SCHOOL OF **MUSIC**

TEXAS TECH

J.T. & Margaret Talkington College of Visual & Performing Arts

GUEST ARTIST RECITAL

Mafer Guglielmina, *flute*
Dena Kay Jones, *piano*

Monday, September 28th, 2026 | 8:00pm
Hemmle Recital Hall

Sonata in B minor, BWV 1030 — Johann Sebastian Bach (1685-1750)
- I. Allegro
- II. Largo e dolce
- III. Presto

Mother and Child (1943) — William Grant Still (1895-1978)

-Intermission-

Nocturne et Allegro Scherzando (1906) — Philippe Gaubert (1879-1941)

Fantasía para un gentilhombre (1954) — Joaquín Rodrigo (1901-1999)
- I. Villano y Ricercar
- II. Españoleta y Fanfare de la Caballería de Nápoles
- III. Danza de las Hachas
- IV. Canario

– Program Notes –

***Sonata in B minor, BWV 1030* - Johann Sebastian Bach**

As one of the most prolific composers in history, J.S. Bach (1685-1750) and his compositions have stirred debate amongst scholars who do their best to analyze and accurately publish his works. With limited records of his manuscripts, his generous use of rearranging his music, and family and students who edited and copied his work, it has been challenging to authenticate his originals. Scholars do know that his interest in the flute arose after hearing about the capabilities of the developed *baroque flute*. He became inspired to write for the instrument as a soloistic voice, later writing for the instrument in his *Brandenburg Concertos, Partitas,* and *Sonatas*. While many of his sonatas for flutes have unclear origins, his *Sonata in B Minor* - written in 1736 - is deemed one of the four 'authentic' sonatas as a manuscript of the work survives with Bach's own signature.

While the authenticity of the work's origins is not debated, the preparation and presentation can differ drastically. One can hear a wide range of tempi, articulations, and stylistic interpretation amongst recordings from today's world-renowned flutists. Because the stylistic nuances of the baroque era lived within the musicians of the time, today's musicians must use written guides and knowledge passed down through the lineage of teachers to play authentically. Almost all aspects of a historically accurate performance rely on modern musician's careful preparation and respect for the style. Adhering to style while still implementing the musician's utmost artistry is what can bring the piece to life. While the flute being played at this performance today is a modern instrument while accompanied by piano, the performance practice, articulations, phrasing, vibrato and ornament choices make a thoughtfully presented Bach sonata that has the power to take a listener back to a time and place that feels humbly modern.

The work's three movements test the performers with deceptively challenging harmonies, syncopations, and ensemble. The *Allegro* movement presents a long conversation in which both instruments shine through while the slow *Largo e dolce* movement provides a contrasting, soloistic, lyrical moment for the flutist. The final *Presto* movement showcases an exciting fugue followed by a 12/16 dance, bringing the piece to its long-awaited ending.

***Mother and Child* - William Grant Still**

The music of William Grant Still (1895-1978) can be recognized almost instantly for those who know his writing. As a black American composer and conductor of the mid 20th century, he forged his path with talent, perseverance, and vision. Having composed almost two hundred works, his music paints the modern-day concert halls with his signature style of rich symphonic sound with jazz, blues, and spiritual idioms.

Still wrote the *Suite for Violin* in 1943 as a three-movement programmatic suite, drawing inspiration from artists of the Harlem Renaissance Movement spanning the 1920s and 1930s. The second movement of the suite, titled *Mother and Child*, is often performed as a stand-alone work and has been arranged for other instruments. Its sweeping melody, passionate peaks, and story-like character speak to a deeper meaning. Still was inspired by the drawing and sculptures titled *Mother and Child* by artist Sargent Claude Johnson. Like music itself, an individual meaning can be drawn from each audience member when experiencing art. Johnson's imagery of maternal strength, affection, and connection finds its way through Still's music as a relational journey between mother and child. The initial innocent lullaby transitions to a more tenuous section, tugging at the audience for resolution with dissonance and intensity. Following the peak, the sweet lullaby returns, a reminder of the unwavering connection between mother and child. The work, supported by the powerful inspiration of Johnson's art, adds richness to the performance that elevates the artistic experience. Incorporating the performer's own personal experience makes each performance unique.



Sargent Claude Johnson, *Mother and Child*, 1932, chalk on paper.

***Nocture et Allegro Scherzando* - Philippe Gaubert**

When thinking of quintessential French flute artists, Philippe Gaubert's (1879-1941) name and reputation carries a great legacy. He cemented his place in flute history, having held a position as the Principal Flute of the *Paris Opéra* and professor of flute for over twenty years at the *Conservatoire de Paris*. His legacy as a teacher survives a century later as the co-writer of the 'Complete Flute Method', a book used by almost every studying flutist, which Gaubert finished and revised after his mentor Paul Taffanel passed.

Gaubert wrote the *Nocturne et Allegro Scherzando* in 1906 as a commission for the 'morceau de concours' at the *Conservatoire de Paris*. New works were written annually by composers such as Debussy, Faure, and Enescu for the 'morceau de concours' to be examination pieces for the graduating students from the conservatory. Gaubert intended to test the control, technique, and musicality of the students. With sharp transitions between lyrical and virtuosic passages, the flexibility of the performer was pertinent. While many works from a wide array of composers were written for the 'morceau de concours', Gaubert solidified his name among the master French composers for the flute, as his *Nocturne et Allegro Scherzando* became a prime example of artistry meeting virtuosity.

***Fantasía para un gentilhombre* - Joaquín Rodrigo**

Following the extraordinary success of the *Concierto de Aranjuez*—composed in 1939, premiered in 1940, and the work that established Joaquín Rodrigo's (1901–1999) international reputation—the *Fantasía para un gentilhombre* ("Fantasy for a Gentleman") became arguably his best-known concerto for guitar and orchestra after *Aranjuez.* Composed in 1954 at the request of the legendary guitarist Andrés Segovia, the *Fantasía* reflects Rodrigo's lifelong passions: the history, culture, and musical traditions of his beloved Spain. Rodrigo turned to melodies and dances associated with the seventeenth-century Spanish guitarist and composer Gaspar Sanz, transforming this earlier music through his own unmistakable twentieth-century harmonic language, rhythmic vitality, and extraordinary sense of color.

The four movements—*Villano y Ricercare* ("Villano and Ricercare"), *Españoleta y Fanfare de la Caballería de Nápoles* ("Españoleta and Fanfare of the Cavalry of Naples"), *Danza de las Hachas* ("Dance of the Axes"), and *Canario* ("Canary Dance")—carry the listener through a succession of courtly, popular, and dance traditions from an earlier Spain. Rodrigo possessed a remarkable ability not simply to imitate the past, but to bring it forward—to allow the sounds and traditions of Spain's history to live again within his own modern compositional voice. Listen closely, too, for one of Rodrigo's characteristic musical gestures: the playful call of the cuckoo woven into the musical texture.

Originally conceived for guitar and orchestra, the *Fantasía* was later adapted for flute and orchestra by James Galway; tonight's performance presents the work for flute with piano reduction. I recommended this work to Dr. Mafer Guglielmina and have particularly enjoyed watching her embrace both its considerable technical demands and its irresistible spirit. Her joyful approach, virtuosic tenacity, and insistence upon meeting every challenge Rodrigo places before the performer have made preparing this music together especially rewarding. As I have discovered repeatedly through many years of studying and performing Rodrigo's music, his writing often asks far more of the performer than its effortless beauty might suggest. It has been a particular pleasure to watch Dr. Guglielmina discover those challenges for herself—and, I believe, to fall in love with the work along the way.

– About the Artists –



Dr. Mafer Guglielmina

Peruvian flutist Mafer Guglielmina is Assistant Professor of Flute at the University of Texas at El Paso (UTEP) and holds the position of Principal Flute in the El Paso Symphony Orchestra. A versatile and sought-after performer and educator, she has most recently been a featured guest artist at the New Mexico Flute Association Flute Day, the Festival Internacional de Flautistas in Lima-Perú, Universidad Autónoma de Ciudad Juarez, the National Flute Association, Western Michigan University, Grand Valley State University, University of Wisconsin-Madison Stevens-Point and Eastern Iowa Flute Workshop.

An advocate of performance and research of Latin American music, her latest published essay, *"Miami Flute Suite" by Miguel del Aguila: A Musical and Cultural Study* features an analysis on the elements of Brazilian choro, Latin jazz, tango and Uruguayan milonga, as well as an interview with the composer himself. In 2024, she created the annual UTEP Flute Festival, a free community event in which flutists from all ages and levels in El Paso, TX come to campus to experience flute workshops, clinics, competitions, ensembles and guest artist masterclasses and recitals. She is now serving on the National Flute Association's Career and Artistic Development Committee and has recently been voted to become Assistant Secretary and a member of the NFA Executive Board of Directors.

Dr. Guglielmina holds a Doctor of Musical Arts degree from the Frost School of Music at the University of Miami, a Master of Music from The Pennsylvania State University and a Bachelor of Music from Western Michigan University. She is proud to be a Wm. S. Haynes Young Artist.

For more information, please visit www.maferguglielmina.com.



Dr. Dena Kay Jones

Pianist Dena Kay Jones has performed as a soloist and chamber musician throughout the United States and internationally in Spain, Italy, France, Mexico, and Canada. Her solo appearances have included Chicago's renowned Myra Hess Concert Series; the Kitchener-Waterloo Chamber Music Concert Series in Canada; the A*telier Concert Series* at the American Church in Paris; *I Due Archi* Music and Art Club in Vasto, Italy; and *El Centro Municipal de las Artes* in Juárez, Mexico. She has appeared on multiple occasions at the *Festival Internacional de Música de Tecla Española (FIMTE)* in Almería, Spain, and is a returning piano faculty member, soloist, and chamber musician at the Orfeo Music Festival in Alto Adige, Italy.

Alongside a wide-ranging repertoire from the standard piano literature, Dr. Jones has devoted much of her performance and scholarly work to Spanish piano music, with particular emphasis on the life and works of Joaquín Rodrigo (1901–1999). Her longstanding research and advocacy for this repertoire have earned her recognition for her expertise in Rodrigo's musical language, interpretation, and legacy. She is also a sought-after collaborative pianist, and her solo and collaborative work can be heard on three published recordings: *Luces y Sombras (Lights and Shadows)*: *Piano Works by Joaquín Rodrigo* (Centaur Records), *The Haunted American Suite*, and *Sultry and Eccentric* (Summit Records). Her performances can also be found on YouTube.

Dr. Jones's more recent research, "Vision Through Sounds," explores questions surrounding music, accessibility, communication, and technology. She presented this work at the Eighth International Conference on Communication and Media Studies, "Who Can We Trust? Ethical and Responsible Artificial Intelligence in Digital Communication Systems," at the *Universidad Complutense de Madrid*, and subsequently shared versions of the project at the Music and Access Symposium at the University of British Columbia in Canada and at the Athens Institute's "Conference on Visual and Performing Arts" in Greece in 2026. Her international scholarly work also includes an invited presentation at the Fifth Design Principles and Practices Conference in Rome, Italy.

For more than two decades, Dr. Jones has been a member of the music faculty at the University of Texas at El Paso, where she is Professor of Piano and teaches applied piano, chamber music studies, music and culture, and class piano for music majors. A frequent solo and chamber musician throughout the El Paso region, she has spent more than twenty years performing, teaching, and contributing to the musical life of the community. Of her connection to El Paso and its musicians, she says simply, "The opportunities are limitless."

For more information, please visit www.denakayjones.com.

UPCOMING EVENTS

Double T Double Reeds
8:00 PM, Tuesday, September 29th
Kent R. Hance Chapel

Balkan Ensemble
8:00 PM, Wednesday, September 30th
Hemmle Recital Hall

Guest Artist Ramzi Aburedwan and Ensemble Dal'Ouna
8:00 PM, Thursday, October 1st
Hemmle Recital Hall