

# **IGRC Conference 18<sup>th</sup> to 23<sup>rd</sup> March 2016**



## **Timetable**

<b>Friday 18<sup>th</sup> March 2016</b>		
From 5.00 pm	Registration and Welcome Reception – PATS Foyer	
6.30 pm	Introduction to the IGRC Conference – PATS Studio One	
7.00 pm	Foyer bar open before the concert	
7.30 pm Concert	<b>Mobius Trio</b> (USA) – PATS Studio One	
9.30 pm	Wates House bar open	
<b>Saturday 19<sup>th</sup> March</b>		
8.30 am	Tea and Coffee TB10	
	<b>Papers - TB18</b>	<b>Lecture-recitals – PATS Dance Studio</b>
9 am Session 1	Benjamin Bruant (France) <i>Newly discovered correspondence between Andres Segovia and Mario Castelnuovo-Tedesco</i>	

	<p>Mathieu Cla (Switzerland) <i>Expressive means in Miguel Llobet's sound recordings of the 1920s</i></p>	
	<p>Graham Wade (UK) <i>Genre and Methodology in plucked chordophone literature 1914 – 2015</i></p>	
10.30 am	Tea and Coffee TB10	
11 am Session 2	<p>Lars Frandsen (Denmark/USA) <i>Analysing Henze's 'Royal Winter Music'</i></p>	
	<p>Ken Murray (Australia) <i>Percy Grainger's 'Random Round' and the guitar</i></p>	
	<p>Caroline Rae <i>Innovation and Invention in Ohana's 'Si le jour paraît...'</i></p>	
12.30 pm	Lunch TB10	
1.30 pm Concert	<b>Bradley Johnson (UK) – PATS Studio One</b>	
3 pm Session 3		<p>Richard Perks (UK) <i>Fretless Architecture: An Exploration of the Fretless Electric Guitar</i></p>

		Milton Mermikides (UK) and Carl Faia (France) <i>The Extended Guitar: Integration of the guitar with Max/MSP in pedagogy, performance and composition</i>
4.30 pm	Tea and Coffee TB10	
5 pm Keynote	<b>Jonathan Leathwood</b> (USA/UK) – Dance Studio A fresh look at the art of learning and practising	
6.00 pm to 7.15 pm	Dinner – delegates can purchase meals at Wates House	
7.30 pm Concert	<b>Tilman Hoppstock</b> (Germany) – Studio One	
9.15 pm to 11.00 pm	Wates House bar open	
<b>Sunday 20<sup>th</sup> March</b>		
8.30 am	Tea and Coffee TB10	
	<b>Lecture-recitals TB18</b>	<b>Lecture-recitals – Dance Studio</b>
9 am Session 4	Alberto Mesirca (Italy) <i>The discovery of the guitar works from the Sutro Collection, San Francisco State Library (lecture recital)</i>	Matthew Marshall (Australia) <i>The evolution of composition for classical guitar in New Zealand: the composer/performer collaborative process and the making – or faking – of a tradition</i>
	Bradley Colten (USA) <i>Ernst Bacon: Unearthed American Masterpieces for Guitar (lecture-recital)</i>	Thiago Colombo de Freitas (Brazil) <i>Guitar and Mestizaje in Latin America</i>

10.30 am	Tea and Coffee TB10	
11 am Session 5	Diego Castro Magas (UK) <i>From image to gesture: towards a gesture-based approach in performance practice of recent guitar music</i>	Luciano Tortorelli (Italy) <i>Paganini and the Guitar: 'A Secret Love'</i>
		Luigi Attademo (Italy) <i>Domenico Scarlatti: a composer for the guitar?</i>
12.30 pm	Lunch TB10	
1.30 pm Concert	<b>Michael Partington</b> (USA/UK) – Studio One	
3 pm Session 6		Kimberly Patterson & Patrick Sutton (USA) <i>Eclectic Influences: an in-depth look at Stephen Goss's 'Park of Idols' for cello &amp; guitar</i>
		Chris Rainier (UK) <i>The guitar music of Harry Partch</i>
4.30 pm	Tea and Coffee TB10	
5 pm Keynote	<b>Tilman Hoppstock</b> (Germany) – Dance Studio Bach BWV 998	
6.00 pm to 7.15 pm	Dinner – delegates can purchase meals at Wates House	
7.30 pm Concert	<b>Laura Snowden and Andrey Lebedev</b> (UK) – The Bream Trust Commissions	
9.15 pm to 11.00 pm	Wates House bar open	

<b>Monday 21<sup>st</sup> March</b>		
8.30 am	Tea and Coffee TB10	
	Papers	Lecture-Recitals
9 am Session 7	Dario van Gammeren (UK) <i>The Classical Guitar in the interwar Netherlands: Composition, performance and reception</i>	Aliéksey Vianna (Brazil) <i>Unaccompanied Improvisations - The multi-textural nature of the guitar</i>
	Nico Couck (Belgium) <i>Historical performance practice of post-war avant-garde music for guitar: documentation and reconstruction of the Practical relationships between composer, performer and score: Helmut Lachenmann's Salut fur Caudwell</i>	Joel Bell (UK) <i>Improvisational Techniques for Fretted and Fretless instruments</i>
	Sam Brown (UK) <i>Towards the genesis of Benjamin Britten's Nocturnal for Guitar op. 70</i>	
10.30 am	Tea and Coffee TB10	
11 am Session 8	Tom Williams (UK) <i>Filling In the F Holes: A topography of the contemporary jazz guitar-scape</i>	Nejc Kuhar (Germany) <i>The notation of contemporary guitar techniques</i>
	Mark McKnight (UK) <i>The Creative Method: Encouraging individuality in the practice of improvisation</i>	Leonardo Bonetti (Italy) <i>A minimalist way for the guitar: new studies by Leonardo Bonetti</i>

	Ant Law (UK) <i>Konnokol Polyrhythmic Considerations in 'Jazz' Guitar Composition and Improvisation.</i>	
12.30 pm	Lunch TB10	
1.30 pm Keynote	<b>Jan de Kloe</b> (Belgium) – Dance Studio Symbolism in Bach's Chaconne	
3 pm Session 9	Panel Discussion <i>The Electric Guitar: Pedagogy, Diversity and Virtuosity</i>	Alvaro Mendizabal (Peu) <i>The dawn of the 'Guitar World': Implications for students, artists, composers and artistic administrators</i>
	Milton Mermikides (Chair) Mike Outram, John Wheatcroft, Jason Sidwell, Bridget Mermikides, Neville Marten, Mark McKnight, Amy Brandon	Joaquín García (Argentina) <i>Subjective preference of classical guitar strokes "apoyando" and "tirando" related to its harmonic components</i>
4.30 pm	Tea and Coffee TB10	
5 pm Keynote	<b>Thomas Heck</b> (USA) – Dance Studio Anchors Aweigh: Adventures in Guitar Historiography	
6.00 pm to 7.15 pm	Dinner – delegates can purchase meals at Wates House	
7.30 pm Concert	<b>The Ant Law Jazz Trio</b> (UK) – Studio One	
9.15 pm to 11.00 pm	Wates House bar open	

**Tuesday 22<sup>nd</sup> March**

8.30 am	Tea and Coffee TB10	
9 am Session 10	David Robert Grimes (UK) <i>String Theory - The physics of string-bending and other electric guitar techniques</i>	Yiannis Efstathopoulos (Belgium) <i>Guitar music in the Generation of '27. Roberto Gerhard's 'Fantasia' revised</i>
	James Edward Armstrong (UK) <i>In Search of Environmental Influence and the Significance of Space on Guitar Performance</i>	Fernando Sávio Conceição Cury (Portugal) <i>The performance implications of the rhythmic notation in Arthur Kampela's works for guitar</i>
	Laura Lee (UK) <i>Buffer Shuffler - Human vs. Machine in Post-Rock Guitar Collaboration Performance</i>	
10.30 am	Tea and Coffee TB10	
11 am Session 11	Jon Rattenbury (UK) <i>An overwhelming amount of information – exploring Milton Babbitt's guitar music through repetition</i>	Tom Armstrong (UK) and Sergio Sorrentino (Italy) <i>The electric guitar as medium in Diversions 3: a composer's and performer's account</i>
	Hannah Lindmaier (Germany) <i>Spheres of action of 19th Century female guitarists</i>	Trevor Babb (USA) <i>New Modes of Listening and an Embrace of Rock in Tristan Murail's 'Vampyr!'</i>



	Grégory Leclair (Netherlands) <i>Regina Strinasacchi (born between 1759 and 1764-1839) and Johann Conrad Schlick (1748-1818): a couple of musicians and the guitar.</i>	
12.30 pm	Lunch TB10	
1.30 pm Keynote	Lecture-Recital – <b>The Hibernian Guitar Duo</b> (Ireland) – Dance Studio	
3 pm Session 12	Grahame Klippel (UK) <i>Gareth Walters and the guitar</i>	Taro Takeuchi (UK/Japan) <i>The Art of Battuto: Re-discovering historical strumming techniques</i>
	Amy Brandon (Canada) <i>The Scientific Method (Book): Experimental research in jazz guitar pedagogy and fretboard facility</i>	
	Kate Lewis (USA) <i>She plays like a girl: In consideration of gendered approaches to guitar playing in popular music.</i>	Dimitri van Halderen (Spain) <i>A creative approach to embellishment in the Classical-Romantic style - applied to the music of Fernando Sor</i>
4.30 pm	Tea and Coffee TB10	
5 pm Keynote	<b>Christopher Page</b> (UK) – Dance Studio The Guitar in England, 1550 to 1650, new material from the archives	
7 pm	Free Evening	

**Wednesday 23<sup>rd</sup> March**

8.30 am	Tea and Coffee TB10	
9 am Session 13	Adam May (Australia) <i>The Brazilian seven-string guitar: Traditions, techniques and innovations.</i>	Samantha Muir (UK) <i>Drink Me!</i> <i>Guitar Through the Looking Glass</i>
	Michael O'Toole (Ireland) <i>The impact of John Williams upon the perception of the guitar</i>	Gilbert Biberian (UK) <i>Liber – an new approach to guitar technique</i>
	Javier Farias (Chile) <i>New repertoire for guitar ensemble</i>	
10.30 am	Tea and Coffee TB10	
	<b>Lecture-recitals</b>	<b>Lecture-recitals</b>
11 am Session 14	Adam May and Ken Murray (Australia) <i>Brazilian guitar music: seven-string guitar, cavaquinho, and the traditional 6-string guitar.</i>	Agustín Castilla-Ávila (Austria) <i>The guitar and the instrumental technique interchanges</i>

	Marlou Peruzzolo Vieira (Portugal) <i>Non-guitarist composers and the problematic of writing for guitar: a case study on works by Brazilian composers</i>	Rita Torres (Portugal) <i>The sound world of guitar multiphonics</i>
12.30 pm	Lunch TB10	
1.30 pm Session 15	Simon Cheong (Malaysia) <i>John Duarte's contribution to the classical guitar repertoire in Malaysia: Variations on a Malaysian song op 125, 'Getaran Jiwa' and Variations on an Indonesian song op 124, 'Gubahanku'</i>	Martin Vishnick (UK) <i>A spectral approach to melodic development within a sound sculpting environment for classical guitar</i>
	Pedro Rodrigues (Portugal) <i>Transcription of Bach</i>	Ericsson Castro Bezerra Castro Sá Munoz and Andrea Paz Munõz Silva (Brazil) <i>Improvisation in Classical Guitar</i>
<b>3pm FINISH</b>		

There will be a conference installation in the Lewis Elton Art Gallery and a chance to try the latest Moog guitars in the project room. Delegates can also see the recently acquired Maurice Summerfield Archive in the University library. We are delighted to advise that we will have a shop selling merchandise for those presenting work at the conference. All details overleaf...

## Conference Shop

The shop's opening hours will be:

Friday: 4 – 7pm  
Saturday: 12.30 – 1.30. 2.30 – 3. 6.30 – after the concert  
Sunday: 12.30 – 1.30. 2.30 – 3. 6.30 – after the concert  
Monday: 12.30 – 1.30. 2.30 – 3. 6.30 – after the concert  
Tuesday: 4.30 – 7pm  
Wednesday: closed.

## Maurice Summerfield Collection

Delegates will be able to sign up for tours of the IGRC's Maurice J Summerfield Collection, housed in the Archives and Special Collections section of the University Library, on Monday 21<sup>st</sup> March

## *Ax Evrtd*, Conference Installation by Jeevan Rai – Lewis Elton Gallery

### **AX EVRTD** OPENING TIMES

Fri. 18th			16:30– <b>18:20</b>
Sat. 19th	12:30–13:20	14:15–15:00	16:30–19:15
Sun. 20th	12:30–13:20	14:15–15:00	16:30–19:15
Mon. 21st	12:30–13:20	14:15–15:00	16:30–19:15
Tue. 22nd	12:30–13:20	14:15–15:00	16:30– <b>19:30</b>
Wed. 23rd	12:30– <b>14:00</b>		