



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, January 30, 2022 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Derek Bourgeois (1941–2017)

Trombone Quartet (1989)

*SSgt Russell Sharp, MSgt Samuel Barlow,  
and MSgt Timothy Dugan, trombone  
GySgt Daniel Brady, bass trombone*

SSgt Parker Gaims\*

Adagio for Clarinet and Strings (2020)

*SSgt Parker Gaims, clarinet  
MSgt Janet Bailey and GySgt Sheng-Tsung Wang, violin  
GySgt Sarah Hart, viola  
SSgt Caroline Bean Stute, cello*

Barbara Strozzi (1619–77)  
transcribed by Corey Sansolo

“Gli Amanti Falliti”

“Silentio Nocivo”

“Priego ad Amore”

*GySgt Amy McCabe and GySgt Robert Singer, trumpet  
SSgt Cecilia Buettgen, horn  
MSgt Timothy Dugan, trombone  
GySgt Daniel Brady, bass trombone*

## INTERMISSION

Antonín Dvořák (1841–1904)

String Quartet No. 12 in F, Opus 96, *American*

Allegro ma non troppo  
Lento  
Molto vivace  
Finale: vivace ma non troppo

*MSgt Erika Sato and GySgt Christopher Franke, violin  
GySgt Tam Tran, viola  
SSgt Clayton Vaughn, cello*

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# ***PROGRAM NOTES***

## **Trombone Quartet (1989)**

Derek Bourgeois (1941–2017)

Derek Bourgeois was an English composer who studied at Magdalene College in Cambridge, and the Royal College of Music in London. Following his studies, he became a lecturer of music at Bristol University and the director of the National Youth Orchestra of the United Kingdom. In 1994 Bourgeois was appointed director of music at the prestigious St Paul's Girl's School in London, a position he held until his retirement in 2002.

Throughout his career, Bourgeois was a prolific composer for brass bands and wind bands. By 2009, he had written a fifty-two symphonies. At the time of his death, he had written a total of 116 symphonies. Reviewing his Sonata for Trombone, teacher and performer David Vining commented "Bourgeois is a skilled composer who knows how to write for trombone, and this piece is a major new work sure to become popular." Bourgeois' Trombone Quartet, Opus 117 is for alto trombone, two tenor trombones, and bass trombone. This quartet challenges performers with a three-movement exploration of their technical and artistic abilities. The work has become a favorite of the trombone quartet repertoire and requires the effort and cooperation of four talented individuals.

## **Adagio for Clarinet and Strings (2020)**

SSgt Parker Gaims\*

Adagio for Clarinet and Strings was composed in the summer of 2020. At the time of its composition, the world was experiencing a rapid surge in COVID-19 cases. The piece is not explicitly about the pandemic. However, the music should not be considered in isolation from my perception of the effects of the pandemic on the world around me.

The piece is constructed in four sections and is in the key of D minor. The first section is a stately and somber introductory statement of the primary themes of the piece. The second section is a solo clarinet cadenza that remains mostly subdued. The third section is the longest and it begins with a new theme that is more mellow in nature. The music develops into a kind of fantasy based upon this theme as well as those that came before, shifting freely between keys and textures. The last section is a coda to the work which crescendos to an expressive and somewhat dissonant climax and then resolves in a quiet conclusion.

I would like to thank my colleagues in the United States Marine Band for premiering this work with me today. Given the nature of the pandemic, musicians have often had to be patient in order to collaborate with one another safely in person. I am grateful and excited to perform with my colleagues and share my music with an audience.

*-Parker Gaims*

**“Gli Amanti Falliti”**

**“Silentio Nocivo”**

**“Priego ad Amore”**

Barbara Strozzi (1619-1677)

transcribed by Corey Sansolo

Venetian composer Barbara Strozzi was one of the most virtuosic singers and prolific composers of her time, although she passed away in relative obscurity. At the time of her death she had more than eight collections of music published under her name without the support of the Church or any individual patronage, which was uncommon for even well-known composers of the time. She was known for her carefully nuanced harmonic treatment of the secular texts she chose to set to music. Strozzi led a complicated and unorthodox life for the time period and was known to mingle with all levels of Italian society. Little else is known about Strozzi's musical training or life. Her works were often publicly satirized and slandered for her unconventional musical approach, her livelihood as a woman, and her lifestyle.

This collection of songs was originally a quintet for five voices: soprano, alto, two tenors, and bass with basso continuo. The lyrics, written by her father, Giulio, contain lines dealing with matters of the heart infused with a realism unusual for the time. Strozzi aptly harmonized these lyrics, which results in a creative brass quintet transcription that stands the test of time.

### **String Quartet No. 12 in F, Opus 96, *American***

Antonín Dvořák (1841–1904)

Antonín Dvořák wrote his String Quartet in F, Opus 96, *American* in Spillville, Iowa, in 1893. While Dvořák lived most of his life in Prague, he spent three years as director of the National Conservatory in New York City. During those years he spent the summer months in a Czech colony in Spillville. Dvořák became known in Europe for his nationalistic compositions based on Slavic folk music. While in the United States, he became interested in the cause of creating American national music as well. He was convinced that the ingredients for this lay in Black spirituals and Native American chants, but emphasized that he composed “in the spirit of” traditional American melodies rather than through actual quotation of them. Some of Dvořák's greatest works, including his *American* Quartet and his *New World* Symphony were written during these years in America. The success of these works stems from his combination of the Czech folk music, European classical tradition, Black and Native American folk music, and the sounds of the Western frontier into a strikingly natural and convincing new voice of his own.

The first movement of this quartet opens with a viola melody based on an Algonquin theme, but with a typically open and optimistic “American” sound. The shape of the second theme of this movement is based upon Slavic linguistic traits, where the accent is normally on the first syllable. The gorgeous writing in the slow second movement is Dvořák at his best: heartfelt and melodic, it seems to express his longing for his homeland. Early in the third movement scherzo, Dvořák transcribes a birdcall he heard on one of his first nature walks in Iowa. The finale is full of energetic rhythms with a brash cowboy feel.