Guitar Ensemble & Showcase

Mark Maxwell, director

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago
Sunday, May 22, 2022 • 3:00 PM
Allen Recital Hall

**Guitar Ensemble & Showcase**
*Mark Maxwell, director*

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**Program**

Johann Sebastian Bach (1685-1750); arr. John Duarte
First Cello Suite, BWV 1007 (ca. 1720)
   Prelude
   Jimi Wexler

Johann Sebastian Bach (1685-1750); arr. Francisco Tárrega
Violin Sonata, BWV 1001 (ca. 1720)
   Fugue
   Ilan Nevo

Agustín Barrios (1885-1944)
Capricho Español (Noches de Andalucía) (1921)
   Maria-José Lema

Francisco Tárrega (1856-1909)
Lágrima (1891)
   Olivia Moreno

Carlo Domeniconi (b. 1947)
   I. Moderato
   II. Mosso
   III. Cantabile
   IV. Presto/Moderato (Tempo I)
   Ava Shparago

Roland Dyens (1927-1994)
Tango en Skaï (1985)
   Javy Martinez

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*Masks must be worn at all times. As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.*
Antonio Carlos Jobim (1927-1994); arr. Roland Dyens
Felicidade (1959/2001)

Xavier Davenport

- Intermission -

Astor Piazzolla (1933-1990); arr. Gianluca Tremendo
L’Evasion (1975)

Xavier Davenport, Ilan Nevo, & Jimi Wexler

John Lennon (1940-1980) & Paul McCartney (b. 1942); arr. Leo Bouwer
The Fool on the Hill (1967/1973)

Maria-José Lema & Javy Martinez

Manuel de Falla (1876-1946); arr. Emilio Pujol
Spanish Dance No. 1 from La Vida Breve (1913/1957)

Ava Shparago & Xavier Davenport

Isaac Albeniz (1864-1909); arr. Yvon Rivoal
Tango, Op. 165, No. 2 (1890)

Manuel de Falla; arr. Anne Waller & Mark Maxwell
The Miller’s Dance from the Three-Cornered Hat (1919)

The DePaul University Guitar Ensemble
Mark Maxwell, director

Xavier Davenport, Maria-José Lema, Javy Martinez
Olivia Moreno, Ilan Nevo, Ava Shparago, Jimi Wexler
**BioGraphies**

Mark Maxwell has been on the faculty at the DePaul University School of Music as its classical guitar instructor since 1986. Sought after as a chamber player and soloist with orchestras such as Concertante di Chicago, Mr. Maxwell’s performing activities have chiefly centered around the 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. Also they 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 Mid-America Guitar Ensemble Festivals; The Rantucci Festival in Buffalo, New York; 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 addition, they have been featured in live broadcasts on both commercial and public radio including the “Studs Terkel Show” and “Live from Studio One” on WFMT in Chicago.

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” (*Libertà*). 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 Societ Italiana Autori ed Editori prize and has sponsored them in many performances throughout Tuscany. Their newest recording, *Grand Pot-Pourri*, featuring the terz guitar duos of Mertz and Giuliani on historical instruments is available online from Arizona University Recordings (AURec.com).

The Waller and Maxwell Guitar Duo have released a new CD on Berto Records titled *Favorites: Tales of Love, Loss & Magic*. The recording features works by Fernando Sor, Manuel de Falla, and Robert Beaser, performed by Anne Waller and Mark Maxwell on reproduction and original nineteenth and early twentieth century guitars. *Favorites* is available on Amazon, Apple Music, and CD Baby, as well as at Hogeye Music in Evanston.
Program Notes

Classical guitar repertoire falls into three basic categories: works composed by lutenist or guitarist/composers, arrangements of pre-existing works for other media by guitarists, and works by composers who do not play the instrument but who have collaborated with guitarists to create new works for the instrument. We will feature solo, duo, trio, and ensemble music from all three categories on this afternoon’s program.

Johann Sebastian Bach (1685-1750); arr. John Duarte
Prelude, First Cello Suite, BWV 1007 (ca. 1720)
Fugue, Violin Sonata, BWV 1001 (ca. 1720)

Duration: 9 minutes

Bach regularly re-purposed his own music for different media. The Fifth Suite for cello (BWV 1011) and the E Major Partita (BWV 1006a) for violin were adapted by Bach for the gut-strung harpsichord (Lautenwerk). Bach employed the stile brise, or arpeggiated style, to create the faux counterpoint for his violin and cello suites, sonatas and partitas. The baroque lute, harpsichord and modern guitar are capable of fully realizing the implied counterpoint. There exists another source for the suite BWV 1011, which was written in baroque lute tablature. It serves as a model for modern arrangements of his other works for cello and violin. The Tárrega transcription of the Fugue BWV 1001, represents one of the earliest adaptations of Bach’s music for classical guitar. The prelude to the cello suite, BWV 1007 is a perfect example of the arpeggiated style. In both Bach arrangements on today’s program, revisions have been made to bring them into a more “modern” understanding of baroque performance practice.

Agustin Barrios (1885-1944)
Capricho Español (Noches de Andalucia) (1921)

Duration: 3 minutes

Agustin Barrios is an example of the composer/guitarist. His compositions range in style from European classical music to the song and dance forms of his native Paraguay as well as other countries in South and Central America. This work seems to pay homage to the Spanish composers such as Manuel de Falla, Isaac Albéniz, and Enrique Granados.

Francisco Tárrega (1856-1909)
Lágrima (1891)

Duration: 2 minutes

As one of the most influential figures in the classical guitar canon, both as a composer and teacher, Catalan guitarist/composer Francisco Tárrega composed in the romantic style of Chopin. He created numerous miniatures for solo guitar as well as arrangements of works such as the
Fugue by Bach, preludes and Nocturne by Chopin and many others. Lágrima (teardrops) is a short work in ABA form with the outer sections in E major and the middle section in E minor.

Carlo Domeniconi (b. 1947)
Duration: 15 minutes
Italian composer/guitarist Carlo Domeniconi has written more than 150 works. His style can be called multi-cultural, but he has a particular fondness for Turkish music, represented by the guitar compositions, Koyunbaba, Variations on an Anatolian Folk Song, Sonatina turca, and Oyun. Koyunbaba is named after a Turkish Saint. The piece employs a rather dramatic scordatura, or non-standard tuning. The normal E, A, D, g, b, e is changed to D, A, d, a, d, f, or alternatively, C-sharp, G-sharp, C-sharp, g-sharp, c-sharp, e. This exceptionally resonant tuning allows the guitarist to use open string drones with melodies placed on adjacent strings. The effect is intended to sound like the Oud or Middle Eastern lute.

Roland Dyens (1927-1994)
Tango en Skaï (1985)
Duration: 3 minutes
The late French/Tunisian guitarist/composer Roland Dyens brought a spirit of improvisation to all his music. He even improvised his programming in concerts, choosing and announcing his pieces as he progressed, saying, “this jazz piece I just played reminded me of a piece by Fernando Sor, so I will play that now.” Tango en Skaï (Skaï is a French slang word for imitation leather) is loaded with guitaristic tango idioms, one on top of another, such as one might find in tangos by Astor Piazzolla. The purposely overwrought texture, pushing the limits of good taste, is considered to be a gentle parody of the tango.

Antonio Carlos Jobim (1927-1994); arr. Roland Dyens
Felicidade (1959/2001)
Duration: 5 minutes
Originally a bossa-nova song from the movie Black Orpheus, Jobim’s work, in the hands of Roland Dyens, becomes a guitaristic tour de force. The complex syncopated rhythms underpinning the lyrical melody creates a continuum of texture. Percussive effects and arpeggiated harmonics punctuate the bossa-nova flow.
Astor Piazzolla (1933-1990); arr. Gianluca Tremendo
L’Evasion (1975)
*Duration: 5 minutes*
This arrangement for three guitars from Piazzolla’s Nuevo Tango Ensemble, captures the rhythmic drive of the outer section and contrasting lyricism in the center section of the piece. The use of extended techniques such as percussion, tambura (striking the strings just above the bridge), harmonics, and portamenti create a vast timbre environment. Three guitars also allow for the required dense contrapuntal textures.

John Lennon (1940-1980) & Paul McCartney (b. 1942); arr. Leo Bouwer
The Fool on the Hill (1967/1973)
*Duration: 4 minutes*
Cuban guitarist/composer Leo Brouwer (b. 1939), has written hundreds of works for solo guitar, guitar duo, quartet, guitar orchestra, and concerti for guitar and orchestra. His musical interests are eclectic, never thinking that popular forms were out of place in the classical canon. This setting of the Beatles song, *Fool on the Hill* for two guitars, follows a tradition of Beatles arrangements by classical composers such as Peter Maxwell Davies (*Yesterday* for guitar), and Toru Takemitsu (also *Yesterday*, and *Here There and Everywhere* for guitar), Luciano Berio (*Michelle, Ticket to Ride* and *Yesterday*), among others.

Manuel de Falla (1876-1946); arr. Emilio Pujol
Spanish Dance No. 1 from *La Vida Breve* (1913/1957)
*Duration: 4 minutes*
This Spanish dance appears in the opera *The Brief Life*, in the beginning of the second act at the wedding party. It has been a favorite of orchestras, as well as Fritz Kreisler, who created an arrangement for violin and orchestra or piano. Guitarist Emilio Pujol, who made numerous arrangements of works by Albeniz, Granados, Debussy, Ravel, Bizet, and others by Falla, among others, found a home for this dance for two guitars. Bringing Spanish music to the guitar from other media, such as piano or orchestra, is really returning it to the inspirational roots for that body of the repertoire. On the guitar, the flamenco techniques and idioms that are implied in the orchestra or piano originals can be truly realized.

Isaac Albeniz (1864-1909); arr. Yvon Rivoal
Tango, Op. 165, No. 2 (1890)
*Duration: 3 minutes*
This arrangement of Albeniz’ solo piano work for five guitar parts, allows the guitars to concentrate on melodic playing rather than contrapuntal. This separation of parts is a unique take on the “orchestration” for this piece, as
it already exists in arrangements for solo and duo guitar by Miguel Llobet among others.

Manuel de Falla; arr. Anne Waller & Mark Maxwell

The Miller’s Dance from the Three-Cornered Hat (1919)

Duration: 3 minutes

If the Dance from La Vida Breve has flamenco idioms realized on the guitar, the Miller’s Dance (Farruca) features them in spades. After the introduction, the guitar “orchestra” plays in unison the rasgueados (flamenco strumming with the backs of the right-hand nails) suggested by the orchestral string writing. The Waller and Maxwell Guitar Duo arranged many works by Manuel de Falla on this premise for two guitars. These arrangements of the suites from El Amor Brujo and The Three-Cornered Hat for two guitars, with selected dances, have been expanded for guitar ensemble.

Notes by Mark Maxwell, director
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