Clinton, the 2005 inauguration of President George W. Bush, and the 2009 inauguration of President Barack Obama.

7. Invercargill – *Alex F. Lithgow*

The United States Air Force Band
Lowell E. Graham, conductor

Alex F. Lithgow (1870-1929) moved to Invercargill, New Zealand at an early age and began the study of cornet and violin. After achieving good measure of success as a cornet soloist and bandmaster, he left to become bandmaster of the St. Joseph's Total Abstinence Society Band in Tasmania, which he conducted until 1907. He conducted a number of other bands, including the Launceston Band, after returning to New Zealand. In addition to his frequent performances, he also had found time to compose. Invercargill, where he lived, was

preparing to host the 1909 New Zealand Brass Band contest and he was requested to write a march as a test piece. He had just completed a new march, called "Invercargill," which a publisher had rejected and it was an instant hit. The march became a world-wide success after an arrangement for wind band was published by Carl Fisher in 1913. Lithgow composed numerous other works for both orchestra and band.

8. The Caissons Go Rolling Along – Edmund Gruber

The United States Army Band "Pershing's Own"

L. Bryan Shelbourne, conductor

The United States Army song is based on the "Caisson Song" written by field artillery First Lieutenant (later Brigadier General) Edmund L. Gruber, Lieutenant William Bryden, and Lieutenant (later Major General) Robert Danford while stationed at Fort Stotsenburg, Philippines in March 1908. The tune quickly became popular in field artillery units. In 1917 the Secretary of the Navy and Army Lieutenant George Friedlander of the 306th Field Artillery asked John Philip Sousa to create a march using the "Caisson Song." Sousa changed the key, harmony, and rhythm and renamed it "U.S. Field Artillery." Sousa didn't know who had written the song and had been told that it dated back to the Civil War. Although an Army magazine claims that Sousa passed on his royalties to Gruber, other sources state that Gruber became involved in a prolonged legal battle to recover the rights to music he had written and that had been lifted (unknowingly or not) by Sousa and widely sold by sheet music publishers who reaped profits while Gruber received nothing. The music became so popular that it was also used in radio ads by firms such as the Hoover Vacuum Company. Gruber lost his battle in the courts when they ruled that he had waited too long to complain and his music was by that time in the public domain. "The Caisson Song" was never designated as the official U.S. Army song, likely because the lyrics were too closely identified with the field artillery and not the entire army. The official song retains Gruber's music, but with re-written lyrics. An adaptation of Gruber's song called "The Army Goes Rolling Along" was done by H.W. Arber and was officially approved by the U.S. Army in 1956.

9. The Southerner – Russell Alexander

"The President's Own" United States Marine Band

Timothy W. Foley, conductor

"The Southerner" was Russell's most popular composition. A strong introduction and exciting modulations in the trio make this a very exciting march. He dedicated it to his wife.

**10. Second Regiment Connecticut – D.W. Reeves
(1927 Historical Recording)**

"The President's Own" United States Marine Band

Taylor Branson, conductor

David Wallace Reeves (1838-1900) was a skilled cornetist, a highly respected conductor, and a composer who has been given much of the credit for the stabilization of the march in nineteenth century America. He was called the "father of band music in the USA." He became a cornet soloist and joined the famous Dodworth Band in 1862. In 1866, Reeves became the conductor of the American Band and developed this band to be the most celebrated musical ensemble in America. Later Reeves succeeded Patrick Gilmore as leader of the Gilmore Band. This proved to be a difficult task as many of the band members opted to move to the newly organized Sousa Band. In 1893, he resigned from the post and returned to the highly acclaimed American Band in Providence and remained at this post until his death in 1900. The "Second Connecticut Regiment March" was written in 1876 and dedicated to the officers

and men of the famous unit. As Reeves was conductor of the regimental band, he included parts for drums and bugles. This march has remained popular for over a century.

11. Repasz Band – Harry J. Lincoln

The USAF Tactical Air Command Band
Lowell E. Graham, conductor

Harry J. Lincoln (1877-1937) became an arranger for the Vandersloot Music Company in Williamsport, Pennsylvania in about 1900. In 1917, he founded the Harry J Lincoln Music Company in Philadelphia. The firm eventually became part of the Mills Music Company. Although Lincoln is often credited with writing “Repsz Band,” Charles C. Sweeley (formerly thought of as a pseudonym of Lincoln) apparently wrote the march. The original manuscript of the march is missing but a piano version does name Sweeley as the composer. The march was named for the Repasz-Elks Band of Williamsport. The international copyright is in the name of Harry J. Lincoln. As a reflection of the popularity of this march, over five million copies of the published march in various forms have been sold.

12. Coat of Arms – George Kenny

The United States Air Force Band
Lowell E. Graham, conductor

Kenneth (Ken) George Whitcomb (1926-), is an American composer, conductor, arranger and saxophonist. He often used the pseudonym *George Kenny*. Whitcomb was a clarinetist, saxophonist and arranger in the United States Military Academy Band at West Point, New York. He later became second conductor of this elitist military orchestra. Then he was transferred to Germany and there was conductor of the 30th United States Army Band. After he left the military, Whitcomb went back to California and was first saxophonist in an orchestra at Disneyland in Anaheim, California. He was then asked by Walt Disney to compose and arrange for marches and festive music, which would be played in Disney amusement parks in the world. He retired in 1973. Since then, he has been a freelance composer in the Los Angeles area.

13. Pomp and Circumstance, Op.29, No.1 – Edward Elgar

The United States Army Band “Pershing’s Own”
Thomas Rotondi, Jr., conductor

Sir Edward Elgar (1857-1934) was an English composer, many of whose works have entered into the British and international classical concert repertoire. Among his best-known compositions are orchestral works including the *Enigma Variations*, the *Pomp and Circumstance* marches, concertos for violin and cello, and two symphonies. He also composed choral works, including “The Dream of Gerontius,” chamber music, and songs. He was appointed Master of the King’s Music in 1924. Although Elgar is often regarded as a typically English composer, most of his musical influences were from continental Europe. He felt himself to be an outsider, not only musically, but socially. In musical circles dominated by academics, he was a self-taught composer and acutely sensitive about his humble origins even after he achieved recognition. “Pomp and Circumstance No. 1” is the most popular of all of Elgar’s works. It was used as a coronation ode in 1902. The trio is very often used as a reflection of the spirit of Britain and for which words were written for the trio and known world-wide as *Land of Hope and Glory*.

14. On Parade – *Edwin Franko Goldman*

The United States Military Academy Band
Conductor unknown

Goldman began at least 13 of his compositions with the preposition “On.” His marches often celebrated the majesty of New York State and the Hudson River. He especially admired the United States Military Academy which was built at West Point in 1802. “On Parade” is, as suggested in the title, in dedication to the school.

15. St. Julien – *Arthur Wellesley Hughes*

The USAF Band of the Rockies
H. Bruce Gilkes, conductor

Arthur Wellesley Hughes (1870-1950) was born near Kingston Ontario, Canada. He moved to the United States at an early age and became an itinerant circus musician, performing mostly on alto horn. Subsequently, he played in several great circus bands. During WWI he was the bandmaster of a machinegun battalion band in Canada and overseas. After the war he joined the Ringling Brothers circus band but was dismissed by Merle Evans in 1929. He wrote a number of circus marches and Canadian patriotic tunes. “St. Julien” march was Hughes most popular march and is named for a town near the French-Belgian border which was the scene of several WWI battles.

16. The High School Cadets – *John Philip Sousa*

“The President’s Own” United States Marine Band
Albert F. Schoepper, conductor

Following the civil war, drill teams became an exciting feature in Washington D.C. In 1890, “The High School Cadets,” sponsored by the cities only secondary school, requested Sousa write a march which would be better than written for their rivals *The National Fencibles*. Sousa complied with their request, and the march has been rated as one of his finest march compositions ever since.

17. The Billboard March – *John Klohr*

The United States Coast Guard Band
Conductor unknown

John Klohr (1869-1956) was a composer of band music. He was a vaudeville trombonist by trade, but also performed as a member of Cincinnati's musical life. He also played in the Syrian Temple Shrine Band, led by fellow composer Henry Fillmore. He was a member of the Syrian Temple for over 50 years, as well as a member of the Knights of Pythias and the Fraternal Order of Eagles. Then from 1921 to 1926, Klohr was a trombonist in Henry Fillmore's concert band. He was also an early member of the American Society of Composers, Authors, and Publishers and worked as editor of the band and orchestra department of the John Church Company, a music publisher in Cincinnati. "The Billboard March" is a circus march written in 1901 by John Klohr, and dedicated to the Billboard music-industry magazine. Its tune is widely known among Americans, and it has been repeatedly used in mass media, even though its title is little known.

18. Father of Victory March – Louis Ganne

“The President’s Own” United States Marine Band
Timothy W. Foley, conductor

Louis Gaston Ganne (1862-1923) composed numerous operettas, music for ballets, military marches and popular songs. Louis Ganne studied music at the Paris Conservatory under Dubois, Massenet and César Franck. He founded the Orchestra of Monte-Carlo in 1905. Ganne, who was very popular at the time, is still well-known as the composer of the “Marche Lorraine.” His music and memory are also alive thanks to a lot of his piano works. “Father of Victory” was originally written as an opening march to a musical called *En revenant de la revue* in 1886. By 1889, it became known throughout Europe. From Covent Garden in England to Unter den Linden in Berlin, it was played by both orchestras and bands.

19. The Klaxon – Henry Fillmore

“The President’s Own” United States Marine Band
Timothy W. Foley, conductor

“The Klaxon” march is connected to the sound of the car horn of 1929. The march was subtitled “The Automobile March,” written for the Cincinnati Automobile show of 1930. It consisted of twelve automobile horns mounted on a table and powered by a car battery.

20. Strike Up the Band – George Gershwin

The United States Army Continental Band
John R. Moffett, conductor

George Gershwin (1898-1937) was an American composer and pianist. His compositions spanned both popular and classical genres, and his most popular melodies are widely-known. Among his best known works are the orchestral compositions “Rhapsody in Blue” and “An American in Paris,” as well as the opera *Porgy and Bess*. He began his career as a tune smith but soon thereafter started composing Broadway theatre works with his brother Ira Gershwin and Buddy DeSylva. The musical *Strike Up the Band* had two different versions. With songs by George and Ira Gershwin and a book by George S. Kaufman, it had an unsuccessful tryout in Philadelphia in 1927 and closed without moving to Broadway. Then, it was heavily revised, both in terms of the Gershwin’s’ music and with Morrie Ryskind brought in to refashion the script as a vehicle for the comedians Bobby Clark and Paul McCullough. The second version finally opened on Broadway on January 14, 1930, for a successful run of 191 performances. Theatre historians, however, have tended to agree with some of the Philadelphia critics that the 1927 version was preferable, if ahead of its time, as a satiric examination of government corruption and capitalism. In its initial plot, an American cheese company gets the U.S. government to declare war on Switzerland in a bid to increase sales. Neither version was recorded for an original cast. The march “Strike Up the Band” was written for the musical where it formed part of a satire on war and militaristic music. Although the musical was not successful, the instrumental version of the song, titled the “March from Strike Up the Band,” has become quite well-known.

Disc Four

1. *L'Inglesina – Davide Delle Cese*

"The President's Own" United States Marine Band
Frederick Fennell, conductor

Davide Delle Cese (1856-1938) was Born in Pontecorvo, Italy. Antonio Geminiani, former director of the theatres in Rome, gave him his first music lessons, and he concluded studies at the Conservatory of San Pietro a Majella in Naples. From 1885 to 1888, he spent much of his time fulfilling a request from the Italian War Office to transcribe all known national hymns and anthems of the world for band. In 1886, he became the bandmaster at San Leo and in 1891, won the competition over eighty other candidates to become bandmaster at Bitonto. In 1894, the band was invited to play a concert at Colonna Square in Rome, replacing the famous Rome City Military Band. No other band had ever been so honored. In 1900, after the assassination of King Umberto I, Queen Margherita wrote a poem titled "Prayer" and commissioned Delle Cese to set the words to music for mezzo-soprano and piano. Delle Cese also organized a band of young boys, most of whom were less than ten years of age. Known as the Lilliputian Concert Band, the group traveled throughout southern Italy playing for the numerous popular feasts of that region. "Inglesina," originally "L'Inglesina," is known by its popular title, "The Little English Girl." It was composed in 1871 and first published by Adolfo Lapini in 1897, republished by O. Pagani & Bro. Inc. in 1946 and 1960, and found in present form, as arranged and edited for American bands by John R. Bourgeois, in 2000 through Wingert-Jones Music, Inc. The piece is best defined as a concert march, or *marcia sinfonica*, composed in a flexible form that does not adhere to the functionality normally associated with the standard military march. Its phrases and sections are often asymmetrical with various elements of the composition reintroduced to create dramatic effect. Additionally, the sudden dynamic shifts and wide-ranging expressiveness do not lend themselves to the accepted standard military march functions normally associated with the use of the compositional style outside of the concert hall. "Inglesina" gained popularity in a variety of polls about marches conducted by Karl M. Holvik and Norman E. Smith between 1961 and 1986, both in the United States and internationally. It remains an important part of the march repertoire, particularly of interest as an example of late nineteenth century, Italian concert march style.

2. *Up the Street March – Robert G. Morse*

"The President's Own" United States Marine Band
Albert F. Schoepper, conductor

Robert G Morse (1874-1965) graduated from Harvard in 1896 and studied mining at Columbia School of Mines. He was employed by several steel manufacturing companies during his lifetime. In 1946, he returned to Harvard for his 50th class reunion and was honored for his "Up the Street March," which he had written as a student at Harvard. The march is played very often during reunions at Harvard.

3. *Smilin' Jack – Robert S. Keller*

The United States Air Force Band
Lowell E. Graham, conductor

Robert S. Keller was likely a pseudonym for George F. Briegel (1890-1968), trombonist, music publisher, arranger, and military man. In his teens, he was a member of the United States Military Academy Band. Briegel set up Triangle Music in New York City in 1915 with

partner Joe Davis; this was one of the first, and most famous, of the Tin Pan Alley song tunesmiths.

When the First World War broke out in 1917, both Davis and Briegel wound up in the Navy, with apparently very little effect on their musical ventures. While Davis continued scribbling songs such as "If You Can't Enlist, Buy a Victory Bond," Briegel was leading the Pelham Navy Band, writing arrangements and trying to get Davis to get into the band as a French horn player. In 1919, Triangle had big hits with the longwinded "I've Done My Bit for Uncle Sam" and "Some Mother's Daughter Is Lonesome (For Some Mother's Son in France)," but Davis and Briegel also turned aside from patriotic themes to explore pure instrumental invention, another dominant theme in Briegel's composing and arranging career. In the 1920's, Briegel became the bandmaster for the New York Fire Department Band. He was to arrange, and thus acquire publishing rights, to new material. Briegel kept busy with these ventures, arranging "Hill Country Melodies," "Irish Melodies," "Italian Melodies" and the Argentine tango "El Choclo" in folios.

During the Second World War, Briegel was responsible for publishing a whole series of songs whose titles speak, or rather march and fire guns, for themselves: "Fight to Victory," "Here Come the Engineers," "The Infantry," "Fight to Victory," "On, On, To Victory," and "The Regimental Polka." "The Adventures of Smilin' Jack" was an aviation comic strip that first appeared in the *Chicago Tribune* October 1, 1933 and ended April 1, 1973. The march was written in 1941.

4. Anchors Aweigh – Charles A. Zimmermann

The United States Navy Band
William J. Phillips, conductor

Charles A. Zimmermann (1861- 1916) was an American composer of marches and popular music. A graduate of the Peabody Conservatory of Music in Baltimore, he was appointed bandmaster at the United States Naval Academy in 1887 when he was 26 years old. Zimmermann composed his most famous march, "Anchors Aweigh," in 1906 when he was a Lieutenant. The lyrics were written by Alfred Hart Miles, a cadet. In 1906, Lieut. Zimmermann was approached by Midshipman First Class Alfred Hart Miles with a request for a new march. As a member of the Class of 1907, Miles and his classmates "were eager to have a piece of music that would be inspiring, one with a swing to it so it could be used as a football marching song, and one that would live forever." Supposedly, with the two men seated at the Naval Academy Chapel organ, Zimmermann composed the tune and Miles set the title and wrote to two first stanzas in November 1906. This march was played by the band and sung by the brigade at the 1906 Army vs. Navy football game later that month, and for the first time in several seasons the Navy won. "Anchors Aweigh," was subsequently dedicated to the Academy Class of 1907 and adopted as the official song of the U.S. Navy. The concluding stanza was written by Midshipman Royal Lovell, Class of 1926. Zimmermann served as the Academy's bandmaster until his death in 1916, and is buried at the Naval Academy Cemetery.

5. Radetzky March – Johann Strauss, Sr.

"The President's Own" United States Marine Band
John R. Bourgeois, conductor

Johann Strauss, Sr. (1804-1849) was born on March 14, 1804, as the son of an innkeeper. The location of his father's inn at the Danube Channel, and the neighboring harbor with its rafts and boats from different countries with the music played by the sailors, influenced his enthusiasm for popular dance music. After the death of both parents, he began working as an apprentice for bookbinding in 1816 and started studying the violin. He got hired for the chapel of Michael Pamer as violin player but soon Strauss decided to become independent

with his own orchestra. After a longer period of existential and financial problems, he managed his breakthrough. He started to tour through Europe where he celebrated his popularity and he even played at the crowning of Queen Victoria in London. His success was enormous and he became conductor of the first civil regiment, where he composed the "Radetzky Marsch" in 1848. The march was dedicated to the Austrian Field Marshal Joseph Radetzky von Radetz, and became quite a popular march among soldiers. When it was first played in front of Austrian officers in attendance, they promptly clapped and stomped their feet when they heard the chorus. This tradition is carried over today when the march is played in classical music venues in Vienna, among members of the audience who are familiar with the tradition. It is almost always played as the last piece of music at the Neujahrskonzert, the Vienna New Year Concert.

6. Les Patineurs Ballet Music, Section 1 – Giacomo Meyerbeer

The National Concert Band of America
Ed DeMattia, conductor

Giacomo Meyerbeer (1791-1864) was most important composer of French Grand opera during the 1830s and 1840s. Although he was tremendously popular in his day, his music is not often played today. *Les Patineurs (The Skaters)* is a ballet choreographed by Frederick Ashton. The music was composed by Giacomo Meyerbeer, arranged by Constant Lambert, and scenery and costumes designed by William Chappell. It was first presented by the Vic-Wells Ballet at the Sadler's Wells Theatre, London, on February 16, 1937. It has been called "an exemplar of an Ashton ballet, perfectly crafted with a complex structure beneath the effervescent surface."

7. The Barnum – J.J. Richards

The United States Coast Guard Band
Lewis Buckley, conductor

Joseph John Richards moved at an early age from Wales to the United States. During his career he wrote over 300 compositions. "The Barnum" was written in 1910 and published by Willis Music Publishers. He had played cornet previously in 1908-09 in the Barnum and Bailey circus band.

8. The Melody Shop – Karl L. King

The USAF Air Mobility Command Band
Philip C. Chevallard, conductor

This march was dedicated to E.E. Powell and Al Shortridge of the Powell River Music Company Melody Shop in Canton Ohio in 1910. Canton was King's home at that time. He was nineteen and playing the euphonium in the Robinson's Famous Show during this period. He often returned to Canton after touring around North America. The music is very challenging for low brass and clarinets, and has been called one of the "best marches ever written" by numerous march connoisseurs.

9. The Footlifter – Henry Fillmore

The USAF Band of the Rockies
H. Bruce Gilkes, conductor

"The Footlifter" march was composed for a series of radio broadcasts sponsored by a small Cincinnati insurance agency in 1928. The company's slogan was "A penny a day" (meaning

for insurance), so the march was then referred to as the "Penny A Day March," but the program ended very quickly because of the onset of the depression. The president of the company referred to the march as a 'Footlifter,' so King had annotated the original manuscript with that name. Later, it was suggested to King that he write a march called "The Footlifter." With a march by that name on his table, he was prepared and it was published in 1935.

10. El Capitan – John Philip Sousa

The United States Coast Guard Band
Conductor unknown

Sousa wrote a comic operetta entitled *El Capitan*, which was a great success at its April 13, 1896, Boston premiere. It garnered 112 performances in New York and created a sensation in Europe. Sousa extracted a march from it, using two of the operetta's most popular themes, and it too became a hit. Arrangements of it were subsequently made for various and quite exotic instruments, including piano, guitar, banjo, zither, and mandolin. But it was, of course, the band version of this march that achieved the most success, and the one that remains popular today. It opens with a theme similar to the ones in Sousa's "King Cotton" march of 1895 and "Liberty Bell" march of 1893. The "El Capitan" march theme has a bouncy exuberance and jovial spirit, quite suited to the comic nature of the operetta. Its latter half features the theme that appears at the operetta's close- a playful, carefree creation less march-like than the opening, but more colorful in its carefree, jaunty manner.

11. The Official West Point March – Philip Egner

The United States Military Academy Band
Unknown conductor

Philip Egner (1870-1956) was a composer, songwriter, conductor, cellist, author and teacher. He became an orchestra leader at only 16 years old. He was a cellist in the orchestras of Theodore Thomas and Walter Damrosch, and in the New York Philharmonic 1888-1898. Later he was bandmaster for the 17th U.S. Infantry Band, and served in the Philippines in 1898-1901. From 1901 to 1909, he taught music and conducted bands in New York. Until 1917, he also taught music in the U.S. Military Academy. During WWI, he served as an officer in the U.S. Army then led the West Point Band and Orchestra for 25 years. Joining ASCAP in 1936, his other popular-song compositions include "At the Fair," "On to Victory," "It's the Army," "Down in Maryland," "Luck O'Blarney," "West Point from Dawn to Midnight," "A Moorish and Spanish Episode", "Army Team" and "West Point March." "The Official West Point March" came from original and traditional military songs. Egner wrote the march in 1928. It contains segments of "On Brave Old Army Team," "Army Blue, Alma Mater," "The Corps, Recall," "West Point Song," "Taps," "Reveille," and "Dashing White Sergeant." The result is a fusion of sentiment, loyalty, patriotism and musicianship.

12. In Treue Fest – Carl Teike

The National Concert Band of America
Ed DeMattia, conductor

Carl Teike was very disappointed in the treatment his march, "Old Comrades," received. He left military service at the end of 1889, and after a short stay in Ravensburg, joined the Ulm Police. It was probably his North German upbringing, and the many happy memories of his time as a musician which led him to leave Ulm and serve with the Royal Bodyguard in Potsdam. The old military town for Teike was a fruitful base because the military band based there was rated as the best in the old army and provided him with stimulus in

abundance. It is not at all surprising that he composed a string of his best marches while in Potsdam, including "In Treue Fest" ("Steadfast and True"), which undoubtedly rated alongside his famous "Old Comrades." Teike's composing is all the more surprising because since his career in Potsdam, he was no longer employed in music.

13. The Guadalcanal March – *Richard Rogers*

The USAF Heritage of America Band
Larry H. Lang, conductor

Richard Rogers (1902-1979) was an American composer of more than 900 songs, 43 Broadway musicals, films and television. He is best known for his songwriting partnerships with the lyricists Lorenz Hart and Oscar Hammerstein II. His compositions have had a significant impact on popular music, winning him top show business awards in television, recording, movies and Broadway—an Emmy, a Grammy, an Oscar, and a Tony—now known collectively as an EGOT. He has also won a Pulitzer Prize, making him one of two people (Marvin Hamlisch is the other) to receive each award. *Victory at Sea* is a documentary television series about naval warfare during World War II that was originally broadcast by NBC in the U.S.A. in 1952–1953. It was condensed into a film in 1954. The music soundtrack, by Richard Rodgers and Robert Russell Bennett, was re-recorded and sold as record albums. The original TV broadcasts comprised 26 half-hour segments—starting October 26, 1952 and ending May 3, 1953. The series, which won an Emmy award in 1954 as "best public affairs program," played an important part in establishing historic documentaries as a viable television genre. "The Guadalcanal March" was a major component of the theme music.

14. Hand Across the Sea – *John Philip Sousa*

"The President's Own" United States Marine Band
Timothy W. Foley, conductor

"Hands Across the Sea" is a military march written and premiered at the Philadelphia Academy of Music in 1889 by John Philip Sousa. Sousa told interviewers that the following phrase inspired him to compose the march:
"A sudden thought strikes me; let us swear eternal friendship." The march was dedicated to all of America's allied countries abroad and the Highty-Tighties, the Regimental Band of the Virginia Tech Cadet Corps. "Hands Across the Sea" remains as one of Sousa's more popular marches, and is still performed widely by bands.

15. The Screamer – *Fred Jewell*

The USAF Air Combat Command Heritage of America Band
Lowell E. Graham, conductor

Fred Jewell (1875-1936) was a remarkable musician. At the age of 16, Jewell ran away from home and joined the Gentry Bros. Dog & Pony Show as a euphonium and calliope player. After making excellent impressions with successful circus officials, Jewell rose through the ranks. He eventually landed himself as the leader of the Ringling Bros. and Barnum & Bailey Circus bands. He also played in or directed the Hagenbeck-Wallace Circus and the Sells-Floto Circus bands. Jewell retired from the circus in 1918 and moved to Iowa to become leader of the Iowa Brigade Band. From there he began his own publishing company and moved back to his hometown, Worthington, and served as high school band director, as well as a steady composer of band music. He directed other local bands in Florida and Indiana also.

Screamers were mostly composed in a 60-year period (1895 – 1955). Circuses were in need of music that would stir the audience into frenzy, as four-footed animals galloped across the

ring. Because March music was a prominent part of American music at that time, and because it carried such a quick tempo, it was this that ringleaders demanded. Circus marches are faster than a normal military march, often 130 to 150 beats per minute. Although screamers tend to follow the March form, many times they are abbreviated, and additions, such as a quick cornet call introduction to a new melody, are included. The average screamer can last a minute to three and a half minutes. Screamers are a very demanding type of music, due to their extremely fast and advanced rhythms, especially the low-brass parts. Double and even triple tonguing is often required in order to play these rhythms. The trio in "The Melody Shop" (Disc 4, Track 8) is a good example. Many screamers have two prominent melodies playing at once. Although this is not unusual in a march, screamers tend to go further with this. The low-brass section can be playing a long, stately melody, while the woodwinds can be moving along with a phrase of 16th notes, or vice versa. Due to the circumstances in which screamers are played, dynamics tend to stay at a level forte. Unlike some military marches, piano is rarely used.

16. Florentiner March – *Julius Fucik*

The United States Navy Band
Ralph M. Gambone, conductor

"The Florentiner March," is not as popular as Fucik's "Entrance of the Gladiators," but it is regularly performed and recorded by wind ensembles. Fucik must have tried to condense an operetta into a march. The march opens with a short bugle fanfare, and then proceeds directly into a strain of repeated notes which sound like a flighty Florentine signorina chattering to her gentleman friend from Berlin who only has time to answer a two-note "ja-wohl!" occasionally. The march continues with another fanfare; a light, floating trio melody; an interlude; and a triumphant repeat with a challenging piccolo part.

17. Semper Paratus – *Francis Saltus Van Boskerck*

The United States Coast Guard Band
Lewis J. Buckley, conductor

Francis Saltus Van Boskerck (?) became Captain of the Port in Philadelphia and an aide for the fourth naval district at the American routing office in Philadelphia in 1917. He was also censor for the district, and was the first Coast Guard officer to report a German submarine on the Atlantic coast. After the war, Van Boskerck transferred to the Puget Sound Navy Yard to supervise repairs on the famous cutter *Bear*. He commanded *Bear* on the 1920 summer cruise to the Bering Sea and Arctic Ocean. In 1922, as commander of *Yamacraw*, Van Boskerck was stationed at Savannah and chased rum-runners off the coast of the Carolinas and Florida. In 1923, he went to the Naval War College at Newport, Rhode Island, and in 1924 became District Commander of the Great Lakes District. Van Boskerck was commissioned Captain in 1925. "Captain Van," as he was known to his many friends, was next ordered to Seattle as Assistant Inspector of the Northwest District. In 1925 and 1926, he was Commander of the Bering Sea Forces, headquartered at the remote port of Unalaska, Alaska. It was here that he found time to fit the words of his song to music with the help of two public health dentists, Alf E. Nannestad and Joseph O. Fournier. Mrs. Albert C. Clara Goss, the wife of a fur trader, let them use the beat-up piano on which the song was written. For probably as long as Captain Van Boskerck could remember, "Semper Paratus" had been a Revenue Cutter and Coast Guard watchword. The words themselves, "always ready" or "ever ready," date back to ancient times. No official recognition was given to the Coast Guard motto until it appeared on the ensign in 1910. Captain Van Boskerck hoped to give it as much recognition as "Semper Fidelis" of the Marines and "Anchors Aweigh" of the Navy.

18. Salutation – Roland F. Seitz

The United States Military Academy Band
Marvin E. Keefer, conductor

It was custom for Seitz to write marches for special groups or persons to whom he felt a loyalty or friendship. This method of dedication was used time and time again, and often the organization or person honored is revealed by the name of the march. "Salutation" is one of Seitz's most popular marches.

John Philip Sousa conducted the University of Pennsylvania Band at the student quadrangle in Seitz's march "University of Pennsylvania." Afterwards, Sousa said: "That is one of the best band marches, aside from my own productions, I have ever conducted." Seitz also opened a music publishing business in Glen Rock. His catalog included compositions by many famous march composers including W. Paris Chambers, Harold Josiah Crosby, Charles E. Duple, Frank H. Losey, George Rosencrans, and Charles Sanglea. In 1908, Seitz became the first to publish seventeen year old Karl L. King's compositions. Roland's company was purchased by Southern Music in 1964.

19. Wild Blue Yonder – Robert Crawford

Band of the USAF Reserve
N. Alan Clark, conductor

Robert Crawford (1899 – 1961) was born in Dawson City, Canada. He spent his early youth in Fairbanks, Alaska. He took courses at the Julliard School of Music and the American School of Music in Fontainebleau in France. After the war, he taught at the University of Miami from 1957 to 1967. "Wild Blue Yonder" is the official song of the United States Air Force. Written in 1939 by Robert Crawford, it is known informally as "The Air Force Song," and is often referred to informally as "Into the Wild Blue Yonder," "Off We Go Into the Wild Blue Yonder," or simply "Wild Blue Yonder." In 1937, Assistant Chief of the Air Corps Brigade, Gen. Henry H. Arnold, persuaded the Chief of the Air Corps, Major General Oscar Westover, that the Air Corps needed an official song reflecting their unique identity in the same manner as the other military services. He proposed a song competition with a prize to the winner. However, the Air Corps did not control its budget, and could not give a prize. In April 1938, Bernarr A. McFadden, publisher of *Liberty Magazine*, stepped in and offered a prize of \$1,000 to the winning composer, stipulating that the song must be of simple "harmonic structure," "within the limits of [an] untrained voice," and its beat in "march tempo of military pattern." Over 700 compositions were received and evaluated by a volunteer committee of senior Air Corps wives with musical backgrounds chaired by Mildred Yount, the wife of Brigade General Barton K. Yount. By July 1939, word spread that the committee did not find any songs that satisfied them, despite the great number of entries. Arnold, who became Chief of the Air Corps in 1938 after Westover was killed in a plane crash, solicited direct inquiries from professional composers and commercial publishers, including Meredith Willson and Irving Berlin. Not even Berlin's creation proved satisfactory, although it was used as the title music to "Winged Victory" by Moss Hart. Two days before the deadline, Robert Crawford, a music instructor, aviation enthusiast, and professional musician billed as "the Flying Baritone," personally delivered a sound recording of his entry, which proved to be a unanimous winner. Mrs. Yount recalled that Rudolph Ganz, guest conductor of the National Symphony Orchestra and a consultant to the committee, was immediately and enthusiastically in favor of the winner. The contest rules required the winner to submit his entry in written form, and Crawford immediately complied. His original title, "What Do You think of the Air Corps Now?," was soon officially changed to "The Army Air Corps." Crawford himself publicly sang the song for the first time, over national radio from the 1939 National Air Races. Arnold sought to fund publication of band and ensemble arrangements of the song for nationwide distribution. However, the Air Corps did not have

enough money to publicize the song, so Crawford arranged a transfer of the song's copyright to New York music publisher, Carl Fischer Inc. The band hall of the United States Air Force at Langley, Virginia is called Crawford Hall in his memory.

20. Eagle Squadron – *Kenneth J. Alford*

The United States Air Forces in Europe Band
Denny Layendecker, conductor

Charles Sweeny, a wealthy businessman living in London, began recruiting American citizens to fight as a U.S. volunteer detachment in the French Air Force, echoing the Lafayette Escadrille of World War I. With the Fall of France, a dozen of these recruits joined the Royal Air Force. Sweeny's efforts were also co-ordinated in Canada by World War I air ace, Billy Bishop, and artist, Clayton Knight, who formed the Clayton Knight Committee. By the time the USA entered the war in December 1941, the Committee had processed and approved 6,700 applications from Americans to join the Royal Canadian Air Force or Royal Air Force. Sweeny and his rich society contacts bore the cost (over \$100,000) of processing and bringing the U.S. trainees to the United Kingdom for training. Alford made use of snippets of other material in "Eagle Squadron," including "The Star Spangled Banner," "The Royal Air Force March" and "Rule Britannia." By the time Alford had written this march in 1941 at Plymouth, three American Royal Air Force pilots had been killed in action.

Disc Five

1. Valdres – *Johannes Hanssen*

"The President's Own" United States Marine Band
John R. Bourgeois, conductor

Johannes Hanssen (1874-1967) was one of Norway's most active and influential bandmasters, composers, and teachers during the first fifty years of the twentieth century. He was bandmaster of the Oslo Military Band from 1926 to 1934, and again, from 1945 to 1946. Hanssen received the King's Order of Merit in Gold and King Haakon VII's Jubilee Medal. His most famous composition is his "Valdres" ("Valdresmarsjen"), a march celebrating the beautiful Valdres region in Norway that lies between Oslo and Bergen. The main theme is the signature fanfare for the Valdres Battalion, which is based on an ancient melody formerly played on the medieval lur, an uncoiled wooden wind instrument. The melody of the trio section derives from a fiddle tune traditional in Hardanger and a pentatonic folk tune, above a typical Norwegian drone bass line. It was first performed in 1904 by the band of the Second Regiment of Norway, with Hanssen playing the baritone horn himself. Numerous settings for brass band exist in addition to various arrangements for concert band.

2. Officer of the Day – *Robert Brown Hall*

The USAF Heritage of America Band
Conductor unknown

"Officer of the Day" was first published in 1903, and he received a royalty for this piece. In the first year of publication, over 300,000 copies were sold in Europe alone. The title represents an officer being appointed to represent the Base Commander. The practice continues to this day where a roster of both duty officers and non-commissioned officers are

published, and is in force twenty-four hours per day. "Officer of the Day" continues to be a top seller, especially in Britain.

3. The Gallant Seventh – *John Philip Sousa*

The United States Army Field Band
Finley R. Hamilton, conductor

John Philip Sousa wrote this march for the 7th Regiment, 107th Infantry, of the New York National Guard. Its conductor, Major Francis Sutherland, had been a cornetist in Sousa's band before joining the Army during the First World War. Members of the 7th Regiment's Band and members of Sousa's Band at the New York Hippodrome premiered the march in November 1922. Written during the last decade of Sousa's career, it is considered one of his best.

4. National Spirit March – *Silas Hummel*

The United States Army Field Band
Gary F. Lamb, conductor

Silas Early Hummel (1861-1931) was born in Hummelstown, Pennsylvania, named after his ancestors. At age 14, he began playing drums and played with the Capital City Band of Harrisburg, Pennsylvania. Hummel's nickname for many years was "Oldsi" as he worked for the Olds Instrument Company. He was instrumental in organizing the Philadelphia chapter of the American Federation of Musicians. He is remembered primarily for "National Spirit March" which was published in 1917. It was introduced just as the United States entered the World War I and became very popular as a patriotic feature both for concert and marching bands.

5. Viscount Nelson – *Wilhelm Zehle*

National Concert Band of America
Edmond DeMattia, conductor

Wilhelm Zehle (1876-1956) was born in what was known as Prussia. He began music studies in Magdeburg in 1895 at age 19. He eventually joined the Royal German Mobile 2nd Sea Battalion at Wilhelmshaven as a military bandsman. He was a very talented cornet and trumpet player and soon became the band soloist. In 1900, his battalion was ordered to China to help quell the boxer rebellion and was part of the joint invasion forces from Austria, Britain, France, Germany, Italy, Japan, Russia and the United States. Shortly before sailing, the bandleader became ill and Zehle was appointed in his place. Following his service in China, he began writing the suite "Sounds of Peking." On his return to Germany, he resumed his role as solo trumpet player. He left military service in 1903 taking the position of Administrator at the Civil Port Authority in Wilhelmshaven. He won the prestigious march composition contest sponsored by Hawkes and Son with this march, "Viscount Nelson," in 1900, "Army and Marine" in 1901, "Wellington" (although he may not have named it thus) in 1906, and "Trafalgar" in 1908. He had a great influence on future composers with the strong melodic and harmonic structure of his marches. He was an enormous talent and his marches are still performed around the world. Major bands worldwide are still recording many of his marches, and "Viscount Nelson" is considered one of his best.

6. E Pluribus Unum - Fred Jewell

The USAF Tactical Air Command Band
Lowell E. Graham, conductor

Fred Jewell wrote several marches with patriotic titles. "E Pluribus Unum" was written in 1917 during the gloomy days of World War I. The Latin motto of the United States refers to the government created from many states. The expression was suggested by the Continental Congress in 1776 and won support from the entire congress.

7. Men of Ohio - Henry Fillmore

The United States Air Force Concert Band
Lowell E. Graham, conductor

Fillmore dedicated this march to "President Warren G Harding and his staunch Loyalists" in 1921. Harding had become the 29th President of the United States in that same year. Harding had played alto horn in his hometown of Caledonia and later in Marion, Ohio. Harding had been elected to the state senate in 1898 and to Congress in 1914. He became known as the "small town hero" and with this attraction for conservative voters, won the presidential election of 1920. Fillmore wrote the march while conductor of the Syrian Temple Shrine Band. In 1927, he organized his own professional band, the last in a long line of great professional bands in America.

8. A Warrior Bold - Frank Panella

The United States Air Force Band
Lowell E. Graham, conductor

Frank Panella (1878-1953) was known as the "March King of Pittsburgh," where he grew up. He began the study of clarinet at the age of seven and made steady progress to which he was accepted into the Arthur Pryor Band, the Pittsburgh Symphony, and the Pittsburgh Festival Orchestra. He was an instructor at the United States Army School of Music during World War I. He owned and operated his own publishing firm for much of his adult life. Panella wrote "Warrior Bold" in 1909, and is well remembered for his march "On the Square," which was written in 1916. "The Warrior Bold" ethos is that every warrior proceeds with the virtues of courage, selflessness, love of and loyalty to one's comrades, while showing patience, self-command and the will to endure adversity.

9. Bombasto - Orion R. Farrar

The USAF Band of the Rockies
H. Bruce Gilkes, conductor

Orion R. Farrar (1866-1925) was a marching band director and composer. Farrar was born in Indianapolis, Indiana in 1866, son of an English shoemaker. Soon after his birth, his family moved to Warren, Ohio. At the age of 19, Farrar enrolled in the famous Dana Musical Institute in Warren, studying theory, composition, and cornet. Following graduation, he taught brass instruments and conducted the Institute Band for 7 years. He resigned from Dana in 1896 to organize the Indiana State Band, which he led for two years. He then returned to Ohio to form the Ohio State Band (unrelated to Ohio State University). He moved to Youngstown, Ohio in 1901, where he led the Youngstown Military Band. And in 1915, conducted the Lima, Ohio Municipal Band. The final years of Farrar's life remain a mystery. He was purported to have died in California in 1929, but this is undocumented. As a march composer, Orion R. Farrar is most remembered for "Bombasto" which found an enduring place in the circus band repertoire, as well as in the concert band libraries of the world. It

was used as entry and exit music for vaudeville and in silent movies. Like many of Farrar's marches, it was dedicated to a military unit, in this case, the 7th Ward Military Band of Omaha, Nebraska.

10. Coronation March, "Crown Imperial" – Sir William Walton

"The President's Own" United States Marine Band

Timothy Foley, conductor

William Walton (1902-1983) was an English composer. During a sixty-year career, he wrote music in several classical genres and styles, from film scores to opera. His best-known works include *Façade*, the cantata "Belshazzar's Feast," the Viola Concerto, and the First Symphony. Born in Lancashire, the son of a musician, Walton was a chorister and then an undergraduate at Christ Church, Oxford. On leaving the university, he was taken up by the literary Sitwell siblings, who provided him with a home and a cultural education. His earliest work of note was collaboration with Edith Sitwell; *Façade*, which at first brought him notoriety as a modernist, but later, became a popular ballet score. In his middle age, Walton left Britain and set up home with his young wife on the Italian island of Ischia. By this time, he had ceased to be regarded as a modernist, and some of his compositions of the 1950's were criticized as old-fashioned. His only full-length opera, *Troilus and Cressida*, was among the works to be so labeled and has made little impact in opera houses. In his last years, his works came back into critical fashion; his later compositions, dismissed by critics at the time of their premieres, were revalued and regarded alongside his earlier works. Walton was a slow worker, painstakingly perfectionist, and his complete body of work across his long career is not large. His most popular compositions continue to be frequently performed in the 21st century, and by 2010 almost all his works had been released on CD. "Crown Imperial" is an orchestral march by Walton. It was first performed at the coronation of King George VI in 1937, and substantially revised in 1953. Walton composed the march originally for performance at the coronation of King Edward VIII, which was scheduled for May 12, 1937. However, Edward resigned in 1936. The coronation was held on the scheduled day, with Edward's brother George VI being crowned instead. "Crown Imperial" was also performed at the coronation of Queen Elizabeth II in 1953, along with another Coronation March written by Walton, "Orb and Scepter." "Crown Imperial" is now one of the most popular of Walton's orchestral compositions. It was performed again as a recessional piece to the wedding of Prince William and Catherine Middleton on April 29, 2011. Walton derived the march's title from modernization of a phrase from William Dunbar's poem "In Honor of the City of London"-*In Beauty Bearing the Crown Imperial*.

11. The Marines' Hymn – Jacques Offenbach

"The President's Own" United States Marine Band

Conductor unknown

Jacques Offenbach (1819-1880) was a German-born French composer, cellist and impresario of the romantic period. He is remembered for his nearly 100 operettas of the 1850's–1870's and his uncompleted opera *The Tales of Hoffmann*. He was a powerful influence on later composers of the operetta genre, particularly Johann Strauss, Jr. and Arthur Sullivan. His best-known works were continually revived during the 20th century, and many of his operettas continue to be staged in the 21st century. Born in Cologne, the son of a synagogue cantor, Offenbach showed early musical talent. At the age of 14, he was accepted as a student at the Paris Conservatoire but found academic study unfulfilling and left after a year. From 1835 to 1855 he earned his living as a cellist, achieving international fame, and as a conductor. His ambition, however, was to compose comic pieces for the musical theatre. Finding the management of Paris's Opéra-Comique company uninterested in staging his works, he leased a small theatre in the Champs-Élysées in 1855. There he presented a series

of his own small-scale pieces, many of which became popular. In 1858, Offenbach produced his first full-length operetta, *Orphée aux enfers* (*Orpheus in the Underworld*), which was exceptionally well received and has remained one of his most played works. During the 1860's, he produced at least 18 full-length operettas, as well as more one-act pieces. His works from this period included *La belle Hélène* (1864), *La vie parisienne* (1866), *La Grande-Duchesse de Gérolstein* (1867) and *La Périochole* (1868). The risqué humor, often about sexual intrigue, and mostly gentle satiric barbs in these pieces, together with Offenbach's facility for melody, made them internationally known, and translated versions were successful in Vienna, London and elsewhere in Europe. Offenbach became associated with the Second French Empire of Napoleon III; the emperor and his court were genially satirized in many of Offenbach's operettas. Napoleon personally granted him French citizenship and the Légion d'Honneur. With the outbreak of the Franco-Prussian War in 1870, Offenbach found himself out of favor in Paris because of his imperial connections and his German birth. He remained successful in Vienna and London, however, and managed to re-establish himself in Paris during the 1870's, with revivals of some of his earlier favorites and a series of new works, and undertook a popular U.S. tour. The music of the Marines Hymn is from the "Gendarmes' Duet" from an 1867 revision of the 1859 opera *Geneviève de Brabant* by Jacques Offenbach, which debuted in Paris in 1859. John Philip Sousa once wrote: "The melody of the 'Halls of Montezuma' is taken from Offenbach's comic opera, *Genevieve de Brabant* and is sung by two gendarmes." The copyright was vested on August 18, 1919. In 1929, the Commandant of the Marine Corps authorized the three verses of the "Marines' Hymn" as the official version, but changed the third and fourth lines.

12. The Thunderer – John Philip Sousa

The United States Coast Guard Band
Unknown conductor

"The Thunderer" is one of John Philip Sousa's finest marches. It was written in 1889. The origin of the name is not officially known, though it is speculated that it gets its name from the pyrotechnic effects of the drum and bugle, which he scored. It is also one of his most famous, and easy to perform. It was the election theme for ABC News from 1968 to 1972. The piece has the same character as most of Sousa's music; however, it is one of his first "distinctly American-sounding marches." The march follows the standard form (IAABBCDCDC) that is used in many of his other works. As is common, his themes are contrasting. During the repeat of the B section, Sousa introduces new counter melodic ideas. The trio is songlike, and there is a ritardando leading into the repeat of the final theme, seguing to the piece's conclusion.

13. Seventy-Six Trombones – Meredith Willson

The USAF Singing Sergeants
A. Philip Waite, conductor

Robert Meredith Willson (1902 – 1984) was an American composer, songwriter, conductor and playwright, best known for writing the book, music and lyrics for the hit Broadway musical *The Music Man*. He wrote three other Broadway musicals, composed symphonies and popular songs, and his film scores were twice nominated for Academy Awards. He was born in Mason City, Iowa. He attended Frank Damrosch's Institute of Musical Art, later The Juilliard School, in New York City. A flute and piccolo player, Willson was a member of John Philip Sousa's Band from 1921 to 1923, and the New York Philharmonic Orchestra under Arturo Toscanini in 1924 to 1929. Willson then moved to San Francisco, California as the concert director for radio station KFRC, and from there as a musical director for the NBC radio network in Hollywood. His work in films included composing the score for Charlie Chaplin's "The Great Dictator" (1940), and arranging music for the score of William Wyler's

"The Little Foxes" (1941). During World War II, he worked for the United States' Armed Forces Radio Service. His work with the AFRS teamed him with George Burns, Gracie Allen and Bill Goodwin. He would work with all three as the bandleader, and a regular character, on the "Burns and Allen" radio program. He played a shy man, always trying to get advice on women. His character was dizzy as well, basically a male version of Gracie Allen's character.

Willson's most famous work, *The Music Man*, premiered on Broadway in 1957, and was adapted twice for film (in 1962 and 2003). He referred to the show as "an Iowan's attempt to pay tribute to his home state." It took Willson some eight years and thirty revisions to complete the musical, for which he wrote more than forty songs. The cast recording of *The Music Man* won the first Grammy Award for Best Original Cast Album (Broadway or TV). "Seventy-six Trombones" is the signature song from the musical. It is also a piece commonly played by marching and military bands. It begins:

Seventy-six trombones led the big parade

With a hundred and ten cornets close at hand ...

In one of Willson's arrangements of the song, it seamlessly integrates with other popular marches at the time, such as Sousa's "Stars and Stripes Forever" and "The Washington Post March," the "National Emblem March" by Edwin Eugene Bagley, the Swedish song "Under the Blue and Yellow Flag" by Viktor Widqvist, and the song the "Second Regiment, Connecticut National Guard" by D.W. Reeves.

14. Under the Double Eagle – Joseph Franz Wagner

The United States Navy Band
Ralph M. Gambone, conductor

Joseph Franz Wagner (1856-1908) was an Austrian military bandmaster and composer. He is sometimes known by the nickname 'The Austrian March King.' He is best known for his 1902 march "Unter dem Doppeladler" or "Under the Double Eagle," referring to the double eagle in the coat of arms of Austria-Hungary. The march became a favorite part of the repertoire of American composer and bandleader John Philip Sousa, whose band recorded it three times. The piece was the official regimental march of the Austrian Artillery Regiment Number 2 till its dissolution in 2007. The first one-third part of the march is featured in the 1992 computer game Great Naval Battles: North Atlantic 1939-1943 when Germany is being selected in the game play.

15. The Big Cage – Karl L. King

The USAF Air Combat Command Heritage of America Band
Lowell E. Graham, conductor

King gave up touring with circus bands in 1918, but he continued to write marches and gallops with circus themes for many years after. One example is the "Atta-Boy March" which was published in 1926. "The Big Cage" circus march was written in 1934 and dedicated to Clyde Beatty, a lion tamer who was famous for several years with various circuses and later seen on early television. The gallop had an Eastern-European origin but the tempo was considerably faster than the dance, which was fashionable in ballrooms and made famous by the Strauss Family.

16. Brooke's Chicago Marine Band – Roland F. Seitz

The United States Air Force Band
Lowell E. Graham, conductor

Seitz composed a number of concert works for band and became known for his stirring melodic marches. It was during the 1850's that Chicago bands, organized principally to accompany militia units, became a more permanent fixture of the city's landscape. The Garden City Guards established the Garden City Band in 1853 to perform for drills and parades. Similarly, the Light Guard Band in 1854 and the National Guard Band in 1855 performed for their respective units. By 1860, Chicago had five resident militia bands. Like their predecessors, they relied on private contributions, often solicited at special promenade concerts. The band musicians were predominantly of German descent, and, borrowing from the German Verein tradition, they operated the bands as cooperatives. After the Civil War, a few street bands, such as the ones led by Billy Nevans and Silas Dean, added to the number of local groups. With midcentury refinements to brass and wind instruments, the military/brass band became more versatile in sound and function. The most accomplished in the city was the Great Western Light Guard Band formed in 1866. With as many as 100 players at times, the band was capable of hosting concerts of popular and even, when some members doubled on string instruments, symphonic music. In the wake of the Great Fire of 1871 and a devastating depression, musical performance and band organization suffered. Toward the end of the 1870's, cooperative ensembles disappeared and gradually successful business bands began to emerge, such as those led by Johnny Hand, Adolph Liesegang, Johnny Meinken, and the Frieburg brothers. The larger bands, nonetheless, could not exist without a subsidy. Some, such as Austin's First Regiment Band, continued to seek affiliation with a militia. Others, like the Lyon & Healy Music Store Band and the Pullman Band, had commercial sponsors. Still, as the nation entered the Golden Age of Bands in 1880, Chicago bands were not numerous. Within the next 10 years, however, the city witnessed a virtual explosion in band music. Outdoor concerts were a summer staple at city parks, while military-uniformed bands performed throughout the year at theaters, saloons, museums, ballparks, and dances. By 1890, there were over 80 resident professional bands and countless ethnic and amateur ensembles. Finally, under the impetus of the World's Columbian Exposition in 1893, Chicago came to possess its own renowned touring wind concert bands. Most notable were Phinney's United States Band, A. F. Weldon's Second Regiment Band, and the legendary Thomas P. Brooke's Chicago Naval Marine Band, which rivaled the nation's best before its demise in 1906. Although the number of bands continued to increase, after 1910 Chicago produced only one more concert band, Bohumir Kryl's Chicago Band. By 1920, the Golden Age of Bands was over, giving way to modern influences in the culture.

17. On the Campus – Edwin Franko Goldman

The United States Air Force Band
Lowell E. Graham, conductor

This march is part of the 13 marches that Goldman wrote with the preposition "On the." The campus is not specified, but the assumption is that he refers to College campuses on the Hudson such as Vassar College and Annandale College. The Goldman Band first recorded the march on June 21st 1925 at the Victor Recording Studio in New York City. The band accompanied a male voice quartet, as there are lyrics for the march.

18. The Gladiator's Farewell – Hermann Ludwig Blankenburg

National Concert Band of America
Edmond De Mattia, conductor

Herman Ludwig Blankenburg (1876-1956) was a German composer of military marches. He was born with the middle name Louis but changed it to Ludwig later in life perhaps as a connection to Beethoven. Raised on a sheep farm in Thamsbrücke, he was expected to someday manage the farm. However, he showed a propensity for music starting with performing on the piccolo - a favorite instrument his entire life. His family agreed on his studying music as long as he promised to serve in the army for twelve years. Blankenburg taught himself to play various instruments including bassoon, tuba, and violin and he conducted his school orchestra at the age of ten. He served actively in the military 1896-1898, performing tuba in the band of the 6th Field Artillery Regiment in Breslau. After that, his only service was prior to and during the early years of World War I in reserve bands. In 1913 he performed tuba in Field Artillery Regiment No. 43 in Wesel until 1915 when he got a medical discharge. He remained in Wesel for the rest of his life. Blankenburg played in and conducted community bands as well as performing in the orchestras in Dortmund, Wuppertal and Duisburg. A march he wrote when he was 18 years old was submitted years later, in 1904, to Hawkes & Son for a march competition. Hawkes selected his march from over 500 submitted as first prize with the proviso the title could be changed from "Deutschlands Fürsten" ("Germany's Princes") to "The Gladiator's Farewell" ("Abschied der Gladiatoren"). The march became popular, and Hawkes (also Boosey & Hawkes) would publish several more including "Adlerflug," "Festjubil," "Territorial" and "Mein Regiment," said to be the composer's own favorite march.

19. American Patrol – W. Frank Meacham

The USAF Heritage of America Band
Douglas Monroe, conductor

Frank W Meacham (1856-1909) was an American composer and arranger of Tin Pan Alley. Meacham was born in Buffalo, New York. His most famous work is "American Patrol." The popular march was originally written for piano, and it was then arranged for wind band and published by Carl Fischer in 1891. It was later arranged for Glenn Miller's swing band by Jerry Gray, and was also arranged by composer Morton Gould. Meacham lived in New York City for much of his life. Many of his works were military marches, tribute pieces, and early ragtime works. The concert band edition is a superb rendition of the approach of a military patrol gradually increasing in intensity and then eventually fading away. There are several arrangements of the original work including Carl Fischer editions and one by Edwin F. Kalmus.

20. The Stars and Stripes Forever – John Philip Sousa

"The President's Own" United States Marine Band
Conductor unknown

"The Stars and Stripes Forever" is a patriotic American march widely considered being the magnum opus of composer John Philip Sousa. By act of Congress, it is the National March of the United States of America. In his autobiography, *Marching Along*, Sousa wrote that he composed the march on Christmas Day 1896. He was on an ocean liner on his way home from a vacation with his wife in Europe and had just learned of the recent death of David Blakely, the manager of the Sousa Band. He composed the march in his head and committed the notes to paper on arrival in the United States. It was first performed in Philadelphia on May 14, 1897, and was immediately greeted with enthusiasm. Undoubtedly, it has been recorded and played more than any march in history. There are several arrangements of the

march where efforts have been made to tinker with the perfection of Sousa, but “The President’s Own” United States Marine Band continues to play the original version which is a superb rendition of this march masterpiece.

Sources:

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