### "The President's Own" UNITED STATES MARINE BAND

1st Lieutenant Jose D. Toranzo, conducting

# UNCOMMON VALOR REMEBERING IWO JIMA

## SUNDAY, FEB 23 2 PM

Rachel M. Schlesinger Concert Hall & Arts Center Northern Virginia Community College Alexandria, VA

# PROGRAM

Joseph Turrin (b. 1947)	Regiment of Heroes March (2016)
Mark Camphouse (b. 1954)	Of Honor and Forgiveness (2023)
Morton Gould (1913-96) transcribed by Philip Lang	March of the Leathernecks
Hans Zimmer (b. 1957) arranged by GySgt Scott Ninmer*	The Pacific
Richard Strauss (1864–1949) arranged by David Miller	"At the Summit" from Eine Alpensinfonie
INTERMISSION	
John Philip Sousa* (1854-1932)	March, "The Northern Pines"
Wolfgang Amadeus Mozart (1756-91) arranged by Trevor Cramer	Allegro aperto from Oboe Concerto in C, K. 314 Daniel Yeum, guest soloist
	Winner of the 2025 Marine Band Concerto Competition
James Stephenson (b. 1969)	Symphony No. 4 (2023) Allegro tempestuoso Adagietto Scherzo



## **PROGRAM NOTES**

#### **REGIMENT OF HEROES MARCH** Joseph Turrin

Joseph Turrin is known for his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. His work encompasses many genres and styles, including film, theater, opera, orchestra, chamber, jazz, electronic, and dance. Several of his film and recording projects have been nominated for Emmy and GRAMMY awards, and his concert music has been performed by the world's leading orchestras and soloists. He is currently on faculty at the Hartt School in West Hartford, Connecticut, and Montclair State University in New Jersey.

In the composer's own words:

The idea of the concert march has always interested me. Regiment of Heroes March was written and dedicated to the United States Marine Band and is based on some of my early musical sketches. The march opens with a lively syncopated rhythm that often returns throughout the piece. A trio, more stately, and sustained is introduced in contrast to the opening material, which later returns in a more majestic style embellished by the woodwinds, followed by a quick return of the opening material bringing the piece to its conclusion. The Marine Band has performed several pieces of mine throughout the years and it's always been a wonderful experience to hear my compositions played by such a world-class ensemble.

#### **OF HONOR AND FORGIVENESS** Mark Camphouse

Composer-conductor Mark Camphouse was born in Oak Park, Illinois in 1954. He began composing at an early age, notably with the première performance of his First Symphony by the Colorado Philharmonic when he was seventeen. Camphouse received undergraduate and graduate degrees in music from Northwestern University in Evanston, Illinois where he studied composition, conducting, and trumpet. His thirty-three published works for wind band have received widespread critical acclaim and are performed frequently in the United States and abroad. Camphouse has served as guest conductor, lecturer, and clinician in forty-three states and in countries around the world. He was elected to membership in the American Bandmasters Association in 1999. He joined the faculty of George Mason University in Fairfax, Virginia in 2006 where he serves as director of concert bands, conductor of the wind symphony, and teaches undergraduate and graduate courses in composition, conducting, orchestration, and analysis.

The composer has written the following about this work, which is dedicated to Andrea DeRenzis Strauss and the Tara Winds:

Living in these times, it seems I am thinking increasingly about honor and forgiveness and what those qualities mean or should mean. This work was composed with the intent of giving listeners an opportunity to reflect on the significance of those two powerful and inspiring words. Their enduring importance to humanity has never been more compelling.



#### MARCH OF THE LEATHERNECKS Morton Gould transcribed by Philip Lang

Morton Gould was enjoying a successful career in New York City when World War II broke out. Two of his brothers were already serving in the Army and another was in the Coast Guard, and Gould hoped to join them. He contacted both the Army and the Navy about signing up. A physical

to join them. He contacted both the Army and the Navy about signing up. A physical uncovered a heart murmur and a double hernia, making Gould medically unable to enlist. He always regretted that he was not able to serve in uniform.

Gould contributed to the war effort by composing a number of energetic and inspirational patriotic numbers including "Buck Private," "American Legion Forever," and "American Youth." Additional works included March for Yanks, "Bombs Away," and "Paratrooper." In 1942, Gould wrote Fanfare for Freedom on commission by Eugene Goosens, music director of the Cincinnati Symphony, part of a series of eighteen fanfares commissioned as part of World War II efforts that included Copland's Fanfare for the Common Man. In 1943, he wrote one of his most enduring works, "American Salute," a set of variations on the Civil War-era song "When Johnny Comes Marching Home." That year Gould wrote a special tribute to Marines serving in the war and gave it the title March of the Leathernecks. The march was performed and published by Gould in 1944. A transcription of the march was prepared by Gould's friend and collaborator Philip J. Lang and played by the Marine Band in 1946.

#### **THE PACIFIC** Hans Zimmer arranged by GySgt Scott Ninmer

The award-winning HBO miniseries The Pacific premièred in 2010 and was intended as a follow up to the 2001 miniseries Band of Brothers. As the title suggests, the show focuses on the Pacific theater of World War II and in particular the actions of three specific Marines: Private First Class Robert Leckie, Corporal Eugene Sledge, and Gunnery Sergeant John Basilone, all of the First Marine Division. The series is based primarily on the memoirs of Sledge and Leckie, and follows the three main characters through enlistment, battle, and the war's aftermath. It was executive produced by Steven Spielberg, Tom Hanks, and Gary Goetzman, and won eight Emmy awards, including one for Outstanding Miniseries.

The score for The Pacific was composed by Hans Zimmer. Born in Frankfurt, Germany, Zimmer played the piano at a young age, but did not take well to formal lessons. Never enrolling in formal training, Zimmer considers himself self-taught. He began his film music career in London with Stanley Myers, collaborating on many scores throughout the 1980s. However, his Hollywood breakthrough came in 1988 with his score to Rain Man, directed by Barry Levinson, which earned Zimmer his first Academy Award nomination for Best Original Score. Zimmer has won two Academy Awards for The Lion King and Dune, four GRAMMY awards, and has been nominated for three Emmys and a Tony. Other notable film scores include Gladiator, the Pirates of the Caribbean series, The Dark Knight trilogy, Inception, and Dunkirk.



#### **"AT THE SUMMIT" FROM EINE ALPENSINFONIE** Richard Strauss

arranged by David Miller

Composer and conductor Richard Strauss received his initial musical training from his father, Franz, the principal horn player in the Munich court orchestra. Young Richard was musically precocious, benefitting from his middle-class and musically-oriented family living in the heart of Munich. He began piano lessons at age four, composed his first works at age six, began playing violin at age eight, and at age eleven began five years of compositional study with Friedrich Wilhelm Meyer. Strauss briefly entered the University of Munich in 1882 where he studied philosophy and art history, he then moved to Berlin in 1883. There he met Hans von Bülow, a pianist and the conductor of the Meiningen Court Orchestra. Bülow was impressed with Strauss's Serenade in E-flat for thirteen wind instruments written in 1881. The Serenade was later taken on the Meiningen orchestra's tour of Berlin, beginning Bülow's long mentorship and advocacy for the young Strauss. In 1885, Bülow offered Strauss the position of assistant conductor of Meiningen orchestra and later that year and he became head conductor of the orchestra due to Bülow's sudden resignation. Most significantly for his early career, his tone poem Don Juan was premièred in 1889 to enormous acclaim. Strauss's early success as a composer was largely through the inventive, starkly modernist tone poems written in this first, prolific mature compositional era.

*Eine Alpensinfonie (An Alpine Symphony)*, is the last of Strauss's tone poems, completed in 1915 over a decade after the preceding *Symphonia Domestica*. As the title suggests, the work was originally conceived as a symphony in four movements. Strauss eventually opted for the more flexible tone poem form. *Eine Alpensinfonie* is comprised of twenty-three continuous scenes that depict a twenty-four hour journey climbing and descending an Alpine mountain.

"At The Summit" is a climactic scene near the midpoint of the work. As the title suggests, this movement represents the climber's triumph summitting the mountain. The tableaux opens with a triumphant ascending figure in the trombones, which gives way to a pensive oboe solo. *Eine Alpensinfonie*, in contrast to many of Strauss's tone poems, is decidedly unphilosophical, rather reflecting the straight-forward awe and wonder one feels when faced with nature's majesty. The scene concludes with a victorious full-ensemble chorale led by the horns and trumpets.

#### **MARCH, "THE NORTHERN PINES"** John Philip Sousa

By the mid-1920s, the Sousa Band had ceased the relentless touring for which they were known earlier in the twentieth century. They instead focused on taking up longer residencies at state fairs, expositions, and amusement parks. As the Great Depression loomed, even these types of commitments became increasingly difficult to come by. This decrease in activity for the Sousa Band afforded the esteemed director other opportunities, and in June 1930 he was a guest conductor at the National Music Camp in Interlochen, Michigan.

Sousa commented many times on how inspirational he found young musicians, once stating "So much is said from the negative side about the youth that it indeed restores one's faith to find here, year after year, hundreds of boys and girls with such ideals, such marked ability and evident industry." Although it is unclear whether Sousa was referring specifically to the students at Interlochen, his march "The Northern Pines" was clearly a reaction to his wonderful experience there. Sousa composed the march in 1931 and dedicated it to the camp's founder, Joseph E. Maddy. He conducted its première performance at the National Music Camp in July of that year and signed over all royalties from this march to a scholarship fund for the camp.

COURTESY THE NATIONAL WORLD WAR II MUSEUM

#### ALLEGRO APERTO FROM OBOE CONCERTO IN C, K. 314

Wolfgang Amadeus Mozart arranged by Trevor Cramer

Wolfgang Amadeus Mozart was settled, although somewhat unhappily, into his young adult life by the composition of this Oboe Concerto in 1777. Mozart had settled in Salzburg in 1773 after more than a decade of touring Europe with his sister Maria Anna, affectionately known as "Nannerl," and father Leopold, an accomplished performer, composer, and manager of his two musical prodigies. Salzburg in the 1770s was dominated by the Archbishop Hieronymus Colloredo, who sought to modernize the Salzburg diocese according to the Viennese model. However, during Colloredo's rule, opportunities for both sacred and secular music making were curtailed. By the late 1770s, Mozart was looking for an exit plan from Salzburg.

Given Mozart's frustrations with the musical life of his hometown, the sunniness of the Oboe Concerto is remarkable. Mozart, who carried a Baroque notion that specific keys denoted certain moods, set the Oboe Concerto in C Major: a key of joy and military heroism. Mozart wrote the concerto for the Salzburg Court Orchestra's oboist Giuseppe Ferlendis. It later became widely known during Mozart's lifetime through the performances of the work by Friedrich Ramm, the oboist of the Mannheim Orchestra. The work received a second life when Mozart reworked the concerto for the flute and transposed it to D Major. Unfortunately, the oboe version of this concerto was assumed lost until the 1920s, while the flute version continued to be played. Further scholarship has confidently proven that the oboe concerto predates the flute concerto, cementing at least one eternal win for oboists.



**DANIEL YEUM, GUEST SOLOIST** WINNER OF THE 2025 MARINE BAND CONCERTO COMPETITION

Daniel Yeum is a senior at Thomas Jefferson High School for Science and Technology in Alexandria, Virginia, and has played oboe for six years. He has won numerous competitions and awards, including the Northern Virginia Music Teachers Association Woodwind Achievement Awards and the Asian American Music Society International Competition. Daniel is a 2025 YoungArts Award Winner and the 2023 Virginia Winner for the Music Teachers National Association Senior Woodwind Competition. He has also served as a rotating principal of the American Youth Philharmonic for five years and was first chair in the All-Virginia Symphonic Band as a freshman.

#### **SYMPHONY NO. 4**

James Stephenson (b. 1969)

After a distinguished career as a trumpeter, Jim Stephenson became a full-time composer in 2007. He has enjoyed première performances by wide-range of musical ensembles, including the Chicago Symphony, San Francisco Ballet, Boston Pops, and "The President's Own" United States Marine Band. His Fanfare for Democracy was given its première by the Marine Band at the inauguration of President Joe Biden. His award-winning catalog currently contains four symphonies, and concertos and sonatas written for nearly every instrument, with premières presented by renowned musicians across the globe. As a conductor, Stephenson has led orchestras such as the Traverse City Philharmonic, the Chattanooga Symphony, Boston Pro Arte, and symphonies of Modesto, Southwest Florida, Bozeman, among others.

Regarding his Symphony No. 4, the composer wrote:

In late 2022, I was approached by Tom Riccobono to compose a new work for the adults who performed as part of the Interlochen College of Creative Arts, and to be premiered the following August. We discussed many ideas, mostly surrounding an exciting 5-8 minute work. At some point during the conversation, I mentioned that I really preferred digging into larger scale works. Tom also seemed excited by that concept, and before we knew it, the idea became a reality, and my Symphony No. 4 was to be born. There was just one caveat: I told Tom to be patient with me, as I wouldn't even be able to begin working on such a piece until the summer of 2023, and would have to deliver it just a month before the premiere. Never one to back down, Tom agreed, and the project was in my hands to deliver.

Anything created for Interlochen takes on special meaning for me.

I was a camper there first at the age of 10, and then attended three years of high school, and then even two summers teaching scattered in as well. I've written several works for various occasions there as well. So, to put it mildly, Interlochen has been a huge part of my life.

In writing this piece, I reflected back upon my earliest memories of attending camp. I recall showing up for one of my first orchestra rehearsals, and Gliere's "Russian Sailors Dance" being put on our stands, and then us little bunch of 10 year-olds eagerly clawing our way through this unknown music. I remember loving my trumpet part, and thinking to myself: "This piece rocks!". I was hooked, and have never looked back.

Away from the music part, I also clearly remember showing up in my cabin, the very first day – not at all knowing anyone - and fellow camper Hank Hauke asking me if I wanted to play tennis. I quickly abandoned my parents to do the unpacking, and I ran to the courts. Again, I was hooked. Therefore, in starting this piece, I wanted to capture that excitement: that eagerness (featuring trumpets, of course), and the mystery and youthful anticipation of a new world being discovered. The first movement's opening melody is childlike and mischievous (like I was), with an unending drive from beginning to end.

The 2nd movement shows more of the reverence that grew within me for the place I continued to return to. It uses a recurring theme, growing and growing, with sustained anticipation of something wonderful happening. It is also distinctly American sounding.

The 3rd movement scherzo is simply nothing but fun.

The 4th movement is where we return to the Glière inspiration of my 10 year-old self. I decided to copy his idea of a Theme and Variations though mine uses an original, almost funereal theme (no metaphor intended), where each variation gets just a bit more and more exciting, until we finally "rock out", with themes and variations all occurring simultaneously in large fashion. One thing to be noted: upon doing research AFTER I finished my work, I discovered that Glière and I both used the same amount -12 – of variations on our themes. It's almost as if Interlochen is still working its magic...



Founded on November 10, 1775, the United States Marine Corps has served our nation honorably in every clime and place for 250 years.

Throughout 2025, Marines across the globe will celebrate the 250th birthday of the Corps, commemorating service, sacrifice, and priding themselves on living 'Semper Fidelis' or 'Always Faithful' to their nation and to each other.







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