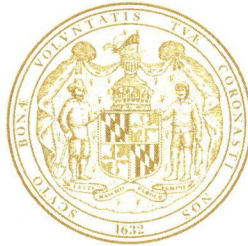


# MARYLAND STATE ARCHIVES

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Lt. Governor  
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State Archivist  
Matthew P. Lalumia  
Chairman, Maryland Commission on  
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December 14, 2015

The Honorable Peter A. Hammen, Chair  
House Health and Government Operations Committee  
House Office Building, Room 241  
6 Bladen St.  
Annapolis, MD 21401

Dear Mr. Chairman:

Your letter of July 8, 2015 requested that I convene a panel to study whether the State Song, "Maryland, My Maryland," is a fitting representation of Marylanders today, both in policy and in spirit, and to recommend alternatives prior to the 2016 legislative session. The State Song Advisory Group included experts in Maryland history, music history, military history, cultural history and folklore. They met on October 7, 2015 and October 29, 2015 and corresponded electronically in developing their recommendations.

Past attempts at changing the State Song have been challenged by supporters of the Song who argue that acknowledging the good and the bad in our history provides opportunities for teaching and learning. Advocates for change maintain that retiring these lyrics do not rewrite our history but allow us to step away from sentiments that are not representative of modern day Maryland.

To help in evaluating this and future candidates for official State designation, the Advisory Group developed a set of selection criteria against which proposed songs could be measured. The members also suggested and discussed several alternatives which are presented in the attached report. I would be happy to discuss the process and resulting recommendations with you and other members of the Committee at your convenience.

Thank you very much for this opportunity to be of assistance.

Sincerely yours,

Timothy D. Baker  
State Archivist and  
Commissioner of Land Patents

REPORT OF THE  
ADVISORY GROUP ON THE MARYLAND STATE SONG  
MARYLAND STATE ARCHIVES

December 8, 2015

## I. EXECUTIVE SUMMARY

### **Origin and Background**

Section 9-1007 of the State Government Article requires the State Archivist to review, evaluate and make recommendations to the General Assembly regarding State designations at the request of the President of the Senate, the Speaker of the House, Chair of the Senate Education, Health and Environmental Affairs Committee, or Chair of the House Health and Government Operations Committee.

In a letter dated July 8, 2015, the Health and Government Operations Committee Chair indicated that the Committee was considering introducing legislation to replace the State song, “Maryland, My Maryland,” adopted in 1939. The Chair requested that the State Archivist convene a panel to study the issue, develop a strategy for replacing the State song and recommend alternatives prior to the 2016 legislative session.

Members of the panel were invited based on their depth of expertise in Maryland history, music history, military history, cultural history and folklore. The panel met on October 7, 2015 and October 29, 2015 to discuss the issue and to construct a specific response to the Committee.

To provide context, the historical background for both the lyrics and tune of the current State song was examined (See Section II). The Group also surveyed State songs nationally, including those that have been designated and those revised (See Section III).

### **Criteria**

The Advisory Group agreed there should be a high threshold for achieving the status of State song and developed a set of selection criteria to be used in evaluating present and future candidates for this designation (See Section IV). While no set of criteria is absolute, the following summarize the characteristics the Advisory Group thought important for an official State song:

- It should celebrate the best in Maryland and its citizens,
- It should be unique to Maryland,

- It should be memorable,
- It should be popular,
- It should be singable,
- It should be short,
- It should be historically significant, and
- It should be inclusive of all Marylanders.

### **Summary of Recommended Alternatives**

Based on its discussions, the Advisory Group suggests the following as alternatives for consideration by the Legislature:

(See Section V for details)

1. Due to their controversial nature, with the exception of the third verse, the words of “Maryland, My Maryland” by James Ryder Randall should be retired.
2. The fourth verse of John T. White’s poem could be sung by itself to the current tune “Lauriger Horatius” (O Tannenbaum) as the State song.
3. Retain the third verse of Randall’s “Maryland, My Maryland” and also adopt the fourth verse of the John T. White’s 1894 poem, *My Maryland*, to be sung to the tune of the State song, “Lauriger Horatius” (O Tannenbaum).
4. As there is broad recognition of “Lauriger Horatius” (O Tannenbaum) as the State song it could be retained in statute and performed instrumentally only.

NOTE: If any of the above alternatives are adopted, consideration should also be given to amending the statute to designate “Maryland, My Maryland” as *a* State song and not *the* State song. This would allow for further consideration of the following alternatives.

5. Maryland has a unique claim to the national anthem because it was written by a Marylander and describes a Maryland event. Therefore, it could be designated the State song. Alternatively, lyrics composed by Oliver Wendell Holmes, Sr., and sung to the same tune as “The Star Spangled Banner,” could be adopted.

6. State songs frequently become statutory after many years of popular usage. “Maryland, My Maryland” could be retired with no replacement for a period of ten years or more to see what emerges from popular use. This process could be encouraged by the passage of a resolution encouraging the use of alternative tunes and/or lyrics. The issue could be revisited at that time. During the interim, a group of songs by Maryland composers and representing a variety of musical styles could be characterized as State songs to be played or sung as appropriate.

## II. HISTORICAL BACKGROUND

### **Introduction**

“Maryland, My Maryland” already functioned as the *de facto* State anthem when it was officially designated State song in 1939. Written during the Civil War, the song expresses the sentiments of an advocate of secession, urging Maryland to join the Confederacy. Although the song was widely celebrated throughout the South, it also attracted immediate controversy. While there was indeed significant support for secession in Maryland, the State had an equally sizable contingent of Unionists, who rejected the song’s views. Some even wrote their own versions.

Legislation establishing “Maryland, My Maryland” as the State song was first proposed in 1935, a measure rejected by Governor Harry W. Nice as unnecessarily inflammatory and divisive. Public criticism of the song emerged in the 1960s, and proposals to modify or replace the song have regularly surfaced since.

### **Composition and Early History**

James Ryder Randall, a native of Baltimore, wrote “Maryland, My Maryland” in the spring of 1861, while living in Louisiana. The poem was a reaction to the riots that occurred in Baltimore on April 19, 1861, when Union troops traveling through the city were attacked by pro-Confederate mobs. Randall’s words, set to the tune “O Tannenbaum,” quickly gained popularity among supporters of secession, eventually becoming known as the “‘Marseillaise’ of the Confederacy.”

Randall wrote “Maryland, My Maryland” as a plea for his native state to take what he saw as its rightful place among the states that left the Union to form the Confederacy. The lyrics make reference to Maryland’s heroes of past wars and urge the State to join the Confederacy as a continuation of that valiant legacy. The song invokes the memories of great figures of the American Revolution: Charles Carroll of Carrollton, a signer of the Declaration of Independence and one of Maryland’s key political figures in the Revolutionary era, and John Eager Howard, much celebrated for his military prowess. Randall also referred to Enoch Louis Lowe, Governor of Maryland 1851-1854, and an outspoken advocate for secession. Curiously, the song includes no figures from the War of 1812.

The text also describes the courage of Maryland’s heroes of the Mexican-American War (1846-1848), Samuel Ringgold, William Watson, and Charles May. That conflict, little remembered today, was the country’s most recent war in Randall’s time. In addition, allowing slavery in the territories the United States acquired in the war was one of the most significant — and divisive — political questions in the years before the Civil War. It may be that Randall wished to highlight the fact that the Mexican-American War had secured for the country new

territory which was ripe for the expansion of slavery.

At the heart of “Maryland, My Maryland” is an assumption that the State was essentially Southern in nature, and its people wished to secede, only to have those desires frustrated by the unjust imposition of Federal troops. There was indeed a significant amount of anti-Unionist sentiment and support for secession. For example, only six people in Charles County voted for Abraham Lincoln in 1860, and they were denounced in a public meeting. One was publicly warned to leave the county in the newspaper. During the spring and summer of 1861, petitions with hundreds of signatures were sent to the General Assembly urging the passage of a secession ordinance. In Baltimore, the city’s political elite were certainly in favor of secession, and the city’s politically-aligned gangs were at the center of the 1861 rioting.

However, there was also a significant level of support for remaining in the Union. It is unlikely that many of Maryland’s 84,000 free African Americans or 87,000 slaves offered much support for the Confederacy. Likewise, even in Baltimore, where secession was widely supported there were fears about what the impending civil war would do to the commerce on which the city depended. There was enough Unionist sentiment in Baltimore that an 1862 benefit concert there for the Union Relief Association advertised a performance of “Maryland, My Maryland” (Union version); several such versions are known to have been written.

By one imperfect measure -- military service -- the State was solidly against secession: more than three times as many Marylanders fought for the Union than for the Confederacy. Indeed, even Maryland’s status as a slave state did not drive it to wholeheartedly embrace the Confederacy. Thomas Holliday Hicks, Governor of Maryland from 1858-1862, who was a slave owner, blamed the outbreak of the Civil War on abolitionist agitation. Nevertheless, he stringently opposed secession on constitutional grounds and for practical reasons as well. In the event of war between the North and the South, “Maryland would inevitably become the chosen battleground,” he wrote, since it was situated between the warring sides and was close to Washington, D.C. While one-third of the members of the General Assembly were arrested by Federal troops in the summer of 1861 to prevent them from pushing the State into the Confederacy, the legislature had already declined to take any action on secession before the arrests. The House of Delegates passed a resolution declaring it did not have the power to pass a secession ordinance and was flooded with both Unionist and Confederate petitions.

When Robert E. Lee’s Army of Northern Virginia crossed into Maryland near Frederick in September 1862, the army’s band played “Maryland, My Maryland,” presuming the Confederates’ presence would allow Marylanders to achieve what the song claimed they desired. Lee never received the widespread support in Maryland that he expected, and in the wake of the Confederate retreat at the end of the month, Unionist newspapers published satirical versions of

“Maryland, My Maryland,” which mocked the Confederates’ ragged appearance and their surprise at receiving little support in Western Maryland. They included lyrics such as:

*Lee and Jackson tried a raid,  
In Maryland, my Maryland,  
Expecting Brothers to their aid,  
From Maryland, my Maryland.  
To Pennsylvania they were bound,  
To forage on our Union ground;  
But all the[i]r hopes we did confound  
In Maryland, My Maryland.*

and

*The rebel feet are on our shore,  
Maryland! My, Maryland!  
I smell 'em half a mile or more,  
Maryland! My, Maryland!  
Their sockless hordes are at my door,  
Their drunken Generals on my floor,  
What now can sweeten Baltimore?  
Maryland! My, Maryland!*

One Eastern Shore newspaper noted that, though the Confederates had frequently sung “Maryland, My Maryland” while they were in the State, “Maryland...was not to be charmed by such a song,” and said that Randall “was laboring under a great hallucination” when he wrote it.

### **Adoption as State Song**

By the early twentieth century, “Maryland, My Maryland” had attained the status of the State’s anthem. It was sung in schools and commonly performed (often without lyrics) at public appearances by the governor. When sung, generally only selected verses were used. Still, it was not until 1935 that legislation was first proposed making “Maryland, My Maryland” the official State song, although the idea had circulated periodically over the years. While the bill was passed at the 1935 session of the General Assembly, it was vetoed by Governor Harry W. Nice who opposed the measure because of the song’s “objectionable verses.” In light of its divisive nature, he said, “I see nothing to be gained by such legislation. This song has, for many years, been played and will continue to be played as long as it appeals to the people, irrespective of legislation on the subject.” At the same session, the House of Delegates considered, but did not pass, a bill to make John T. White’s 1894 poem the lyrics of the State song.

Why “Maryland, My Maryland” was proposed as the State song in 1935 is not immediately clear. It occurred shortly after the 1934 tercentenary of Maryland’s founding, an event that inspired many in Maryland to embrace the State’s history. Likewise, in 1931 “The Star Spangled Banner” had been officially named the national anthem of the United States, which may have moved some in Maryland to seek similar status for a State song.

One factor which should also be considered is the political and racial climate of the era. There had been two lynchings on the Eastern Shore, as well as a highly-politicized trial of an African American man accused of murdering a white family in the early 1930s. At the same time, the NAACP was pursuing equal pay for African American teachers in Maryland, as part of its legal campaign against segregation in education, part of the road that led to *Brown v. Board of Education*. By enshrining a Confederate war anthem, the General Assembly may have been seeking symbolically to challenge such efforts. Nice, a Republican, had been elected in part by African Americans who strongly supported the party at the time, which may have influenced his decision to veto the measure.

In 1939, after Nice’s defeat by Herbert R. O’Conor, the General Assembly again passed a bill naming “Maryland, My Maryland” the State Song, which O’Conor signed into law. While there seems to have been generalized approval of the decision, the *Baltimore Afro-American* newspaper, a leading civil rights voice, campaigned against the song, calling it “...just a Rebel Song” in a headline. The *Afro* published quotes from Nice and others criticizing the song and its elevation to State song status. One letter-writer called it a “song...written under the inspirations of a mob’s attack and...no loftier than its inspiration.”

### **Subsequent Opposition**

Through the 1960s, opposition to “Maryland, My Maryland,” continued to be voiced, resulting in suggestions for alternatives that were debated on political, and artistic grounds. The first prominent campaign against the State song was led by Vincent Godfrey Burns, Poet Laureate of Maryland 1962-1979, who lobbied for his own version of the song for years. The Senate Judicial Proceedings Committee held hearings on Burns’s lyrics in 1973. Committee Chair J. Joseph Curran, Jr. said “I think [the song] should probably remain as it is, for whatever historic value it possesses. I think the language, some of which is objectionable, should stand as it is...I disagree with the phrase [‘Northern scum’] of course, but we might disagree with a lot of things that happened 100 years ago.” He also expressed artistic concerns about Burns’s lyrics. The General Assembly took no steps to address the song at the following session.

Since then, there have been periodic efforts in the General Assembly to alter Maryland’s State song, either by simply removing the designation from “Maryland, My Maryland,” or by adopting

new lyrics. Such bills were proposed in 1974, 1980, 1984, 2001, 2002, and 2009. These have generally not advanced very far in the General Assembly. Citizens have written a number of alternate lyrics that have been suggested over the years, including John T. White's 1894 effort. White's words have been proposed a number of times, including by the *Afro* in 1939, and in bills introduced in 2002 and 2009. In the past, legislators have proposed specific changes to the song's lyrics in their legislation (although there was a proposal in 1974 to hold a contest). The present Advisory Group is the first such body brought together to offer guidance to the General Assembly.

### III. OVERVIEW OF STATE SONGS NATIONALLY

Every state in America has an officially recognized State song, except for New Jersey. In addition, about half of the states have adopted multiple songs, as well as state anthems, ballads, marches, folk songs, odes, and the like. New Hampshire, with ten state songs, has the most and Tennessee has nine.

Some states have adopted popular songs that have a strong connection to their state. They include:

Arkansas ("Arkansas Traveler," adopted as the State historical song in 1987; Arkansas also has two State songs and a State march)

Colorado ("Rocky Mountain High," adopted 2007, one of two State songs)

Connecticut ("Yankee Doodle," adopted 1978; Connecticut also has a State cantata)

Florida ("Old Folks at Home (Swanee River)," adopted 1935, with revised lyrics, one of two State songs)

Georgia ("Georgia on my Mind," adopted 1979)

Indiana ("On the Banks of the Wabash," adopted 1913)

Kentucky ("My Old Kentucky Home," adopted 1928, with revised lyrics; Kentucky's official Bluegrass song is "Blue Moon of Kentucky," adopted 1988)

Oklahoma ("Oklahoma!" adopted 1953; one of three State songs)

Washington ("Roll On, Columbia, Roll On," adopted as the State folk song in 1987; one of two State songs)



West Virginia (“Take me Home, Country Roads,” adopted 2014; one of four State songs)

### **Other States**

A number of states have songs named after their state, such as “Texas, our Texas,” “Hail, South Dakota,” “Pennsylvania,” “Oregon, my Oregon,” and “North Dakota Hymn.”

The tune “Lauriger Horatius” (O Tannenbaum)“ is used by:

Michigan (“Michigan, my Michigan,” which functions as the unofficial State song; the actual State song is "My Michigan")

Iowa (“The State Song of Iowa”)

Florida (“Florida, my Florida,” a former State song 1913-1935)

Oregon’s State song, “Oregon, my Oregon,” is *not* set to “O Tannenbaum”

### **State Song Revisions**

States have regularly added or replaced their songs as part of the normal flow of state symbols. In 2003, for example, Utah, replaced its 1895 song “Utah, We Love Thee,” with “Utah, This is the Place,” after a campaign by a fourth grade class. Three states have addressed objections to their songs in recent years similar to those faced today in Maryland.

**Kentucky:** Revised Stephen Foster’s original 1852 lyrics to “My Old Kentucky Home” in 1986, substituting “people” for “darkies” in song’s second line: “Tis’ summer, the people [darkies] are gay”

**Florida:** Revised Stephen Foster’s original 1851 lyrics to “Old Folks at Home (Swanee River)” several times. Replaced “darkies” with “brothers” in 1978. The legislature carried out a full revision of lyrics, removing dialect and themes of slavery, 2008.

**Virginia:** Removed, and designated as State song emeritus, James K. Bland’s 1878 song “Carry Me Back to Old Virginny” in 1997 because of its objectionable lyrics (including “There’s where this old darkey’s heart am long’d to go”), and general themes of nostalgia for life during slavery. Two new songs, one “traditional” (see below) one “popular,” were designated by the legislature in 2015. In the intervening years, the Virginia General Assembly made a number of unsuccessful attempts to select a new song.

In 1998, Virginia convened a State Song Committee, made up of legislators and members of the

public, primarily music educators, to pick a new State song. They were charged with sorting through submissions from the public, with the goal of making a recommendation at the 2000 legislative session. They received some 350 entries, which were narrowed to eight finalists. However, by early 2000 the committee ultimately was unable to form any consensus on what to recommend, and the process stalled. In 2006, the General Assembly made the traditional tune “Oh, Shenandoah” the interim state song, though it rejected a proposal to make it the official State song outright.

In 2015, as in previous years, individual legislators introduced bills nominating specific songs, which were then voted on through the normal legislative process. Ultimately, the legislature selected “Our Great Virginia,” which combines new, Virginia-centric lyrics with the tune of “Oh, Shenandoah.” The traditional lyrics (of unknown origin) were rewritten because while the title of “Oh, Shenandoah” evokes the mountains in Virginia, the traditional lyrics refer repeatedly to the Missouri River.

#### IV. CRITERIA & ANALYSIS

A survey of existing State songs reveals that there is no common recipe for selection. Some songs are about the state in question (“My Old Kentucky Home”), some have nothing to do with the state but were simply written or promoted by a citizen (“You Are My Sunshine”), and some were simply popular tunes of the day (“Yankee Doodle”).

There should be a high threshold for achieving the status of State designation. No set of criteria can be absolute and will always be highly subjective. However, there are certain qualities that should be considered and that make song candidates more or less attractive. In summary, a State song should embody these elements:

1. An official State song, being a song recognized as such by the governor and legislative body of the State, should extoll the qualities of the State worthy of celebration, and reflect the hopes and dreams of its people.
2. The song should possess qualities that identify uniquely with Maryland. Its music or lyrics might have been composed by a resident or native of the State; the name of the State may to be prominent in the lyrics; the song may cite physical attributes unique to the State – the Chesapeake Bay, for instance, as opposed to generic rocks, trees, hills, and water. The song may invoke some historic event that is unique to the State—the British attack on Baltimore as described in “The Star Spangled Banner,” the battle of Antietam, unique Maryland inventions – the Baltimore Clipper, the first commercial railway company (B&O), unique Maryland institutions – Johns Hopkins University, The Peabody

Institute, the U.S. Naval Academy, St John's College, and of course, historically prominent Marylanders (Charles Carroll, Frederick Douglass, Francis Scott Key, Harriet Tubman, etc.). The song must have elements that set Maryland apart from other States.

3. The tune should be memorable. When you hear it, you would say, "that's the Maryland Song." If it's new to Maryland audiences, this could take some time, but the song should have musical characteristics that make it easy to remember.
4. The tune should be singable. Something like a ballad or a hymn or an anthem; that is to say, not having a lot of fast text. The vocal range should be manageable for the average person. The outer limit would be the musical interval of a 12<sup>th</sup> ("The Star Spangled Banner," "Danny Boy"). A narrower range would be attractive to more people.
5. The song(s) should be well known and popular in the State. If new song(s) are to be introduced or encouraged, refrain from conferring official status on them until they have stood the test of time. For this to work, people must want to sing/play the song.
6. The song should be short. No one is going to sing more than one, or at the most, two verses. No nine-verse songs. It's pointless.
7. The lyrics should be historically significant to the State, celebrating Maryland's contributions to the history of the nation.
8. The lyrics should be inclusive of all Marylanders and their experiences. They should be unifying, not divisive.

## V. RECOMMENDATIONS

The Advisory Group recognizes that a single, new "official" song cannot be imposed on the citizenry. To do so, the old song would have to be banned, and this action could cause a public outcry among those resistant to change for a variety of reasons. Legislative recognition of public perceptions would also be worthwhile if the "retirement" of offensive verses in the existing song could be seen as acknowledgement of a situation that has existed for many years: the verses haven't been sung for decades; virtually no one knows them or performs them; they have, for all practical purposes, already vanished. In a way, the people have already decided this issue.

The Advisory Group explored a number of alternatives, including those presented here. Each

alternative was discussed and given equal weight, although not prioritized. Neither was each alternative unanimously endorsed - nor opposed - by the members. With that in mind, the following recommendations could be considered by the General Assembly:

1. Except for the third verse, the words of “Maryland, My Maryland” by James Ryder Randall should be retired from the statute because they are offensive to many and not inclusive of all Marylanders. Realizing that “...cower in the dust,” from Randall’s third verse, refers to Maryland’s refusing to secede from the Union, if this is the only verse, then the secession context is removed, and “Thou wilt not cower in the dust” standing alone seems like good advice. The remainder of the verse refers to the American Revolution and should not be offensive to anyone.

Third verse of James Ryder Randall poem:

*Thou wilt not cower in the dust,  
Maryland!  
Thy beaming sword shall never rust,  
Maryland!  
Remember Carroll's sacred trust,  
Remember Howard's warlike thrust,-  
And all thy slumberers with the just,  
Maryland! My Maryland!*

2. The fourth verse of the John T. White 1894 poem, *My Maryland*, could also be sung by itself to tune of “Lauriger Horatius” (O Tannenbaum).

Fourth verse of John T. White poem:

*Sail on, sail on thou Ship of State,  
Maryland, My Maryland.  
May we thy children make thee great,  
Maryland, My Maryland.  
May gratitude our hearts possess,  
And boldly we thy claims express,  
And bow in loving thankfulness,  
Maryland, my Maryland.*

3. The two recommendations above could be combined as a State song with two verses. The Advisory Group, however, agreed in its criteria that a State song should be short, no more than two verses, and preferably only one. With that in mind, a combination of the two poems could be

considered.

Combined third verse of Randall, and fourth verse of White:

*Thou wilt not cower in the dust,  
Maryland!  
Thy beaming sword shall never rust,  
Maryland!  
Remember Carroll's sacred trust,  
Remember Howard's warlike thrust,-  
And all thy slumberers with the just,  
Maryland! My Maryland!*

*Sail on, thou Ship of State,  
Maryland, My Maryland.  
May we thy children make thee great,  
Maryland, My Maryland.  
May gratitude our hearts possess,  
And boldly we thy claims express,  
And bow in loving thankfulness,  
Maryland, Maryland.*

4. The current State song is set to the tune of “Lauriger Horatius” (O Tannenbaum). Since it is widely recognized and identified with Maryland, it could be retained with no lyrics and performed instrumentally exclusively.

5. Maryland has a unique claim to the national anthem itself. If it wished, the legislature legitimately could proclaim that “The Star Spangled Banner,” is the State song. After all, it was composed in Maryland, by a Marylander, and is about the attack on Baltimore which is an historic Maryland event embodying heroic action on the part of Marylanders, and so forth. The tune, John Stafford Smith’s “Anacreon in Heaven,” is well known.

Continuing along this line, lyrics composed by Oliver Wendell Holmes, Sr., in 1861, and also sung to the Smith tune, present another alternative.

Lyrics by Oliver Wendell Holmes, Sr.:

*When our land is illumined with Liberty's smile,  
If a foe from within strike a blow at her glory,*

*Down, down with the traitor that dares to defile  
The flag of her stars and the page of her glory!  
By the millions unchained who our birthright have gained,  
We will keep her bright blazon forever unstained!  
And the Star-Spangled Banner in triumph shall wave  
While the land of the free is the home of the brave.*

6. The legislature, recognizing that the designation of an official State song or songs is not accomplished with the stroke of a pen, but requires time and study, may want to include in whatever action it takes the specification of a period of observation, perhaps ten years or longer. The House and Senate could establish this process through the passage of a Joint Resolution encouraging the use of alternative songs. After a period of time, the question could be revisited to see what has emerged in the way of common practice, and then pass a legislative recognition in response to public usage.

During the interim, a group of songs, in a variety of musical styles, could be characterized as State songs, to be played or sung as appropriate. For example:

- “Memories of You,” a song by Eubie Blake, requires no legislative act to be considered a State song; Blake was a Marylander and one of the most prominent composers of his era; all of his compositions could be described as “Maryland songs.”
- “Club March Against Sir Hugh McCarty” by Marylander Thomas Bacon was composed in the 18th century and could be designated a State march. A brief instrumental piece, it could be played at important public occasions.
- “Sailing Down the Chesapeake Bay,” composed in 1913 by George Botsford, qualifies as a State song by its subject matter which is very evocative of Maryland’s connection to the Bay.
- “Anchors Aweigh” was composed in Maryland by Charles Zimmerman in 1906 and first played by the Naval Academy band. Its provenance and long association with a Maryland institution could qualify it as a State song.
- “The Land, Mary-land” was composed in 1987 by the late State Folklorist Tom Wisner. It was proposed as the State Song for Children in 2009.

All of the aforementioned songs could serve a variety of functions, and what is appropriate for a party may not be so appropriate for a memorial service or the opening of a legislative session.

The songs listed above are only a few of the possible choices.

Lyrics to all of the songs cited in these recommendations are attached as an appendix.

## VI. CONCLUSION

The State Song Advisory Group unanimously adopted the criteria for a State song, and agreed that an official State song should have certain characteristics. The Advisory Group unanimously agreed that the current State song does not meet many of the criteria, but most importantly, it is not inclusive of all Marylanders--either when it was originally written or today--and does not reflect current attitudes or what is best about our State.

A number of alternatives to the current State song are available for the consideration of the General Assembly. The Advisory Group has suggested a number of these and is willing to participate in further discussions if called upon.

## ADVISORY GROUP ON THE MARYLAND STATE SONG

### Membership List

Timothy D. Baker, State Archivist & Commissioner of Land Patents, *Chair*

Elaine Rice Bachmann, Deputy State Archivist, *Vice-Chair*

Patricia Dockman Anderson, Ph.D

*Adjunct Professor of History, Towson University*

*Editor, Maryland Historical Magazine & Maryland Historical Society Publications*

David Hildebrand, Ph.D

*Director, The Colonial Music Institute*

Michael Glaser, Ph. D

*Professor Emeritus of English, St. Mary's College of Maryland*

*Poet Laureate of Maryland (2004 – 2009)*

Lyndra Pratt Marshall, Chair

*Maryland Commission on African American History and Culture*

Elam Ray Sprenkle, Ph.D

*Professor of Music History, Peabody Conservatory (Retired)*

John Barry Talley, Ph.D

*Director of Musical Activities, United States Naval Academy (Retired)*

#### Maryland State Archives Staff:

Mimi Calver

Owen Lourie

Elizabeth Newell

Stephanie Smith

Emily Oland Squires

Christopher Haley

#### Other Attendees:

Del. Eric D. Ebersole

Del. Karen Lewis Young

Amanda Miller, Governor's Legislative Office

Brianna January, office of Del. Kirill Reznik

Andrew Aleshire, office of Del. Peter A. Hammen

Sean Tully



**Maryland, my Maryland**

**John T. White, 1894**

<http://www.whilbr.org/itemdetail.aspx?idEntry=6990>

We dedicate our song to thee,  
Maryland, my Maryland.  
The home of light and liberty,  
Maryland, my Maryland.  
We love thy streams and wooded hills,  
Thy mountains with their gushing rills,  
Thy scenes our hearts with rapture thrills,  
Maryland, my Maryland.

In twain the Chesapeake divides,  
Maryland, my Maryland.  
While oceanward its water glides,  
Maryland, my Maryland.  
Yet we in thought and purpose one,  
Pursue the works so well begun,  
And may our State be ne'er outdone,  
Maryland, my Maryland.

Proud sons and daughters boast of thee,  
Maryland, my Maryland.  
Thine is a precious history,  
Maryland, my Maryland.  
Brave hearts have held thy honor dear.  
And met the foeman far and near,  
But victory has furnished cheer,  
Maryland, my Maryland.

“Sail on, sail on thou Ship of State,”  
Maryland, my Maryland.  
May we thy children make thee great,  
Maryland, my Maryland.  
May gratitude our heart possess,  
And boldly we thy claims express,  
And bow in loving thankfulness,  
Maryland, my Maryland

### **Anchors Aweigh (1906 version)**

Taken from the Naval History & Heritage Command website

Stand Navy down the field, sail set to the sky;  
We'll never change our course, So Army you steer shy-y-y-y.  
Roll up the score Navy, anchors aweigh!  
Sail Navy down the field and sink the army, sink the army grey!

Get underway, Navy, Decks cleared for the fray;  
We'll hoist true Navy Blue, So Army down your Grey-y-y-y;  
Full speed ahead, Navy; Army heave to;  
Furl Black and Grey and Gold, And hoist the Navy, hoist the Navy Blue!

Blue of the Mighty Deep; Gold of God's Sun  
Let these colors be till all of time be done, done, done,  
On seven seas we learn Navy's stern call:  
Faith, Courage, Service true, with Honor, Over Honor, Over All.

### ***Revised Lyrics of 1997 by MCPON John Hagan, USN (Ret) which is used today:***

Stand Navy out to sea, fight our battle cry!  
We'll never change our course so vicious foes steer shy-y-y-y!  
Roll out the TNT, anchors aweigh!  
Sail on to victory, and sink their bones to Davy Jones, hooray!

Anchors Aweigh, my boys, Anchors Aweigh!  
Farewell to Foreign Shores, we sail at break of day-ay-ay-ay;  
Through our last night ashore, drink to the foam,  
Until we meet once more, here's wishing you a happy voyage home!

Blue of the mighty deep, Gold of God's great sun;  
Let these our colors be, Till All of time be done-n-n-ne;  
On seven seas we learn, Navy's stern call:  
Faith, courage, service true, With honor over, honor over all.

**“Memories Of You”**

**Eubie Blake and Andy Razaf, 1930**

Waking skies at sunrise  
Every sunset too  
Seems to be bringing me  
Memories of you

Here and there, everywhere  
Scenes that we once knew  
And they all just recall  
Memories of you

How I wish, I could forget those  
Those happy yesteryears  
That have left a rosary of tears

Your face beams in my dreams  
'Spite of all I do  
Everything seems to bring  
Memories of you

And your face beams in my dreams  
'Spite of all I do  
Everything seems to bring  
Memories, just memories of you

**Sailing Down the Chesapeake Bay**  
**Jean C. Havez and George Botsford, 1913**

'Round the bend I see the steamer comin' dear,  
Headin' here, to this pier;  
If you hurry we will make it, never fear,  
On the old Dominion Line.  
Ain't she sailing pretty as she hugs the shore,  
Steamin' for Baltimore.  
Hear the paddles turnin', Hear the water churning,  
She's the queen of Chesapeake Bay!

Come on, Nancy, put your best dress on.  
Come on, Nancy, 'fore the steamboats gone.  
Everything is lovely on the Chesapeake Bay,  
All aboard for Baltimore, and if we're late they'll all be sore!  
Now look here, Captain, let us catch that boat.  
We can't swim, and listen, we can't float!  
Banjo's strumming a good old tune,  
Up on deck is the place to spoon.  
Cuddle up close beneath the silv'ry moon,  
Sailing down the Chesapeake Bay.

Hurry, dear, the steamer ain't a mile away,  
Down the bay, On her way;  
See the smoke a pourin' from her funnels gay,  
Honey ain't that picture grand!  
Put your bib and tucker on and come with me,  
Sights we'll see, You'll agree;  
Hear the [people] hummin' While the steamer's comin',  
She's the Belle of Chesapeake Bay!

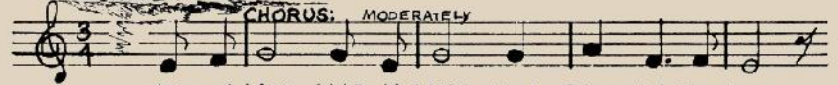
Come on, Nancy, put your best dress on.  
Come on, Nancy, 'fore the steamboats gone.  
Everything is lovely on the Chesapeake Bay,  
All aboard for Baltimore, and if we're late they'll all be sore!  
Now look here, Captain, let us catch that boat.  
We can't swim, and listen, we can't float!  
Banjo's strumming a good old tune,  
Up on deck is the place to spoon.  
Cuddle up close beneath the silv'ry moon,  
Sailing down the Chesapeake, Sailing down the Chesapeake,  
Sailing down the Chesapeake Bay.



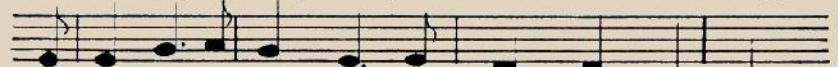
# The Land Mary-land

WORDS and MUSIC © 1987 by Tom Wisner

DEDICATED TO GOVERNOR HARRY HUGHES  
WHOSE LEGISLATIVE PROGRAM FOR THE BAY  
IS A POETRY OF ITS OWN, UNEQUALED IN  
OUR REGIONAL HISTORY.



OH THE LAND, MAR-Y-LAND WILL SURE-LY RE-VEAL



A PLACE TO BE-LIEVE IN THE TRUTH THAT WE FEEL.



ON THE WINGS OF THE MORN-ING IN THE CUP OF HIS HAND,



WE WILL CAR-RY OUR LONG-ING TO THE FAIR MAR-Y-LAND.

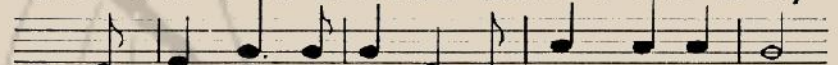
VERSE:



1. A-MID ROPE TAR AND CAN-VAS AND TORN FROM OUR PAST,
2. SHE IS RIGGED OUT AND HAND-SOME A MAID OF THE SEA,
3. LONG BE-FORE I WAS MADE IN THE DEPTHS OF THE EARTH,



1. IN A DUN-GEON OF TIM-BER WE PRAY WE MAY LAST
2. BOUND ON A JOUR-NEY FOR HU-MAN-I-TY.
3. YOU KNEW OF MY LONG-ING AND YOU FASH-IONED MY BIRTH,



1. THROUGH SICK-NESS AND TUR-MOIL IN SEARCH OF OUR HOME,
2. SHE'LL SAIL THROUGH THE MORN-ING TO THE GREAT O-CEAN WIDE,
3. WITH A PAS-SION TO JOUR-NEY OUT O-VER THE SEA



1. WE WILL TRUST OUR CON-VIC-TION TO THE ROL-LING WHITE FOAM.
2. BEAR-ING THE LONG-ING THAT IS CAR-RIED IN-SIDE.
3. IN SEARCH OF THE VIS-ION OF THE RIGHT TO LIVE FREE.