



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, May 7, 2023 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Washington  
Washington, DC  
GySgt Andrew Dees, coordinator

Louise Farrenc (1804–75)

Sextet for Piano and Winds in C minor, Opus 40

Allegro  
Andante sostenuto  
Allegro vivace

*SSgt Christina Hughes, flute*  
*GySgt Tessa Gross, oboe*  
*SSgt Samuel Ross, clarinet*  
*SSgt Matthew Gregoire, bassoon*  
*SSgt Rebecca Sieff, horn*  
*SSgt Christopher Schmitt, piano*

SSgt Parker Gaims\*

Nonet for Bass Clarinets (2022)

*GySgt Andrew Dees, GySgt Shannon Kiewitt,*  
*SSgt Zachary Gauvain, SSgt Parker Gaims,*  
*SSgt Kristin Bowers, MGySgt Vicki Gotcher,*  
*SSgt Alexander Bullard, SSgt Harrison Burks,*  
*MSgt Harry Ong, bass clarinet*

## INTERMISSION

Antonín Dvořák (1841–1904)

String Quintet No. 2, Opus 77 in G Major

Allegro con fuoco  
Scherzo; Trio  
Poco andante  
Finale: allegro assai

*GySgt Karen Johnson and SSgt Sara Matayoshi, violin*  
*MGySgt Christopher Shieh, viola*  
*SSgt Caroline Bean Stute, cello*  
*MSgt Eric Sabo, bass*

\*Member, U.S. Marine Band

[www.marineband.marines.mil](http://www.marineband.marines.mil) | (202) 433-5809 | [www.facebook.com/marineband](http://www.facebook.com/marineband) | [www.twitter.com/marineband](http://www.twitter.com/marineband) | [www.instagram.com/usmarineband](http://www.instagram.com/usmarineband)

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert. In addition to works of the U.S. Government (as defined by 17 U.S.C. § 101 et seq.), this performance may also contain individuals' names and likenesses, trademarks, or other intellectual property, matter, or materials that are either covered by privacy, publicity, copyright, or other intellectual property rights licensed to the U.S. Government and owned by third parties, or are assigned to or otherwise owned by the U.S. Government. You should not assume that anything in this performance is necessarily in the Public Domain.

# ***PROGRAM NOTES***

## **Sextet for Piano and Winds in C minor, Opus 40**

Louise Farrenc (1804–75)

Born in Paris, Jeanne-Louise Dumont showed immense talent for the piano at a young age, and her mentors quickly recognized her additional aptitude for composition. At age fifteen, she began her studies with composer Anton Reicha, who at the time was only accepting male students in his classes at the Paris Conservatory. In 1821, she married flutist Aristide Farrenc and left the conservatory to perform with her husband in concerts around France, establishing herself as a prolific concert pianist. Farrenc eventually returned to Paris to continue her studies, later becoming a highly sought-after piano instructor at the conservatory, a position she held for thirty years.

Despite her success as a musician, Farrenc did not get the recognition that male musicians received in nineteenth century Europe. She received less pay than her male counterparts at the conservatory, and she struggled to attract audiences throughout France that knew only of composers such as Ludwig von Beethoven, Johann Hummel, and Franz Schubert. Although the legacy of her career as a pianist and teacher remained after her death in 1875, her works were mostly lost among those of her male peers. The twenty-first century movement to highlight pieces by women composers have brought her compositions back to concert halls around the world, with her Nonet, Opus 38 and Sextet for Piano and Winds in C minor, Opus 40 becoming very popular.

The Sextet in C minor is now a staple in the repertoire, rivaling works by Francis Poulenc and Ludwig Thuille for the same instrumentation. Somewhat of a piano concerto, the first movement features bold and dramatic wind writing framing virtuosic passages in the piano. In the lyrical second movement, winds take on an operatic quality, emerging from the texture with delicate melodies. In the finale, the winds join with the piano, finally showing their own agility in a dynamic tour de force of classical composition. The sextet impeccably encapsulates the turn of the era, exuding romanticism while remaining true to classical traditions.

## **Nonet for Bass Clarinets (2022)**

SSgt Parker Gaims\*

In 2016, bass clarinetist J. Lawrie Bloom asked me to compose a piece for a recital he was performing with several of his esteemed students at the International Clarinet Association's conference in Lawrence, Kansas. Bloom, who served as bass clarinetist of the Chicago Symphony Orchestra from 1980-2020, had been one of my own clarinet teachers at Northwestern University when I studied there from 2011–2013. The resulting piece, Nonet for Bass Clarinets, is exactly what its title suggests — a concert piece for nine bass clarinets. Joining Bloom for the August 5, 2016 premiere were musicians from the Indianapolis, Orlando, Minnesota, Detroit, and Atlanta Symphony Orchestras, the United States Marine Band, and United States Army Field Band.

As someone who has played a fair amount of bass clarinet, I have always loved the instrument and been fascinated by its soloistic sound quality, large range, and commanding

presence. I explore these qualities of the instrument in my Nonet. The piece is somber and atmospheric, often leans into dissonance, and modulates frequently. The Austrian composer Anton Bruckner (1824–1896) has been an influence on my sound-world for the past decade and one can likely distinguish elements of his compositional style in this piece. In 2022, I made some small revisions to the piece in preparation for today's performance.

I would like to thank my friend and colleague GySgt Andrew Dees, the bass clarinetist of the U.S. Marine Band, for programming Nonet for Bass Clarinets. GySgt Dees also studied with J. Lawrie Bloom at Northwestern University and has been interested in performing this piece ever since he first heard about it. I would also like to thank my other Marine Band colleagues for joining us today. It is an honor for my music to be included on this concert.

*-SSgt Parker Gaims*

### **String Quintet No. 2, Opus 77 in G Major**

Antonín Dvořák (1841–1904)

Antonín Dvořák was born in Nelahozeves, a small town just outside Prague in what is now the Czech Republic. At age twelve, Dvořák moved to the nearby town of Zlonice to live with his uncle and learn German and continue his musical education. He studied the violin, piano, organ, and continuo, along with music theory. He began composing but struggled to find recognition. He played the organ and violin, along with teaching piano for many years to make ends meet. Despite the struggle, Dvořák kept composing. He submitted his works to competitions with very little success, but after composing his String Quintet No. 2, his luck started to turn. In his early thirties, Dvořák submitted a variety of works, including symphonies, overtures, piano trios, etc. to win the Austrian State Stipend (awarded to artists) in three years in a row, beginning in 1876. Not only did he consistently win prize money, but his music caught the eye of an esteemed member of the jury named Johannes Brahms. Brahms' admiration for Dvořák's work brought international recognition to Dvořák, and the stipend attached to the Austrian State Prize eased his financial pressures. This allowed him to leave the violin and organ behind and focus on his true passion: composition.

String Quintet No. 2 in G Major is full of joy and celebration. Dvořák's career as a composer was finally in full flight, and this piece is a fantastic example of Dvořák in his prime. His pride in his Czech heritage shines through as he infuses folk melodies from his homeland throughout the work. The piece originally had five movements, however, Dvořák later removed one of the slow movements leaving us with the version that is commonly performed. The music is an escape to the European countryside and showcases talents of a composer who finally received recognition.