



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, January 11, 2025 • 7:00 PM

THE WALLER AND

MAXWELL GUITAR DUO

The First Golden Age of the Guitar: Music
from Paris and Vienna in the Early 19th
Century, Performed on Historical Instruments

Anne Waller and Mark Maxwell, guitars

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

Saturday, January 11, 2025 • 7:00 PM

Allen Recital Hall

THE WALLER AND MAXWELL

GUITAR DUO

Anne Waller and Mark Maxwell, guitars

PROGRAM

Ferdinando Carulli (1778-1841)

Duos Dialogue, Op. 34, No. 6 (c. 1811)

Largo

Rondo, allegretto, con poco moto

(6 minutes)

Anton Diabelli (1781-1851)

Serenade No. 3 in F Major, Op. 63 (Manuscript n. d.)

Marcia

Menuett

Romanze

Rondo

Marcia

(18 minutes)

Mauro Giuliani (1781-1829)

Rondo alla Pollacca, from Concerto No. 1, Op. 30 (1808)

Arranged for two guitars by the composer

(11 Minutes)

- Intermission -

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

Napoléon Coste (1805-1883)

Duetto (Wo Op. number, Manuscript n. d.)

(A Mr. A.F. Schult Souvenir d'amitié de Adolf Hallberg)

(7 minutes)

J. K. Mertz (1806-1856)

From Three Funeral Laments (1850)

Am Grabe der Geliebten

Ich Denke Dein

From Bardenklänge (1847)

Tarantelle (solo, 1847, duet version, approx. 1850)

(17 minutes)

Fernando Sor (1778-1839)

Fantasie, Op. 54 bis (c. 1831-32)

Introduction: Andante Allegro

Theme and Variations

Allegro, Dans le genre Espagnol

(12 minutes)

BIOGRAPHIES

Soundboard magazine wrote of **Anne Waller** and **Mark Maxwell**, “Great playing! This duo delivers the goods from moment to moment, and piece to piece.” As energetic proponents of duo guitar playing, Waller and Maxwell have toured the United States and Europe as a guitar duo for more than forty years. Their unique programming of works for both nineteenth century and modern guitars provides rare insight into the evolution of this captivating art.

The Waller and Maxwell Guitar Duo have been presented in a wide variety of concert venues, including the Royal Irish Academy of Music in Dublin, the Phillips Collection in Washington D.C.; Guitar Foundation of America festivals, Mid-America Guitar Ensemble Festivals; the New York Guitar Seminar at Mannes, the Rantucci Festival; The 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 throughout the United States. In addition, they are frequently heard performing chamber music with members of the Chicago Symphony Orchestra, as well as many other Chicago area musicians. They have been featured in live broadcasts on both commercial and public radio, including the “Studs Terkel Show,” “Eighty-Four,” “Live from WFMT,” and “Live from Mayne Stage.”

Waller and Maxwell have performed extensively in Italy under the auspices of the Associazione 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 their duo performances in Oscar Ghiglia’s master classes at the Accademia Musicale Chigiana in Siena, Italy. The Accademia awarded them the Società Italiana Autori ed Editori prize and has sponsored them in many performances throughout Tuscany.

Anne Waller directs the classical guitar program at the Northwestern University Bienen School of Music. She is the artistic director of the Segovia Classical Guitar Series and directs the Northwestern University Summer Guitar Workshop. Mark Maxwell is the Coordinator of Guitar Studies at the DePaul University School of Music, and he teaches in the Northwestern University Music Academy. Their recording, “Grand Pot-Pourri,” Volume 10 of the Music from Northwestern series, features the terz guitar duos of Mertz and Giuliani on historical instruments. Their newest recording, “Favorites: Tales of Love, Loss, and Magic,” has recently been released on Berto Records.

PROGRAM NOTES

The First Golden Age of the Six-String Guitar

During the late eighteenth and early nineteenth century guitarists gradually abandoned five-course double strung instrument in favor of the guitar with six single strings. Various guitarists describe the improved sonority of single stringing along with the harmonic advantages of an additional bass string. Changes in musical style that favored melody and accompaniment textures with fast arpeggios as well as requiring root position harmonies undoubtedly played a role in encouraging this change in stringing. During the same period, due to both political and economic forces, many guitarists emigrated from Italy and Spain Paris and Vienna to find a more supportive environment where they could perform, publish and teach.

Ferdinando Carulli was among this group of artistic emigrés, settling in Paris in 1808. Carulli was a prolific composer of chamber music for the guitar, and his guitar duos in particular have become a favorite part of the literature for this genre. He was trained as a cellist before he picked up the guitar. The Duo Dialogue Op. 34, No. 6 demonstrates a true talent for creating expansive and lyrical melodies as well as balanced textures that result in a playful and engaging dialogue between the two guitars.

Like Carulli, the Spanish guitarist Fernando Sor eventually took up residence in Paris where he published most of his guitar music and subsequently developed a livelihood as a teacher. As well as being the genesis of his Method and the important etudes and lessons, Sor's teaching activities were a significant inspiration for many of his duets. The title page of the *Fantasie Op. 54 bis* written in 1831, states that it was "composed expressly for Mlle Houzé". It is unique in its express use of the Spanish style. Sor scholar Brian Jeffery attributes Sor's use of the Spanish idiom to both cultural and political events in 1830 including the premiere of Victor Hugo's *Hernani* (set in Spain) and the July Revolution in Paris. Sor was, in fact, so concerned that the performer understand the Spanish style of guitar playing that he includes the note "From this bar to the end it is impossible to give the proper effect, or even simply to play the notes, without having learned the Spanish right-hand technique which is called *rasgueado*."

Napoléon Coste was the most prominent French guitarist during the nineteenth century. He grew up in Doubs and later Valenciennes where he began his performing career. He moved to Paris in 1830 where he began studying with Fernando Sor. Coste's interest in composing for two guitars probably stems from his association with Sor, with whom he played a duet

on at least one occasion which was reviewed in the *Revue Musicale*. The Duetto bears the inscription “*A Mr. A. F. Schult souvenir of d’amitie de Adolph Hallberg*”.

Anton Diabelli moved to Vienna in 1803 after leaving the priesthood in Bavaria. He began teaching guitar and piano and became best known as a music publisher. While he wrote an operetta, several masses, and pieces for piano, the most numerous works in his compositional output are for the guitar. Mauro Giuliani and J.K. Mertz were virtuoso guitarist-composers active in Vienna during different decades of the first half of the nineteenth century. Mauro Giuliani lived in Vienna between 1806 and 1819, becoming Vienna’s premier guitarist and establishing himself among the city’s most important musical celebrities before returning to Italy. Johann Kaspar Mertz, born Caspar Joseph Mertz, was born in Bratislava, emigrated to Vienna by 1840 and remained active there until his death in 1856. All three musicians were beneficiaries of an extraordinary musical culture that supported the performance of instrumental music in a way that was unparalleled in Europe at the time.

The *terz* guitar is a transposing guitar that became popular in Vienna during this period. It is tuned a minor third higher than the standard E-pitched guitar. Both Giuliani and Mertz composed a substantial body of duos combining one *terz* guitar and one E-pitched guitar. Published music for *terz* guitar usually contains a direction for the player to use either a *terz* guitar or a capo on the third fret of an E-pitched guitar. This implies that Viennese guitarists of the time may not always have had access to an instrument tuned a third higher, necessitating a practical alternative.

Giuliani’s *Guitar Concerto No. 1, Op. 30*, was first performed in 1808 and published in 1810. It was undoubtedly one of the composer’s most popular pieces during his Vienna years, enjoying many performances by Giuliani as well as other guitarists. He in fact published four versions of the piece: the original for guitar and orchestra, a version for guitar and string quartet, a version for *terz* guitar and piano (arranged by Diabelli), and this arrangement of the third movement, *The Rondo alla Pollacca*, for *terz* and prime guitars.

The guitar duos of J.K. Mertz exemplify a more romantic sensibility, in both their harmonic language and the use of programmatic titles with corresponding motivic characterizations. *Am Grabe der Geliebten* (On the Grave of the Beloved), and *Ich Denke Dein* (I Am Thinking of You) are two of three funeral laments titled *Nänien Trauerlieder*. These affecting tombeaux feature representations of the *cloches* (funeral bells), sorrowful passages

marked *tristamente*, and lighter nostalgic sections that seem to imply fond remembrance. The Tarantelle is a spirited version of the traditional Sicilian dance. Mertz originally wrote the original as a solo piece and later added a second part which contains rhythmic alterations, primarily dotted rhythms.

The performance of romantic-era guitar literature on period instruments is an increasingly common phenomenon, inspired in part by the publication in facsimile editions of considerable quantities of repertoire largely unknown or ignored during the twentieth century. Much of this repertoire still awaits thorough exploration. Authentic performance of this music requires that guitarists address many aspects of interpretation, including articulation, tone production, notation, ornamentation, and rhythm. Many of these aspects are most readily revealed when this music is heard on the instruments for which it was originally composed.

Notes by Anne Waller and Mark Maxwell

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DePaul Symphony Orchestra

February 5 • 7:00 P.M.
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February 5 • 8:00 P.M.
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DePaul Wind Symphony & DePaul
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February 6 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Jazz Workshop

February 7 • 7:00 P.M.
Dempsey Corboy Jazz Hall
DePaul Vocal Jazz Ensemble
Showcase

February 22 • 8:00 P.M.
Gannon Concert Hall
DePaul Choirs

February 24 • 8:00 P.M.
Gannon Concert Hall
DePaul Percussion Ensemble

February 25 • 7:00 P.M.
Allen Recital Hall
DePaul Guitar Ensemble

February 26 • 8:00 P.M.
Gannon Concert Hall
DePaul Ensemble 20+

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February 2 • 7:00 P.M.
Allen Recital Hall
Janet Sung, violin

February 24 • 7:00 P.M.
Allen Recital Hall
Stephen Balderston, cello and John
Milbauer, piano

March 18 • 7:00 P.M.
Allen Recital Hall
Randall Scarlata, baritone, and John
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