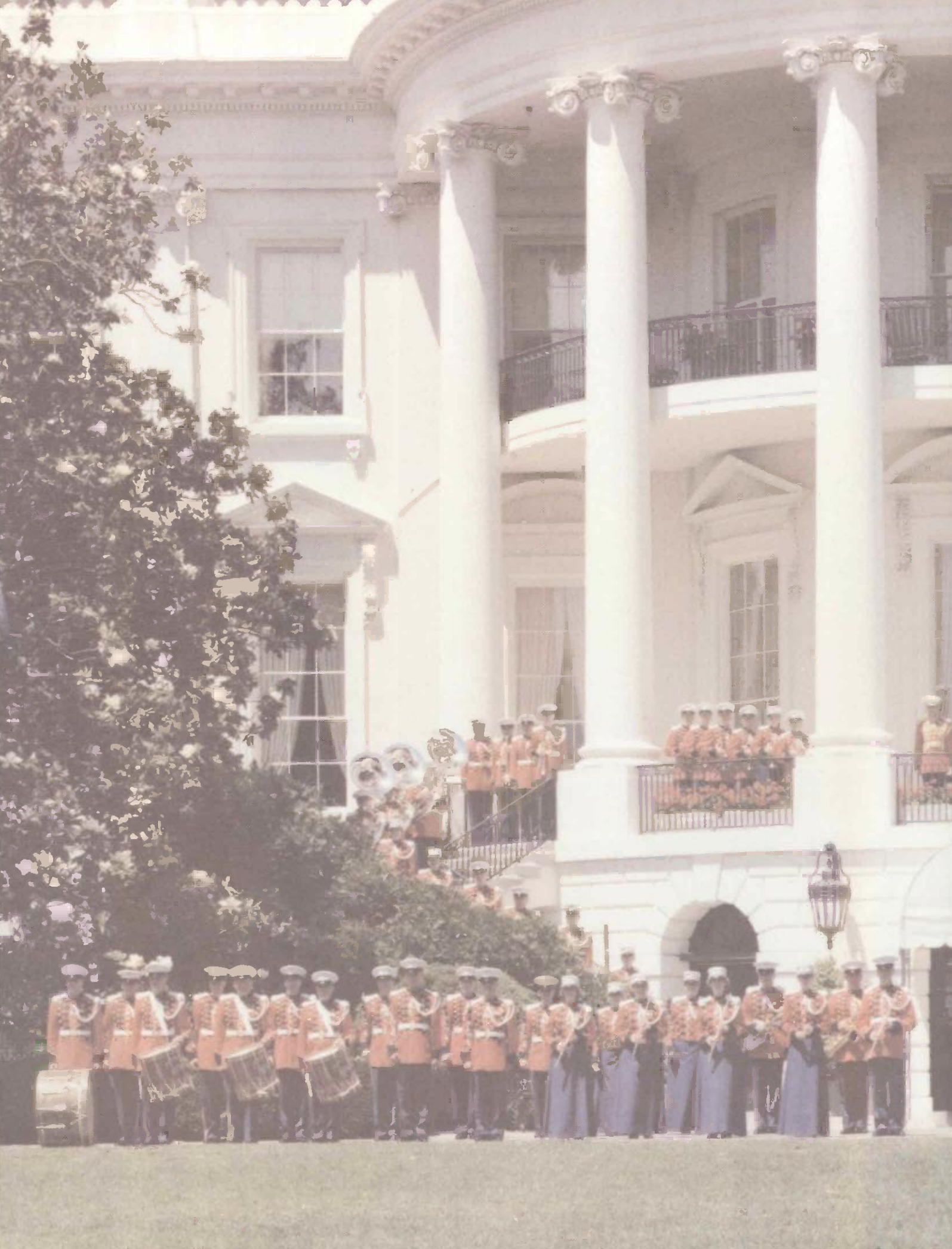


HISTORICAL PERSPECTIVE ON
THE PRESIDENT'S OWN
U.S. MARINE BAND



200th Anniversary





Painting by LtCol Donna J. Neary, USMCR

Marine Band musicians, wearing the reversed colors of the Corps, participated in a recruiting party outside Independence Hall in Philadelphia in 1798.

until your pleasure is known. Other troops give a bounty and volunteer corps expend large sums in this way, which makes it difficult to procure musick of any kind. I enlisted a fifer yesterday, and gave him 10 dollars out of my pocket and the villain went off in a few hours afterwards.”

In spite of difficulties, the Commandant was successful in enlisting the first musicians. In 1799 the Marine Corps was enlarged by about 20 percent, and 18 more musicians were added. Some of them were deployed on war ships, some

were sent on recruiting duty, and some were retained in Philadelphia, then the nation’s capital, to provide music for the leaders of the government.

Recruiting parties were one of the first musical responsibilities of these musicians and must have occurred frequently. Fifers and drummers would parade down the streets of a city, attracting a large group of curious onlookers as they performed popular patriotic music of the day. A Marine officer would then present a Marine in full uniform and

encourage the men in the crowd to sign up with him. The musicians’ uniform colors were the reverse of the regular Marines, following a common European tradition. They wore a brilliant red coat trimmed with blue that created a stunning and distinctive appearance. Military musicians were used to send signals to the troops and the reversed colors allowed commanders to find his musicians quickly in the confusion of battle.

The original group of fifers and drummers probably included musicians who had

received musical training on other instruments and these likely were the ones retained in Philadelphia. The Marine Band, with its first leader, William Farr, performed at the Fourth of July celebration in Philadelphia in 1800. The *Philadelphia Universal Gazette* reported on 10 July 1800 that, "The Society of the Cincinnati distinguished the occasion by an elegant entertainment given at the city tavern; at which the following toasts were given, to the animating notes of martial music, by the band belonging to Colonel Burrows' corps of Marines."

When the nation's capital moved from Philadelphia to Washington in 1800, the Marine Corps and the Marine Band moved with it. Marine historian Edwin N. McClellan wrote, "On the 31st of July 1800, the Marines pitched their tents on a 'beautiful hill overlooking the Potomac,' the same hill on which today

Mr Adams

*The President of the United States, I
requests the Pleasure of Mr & Mrs Barley's
Company to Dine, on Thursday next,
at 4 o'Clock.
Jan. 1. 1801
An answer is requested.*

Courtesy of the White House

Invitation to the reception hosted by President and Mrs. Adams on New Year's Day, 1801, at which the Marine Band made its White House debut.

stands the Naval Hospital." The band's first public performance in the new capital took place on 21 August 1800. The location was just northwest of the current site of the Lincoln Memorial. It was then known as Camp Hill, or Peter Hill, near E Street between 23rd and 25th Streets. Apparently, there is no record of the exact instrumentation of the

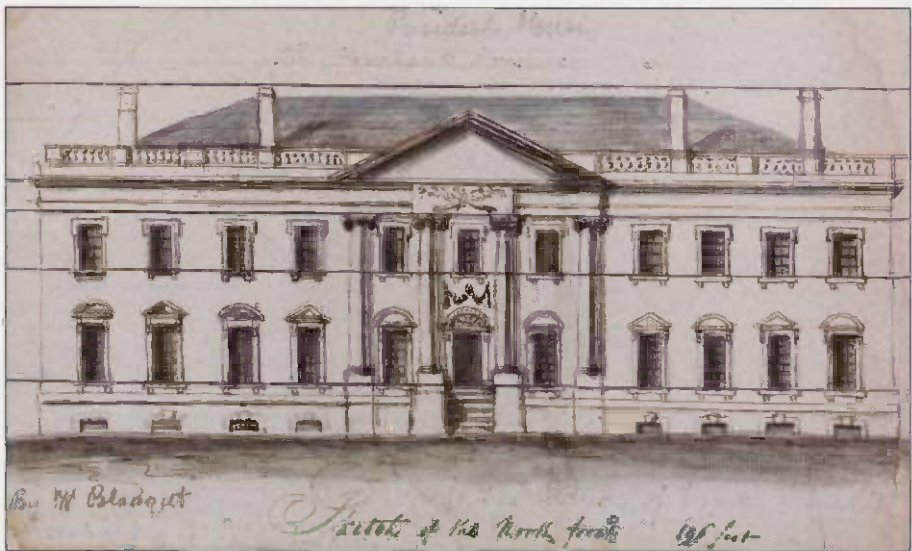
band at this time, but by December 1800 it included oboes, clarinets, French horns, bassoons, and drums.

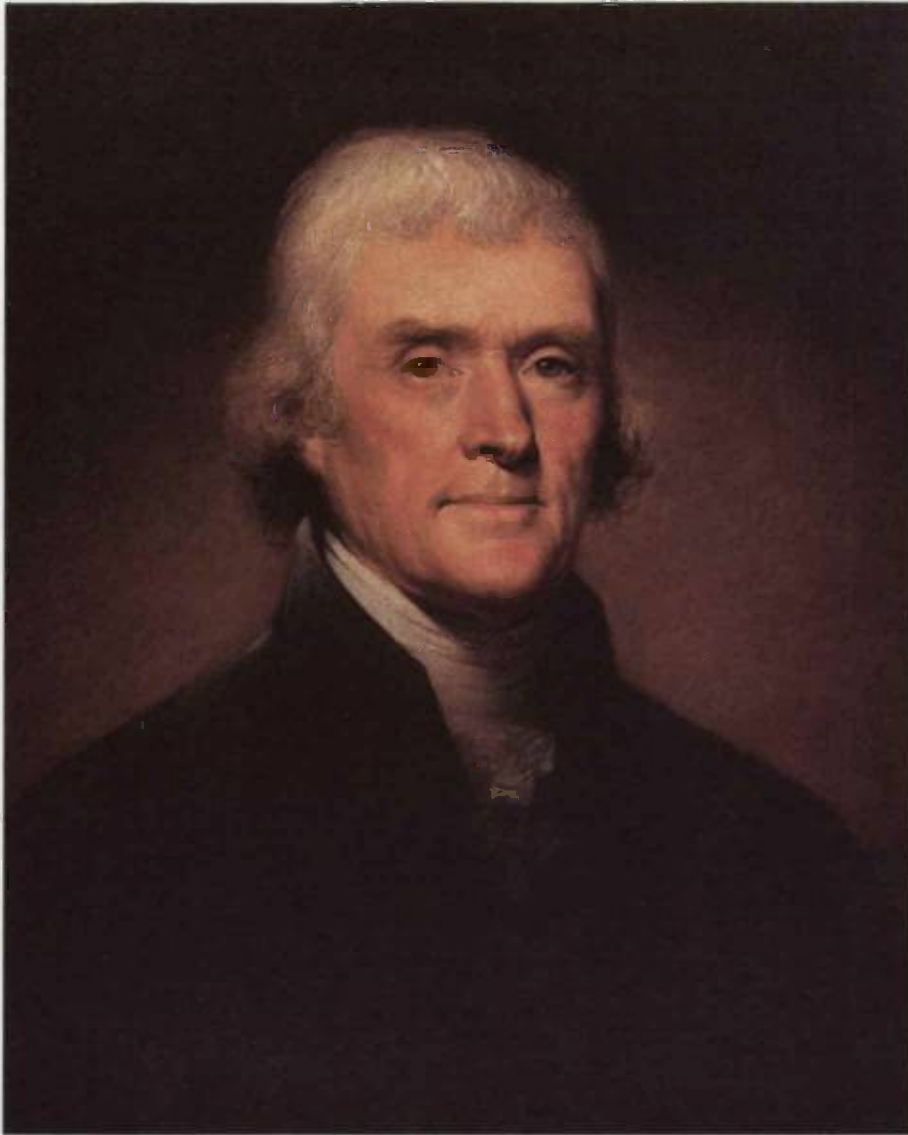
The President's mansion was ready to be occupied in November 1800, and President Adams invited the Marine Band to perform at the first major public event held there, the New Year's Day reception given by him and Mrs. Adams on 1 January 1801. In less than 2 1/2 years, from 11 July 1798, to 1 January 1801, the newly created Marine Band had developed from a group of drums and fifes performing in the streets, to an ensemble of musicians performing for the President and his guests in the new executive mansion.

Two months later Adams left office and was followed by Thomas Jefferson. On 4 March 1801, the Marine Band performed during the festivities celebrating his inauguration as our third President.

Early image of the north entrance of the President's House (as it was first known), occupied by President and Mrs. Adams on 1 November 1800.

Courtesy of the White House





President Thomas Jefferson heard the Marine musicians play at his inauguration festivities.

This marked the beginning of a long tradition of inaugural participation. The Marine Band has performed at every presidential inaugural since that time.

John Adams gave the band its charter, but Jefferson gave the band its identity. He was an excellent amateur musician, a lover of fine music, and he performed chamber music frequently with friends. He called music "the favorite passion of my soul," and collected

an extensive library of music, preserved today at the University of Virginia. His love of music led him to take great interest in the Marine Band.

Jefferson asked the band to perform at his White House reception on 4 July 1801. Margaret Bayard Smith, wife of the publisher of the *National Intelligencer*, attended and later wrote to her sister, "Martial music soon announced the arrival of the Marine Corps of Captain

Burrows who in due military form saluted the President, accompanied by the President's march played by an excellent band attached to the Corps. After undergoing various military evolutions, the company returned to the dining room, and the band from an adjacent room played a succession of fine patriotic airs."

The band performed for every New Year's Day and Fourth of July reception at the White House during Jefferson's two terms as President. An account of the New Year's Day reception in 1809 provides a glimpse of the day's festivities and the band's role: A large crowd nearly filled the house, and the band had to fight for space. Catherine Mitchell wrote, "On our arrival at the Castle we found . . . the rooms so crowded that it was with difficulty you could squeeze through from one to another An exquisite band of music played at intervals martial, patriotic and enlivening airs, which reverberated through the spacious dome."

Perhaps because of his appreciation for the contribution of the Marine Band coupled with his own training and love for excellent music, Jefferson had a vision for an enlarged and improved band. He spoke with Commandant Burrows in 1803 with an idea to enlist musicians from Italy for duty with the band.

Lieutenant Colonel Burrows acted on Jefferson's sug-

Pulizzi, remained with the band for 21 years, serving as leader of the band for a short time in 1816, and then again from 1818 to 1827.

The repertoire of the band at this time included "Jefferson's March," "Yankee Doodle," "Hail Columbia," "Pres-

ident's March," "Rural Felicity," "Auld Lang Syne," and "Soldier's Glory." A letter from Commandant Wharton shows that the instrumentation of the band was growing. On 23 August 1812, he wrote to a Navy agent, "I should thank you to buy the instruments of

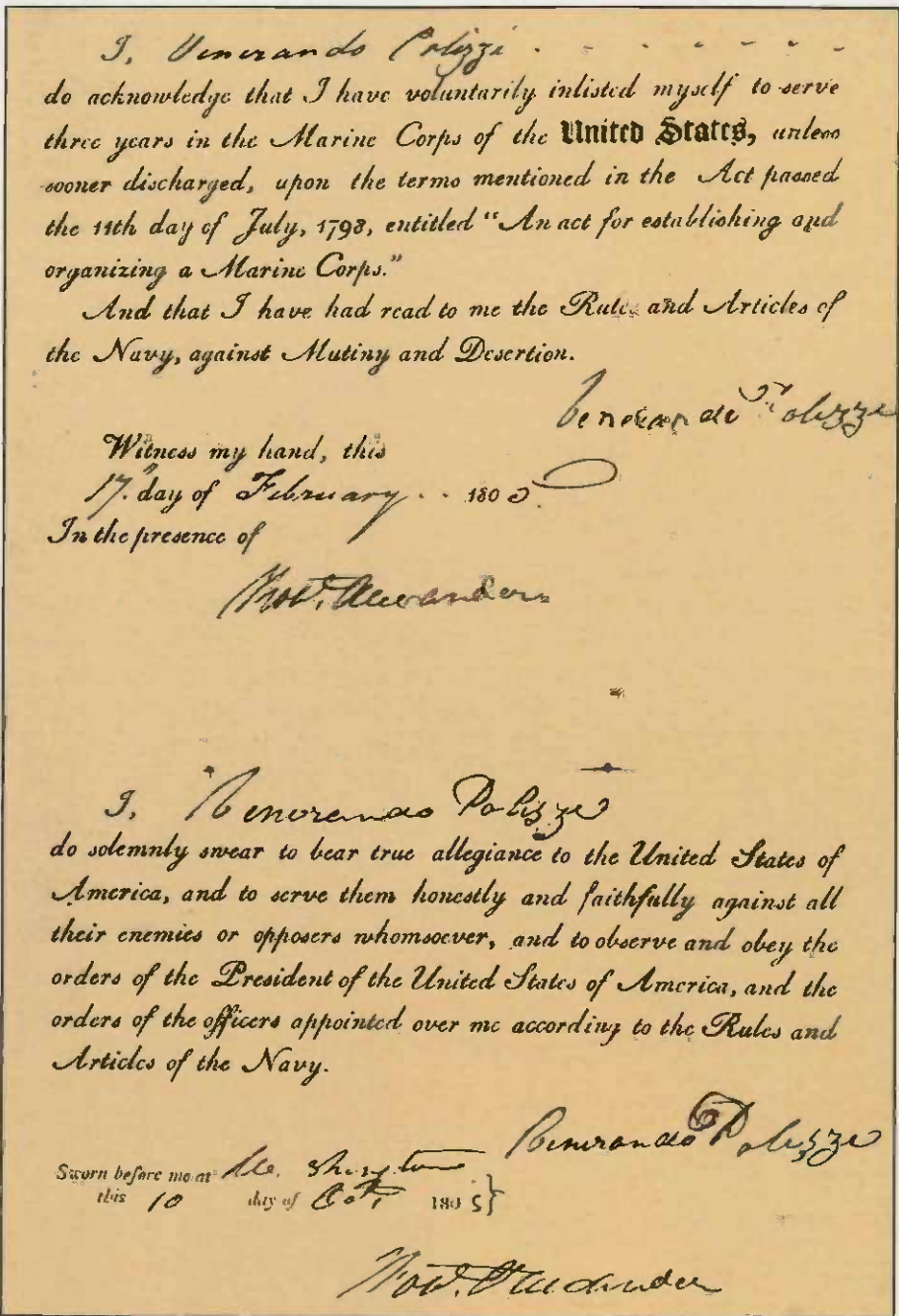
music, if they answer the following description of these, deemed necessary by the Drum Major, viz, a bugle horn, if trumpet kind, 2 F clarinets, and a pair of cymbals, . . ."

The band's increasing influence is seen in a publication created by the band's second director. In 1812 Charles Ashworth wrote and published a new method book for drummers titled *A New Useful and Complete System of Drum Beating*. The *National Intelligencer* stated on 16 January 1813, that this was the first of its kind ever published in the United States. It became the standard for rudimentary drumming and was approved by the War Department for use by the Navy, the Marine Corps, and the Army.

According to Edwin McClellan, Marine Corps records indicate that members of the Marine Band were involved with other Marines from the Washington Barracks in the Battle of Bladensburg on 24 August 1814, during the War of 1812. McClellan also wrote that members of the band helped to save the Marine Corps records from the fires set by the British in Washington.

Immediately following the end of the War of 1812 the Marine Corps grew in size. The number of musicians grew to 92. Congressional cutbacks in 1817, however, reduced this number to 42. The band in Washington continued performing at official government functions and

Enlistment contract signed by Venerando Pulizzi. A boy of 12 when he enlisted in 1805, Pulizzi remained with the Marine Band for 21 years, serving as Director in 1816 and 1818 to 1827.



began performing more and more frequently at public concerts.

In January 1816 the band was called upon to perform at a dinner honoring Navy heroes Commodore Stephen Decatur and Captain Charles Stewart sponsored by the Pennsylvania members of Congress. Reports mentioned that "The company sat down to dinner . . . and spent the evening with the purest harmony and good humor. The dinner was followed by many toasts, accompanied with highly patriotic songs and music by the Marine Band." One of the songs was described as "a hastily written song sung to the tune of 'Anacreon in Heaven' with the Marine Band furnishing the music." Although the words were probably not those by Francis Scott Key, the music was the familiar tune we now know as our national anthem.

The 50th anniversary of our Independence was celebrated with a parade and ceremonies involving the band. The parade, which included President John Quincy Adams, departed from the White House and went up Pennsylvania Avenue to the Capitol. The *National Intelligencer* reported on 6 July 1826, that "The Band of the Marine Corps was stationed in the gallery, struck up a patriotic air, and continued to play at intervals throughout the subsequent services of the morning."

Just two years later, the July

Piano sheet music to "Hail Columbia," a popular tune from the first days in the band's history.

4th festivities took on special significance for the Marine Band. In addition to the normal patriotic celebrations of the day, the band was involved in ceremonies with President John Quincy Adams for the groundbreaking of the Chesapeake and Ohio Canal. The 7 July 1828 *National Intelligencer* included this account, "At about 8 o'clock, the Procession was formed on Bridge Street, and moved on, to the

excellent music of the full band of the Marine Corps to High Street Wharf, where they embarked in perfect order, as previously arranged, and the boats immediately set forward, amidst the cheers of the crowds which lined the wharves." The Marine Band was placed in the first of several boats which were followed by several barges which made their way up the existing canal. The *National Intell-*

District of COLUMBIA to wit:

BE IT REMEMBERED, That on this fifteenth day of January, in the year of our Lord one thousand eight hundred and twelve, and of the Independence of the United States the thirty-sixth, CHARLES STEWART ASHWORTH, deposited in this office the Title of a Book, the right whereof he claims as Author and Proprietor in the following words, to wit:—

"A new, useful, and complete System of Drum-beating, including the Reveille, Troop, Retreat, Tattoo, Officers' Calls, Signals, Salutes, and the whole of the Camp Duty as practised at head-quarters, Washington City; intended particularly for the use of the United States Army and Navy."—

In conformity to the act of the Congress of the United States, entitled "An act for the encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the time therein mentioned"—

And also to an act entitled "An act supplementary to an act entitled an act for the encouragement of Learning, by securing the Copies of Maps, Charts and Books to the Authors and Proprietors of such Copies during the time therein mentioned, and extending the benefits thereof to the arts of designing, engraving and etching historical and other Prints."

G. DENEALE, CLERK

District Court District Columbia.

January 16 1812.

Copyright notice from Drum Major Charles Ashworth's drum method book, dated January 16, 1812

Marine Band musicians disembark from a canal boat near Great Falls, Virginia, on 4 July 1828, for the groundbreaking ceremonies of the Chesapeake and Ohio Canal.

Painting by LtCol Donna J. Neary, USMCR.

igencer continues the story. "On landing from the boats, and reaching the ground, the procession moved around it so as to leave a hollow space, in midst of a mass of people, in the center of which was the spot marked out by Judge Wright, the engineer of the Chesapeake and Ohio Canal Company, for the commencement of the work."

Some of the music played by the band at this event included "Yankee Doodle," "Hail Columbia," "President's March," "Roslin Castle," "Soldier's Glory," "The Star-Spangled Banner,"



HAIL TO THE CHIEF
MARCH

Sady of the Sake

Composed by
SANDERSON.

NATIONAL & PATRIOTIC SONGS. N^o. 40.

Philadelphia LEE & WALKER

Bold.

March.

The image shows a page of early sheet music for the march "Hail to the Chief." It features four systems of music, each with a treble and bass clef staff. The music is written in a simple, rhythmic style typical of 19th-century sheet music. The title "HAIL TO THE CHIEF MARCH" is at the top in a decorative font, with "Sady of the Sake" and "Composed by SANDERSON." below it. The publisher information "NATIONAL & PATRIOTIC SONGS. N^o. 40. Philadelphia LEE & WALKER" is also present. The word "March." is written vertically on the left side of the first system, and "Bold." is written above the first system.

Early sheet music publication of "Hail to the Chief."

and "Hail to the Chief." This was the first known performance of "Hail to the Chief" by the Marine Band in the presence of the President of the United States. It may have been selected just because it was a popular tune of the day, or perhaps because of its origins as a boating song. It would not be until the administration of John Tyler (1841-1845), however, that "Hail to the Chief" would become a

frequently used tribute to the President. Julia Gardner Tyler, who earned herself the title "Mrs. Presidentess" because of her regal attitudes, reportedly gave instructions to the Marine Band to play the song whenever the President made an official appearance.

First Lady Sara Polk is also credited with using "Hail to the Chief" for Presidential honors. President James Polk (1845-1849) was an unassum-

ing man of slight stature, and his arrival at official functions frequently went unnoticed. To avoid this embarrassment, Sara Polk asked the Marine Band to play "Hail to the Chief" to announce him.

A letter from Commandant Archibald Henderson written to the Secretary of the Navy in December 1831 described the condition of the instruments used by the band at that time. He wrote, "The bad condition of the instruments lately used by the band was the cause of my asking your authority for the purchase of new ones." He continued, "The old instruments, such as they are, partly purchased by the public but mostly by the Corps Fund, have been returned into the Quarter Master's office. They are worn out." Unfortunately, the letter does not list all of the instruments but does mention keyed bugles and a bass drum.

In 1836, when Colonel Commandant Archibald Henderson rushed to Florida with much of the Marine Corps to assist the Army in the Florida Indian War, members of the Marine Band were assigned special duty as guards at Marine Corps Headquarters. Kenneth Carpenter, in his 1970 doctoral dissertation on the history of the band, wrote that the Drum Major and Fife Major were ordered to remain at Marine Barracks and supervise the barracks along with the Sergeant Major. Some of the band also served as guards

HAIL TO THE CHIEF

Conductor

Majestically (♩: 104)

8VA - Fl., Pic., 1st Clar.

1st Cors., Trpts, Oboes, Alto Sax., 1st & 2nd Horns
 Basses
 Lower W.W.
 Brass Mel. 5ve lower - Bar., 1st Tromb.

The image shows a three-staff musical score for 'Hail to the Chief'. The top staff is for the conductor, marked 'Majestically (♩: 104)'. The middle and bottom staves are for the band. The middle staff includes parts for 1st Cors., Trpts, Oboes, Alto Sax., 1st & 2nd Horns, and Basses. The bottom staff includes parts for Lower W.W., Brass Mel. 5ve lower, Bar., and 1st Tromb. The score is in 2/4 time and begins with a dynamic marking of 'ff'.

For Official Use of Armed Forces Bands

AS PLAYED AT THE WHITE HOUSE BY THE UNITED STATES MARINE BAND

8 July 1954

Army Stock No. 36-M-640

Navy Stock No. 36-M-640

PROPERTY OF U. S. ARMED FORCES

Mahony & Roeser, Inc., N. Y. C. (5001)

Contract No. DA-36-030-QM-4204, DI-10-G-55

Modern printing of the band arrangement of "Hail to the Chief" as used by the Marine Band today.

at the Navy Yard.

In 1838 members of the band petitioned Congress for an increase in membership and pay, a sure sign that their responsibilities were growing. The petition read, "The under-signed members of the Marine Band beg leave humbly to present that their compensation is not adequate to the services which they have to perform and pray your honorable bodies to increase their compensation" The petition was referred to the Committee on Naval Affairs, but no action was taken.

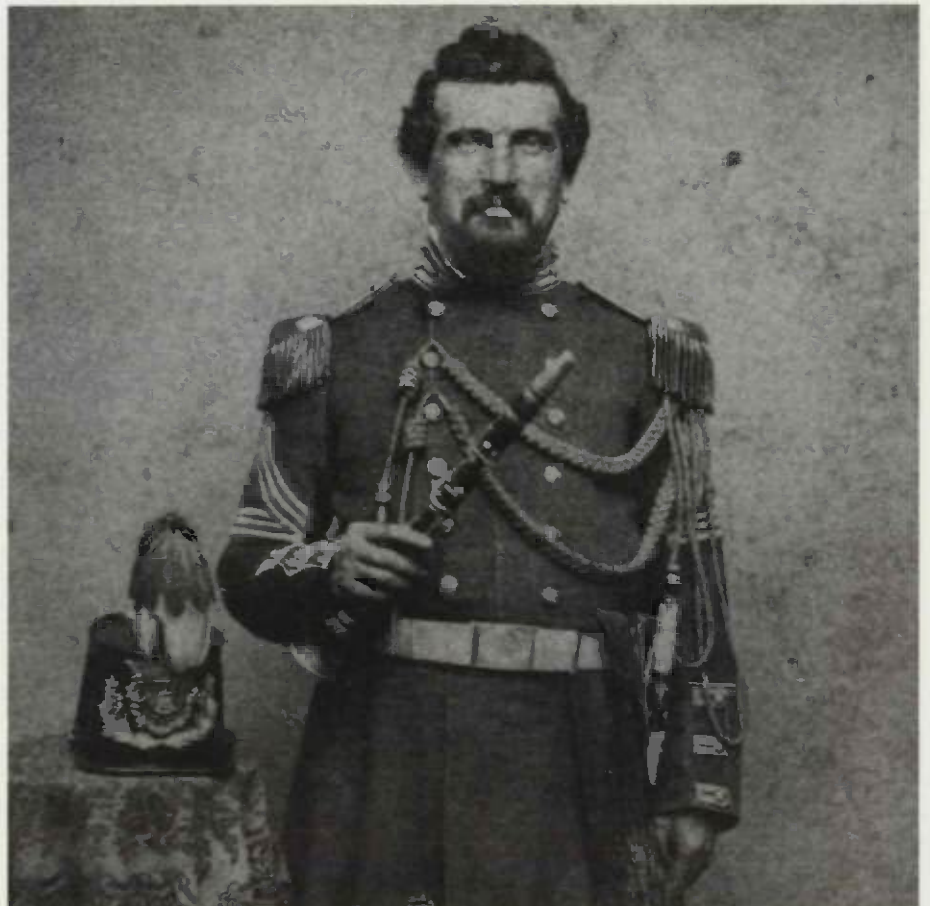
The band's musical responsibilities in and around Washington continued to increase. It was in the early or mid 1840s, either during the administrations of Martin Van Buren or John Tyler, that regular public concerts began on the grounds of the U.S.

Capitol, starting a tradition that continues to this day. Also, about this time, during the administration of John Tyler, the band began weekly public concerts on the grounds of the White House, a tradition that continued until the administration of Herbert Hoover. The instruments that were used included flutes, E-flat and B-flat clarinets, trumpets (including the new valved trumpet), French horns, trombones, ophicleides, bass horns, and percussion instruments.

It is interesting to note that in 1840, the Marine Corps Manual made a distinction between members of the Marine Band and regular Marines, a

Francis Maria Scala, 14th Director of the Marine Band, joined the band in 1842 as a clarinetist.

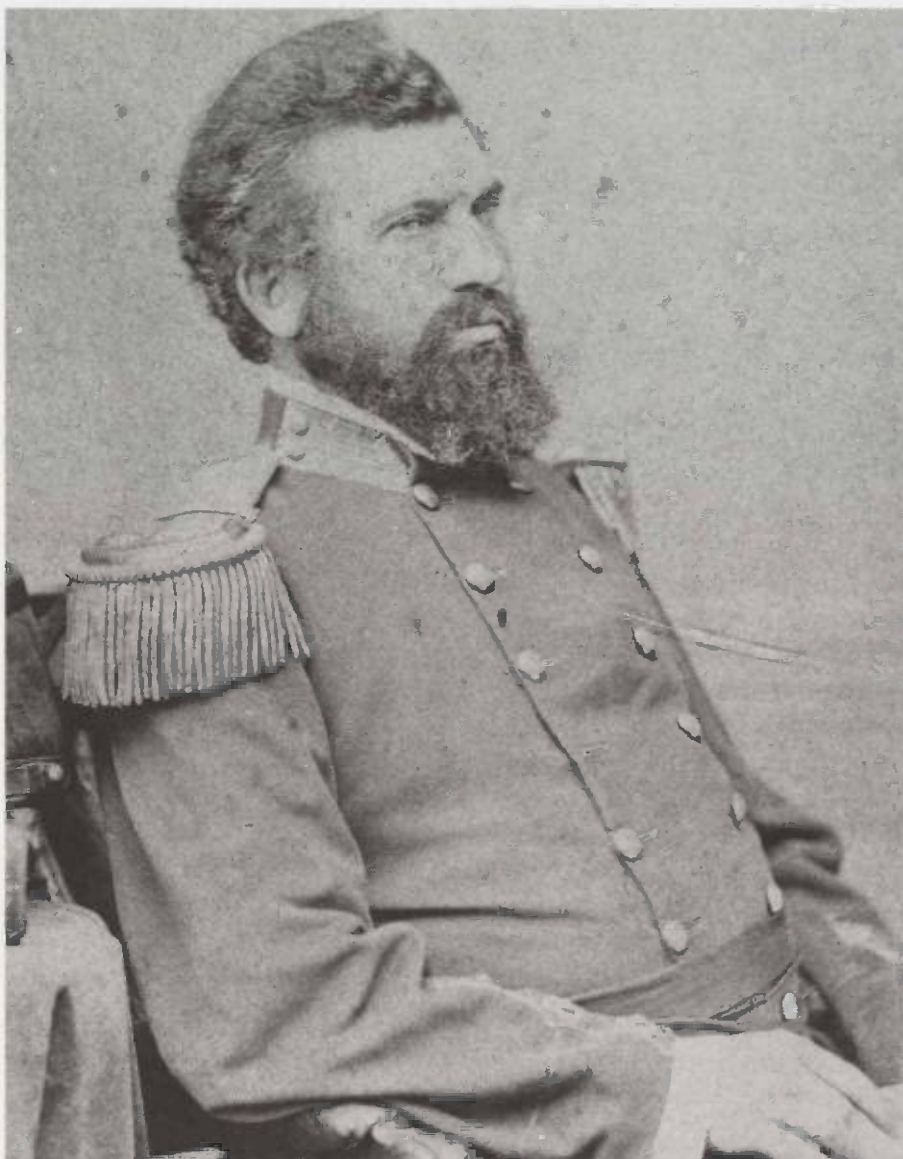
National Archives



distinction which may actually have existed as early as 1798 in Philadelphia. The manual read, "No person shall be enlisted in the Marine Corps except as a private or field music. All enlistments or reenlistments will be for general service. Applicants other than those for the Marine Band will be informed that they must enlist or reenlist for general service." This statement suggests that band members' enlistment was for duty specifically with the band only, a practice that continues to the present day. Members enlist under a special contract for duty with the United States Marine Band only, and cannot be transferred to any other organization. This practice attracts some of the country's finest young musicians and encourages them to remain for a career. More than 90 percent serve with the band 20 years or more.

In 1855, the Marine Corps appointed one of the Marine Band's most influential and important directors in its history, Francis Maria Scala. Scala was a fine musician, a native Italian who had received his musical training in the schools of Italy. He joined the U.S. Navy when the U.S. Frigate *Brandywine* visited Naples in 1841, then left the Navy and brought his considerable talents and skills to the Marine Corps when he enlisted in the band as a clarinetist in 1842.

A glimpse into Scala's character can be seen in a letter written by First Lieutenant C.



Library of Congress

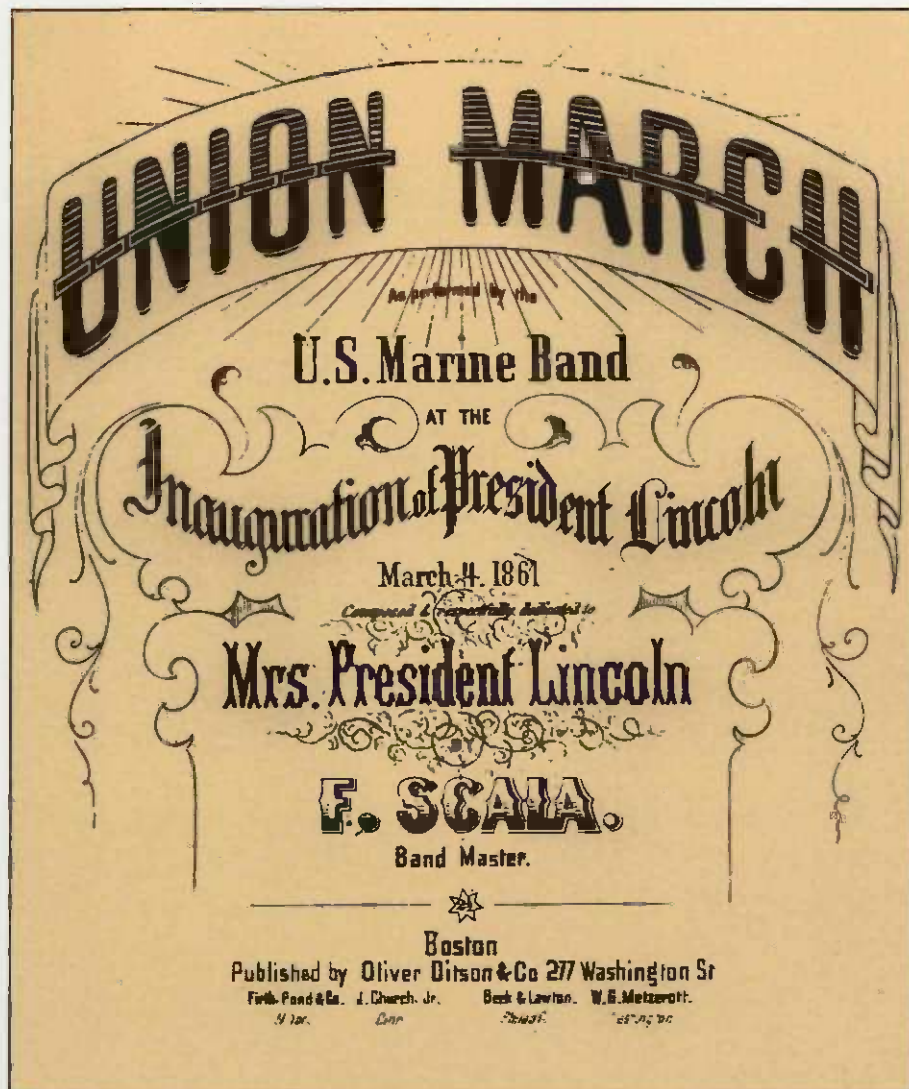
Scala was one of the Marine Band's most influential directors, serving in that capacity from 1855 to 1871. Photo by Civil War photographer Mathew Brady.

A. Henderson in September 1859. He wrote, "Under his [Scala's] direction it [the band] at once began to improve and has continued to improve. I consider Scala a good musician, a good composer and a good arranger. He is sober and honest and he never disobeys an order."

Scala served as director for 16 years, from 1855 to 1871, and during this time he

increased the size of the band and modernized the instrumentation, including most of the woodwind, brass, and percussion instruments that are used today. These included flutes, piccolos, E-flat clarinets, B-flat clarinets, cornets, trumpets, French horns, baritone, trombones, tubas, and snare and bass drums.

Scala was a prolific composer and arranger and supplied



Union March, composed by Francis Maria Scala for President Lincoln's first inaugural, 4 March 1861.

the Marine Band with excellent music to perform, expanding and improving the repertoire tremendously. His collection of manuscript and printed music, now located at the Library of Congress, includes more than 600 titles. He composed marches and waltzes, and his transcriptions for band of music from the orchestral repertoire included contemporary classical music of the day, especially music from Italian opera. This music was performed by the band

under his leadership at public concerts, ceremonies, and events at the White House.

The Marine Band's close relationships with the Presidents can be seen in Scala's memoirs. Concerning President Taylor he wrote, "General Taylor was an old-fashioned soldier who put on no airs whatsoever." He also wrote, "President Pierce was a man of pleasant personality and I have many kind reminiscences of him." His closest friend in the White House was

probably Abraham Lincoln. He wrote, "Lincoln I always remember with affection. He was so delightfully plain and honest. 'Old Abe' liked music and was my friend. I have many personal souvenirs of him."

Members of the band finally received a pay increase in 1856 when President Franklin Pierce signed the so-called "White House Pay Bill." This legislation provided an extra four dollars monthly pay, a 50 percent pay increase.

Another piece of legislation stands out as one of the most important in the band's history. In July 1861 President Abraham Lincoln signed an Act of Congress which officially recognized the Marine Band by law. This was the first official recognition of the band by legislation. The director was designated "Principal Musician," and a Drum Major and 30 musicians were authorized.

Although he was not a musician, Lincoln loved music, and his taste was quite broad. He enjoyed the popular music of the day, such tunes as "Hail Columbia," "Happy Land," "Barbara Allen," and "The Turbaned Turk that Scorns the World and Struts about with His Whiskers Curled." It was in Chicago in 1860 that he first heard "Dixie," and it immediately became his favorite. He also enjoyed opera; he attended grand opera performances 19 times while President. When criticized for

Will the leader of
the Marine Band, please
call and see Mr. L.?
to day -
Feb. 4, 1862. - A. Lincoln

Francis Scala Collection, Music Division, Library of Congress
*Handwritten note from President Abraham Lincoln to Scala summoning
Scala to the White House, 4 February 1862.*

spending time in the opera hall while the Civil War raged he responded, "The truth is I must have a change of some sort or die."

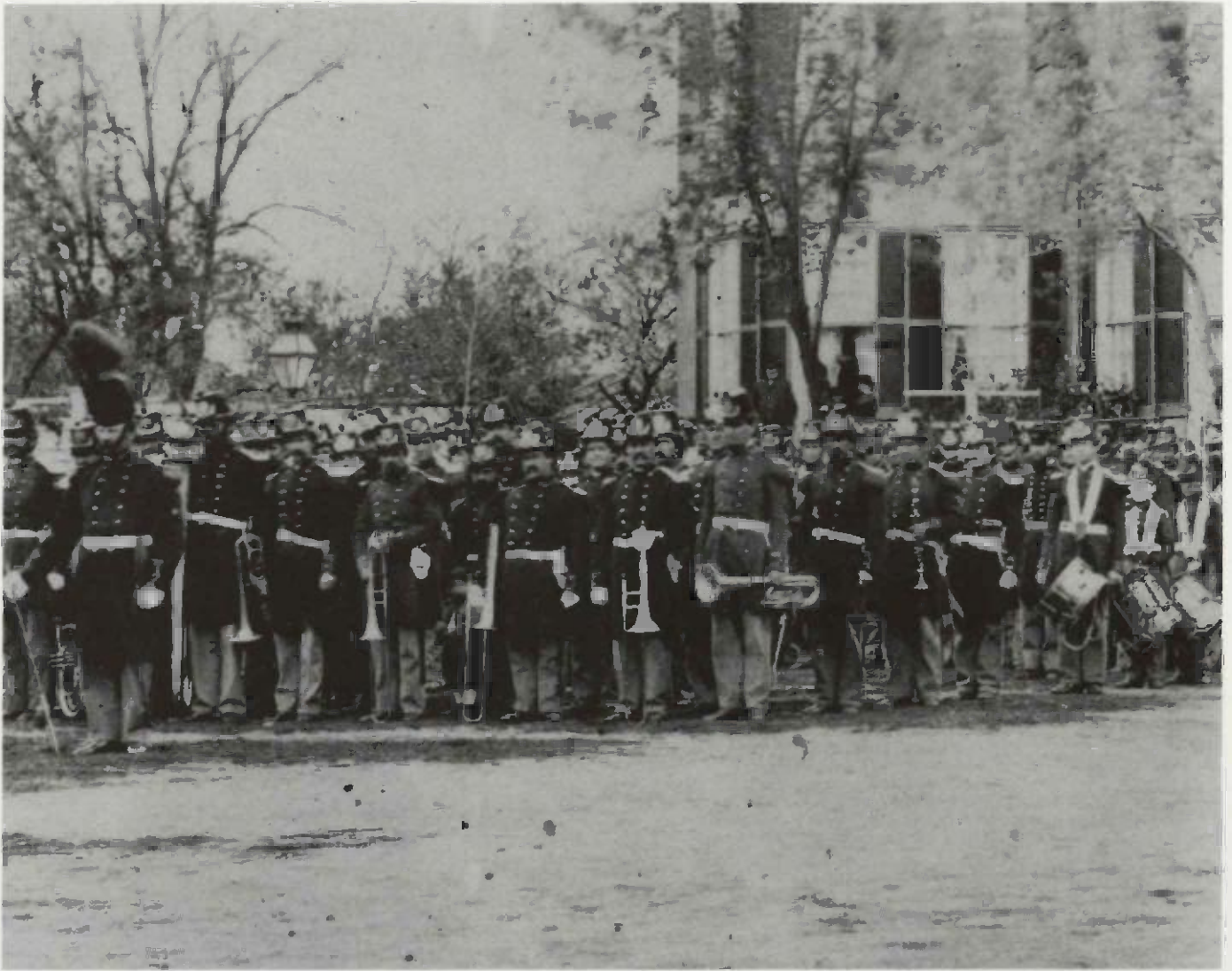
President Lincoln appreciated Scala's work to improve the quality of the band and its repertoire. He supported Scala when Scala was criticized for playing too many operatic selections and not enough military and popular music of the day.

Lincoln frequently attended Marine Band performances but was not always allowed to enjoy the music. F. B. Carpenter, in his book, *The Inner Life*

Scala with 2d Lt Henry Clay Cochrane, Drum Major John Roach, and members of the band in Gettysburg, Pennsylvania, on 19 November 1863, for the dedication of the new National Cemetery.

Painting by LtCol Donna J. Neary, USMCR





Library of Congress

Earliest known photo of the Marine Band was taken in 1864 on the parade deck at Marine Barracks, Washington, D.C. The Commandant's house is in the background.

of Abraham Lincoln: Six Months at the White House, wrote, "One Saturday afternoon when the lawn in front of the White House was crowded with people listening to the weekly concert of the Marine Band, the President appeared upon the portico. Instantly there was a clapping of hands and clamor for a speech. Bowing his thanks, and excusing himself he stepped back into the retirement of the circular parlor, remarking to me, with a

disappointed air, as he reclined upon the sofa, 'I wish they would let me sit out there quietly, and enjoy the music.'

The Marine Band accompanied Lincoln when he traveled to Gettysburg, Pennsylvania, for the dedication of the National Cemetery on 19 November 1863. The day before, 18 November, the President left Washington on a special train that included foreign dignitaries, cabinet members, politicians, military

officers, and the Marine Band. The band was accompanied by Second Lieutenant Henry Clay Cochrane, an officer assigned to Marine Barracks. The lieutenant wrote a letter to his parents describing an event that occurred on the train as they traveled north. He wrote, "On boarding the train at Washington, I passed into the rear car, and soon after, the President left his seat in the second car, came in and joined us, remarking as he did

so, 'Ha! This is so much better,' alluding to his escape from the secretaries and dignitaries that filled car number 2." The band, which shared the musical responsibilities with three other bands in

Gettysburg, performed the favorite hymn "Old Hundred" immediately after the opening prayer at the ceremony.

Among the members of the band who traveled with Lincoln to Gettysburg was a

trombonist named Antonio Sousa, an immigrant from Spain of Portuguese ancestry. In addition to playing trombone in the band, he also worked as a cabinetmaker at Marine Barracks. His greatest contribution to the band and the barracks, however, was bringing his son, John Philip, to become an apprentice musician in the Marine Band in 1868.

Birthplace of John Philip Sousa, 636 G Street, Southeast, just two blocks from the Washington, D.C. Marine Barracks.



John Philip Sousa was born on 6 November 1854, at 636 G Street, SE, just two blocks from Marine Barracks. He was the third of 10 children. Young Sousa was given an excellent education that began with his parents teaching him to read and write. He attended private and public schools in his neighborhood, and his musical instruction began when he was six years old. His first instructor was the elderly John Esputa, Sr., who taught him for a short time. He later enrolled in the Conservatory of Music run by John Esputa, Jr., the son of his first teacher. Paul Bierley, the foremost authority on Sousa, wrote in his biography, *John Philip Sousa, American Phenomenon*, that Esputa quickly realized Sousa was extraordinarily gifted. He could read music at sight with amazing accuracy, and had perfect pitch. Sousa received training at the conservatory which served him well in the career to follow. He became proficient on several instruments, particularly the violin, and was well grounded in music theory and composition.



John Philip Sousa in Marine Band director's uniform in a photograph taken around 1890.

His abilities on violin were indirectly responsible for bringing him to the Marine Corps and the Marine Band. One day he was approached by the leader of a circus band who had been listening to him practice. He offered Sousa a job in his band, and Sousa

accepted. He was to leave the next day but his father found out about the plan and brought Sousa to Marine Barracks that next morning, 9 June 1868, and had him enlisted as an apprentice in the Marine Band at the age of 13. Sousa served with the band

until 18 May 1875. He then left the Marine Corps to pursue a professional conducting and performing career. When an opening for director occurred in 1880, he was offered the position, which he accepted. On 1 October 1880, Sousa became the 17th Director of the Marine Band.

This was Sousa's first opportunity to conduct a military band and he employed a style quite different from the then-current standards for a military band. He continued the work begun by Scala to improve the quality of the repertoire, and he began to create the band's own music library. Prior to Sousa, the band performed the music that was in the personal library of the director. When a director left, he took his library with him, and the new director brought in a completely new library. Sousa began to develop the band's own library, and added to it his own excellent compositions, arrangements, and transcriptions.

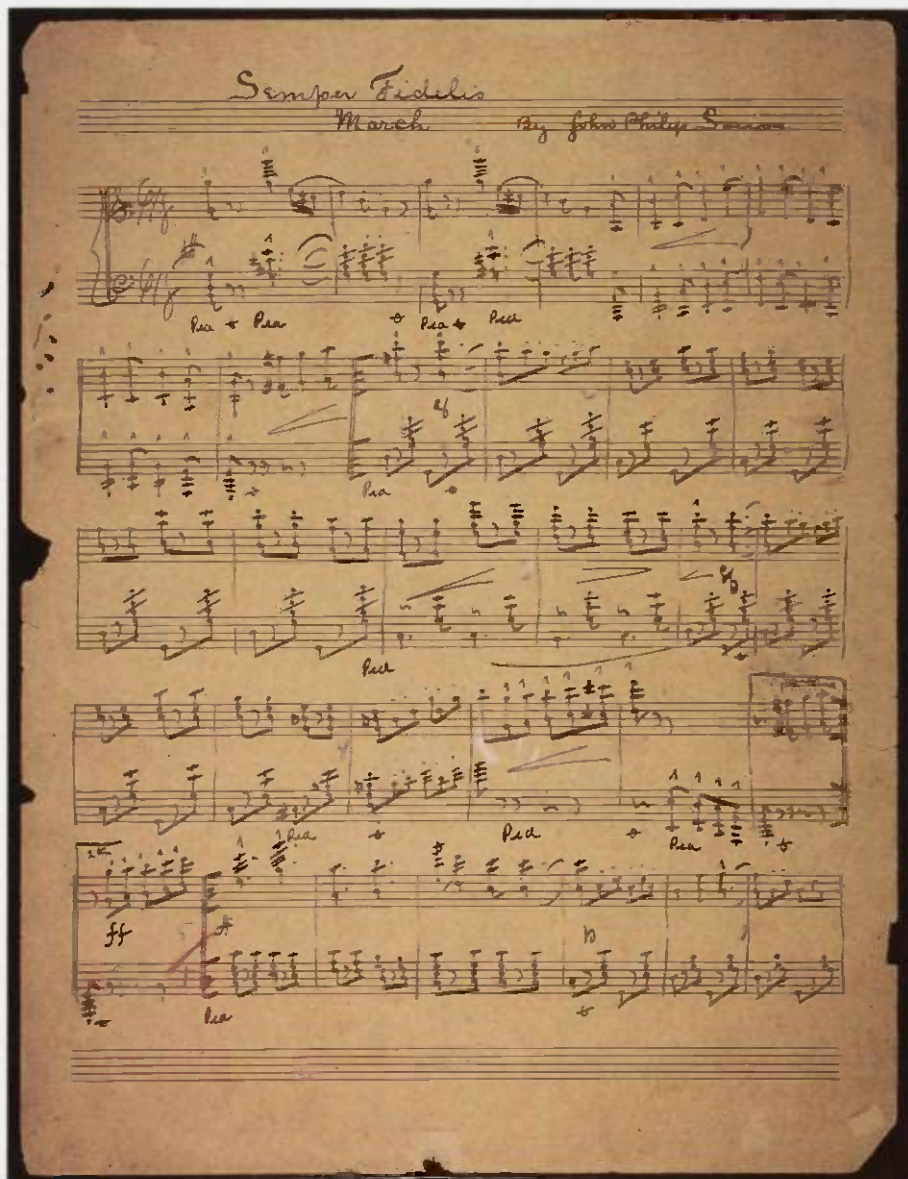
He continued to expand and refine the instrumentation. Rehearsals became exceptionally strict and professional, and he shaped the musicians into the country's acknowledged premier military band. Marine Band concerts began to attract discriminating audiences and the reputation of the band began to spread well beyond the national capital.

While director of the Marine Band, Sousa began to

write the marches that would earn him the title "The March King." In 1886 he wrote "The Gladiator," one of his earliest marches to receive wide circulation. It was published by Harry Coleman and eventually sold more than 1 million copies. Two years later, in 1888, he wrote one of his greatest marches, "Semper Fidelis," which he dedicated to the officers and men of the United States Marine Corps. He commented later in his life that he felt this was his finest composition.

In 1889 he wrote the "Washington Post" march to promote an essay contest sponsored by a local newspaper. This march became associated with the "two-step," the popular new dance sweeping the country and the globe. It was second in popularity only to his best-known work, maybe the most famous piece of music by an American composer, "The Stars and Stripes Forever." The march was written in Sousa's mind as he returned by ship from a vacation in Europe. He waited until he arrived in New York City, then put the music to paper on Christmas Day 1896. It received its premiere on 14 May 1897, in Philadelphia, and quickly became an audience favorite. On 11 December, 1987, President Ronald Reagan signed legislation making "The Stars and Stripes Forever" our official national march.

The band made its first recordings while Sousa was



Sousa's original manuscript to his march, "Semper Fidelis," composed in 1888 and dedicated to the Marine Corps.

director. The phonograph was a new invention, and the Columbia Phonograph Company was looking for an ensemble to record. The Marine Band was chosen, and 60 cylinders were released in the fall of 1890. By 1892 more than 200 cylinders were available for sale, placing Sousa's marches among the first and most popular pieces ever recorded, and the Marine Band one of the world's first

"recording stars."

The tremendous popularity of the band in and around Washington encouraged Sousa to take the band on tour. After receiving permission from President Harrison, Sousa took the band on its first-ever national concert tour, a tour that took them to 13 states in New England and the Midwest for more than four weeks. The trip was a great success and was repeat-

THE STARS AND STRIPES FOREVER! MARCH.

BY JOHN PHILIP SOUSA.

PIANO 2 HANDS 50.	ZITHER DUET 90.	2 MANDOLINS & GUITAR, 70.
PIANO 4 HANDS 1.00	MANDOLIN SOLO 40.	GUITAR SOLO 40.
PIANO 6 HANDS 1.25	MANDOLIN & PIANO 60.	GUITAR DUET 50.
ORCHESTRA 1.50	MANDOLIN & GUITAR 80.	BANJO SOLO 40.
MILITARY BAND 50.	MANDOLIN-PIANO & GUITAR 80.	BANJO DUET 50.
ZITHER SOLO 50.	2 MANDOLINS & PIANO 80.	BANJO & PIANO 60.

PUBLISHED BY

THE JOHN CHURCH COMPANY.

CINCINNATI NEW YORK CHICAGO LEIPSIQ

Early piano sheet music printing of Sousa's most famous work, "The Stars and Stripes Forever," composed on Christmas Day, 1896.

ed the following year, this time all the way to the Pacific coast. This tour lasted nearly six weeks and took the band through 17 states, including California, Oregon, and Washington.

Sousa's great popularity prompted him to leave the Marine Band to form his own civilian band. He received his discharge from the Marine Corps following a special farewell concert at the White

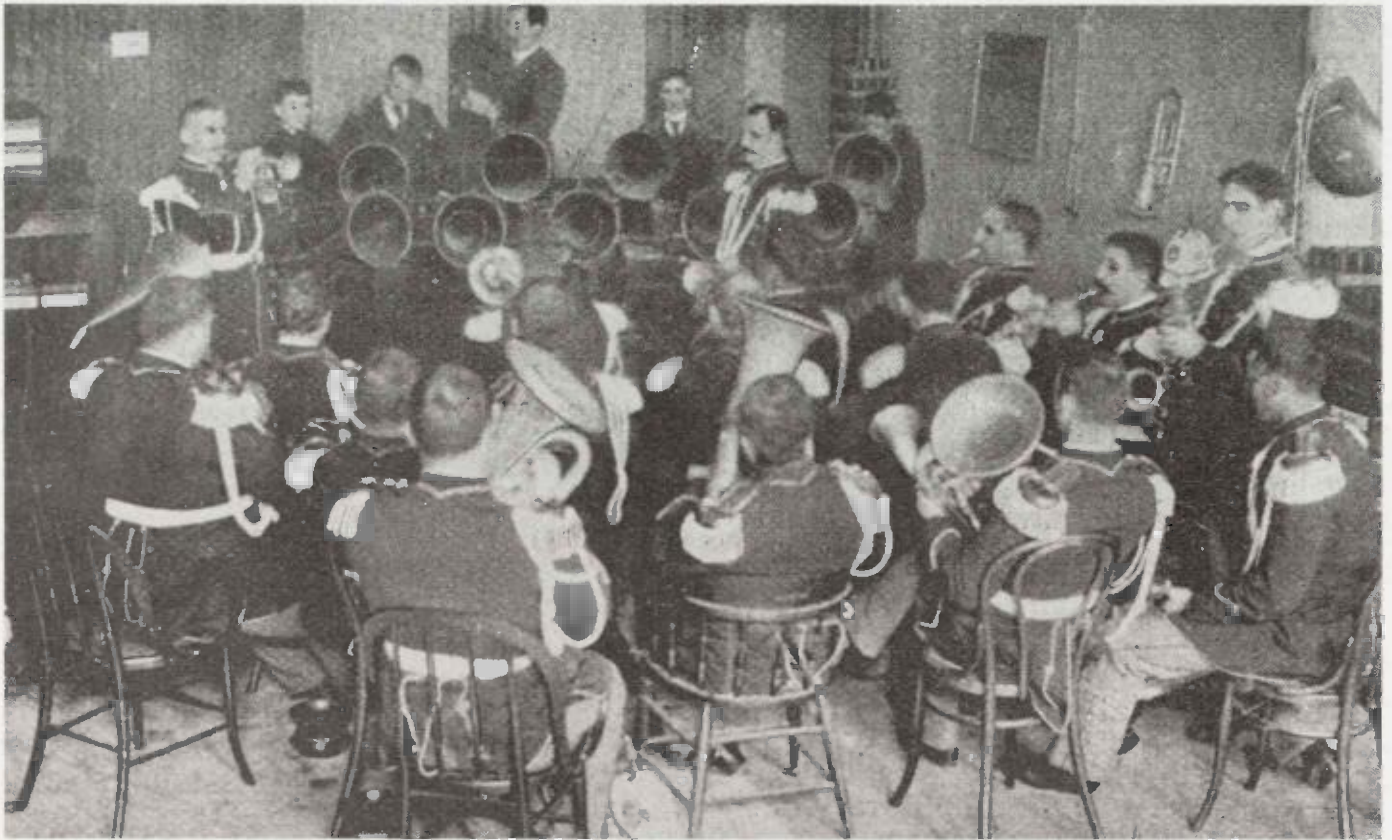
House on 30 July 1892, which was attended by President Benjamin Harrison and a huge crowd of well-wishers. At the end of the program, first cornetist Walter F. Smith presented Sousa an engraved baton from the band. The engraving read, "John Philip Sousa. Presented by members of the U.S. Marine Band as a token of their respect and esteem." Sousa's daughters, Jane Priscilla Sousa and Helen

Sousa Abert, returned this baton to the Marine Band in 1953. Today it is one of the Marine Band's most prized possessions.

Francisco Fanciulli replaced Sousa as director. Fanciulli was a competent musician but was described as a weak leader and poor disciplinarian. He served until 1897 and was replaced by William H. Santelmann. Santelmann was born and raised in Germany, received his early musical training on violin and clarinet, then continued with formal training at the Leipzig Conservatory. He was enticed to leave his native Germany to travel to the Philadelphia area to join an orchestra. It was at this time that he met Henry Ditson, a prominent band instrument manufacturer in Philadelphia, who suggested that the U.S. Marine Band was the ensemble he should seek to join. He auditioned for John Philip Sousa on violin, clarinet, and baritone and was accepted. He joined on 24 September 1887.

Santelmann brought his thorough training and strict personal discipline to the rehearsal hall. He directed the band for the next 29 years and made numerous improvements and innovations that would mark him as one of the band's important leaders.

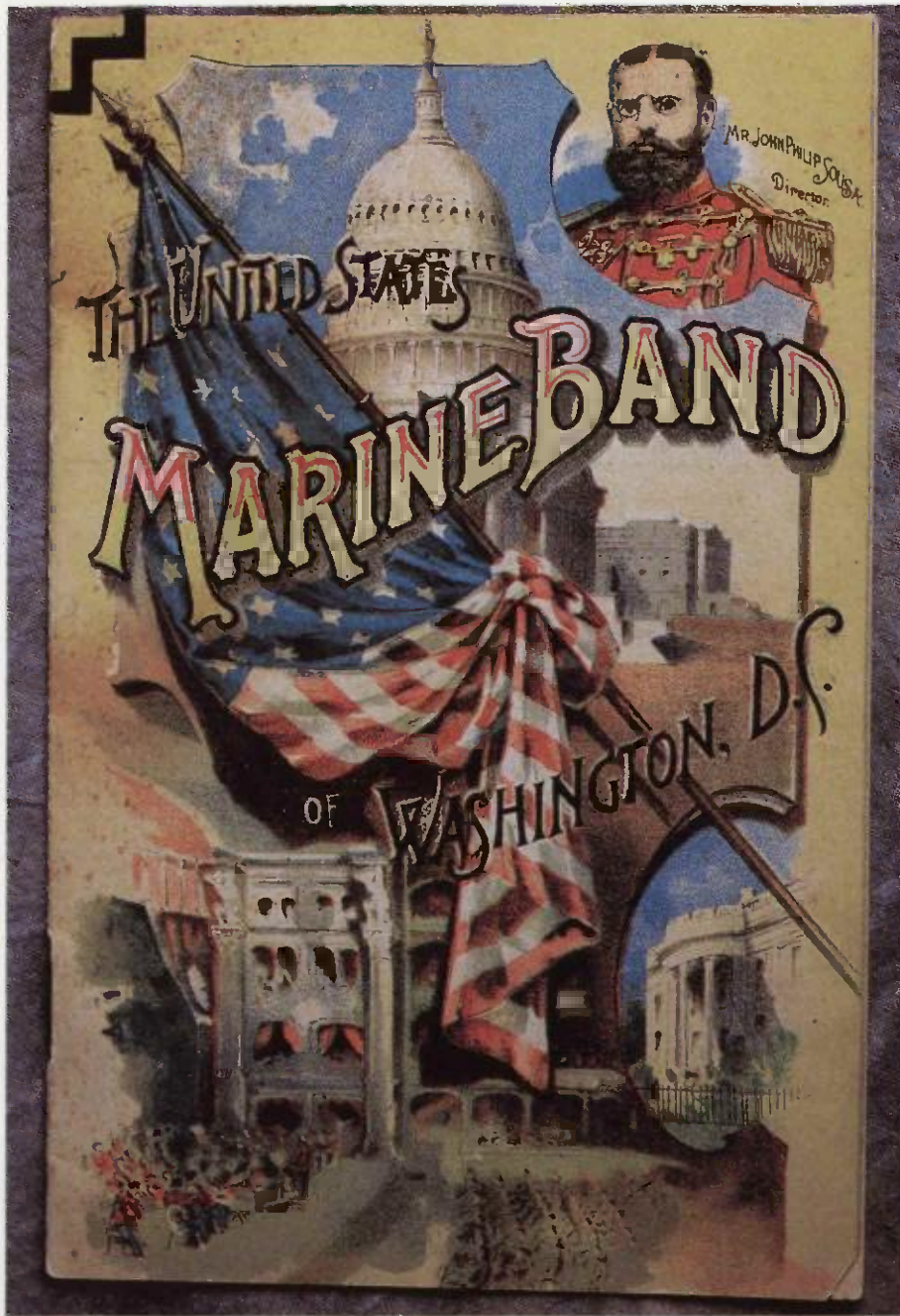
The band underwent its most comprehensive reorganization in 1899. President William McKinley signed an Act of Congress on 3 March that authorized a leader and a



Marine Band recording session, circa 1891. The Gramophone machines, seen behind the band, created recordings on wax cylinders.

Photo of John Philip Sousa with the Marine Band, taken in 1891 to publicize the 1892 concert tour.





Concert program cover from the 1892 concert tour.

second leader, 30 first-class musicians, and 30 second-class musicians. This act nearly doubled the size of the band and increased their pay. Santelmann could now attract the most desirable musicians in the country and offer them a fine musical ensemble in which to perform, as well as good pay and security.

Although string instruments were occasionally a part of the band's instrumentation, no permanent orchestra existed within the band. Santelmann saw the opportunity to establish a permanent orchestra as a concert ensemble by requiring all members to perform on both a wind and a string instrument. The orches-

tra was ready for its White House debut in 1902, performing first during the Theodore Roosevelt administration. The requirement to play both a wind and a string instrument was dropped in the mid-1950s.

Another important development, especially to historians, occurred in 1916 when Santelmann began the Leader's Log, a daily diary of the band's activities. This log, and a parallel log maintained by the library starting in 1919, provides a detailed, day-by-day record of the band's activities. It includes complete listings of music performed, the director's personal comments, and even the daily weather.

Santelmann clearly was a strong leader who was able to keep the band performing at a very high level in spite of an incredibly busy schedule. There were concerts on Monday evenings at Marine Barracks, Tuesday and Thursday evenings at various parks in Washington, Wednesday evenings at the Capitol, Friday evenings at the Sylvan Theater on the grounds of the Washington Monument, and Saturday afternoons at the White House. This concert schedule plus rehearsals and White House commitments kept the band working seven days a week.

In 1916 Congress again agreed to increase the pay of the band and the act was signed by President Woodrow Wilson on 29 August. This act actually changed the rank



Painting by LtCol Donna J. Neary, USMCR

Sousa and the Marine Band pictured arriving in Denver, Colorado, on the 1892 tour

structure of the band, creating the pay grades of principal musician, and first, second, and third-class musicians. The act also increased the size of the band to 65 players plus the leader and second leader. The act designated the leader's authorized grade as captain. Records indicate, however, that Santelmann remained an enlisted man until his retirement, with the pay and allowances of a captain.

Another important development occurred under the leadership of Santelmann,

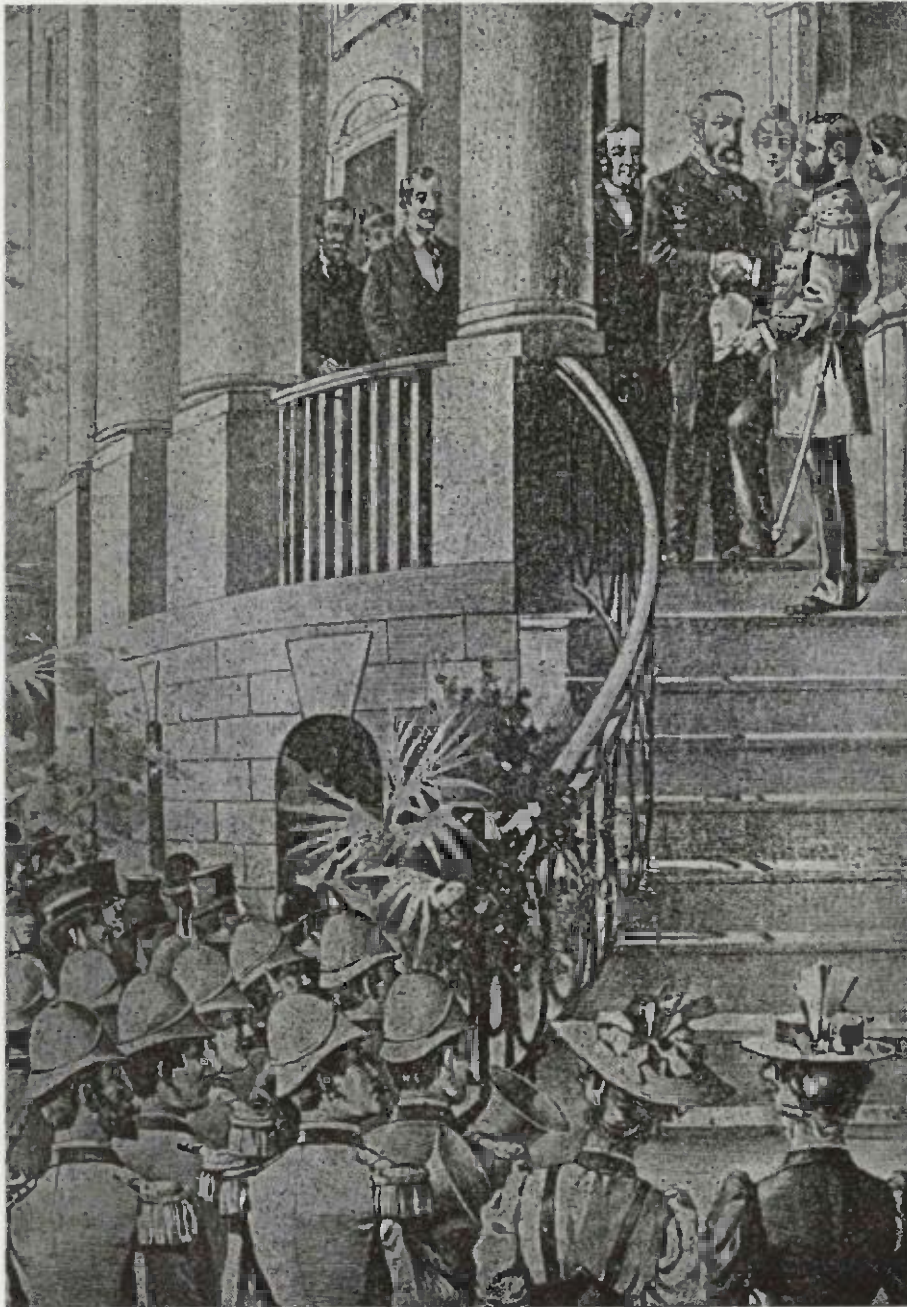
one that would greatly increase the number of people who could hear the band. Radio was in its infancy, and the band was well suited for use by local stations in their early programming. The first radio broadcast occurred in 1922 and featured the orchestra. On 7 June 1922, a series of weekly broadcasts began. These early broadcasts were made from the nearby Anacostia Naval Air Station. In early 1923, all broadcasts were moved to the band hall at Marine Barracks. One of the

earliest sponsored series of broadcasts began on 2 June 1923. It was called "Music for the Avenue." On 1 August 1923 the band performed during the premier broadcast of Washington's new radio station, WRC. On 21 December 1923, WRC broadcast a program titled "Marine Corps Communicates with Mr. Night." WRC had just increased its power so that most of the eastern part of the United States could hear the broadcast. The 12th of June 1931 marked the beginning of the band's broad-



Engraved baton presented to Sousa by the Marine Band after his farewell concert at the White House on 30 July 1892.

Lithograph of Sousa at the White House saying farewell to President Harrison following his final performance with the Marine Band, 30 July 1892.



cast series "The Dream Hour." This was especially designed for shut-ins, and consisted primarily of selections that had been requested by listeners. It became one of the most popular and long-running programs on national radio.

The band, throughout its history, has been involved in the dedication ceremonies of the capital's national monuments and government buildings. One of the earliest occurred on 4 July 1848 when the band played at ceremonies for the laying of the cornerstone of the Washington Monument. William H. Santelmann led the band in three of these important events while he was director. The band performed at the laying of the foundation stone of the Washington National Cathedral on 29 September 1907. On 21 November 1921 the band performed during the interment of the body of the Unknown Soldier at Arlington National Cemetery. They also participated in the dedication of the Lincoln Memorial, which took place on 30 May 1922.

On 4 March 1924, the band gave a gala invitation-only concert celebrating the 25th anniversary of its reorganization. The musicians demonstrated their versatility by performing as a band and an orchestra. A look at the program from this concert provides insight into the growing repertoire of the ensembles. The orchestra music included *In Bohemia Overture* of Henry



William H. Santelmann, served as director from 1898 to 1927.

Hadley, the Saint-Saëns *Cello Concerto No. 1*, and the Max Bruch *Concerto in G minor for Violin, On the Beautiful Blue Danube* waltz by Johann Strauss, Jr., and Sir Edward Elgar's *Pomp and Circumstance* march. The band then performed the *Overture to Tannhauser* of Richard Wagner, *Prelude in C-sharp minor* by Rachmaninoff, and Franz Liszt's *Hungarian Rhapsody No. 2*. The concert concluded with *The Star-Spangled Banner*. Although unable to attend the concert, President Calvin Coolidge sent a letter of congratulations to Captain Santelmann and the band that included these words, "The Marine Band has earned for itself a unique place in the affections of the American people, and of all branches of the national defense service. It has not only made a nationally important contribution to popularizing the best music,

Santelmann and the Marine Band posed on the steps of the Library of Congress in 1920.





Santelmann and the Marine Chamber Orchestra performing in the band hall at Marine Barracks, 1920

but by generosity and apparently untiring devotion to its art has won for itself a particularly high place in public regard."

On 27 April 1927, the Marine Band career of Captain William H. Santelmann came to an end. A concert was held to mark the event and the Commandant, Major General John A. Lejeune, made a special presentation, expressing the thanks of the entire Marine Corps for Santelmann's long and faithful service. He said, "The Marine Band of today owes its position as one of the world's most famous musical organizations

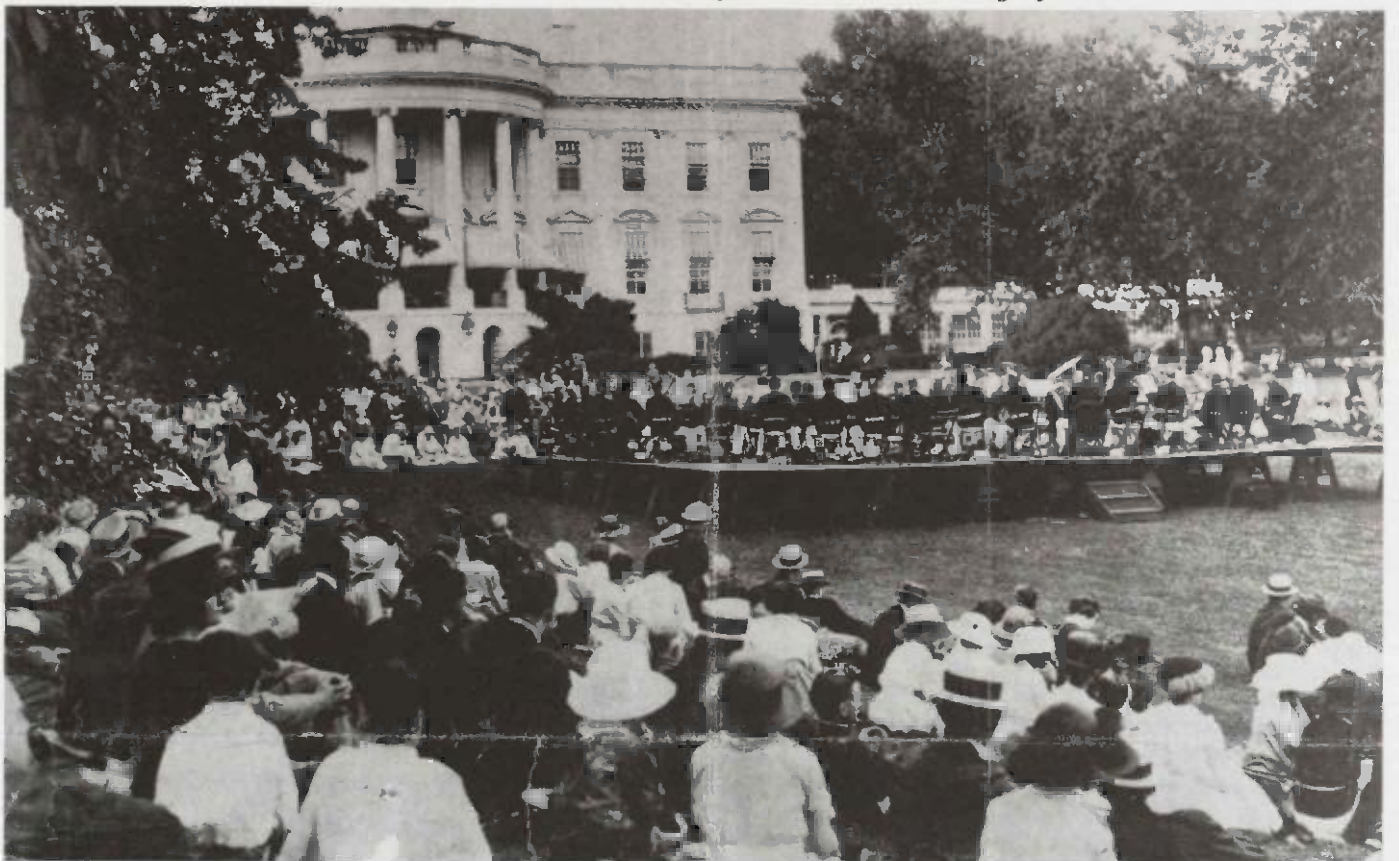
Early logbook entry, from the Library Log, 7 and 8 June 1921

158 Tuesday June 7	159 Wednesday June 8
Orch. Rehearsal	Orch. Rehearsal
5 th Sym. Tschaiowsky.	Prog. Thursday. (Franklin Square)
	Baritone Solo. Endearing Charm
	Antienne of the Gods
	in Walhall. 1.249
Rec. for navy	White House (Garden Party)
mom/flower	(Wooten Road Hoop)
Spring blossom	Bohemian girl
Lady Pills	Runaway girl
Girl in the Spotlight	Blue Sammie
	Russian march
	Souvenir
	Dance for. Saboriane
	Wedding of the Dove
	New Yorker medley.



Santelmann and the Marine Band in Concert on the East Terrace of the U.S. Capitol, 1899.

Summer concert on the South Lawn of the White House, 16 July 1921.





Marine Band performing at the burial of the World War I Unknown Soldier at Arlington National Cemetery, 11 November 1921.

to Captain Santelmann.” Captain Santelmann passed the baton to the next director, Taylor Branson. On 1 May 1927, he was formally commissioned a Captain and placed on the retired list.

Although Captain Branson’s tenure as leader, which lasted until 1940, was not marked by as many milestones as his predecessor, he was a fine musician and leader and continued to raise the standards of the band. They were

extremely busy with regular concerts, radio broadcasts, official functions at the White House, special ceremonies, and, of course, the annual concert tour. *The Daily Tribune* in Johnstown, Pennsylvania, wrote this review following the band’s tour appearance there in 1929: “The manner in which the famous musicians are received by their Johnstown audience is evidenced by the fact that they were called upon and responded to

15 encores. This generous response to appeals for encores in addition to the eight regularly programmed numbers comprised an excellent repertoire, which, if anything, was not long enough to satisfy the expressed desires of the audience.”

It was in 1934, during Branson’s leadership, that Marine Barracks began its first season of regularly scheduled weekly parades. This series of parades eventually grew into



Captain William H. Santelmann passing the baton to Taylor Branson at his retirement ceremony, 27 April 1927.

the popular Friday Evening Parade of today. The parades of 1934 were much simpler than today's elaborate ceremonies. They took place in the late afternoon and were usually held on Mondays or Thursdays, and ran from April to November, usually concluding the week of the Marine Corps birthday.

On 1 February 1940, William F. Santelmann, son of William H. Santelmann, re-

placed Captain Branson as director. He received his first music lessons on violin from his father when he was just six years old. After high school graduation in 1921, he attended Washington College of Music, followed by the New England Conservatory of Music in Boston. He joined the band in 1923 and performed on violin and baritone. He led the band during the trying times of World War

II. The band was involved in war bond rallies and other patriotic events designed to raise the spirits of the country. The annual fall concert tours were suspended during the war but were replaced by extra receptions and ceremonies at the White House and around the city. During one of his wartime visits to the White House, Winston Churchill was presented a special concert by the band. It was held outdoors and part way through the program it began to rain heavily. Santelmann anxiously looked at President Roosevelt for a signal to move the concert indoors (which the band was prepared to do) but received no response. The concert was completed in a pouring rain but the President and the Prime Minister seemed oblivious to the weather. At the concert's conclusion Santelmann turned to bow and found Mr. Churchill walking toward him. Churchill took him by the hand and led him directly to the President, loudly proclaiming his praise for the band.

Santelmann, who had been commissioned a captain in December 1942, proved to be a fine musician and leader. His excellent and tireless work with the band was recognized by his promotion to major in February 1947. This was the first time in the band's history that the director achieved a rank above Captain. In 1951 he was promoted to lieutenant colonel.

Lieutenant Colonel Santel-



Captain Taylor Branson was director from 1927 to 1940.

mann retired on 30 April 1955, and Albert Schoepper was named leader. Schoepper, a native of Rochester, New York, began studying violin at age 7, and after graduating from high school, attended the Eastman School of Music to study violin and conduct-

ing. He auditioned for the band in 1934. His audition took place in the band hall in front of Captain Branson and the entire orchestra. He played brilliantly and was immediately accepted. Within weeks of joining the band, he was performing as a soloist,

playing some of the most difficult solo works ever written for the instrument. After a most successful playing career, he was named second leader in 1951, then director on 1 May 1955. Schoepper, who had demanded technical brilliance and perfection from himself as a soloist, required the same quality of playing from his musicians, and he raised the quality of the band to new levels.

He ushered in the modern era of recordings for the Marine Band with a longplaying record of classical and popular music, produced in 1959. Numerous recordings followed during his 17 years as director, and they have become treasured items among collectors and band enthusiasts. The most famous of these recordings was produced in 1963 for the RCA Victor company. This project, which involved all four of the service bands in Washington, was designed to raise money for the building of the National Cultural Center which was soon to be called the John F. Kennedy Center for the Performing Arts. The recording was made after the band returned from its concert tour of 1962 and it proved to be a tremendous success. On 31 January 1969, the Commandant of the Marine Corps, General Leonard F. Chapman, Jr., wrote the following letter to then-Lieutenant Colonel Schoepper, "I have just learned that a quarter million of the records which the



The band with William F. Santelmann, posed on stage in the band hall at Marine Barracks, 1944.

The Marine Band with Maj William F. Santelmann, marching in an evening parade at Marine Barracks in 1948.





Albert F. Schoepper, 22d Director, 7 February 1956.

major service bands cut for the benefit of the John F. Kennedy Center for the Performing Arts were sold between May 1963 and August 1968. Of these, 119,000 were Marine Band records! The Marine Band record sales totaled twice those of the Navy Band, three times those of the Army Band, and four times those of the Air Force Band. I found these statistics interesting, but not one bit surprising. Congratulations to our outstanding band on once again leading the field."

In May 1970, Lieutenant Colonel Schoepper was promoted to the rank of colonel, becoming the first Marine musician to attain this rank in the band's history. His promotion, conducted by General Chapman, was made possible by special Congressional legis-

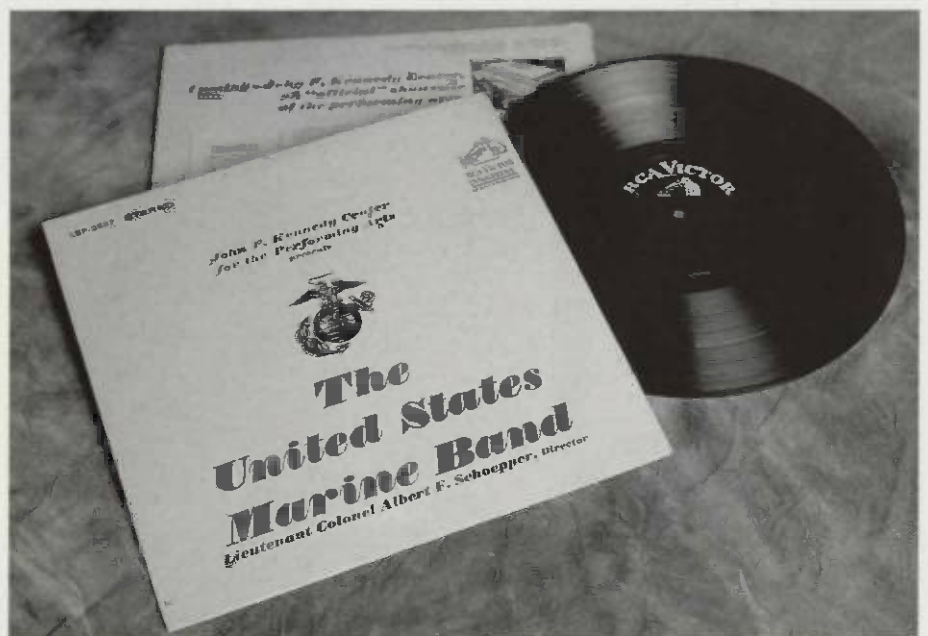
lation that changed a previous law that had limited the director's rank to lieutenant colonel.

Colonel Schoepper made at least three significant changes to the band's roster. He creat-

Marine Band recording produced in 1963 by the RCA Victor Co. to support construction of the John F. Kennedy Center for the performing Arts.

ed the position of arranger on the support staff, allowing the band to enlist highly talented and skillful arrangers and transcribers who could create special arrangements which were unique to the Marine Band's repertoire and which showcased the abilities of the band. He enlisted the band's first vocalist and announcer, allowing the band to add some of the greatest popular and classical vocal music to its repertoire. He also added a second assistant director. In addition to these changes, 29 additional musicians and six support staff members were added to handle the increased commitments and logistical support.

Through insistence on superior musicianship, Colonel Schoepper raised the band's level to new heights, building it into an organization that received national





William D. Jones, the band's first vocalist and concert moderator.

and international acclaim. He retired on 28 April 1972, and was succeeded by Dale Harpham.

Lieutenant Colonel Harpham joined the band in 1935 and played trombone and cello. He was named assistant director in May 1955, and then became director in 1972. Although his tenure as director lasted only two years, he will be remembered for his decision to open up member-

ship in the band to women. Prior to this time there was no official policy that made the band a male-only organization but very few women had pursued membership. In 1973 Ruth Johnson, a French horn player from Saginaw, Michigan, won an audition for a position with the band and became its first female member. Lieutenant Colonel Harpham later recalled, "At that time, there were no legal ram-

ifications against admitting women. I wanted to see this happen because I wanted the Marine Band to be the best." Today there are 40 women in the band, which is nearly 25 percent of the band's total membership.

Lieutenant Colonel Harpham retired on 31 October 1974, after 39 years of service with the Marine Band. He was followed by then-Assistant Director Jack Kline. Lieutenant Colonel Kline was a native of Louisville, Kentucky, and studied music at the University of Louisville. He served in the Army in World War II and experienced combat in both France and Germany. During his career with the Marine Band, he was the only musician entitled to wear the French Fouragere, won during his service with the 79th Infantry Division.

Lieutenant Colonel Kline received a bachelor's degree in music education with instrumental emphasis before joining the Marine Band in 1947. He performed as a clarinetist and saxophonist, and created numerous arrangements and transcriptions for the band, many of which are used today. He was named assistant director in 1968, and then director on 1 November 1974. On 31 May 1979, he retired, passing the baton to the band's assistant director, John R. Bourgeois.

Colonel Bourgeois is a native of Louisiana and attended Loyola University. He joined the Marine Corps in 1956 and

was the principal French horn in the Department of the Pacific Marine Band in San Francisco. He joined the Marine Band in 1958 as a French hornist and a member of the arranging staff. He brought with him a diversity of talents including conducting, arranging, announcing, and producing. In 1968 he was appointed operations chief and served as the liaison between the band and the White House. In 1974 he was selected to be the assistant director and in 1979 the director. During his tenure, Colonel Bourgeois conducted countless performances at the White House and developed a close relationship with five Presidents, advising them on musical matters.

He oversaw several important changes in the band. He expanded and developed the support staff, adding three positions to serve on the public affairs staff. He expanded the library staff to six and charged them not only with acquiring and preparing music for performance by all of the performing ensembles, but also with maintaining and preserving all of the band's historical materials. He made regular yearly recordings of the band and, beginning in 1988, produced recordings on the compact disc format. He instructed then-Assistant Director Timothy Foley to revise and improve the audition process for the band. Prior to this time auditions for a particular opening were held



LtCol Dale Harpham joined the band in 1935 and served as director from 1972 to 1974.

over a period of weeks or months. After a number of musicians were auditioned, the most highly qualified player was accepted. Lieutenant Colonel Foley completely revised this system, making it similar to the process used by the major symphony orchestras around the world. Upcoming auditions are now publicized in major music trade magazines and through

mailings to several thousand music schools and conservatories. All auditionees come to Marine Barracks and audition on the same day. The audition is held behind a screen to make it as fair and impartial as possible. This has created a very competitive audition that commonly attracts 50 or more highly qualified musicians for each opening. This allows the band to select and enlist



LtCol Jack T. Kline, on the left, passing the baton to the band's assistant director, Maj John R. Bourgeois, retired as director of the band in this ceremony held at Marine Barracks on 31 May 1979.

superb musicians.

One of the band's most important firsts occurred in 1985 when Colonel Bourgeois took the band on its first-ever overseas trip. The band traveled to the Netherlands and gave two concerts. The following year the band visited Dublin, Ireland, and in 1989 the band performed in Hamar, Norway. The most significant trip occurred in 1990 when Colonel Bourgeois took the band on a 19-day concert

tour of the Soviet Union. They performed to full-house audiences in the Soviet Union's foremost concert halls, in the cities of Moscow, Kiev, L'vov, Minsk, and Leningrad. The band then traveled to England in 1992, performing with the Massed Bands of Her Majesty's Royal Marines at the Mountbatten Festival of Music held at the Royal Albert Hall in London.

When Colonel Bourgeois retired on 11 July 1996, he

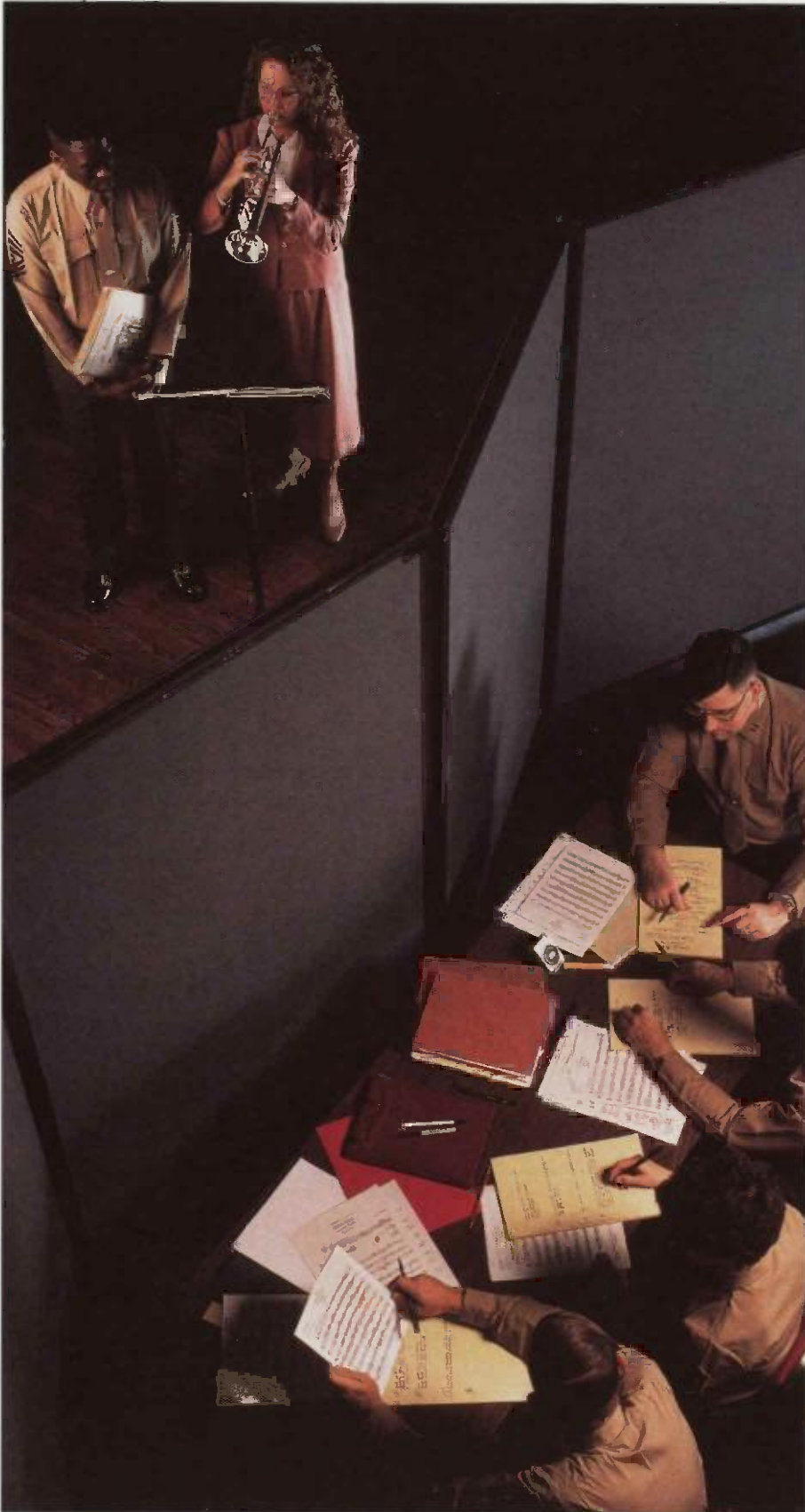
ended a career that spanned nine Presidential administrations. He passed the baton to Timothy Foley, making him the band's 26th director. Lieutenant Colonel Foley is a native of Berwick, Pennsylvania. He studied at the Oberlin Conservatory of Music and was the principal clarinetist in the Oberlin Conservatory Orchestra. He joined the Marine Band in 1968 and was frequently featured as a clarinet soloist until he was



Col Bourgeois confers with President Ronald Reagan at the White House in 1982,

The Band performs in the October Concert Hall, in Leningrad on 21 February 1990, during its concert tour of the Soviet Union.





Marine Band Auditions regularly attract 50 or more qualified applicants who compete for one opening. Auditions are held behind a screen to ensure fairness and impartiality.



Retirement ceremony of Col John R. Bourgeois, 11 July 1996, with Col Bourgeois passing the baton to Maj Timothy W. Foley.

named assistant director in 1979.

The Marine Band today is comprised of 126 performing musicians with an additional 17 members on the support staff, for a total of 143. This makes the Marine Band the smallest of the four premier service bands in Washington. Members are graduates of the

LtCol Timothy W. Foley is the band's 26th director.

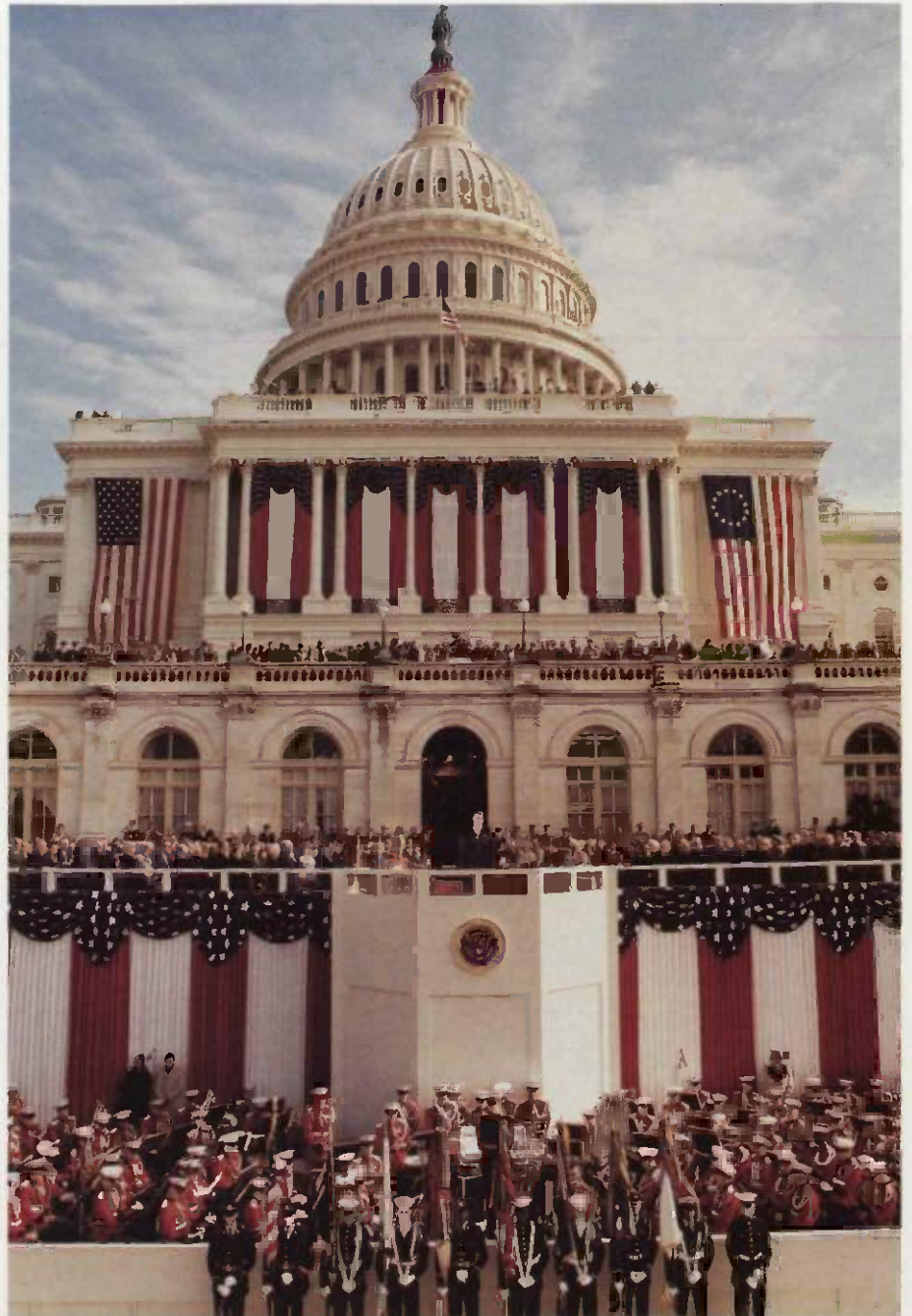




LtCol Foley conducts the band in one of its more than 600 annual performances.

finest music schools in the United States, and many hold advanced degrees in music. Members are enlisted as staff sergeants on a limited duty contract and cannot be transferred to any other duty station. They remain in Washington, D.C. for their entire enlistment with the band.

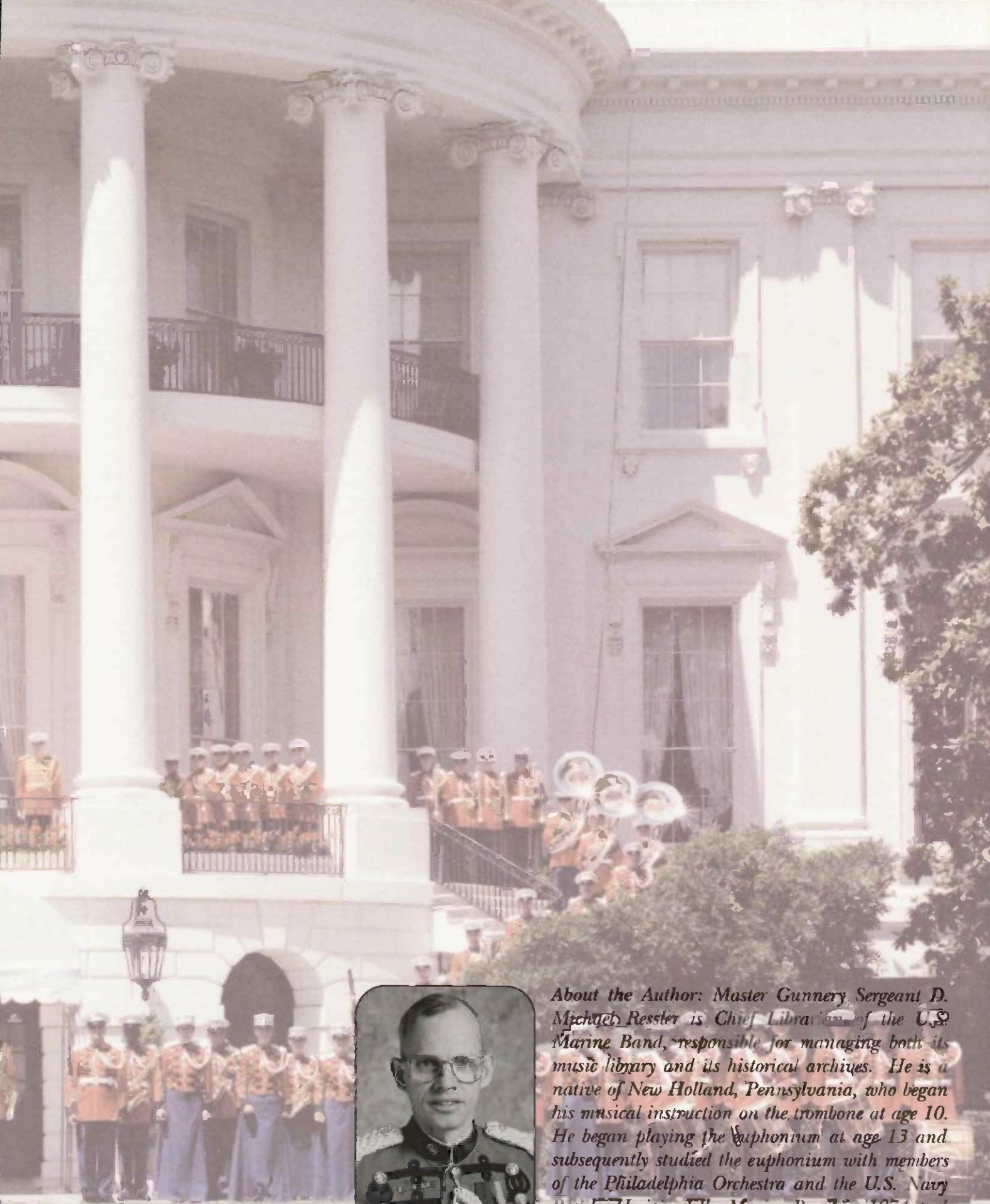
The band performs more than 700 commitments per year, with nearly 200 of these at the White House. White House commitments can take on many different forms—from a solo harpist, a string quartet, a dance orchestra, or a chamber orchestra, to the full band



"The President's Own" participates in the Inaugural ceremony of President Ronald Reagan, 20 January 1981.

performing in the house, on the balcony, or on the South Lawn. Whether performing at the White House or in concert in Washington or in the cities and towns throughout the country and the world, the men and women of the Marine Band strive to uphold the musical standards estab-

lished by the band throughout its history, and to uphold the values of pride, professionalism, and esprit de corps of the Marine Corps as they carry out their primary mission: to provide music for the President of the United States and the Commandant of the Marine Corps.



About the Author: Master Gunnery Sergeant D. Michael Resster is Chief Librarian of the U.S. Marine Band, responsible for managing both its music library and its historical archives. He is a native of New Holland, Pennsylvania, who began his musical instruction on the trombone at age 10. He began playing the euphonium at age 13 and subsequently studied the euphonium with members of the Philadelphia Orchestra and the U.S. Navy Band. He joined The Marine Band in 1974 and became Chief Librarian in 1988. He and his wife, Susan, are the parents of two sons.