



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Tuesday, November 12, 2024 • 7:00 PM

**GUITAR ENSEMBLE
SHOWCASE
CONCERT**

Mark Maxwell, director

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

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Allen Recital Hall

GUITAR ENSEMBLE SHOWCASE CONCERT

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PROGRAM

Archangelo Corelli (1653-1713)

Concerto Grosso, Op.6, No. 4 (Written 1680's, published 1714)

I. Adagio/Allegro

II. Adagio

III. Vivace

IV. Allegro

DePaul University Guitar Ensemble

Johann Sebastian Bach (1685-1750)

Prelude, BWV 998 (ca. 1735)

Jimi Wexler

Domenico Cimarosa (1749-1801)

Two Sonatas (arr. by Julian Bream from a MS collection of keyboard sonatas discovered in the 1920's.)

No. 29 in B minor (Original key - C# minor)

No. 23 in A major

Jeremiah Benham

Fernando Sor ((1778-1839)

Fantasie pour deux guitares, Op. 54 bis. Composée expressément pour Mlle.Houzé (1833)

Introduction: Andante allegro

Theme and Variations

Allegro; Danse le genre Espagnol

Ilan Nevo and William Smith

- Intermission -

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

Celso Machado (b. 1953)

Danças Populares Brasileiras (1988)

Catira (Bati Sola)

Frevo (Isquenta O Pe)

Ciranda (Roda, Roda)

Cantiga (Minar)

Ponteio (Agalopado)

DePaul University Guitar Ensemble

Francisco Tárrega (1852-1909)

Lágrima (1891)

Mia Otero

Isaac Albéniz (1860-1909)

Sevilla (1886) (Arr. by Miguel Llobet)

Ilan Nevo

Joaquin Malats (1872-1912)

Serenata Española (1903) (Arr. by Francisco Tárrega, revised by Mark Maxwell)

William Smith

Roland Dyens (1955-2016)

Austin Tango (2009)

DePaul University Guitar Ensemble

BIOGRAPHIES

Sought after as a chamber player and as a soloist with orchestras such as Concertantedi Chicago, **Mark Maxwell's** performing activities have centered around the guitar duo formed with his wife and Northwestern University guitar professor, Anne Waller. The Waller and Maxwell Guitar Duo has explored the repertoire for two guitars and contributed to it through their arrangements of works for other instruments. They also enjoy sharing their interest and advocating for nineteenth century guitar duo music performed on original instruments. Soundboard Magazine wrote of Anne Waller and Mark Maxwell, "Great playing! This duo delivers the goods from moment to moment, and piece to piece."

Since joining forces in 1981, the Waller and Maxwell Guitar Duo have been presented in a wide variety of concert venues including the Phillips Collection in Washington, D.C.; Guitar Foundation of America festivals; the New York Guitar Seminar at Mannes, the Rantucci Festival in Buffalo, New York; University of Rhode Island Guitar and Mandolin Festival; Dame Myra Hess Memorial Concerts, and Mostly Music, Inc. in Chicago as well as by guitar societies in Dallas, Chicago, Minneapolis, Memphis, and North Carolina. In 2012 Waller and Maxwell traveled to the Royal Irish Academy of Music in Dublin to perform and teach in a faculty exchange with the DePaul University School of Music. In addition, they have been featured in live broadcasts on both commercial and public radio, including the "Studs Terkel Show", "Eight Forty- Eight", "Livefrom WFMT", and "Live from Mayne Stage".

Waller and Maxwell have performed extensively in Italy under the auspices of the Association Giovanile Musicale where they were praised for "their absolutely sublime touch" (La Sicilia) and for "strong playing, but at the same time delicate and clean" (Libertá). They hold the Diploma di Merito for the duo performances in Oscar Ghiglia's master classes at the Accademia Musicale Chigiana in Siena, Italy. The Accademia awarded them the Societá Italiana Autori ed Editori prize and has sponsored them in many performances throughout Tuscany.

Their newest recording for Berto Records, "Favorites, Tales of Love, Loss & Magic" features music by Sor, Falla, and Beaser on modern and nineteenth century guitars. Earlier recordings include Grand Pot-Pourri, featuring the terz guitar duos of Mertz and Giuliani performed on historical instruments

Mr. Maxwell has been on the faculty of the DePaul University School of Music as its classical guitar instructor and Coordinator of Guitar Studies since 1986. Tonight's Guitar Ensemble Showcase Concert features current students from the guitar studio of Mark Maxwell as well as alumni from the DePaul School of Music guitar program.

Jeremiah Benham received his masters degree in classical guitar performance from DePaul in 2002. He has an Associate's Degree of Science and Music Fine Arts from Vincennes University as well as his Bachelor's degree in guitar performance from DePaul in 2000. Jeremiah currently teaches guitar in the DePaul Community Music Division as well as at the Music Institute of Chicago.

Ilan Nevo was a member of the DePaul University Guitar Ensemble during his high school years when he studied with Mark Maxwell through the DePaul Community Music Division. He is in his sophomore year pursuing a degree in classical guitar performance at Northwestern University's Beinen School of Music where he studies with Anne Waller.

Ben Sullivan received his Bachelor's Degree in classical guitar performance from DePaul in 2018. During his time here performing chamber music, he met his wife, DePaul violin alumna, Diana Ortiz. They continued performing as a violin and guitar duo during Ben's Master's Degree study at Northwestern's Beinen School of Music and beyond.

William Smith received his Masters Degree in guitar performance from DePaul in 2015 after earning his Bachelor's Degree from Ball State University in 2013. He currently teaches at Saint Xavier University in Chicago as well as maintains a thriving private teaching studio in Lakeview for the past six years.

PROGRAM NOTES

Archangelo Corelli (1653-1713)

Concerto Grosso, Op.6, No. 4 (Written 1680's, published 1714)

Duration: 12 minutes

Archangelo Corelli was one of the baroque era's greatest violinists and composers. He was especially known for his trio sonatas and concerto grossi. As a violinist, he contributed to the development of the instrument's technique. As a composer he contributed to the development of the above forms. The challenge in arranging these works for a guitar ensemble is to interpret the violinistic idiom into a baroque lute idiom, and then adapting that for the modern guitar. This includes extensive use of guitar/lute left-hand slurs to create a strong/weak inflection. What bowing produces for violin articulation, right-hand fingering for the lute combined with left-hand slurs produces articulations for the baroque lute style. The resulting sound is unique to period plucked string instruments.

Johann Sebastian Bach (1685-1750)

Prelude, BWV 998 (ca. 1735)

Duration: 4 minutes

The Prelude BWV 998 is the first movement of the work known as Prelude, Fugue, and Allegro, written originally for the *Lautenwerk*, or lute harpsichord. This was a keyboard instrument equipped with gut treble strings and brass basses. The sound was similar to the lute, but without the lute's characteristic dynamic phrase-shaping and slur articulation. These pieces which include the BWV numbers, 995, 996, 997, 998, 999, and 1001a, are considered to be Bach's "lute works." Lutenists and modern guitarists have performed these as well as the six suites for solo cello and the Sonatas and Partitas for solo violin as a matter of course for over seventy years. Before that guitarists such as Tárrega, Llobet, Barrios, and Segovia and their pupils played the one-off prelude or dance or incomplete suites until Julian Bream recorded the complete Suites BWV 996 and 997 in 1966.

Domenico Cimarosa (1749-1801)

Two Sonatas (arr. by Julian Bream from a MS collection of keyboard sonatas discovered in the 1920's.)

Duration: 5 minutes

Known primarily as a composer of operas, Domencio Cimarosa wrote a collection of 88 single movement keyboard, probably piano, sonatas, similar in structure to the harpsichord sonatas of Domenico Scarlatti. These manuscripts were found in the 1920's. Julian Bream arranged three of these and recorded them in 1970. Bream uses fingerings that include left hand slurs to dynamically shape the phrases. There are controversies

amongst guitarists about how many, if any, of those to use stylistically. One camp argues that the harpsichord did not have the capability to slur notes or to create different dynamics on a single note, therefore guitarists should not slur when playing harpsichord music. The only expressive device left to the harpsichord was a subtle use of time to suggest weighted notes and phrase-endings, or stacking voices to create the appearance of greater volume with more notes in a chord. The other camp argues that all other baroque and early classical instruments, including the forte piano, were capable of producing dynamic articulations. Therefore the guitar should use all its techniques at its disposal to heighten the dynamic impact. The avoidance of slurs would therefore be a violation of historical performance practice concerns. The expressive result speaks for itself.

Fernando Sor (1778-1839)

Fantasie pour deux guitares, Op. 54 bis. Composée expressément pour Mlle. Houzé (1833)

Duration: 12 minutes

Sor biographer and guitar historian, Brian Jeffrey, wrote an article for the June 2022 edition of Soundboard magazine concerning this piece. In it he describes that beginning in the 1820's a growing enthusiasm in Europe and especially in Paris, for all things Spanish. With the exception of a number of songs in the *Seguidillas* and *Bolero* forms written early in his career, Sor had not composed outside of the central European style. By 1830 the censorship battle between the classicists and the romanticists over Victor Hugo's Spanish-set play, *Hernani* had taken place, leaving the artistic community and politics in general in Paris, in an uproar. Sor's friend, sometime duo partner, and compatriot, Dionisio Aguado addressed this newfound interest in Spanish music, wrote his *Fandango Varié* for solo guitar in an older Spanish style. Natalie Houzé, Sor's pupil and duo partner, may have encouraged him to write the Op. 54bis, with its final movement, *Allegro "dans le genre espagnol"* for them to play in a joint concert. This was Sor's only venture in the Spanish style in either his solo or duo compositions. He even felt the need to indicate the technique for *rasgueado*, the Spanish strumming style, found at the end of the dance.

Celso Machado (b. 1953)

Danças Populares Brasileiras (1988)

Duration: 12 minutes

The *Danças Populares Brasileiras* by Celso Machado for guitar ensemble were composed in a folkloric style that employs many special effects. In solo concert he uses popular idioms, African-influenced rhythms realized by the guitar, his mouth, his body, traditional percussion instruments and "found objects" such as plastic water bottles that he "tunes" onstage by

drinking out of it until the desired pitch is found. This suite of traditional andres come from the Samba "Schools" or clubs that dance in *Carnaval*. *Ponteio (Agalopado)* (at a Gallop). *Ponteio* refers to the plucked style of melodic guitar or string playing. It is a fast dance that uses the *Tresillo* (3=3=2) rhythm in the bass against an even 2/4 count in the upper parts. *Cantiga (Minar)*(Song of the Miner) is a slow lyrical instrumental setting with melismatic melodic lines weaving a texture over arpeggiated harmonies. *Ciranda (Roda, Roda)* (Sieve, Wheel) andante features slurred parallel melodies suggesting singing or bowing a string instrument. *Catira (Bati Sola)* is a rural dance with a *Tupi* name and African steps in the samba rhythm throughout. It includes, in the middle section, the entire ensemble performing *glope* or percussion on the guitars representing the *Bati Sola* or beating the plants. Martha O. Nelson in *Guitar Review Magazine* (No. 21 of 1957) describes a *Frevo* as a "dance of wild exciting rhythm. It is performed by a group of soloists holding little umbrellas. The dancers bounce up and down, kicking out their feet on the down-stroke. The *Frevo* comes from Pernambuco, where it is very popular in *Carnaval* festivities." The dancers may execute individual choreography, improvised and frenetic in nature. (*Isquenta o pé*) translates as "feet on fire."

Francisco Tárrega (1852-1909)

Lágrima (1891)

Duration: 3 minutes

Catalan Francisco Tárrega was one of the most prolific guitarist/composers of the late 19th and early 20th centuries. His pupils traveled around the world bringing his guitar techniques and repertoire with them. Though he never published a method, Tárrega's *protége* Emilio Pujol wrote his *Escuela Razonada* in 1933, based on the teachings of the maestro. *Lágrima* (Tears) is not an etude as such, but is widely used as a teaching piece for its texture of melody and accompaniment using a technique known as *apoyando* (rest stroke) employed by Tárrega, on the melody notes, to dynamically differentiate them in sound and volume from the accompaniment, played with the lighter *tirando* (free stroke). The challenge is to play the melody with rest stroke and the accompaniment with free stroke at the same time. Mia Otero is a Music Education major with guitar as her concentration instrument. She is studying the pedagogical repertoire for the guitar as a prelude to teaching.

Isaac Albéniz (1860-1909)

Sevilla (1886) (Arr. by Miguel Llobet)

Duration: 5 minutes 30 seconds

Isaac Albeniz composed and performed *Sevilla* as part of his *Suite Espagnole* on the piano in 1886. The music of Albeniz was very attractive

to his contemporary guitarists. Miguel Llobet was a student of Francisco Tárrega. He created many arrangements of Albeniz's work for one and two guitars. Generations of guitarists have built upon Llobet's arranging concepts, adding ideas of their own. Segovia, Barrueco and others have their own unique versions. Going back to the original piano score to source the arrangement is a good exercise to better understand Llobet's choices, or to adjust the arrangement to realize different qualities for one's own. The guitar can actually play strumming patterns derived from the flamenco techniques in place of full harmonies from the piano which attempts to suggest the guitar in those cases. Guitarists think of these arrangements as a kind of "home coming" for this repertoire; returning the music to the original source of its inspiration.

Joaquin Malats (1872-1912)

Serenata Española (1903) (Arr. by Francisco Tárrega, revised by Mark Maxwell)

Duration: 4 minutes

Tárrega's arrangement of Malat's Serenata Espanõla is a case in point for the previous argument. I studied this arrangement and compared it to the original piano version. I found that Tárrega had placed the ornamental grace note in the accompaniment irregularly, but mostly on the third beat. The piano music consistently has it on the second beat, making it a strong Arabesque motive. I had to re-finger many areas to accomplish this, but I think the results are worth it. Tárrega also re-composed the ending into a more guitar-friendly passage. I heard Julian Bream's version and realized it was much closer to the original concept on the piano. I adopted that texture for this setting. Tárrega's arrangement can be viewed as a historical document in and of itself. It is not without some consideration and great respect for Tárrega's brilliance as a guitarist and arranger that I decided what I really wanted was for the piece to contain the qualities of the original piano version in the guitar transcription, as much as were possible. Tonight William Smith will play my re-arrangement.

Roland Dyens (1955-2016)

Austin Tango (2009)

Duration: 4 minutes

Roland Dyens was a French-Tunisian classical guitarist/composer and arranger. He studied guitar with Alberto Ponce an analysis with Desire Dondeyne. He was known for his interest in folk music, jazz (especially in the style of Django Reinhardt), tangos and improvisation. He often performed concerts in which the very program was improvised on the spot. A prolific composer, Mr. Dyens would mix his own compositions with that of the classical guitar canon and announced the

order as he went along. His music became popular choices for guitarists in competitions, festivals and concert venues. Dyens had a great interest in writing for guitar ensembles of all sizes. Many of his compositions and arrangements are designed to be performed either as a quartet or alternatively with a large guitar orchestra. *Austin Tango* was written as an orchestra grand finale for a guitar festival in Austin, Texas in 2009.

Notes by Mark Maxwell

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