



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, November 13, 2016 • 8:00 P.M.

GUITAR ENSEMBLE FESTIVAL

DePaul University Guitar Ensemble
Mark Maxwell, director

Northwestern University Guitar Ensemble
Anne Waller, director

Northeastern Illinois University Guitar Ensemble
Brian Torosian, director

DePaul Concert Hall
800 West Belden Avenue • Chicago

Sunday, November 13, 2016 • 8:00 P.M.

DePaul Concert Hall

GUITAR ENSEMBLE FESTIVAL

*Ensembles from DePaul, Northwestern &
Northeastern Illinois Universities*

Mark Maxwell, Anne Waller & Brian Torosian, directors

PROGRAM

Georg Philipp Telemann (1681-1767)

Concerto for Four Violins in A Major, TWV 40:204

Grave

Allegro

Adagio

Spirituoso

DePaul University Guitar Ensemble

Domenico Scarlatti (1685-1757)

Sonata, K. 341

William Carroll & Clayton Fulling

Henry Purcell (1659-1695)

arr. Jacques Chardonnet, Paul Gerrits & Victor Marin

Four Pieces

Entrée

Rondeau

Bourrée

Bourrée

Domenico Scarlatti (1685-1757) arr. Jacques Chardonnet

Fugue, K. 417

Northeastern Illinois University Guitar Ensemble

INTERMISSION

Archangelo Corelli (1653-1713) arr. Phillippe Paviot

Concerto Grosso in D Major, Op. 6, No. 4

Adagio – Allegro

Adagio

Vivace

(Giga) Allegro

Charles Laughlin, Jonathan Kuhne, Theodore Zorn &
Christopher Staton

Heitor Villa-Lobos (1887-1959) arr. Roland Dyens

Aria de la Bachianas Brasileiras No. 5

Coren Warden, Araxi Sayadian, Daniel Atwood,
Marisa Sardo & José Lomeli

Igor Stravinsky (1882-1971) arr. Waller & Maxwell

“Russian Dance” from *Petrushka*

An Tran, Robert Benson, Zachary Empkey & Eric Cha

Manuel de Falla (1876-1946) arr. Waller & Maxwell

“Danse Espagnole” from *La Vida Breve*

All Three Guitar Ensembles

Mark Maxwell, conductor

PROGRAM NOTES

Georg Philipp Telemann (1681-1767)

The Concerto in D for Four Violins, No. 2 TWV 40:204

Duration: 8 minutes

In the four Concerti for Four Violins, **G.P. Telemann** provides perfect guitar ensemble material for arrangement, as the original was composed for four identical instruments with imitative counterpoint as the primary texture. With this performance, we have tried to imagine a lute quartet version. We are able to simply read the music directly from the score with the caveat that the guitar sounds an octave below the violin. Occasionally we fill the textures when called for by the use of fuller chords possible on the guitar or lute but not on the violin, without harming the imitative counterpoint. This is a common 18th century practice when moving a piece from violin or flute to lute, baroque guitar or harpsichord. A common thematic thread throughout this concerto is a melodic figure played against a single note pedal point on a single instrument. Violins have to do this with alternating bowing from one string to another. This just so happens to be a very idiomatic texture for the guitar or lute. We are able to give dynamic separation to the moving voice by playing it with the right hand thumb and the pedal accompaniment with fingers. Lute-like left hand slurring of melodic *appoggiature* helps provide shaping-dynamics that are true to the performance practice of the time.

-Mark Maxwell

Henry Purcell (1659-1695)

arr. Jacques Chandonnet, Paul Gerrits, & Victor Marin

Four Pieces: Entrée, Rondeau, Bourrée, Bourrée

Duration: 8 minutes

Henry Purcell was the most famous English composer before the 20th-century masters Elgar, Britten, and Vaughan Williams. He is said to have been composing by the age of nine, with his first extant composition dating from ca. 1670. Later in his life, Purcell was organist for Westminster Abbey and Chapel Royal. Purcell's music has long been favored in its original instrumentation and in transcriptions and arrangements. The entrée is an introductory movement. Pieces such

as these often served as the prelude to the baroque suite, and were sometimes substituted for the allemande. The *rondeau* features a refrain that returns several times, and the *bourrée* is a dance that served as the basis for many baroque compositions.

Domenico Scarlatti (1685-1757)

Sonata, K. 341

Duration: 4 minutes

Fugue, K. 417

Duration: 5 minutes

An exact contemporary of Handel and J. S. Bach, Domenico Scarlatti was the son of opera composer Alessandro Scarlatti (1660-1725). After holding posts in the courts of Naples and Rome, Domenico Scarlatti was employed at the Portuguese court in Lisbon. When the princess Maria Barbara married the Spanish crown prince in 1729, Scarlatti followed her to Seville and later Madrid as she continued her musical studies with him. It was during these Iberian years that Scarlatti composed and copied out most of his extraordinary keyboard sonatas. Over 550 in all, many of the sonatas are written in a style that evokes the sound of Scarlatti's Spanish surroundings, using techniques and textures of composition often quite similar to Baroque guitar music. A large quantity of Scarlatti's sonatas can be transcribed very effectively on the guitar. Andrés Segovia was perhaps the first to transcribe this music for the guitar. Sonata K. 341 exhibits traits found in many sonatas by Scarlatti, most notably the use of incipient sonata form qualities within a concise binary form. While the fugue is not a characteristic medium for Scarlatti, K. 417 exhibits numerous idioms of the composer and his excellence with this technique of composition.

-Brian Torosian

Archangelo Corelli (1653-1713); arr. arr. Phillipe Paviot

Concerto Grosso in D Major, Op. 6, No. 4

Duration: 12 minutes

This work comes from Corelli's Twelve Concerti Grossi. Op. 6. The most famous of these is probably the so-called Christmas Concerto "*Fatto per la Notte di Natale*", No. 8. The typical baroque form of

slow/fast, slow/fast is found in this concerto with the additional Giga, reminiscent of the suite, at the end. Arranging these works effectively for guitar ensemble requires a bit more thought than the Telemann concerti for four violins in that the former requires adjusting the tessitura to “cover the spread” of an entire string orchestra. Arranging for four identical instruments mostly requires fingering and articulation decisions, without the worry of compressing octaves within set orchestration limits. Plucked instruments were to be found in the original performances of these pieces. Not only was the harpsichord used to provide continuo, but so were the theorbo and/or archlute or even the baroque guitar as well.

Heitor Villa-Lobos (1887-1959); arr. Roland Dyens

“Aria” from *Bachianas Brasileiras* No. 5

Duration: 6 minutes

French Tunisian guitarist and composer Roland Dyens has set this well-known Villa-Lobos *Aria* from *Bachianas Brasileiras* No. 5 for guitar ensemble. He captures the eight- cello pizzicato sound in the original accompaniment not found in Villa-Lobos’ own re-imagining for solo guitar and voice. As the *vocalise* nature of this aria has led to purely instrumental performances, especially on flute, violin, clarinet, bandoneon, etc. with guitar or other accompaniment, it seems due to find a solo guitarist in that role here. Mr. Dyens’ fine “orchestration” of the guitar ensemble allows the melody and its support, presented as they are within the same instrumental timbre, to clearly speak.

Igor Stravinsky (1882-1971); arr. by Waller & Maxwell

“Russian Dance” from *Petrushka*

Duration: 3.5 minutes

In arranging Igor Stravinsky’s Russian Dance from *Petrushka*, we have used as inspiration the performances of this music on one or two pianos, a guitarist’s take on the traditions of the Balalaika Orchestra, and our previous transcriptions of Stravinsky’s Eight Easy Pieces for piano four hands for both two and four guitars. Originally designed in four to eight parts (with *divisi*), our guitar quartet version of the Russian Dance allows for maximum precision while maximizing coloristic and dynamic effects.

Manuel de Falla (1876-1946); arr. by Waller & Maxwell

“Danse Espagnole” from *La Vida Breve*

Duration: 4 minutes

We conclude tonight's concert with my arrangement of Danse Espagnol from *La Vida Breve* by Manuel de Falla for guitar ensemble. The inspiration for this arrangement comes from two sources: the guitar duo arrangement by Emilio Pujol and the violin/flute and piano version by Fritz Kreisler. Together they represent a pre-reduction from the original orchestral score and provide a starting point for this version. Falla's music has long been a favorite for guitarists. The flamenco idioms suggested by the orchestra writing mirrors the very chord voicings one finds on the guitar. A critic at the premiere of the ballet *The Three-Cornered Hat*, criticized Falla for treating the orchestra as if it were a “giant guitar”. Guitarists have always taken that as a compliment.

-Mark Maxwell

PERSONNEL

DEPAUL UNIVERSITY

GUITAR ENSEMBLE

Mark Maxwell, director

Cameren DeCaluwe

Shannon Edler

Daniel Irani

Daniel Nava

Zachary Roth

Amon Sahelijo

Bridget Stiebris

Benjamin Sullivan

NORTHEASTERN ILLINOIS

UNIVERSITY

GUITAR ENSEMBLE

Brian Torosian, director

Robert Arcos

William Carroll

Ron Esho

Clayton Fulling

Victor Marin

Joseph Turzy

NORTHWESTERN

UNIVERSITY

GUITAR ENSEMBLE

Anne Waller, director

Daniel Atwood

Robert Belson

Erica Cha

Zachary Empkey

Jonathan Kuhne

Charles Laughlin

Jose Lomeli

Marisa Sardo

Araxi Sayadian

Christopher Staton

An Tran

Coren Warden

Theodore Zorn

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, Anne Waller and Mark Maxwell have toured the United States and Europe for over 30 years. Their unique programming of works for both 19th-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; 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. Anne and Mark have been featured in live broadcasts on both commercial and public radio including the “Studs Terkel Show”, “Eight Forty-Eight”, “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 has directed the guitar program at the Northwestern University School of Music since 1985. Mark Maxwell has been the Coordinator of Guitar Studies at the DePaul University School of Music since 1986. 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.

Brian Torosian is an active soloist and chamber musician best known for his work with 19-century guitarist and composer J. K. Mertz. In addition to the standard six-string guitar, he plays baroque guitar, Terz guitar, and 10-string guitar replicas, the latter two made for him by R. E. Bruné after 19th-century Viennese instruments. Torosian is the current President of the Chicago Classical Guitar Society and directs the guitar program of Northeastern Illinois University where he is a multiple recipient of the Instructor Excellence Award. He received bachelor, masters, and doctoral degrees from Northwestern University as a student of Anne Waller, and studied with Oscar Ghiglia in Italy at the Accademia Musicale Chigiana where he received the Diploma of Merit.

Concert performances include appearances with Chicago Symphony Orchestra, Grant Park Symphony, Chicago Opera Theater, His Majesties Clerkes, and Classical Symphony Orchestra. Long an exponent of the music of nineteenth-century virtuoso guitarist and composer J. K. Mertz, Torosian's doctoral dissertation chronicles the music of Mertz in the United States in the early twentieth century. Brian's published editions include Mertz's *Opern-Revue*, Mertz's trio for violin/flute, viola, and guitar *Divertissement*, Op. 32 (DGA Editions), an anthology of operatic concert works entitled *Selected Operatic Fantasies of Mertz* (Mel Bay), as well as new editions of Mertz's selected works published by Chanterelle Verlag, Heidelberg. His recordings include a collection of Mertz's guitar and piano duos.

UPCOMING EVENTS

Monday, November 14 • 8:00 P.M.

Concert Hall

Composers Forum

Tuesday, November 15 • 8:00 P.M.

DePaul Student Center • 2250 N. Sheffield Ave.

Jazz Ensembles

Tuesday, November 15 • 8:00 P.M.

Concert Hall

Wind Chamber Concert II

Concerts & Events will resume in January 2017.

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