

## **International Guitar Research Centre Launch**

### **Abstracts and Biographies, for Papers and Lecture-Recitals**

**Session 1 – 11.00am to 12.30pm, Saturday March 29<sup>th</sup>**

#### **Extended Techniques**

#### ***Stringing in Late-Nineteenth-Century North America and the Emergence of Steel***

**Nicholas Pyall** – Senior Lecturer in Guitar Making, Acting Course Leader in Musical Instruments, The Sir John Cass Faculty of Art, Architecture and Design, London Metropolitan University, UK

The circumstances are many and entwined that lead to the evolution of the steel string guitar in the late nineteenth century and its popular acceptance in the early twentieth century by amateur and professional players and their audiences.

While there is no indication of the guitar being strung with steel in Europe or America during the first half of the nineteenth century, the practice of Pasquale Vinaccia, who used steel for the first and second courses of the Neapolitan mandolin c1835, shows that it was physically possible to have done so by that date. Whereas previously guitar strings with gut trebles and copper overwound silk core basses had been imported from Europe, new evidence of the North American use of steel in their manufacture from the mid-nineteenth century is revealed in Virginia Penny's *Cyclopaedia* of 1863. Her account of factory-women winding strings further supports Philip Gura's findings from the examination of the accounts and business records of James Ashborn's Connecticut guitar factory, which reveal increased use of mechanization and the inclusion of a string winding division in 1851.

This paper examines the North American manufacture and use of guitar strings from the mid nineteenth century. It surveys the types of strings offered in North-American musical merchandise catalogues and their representation in periodicals of the Banjo-Mandolin-Guitar movement, and traces the gradual emergence of steel as a string material.

**Nick Pyall** builds guitars using hand tools. He specializes in instruments inspired by Viennese guitars of the early and mid-nineteenth century, including those with extra bass strings, and the mid-twentieth-century guitars of the North American 'golden era' of acoustic guitar making. Nick is also a player and teacher of the guitar. In 2009 he was awarded funding from the Arts and Humanities Council of Great Britain to pursue his doctoral studies. In 2010 he took up a residency at the Library of Congress, Washington DC, as a British Research Council Fellow. He submitted his PhD thesis on *The Influence of Nineteenth Century Viennese Guitar in North America* in October 2013.

## ***Guitar Multiphonics: Establishing Locations***

**Rita Torres, Paulo Ferreira-Lopes** – Research Centre for Science and Technology of the Arts (CITAR), Portuguese Catholic University, Porto Portugal

Up to now, the technique of guitar multiphonics, which gives rise to sounds of unusual colours, has remained in the shadows as a tool for composers and performers. There is a lack of relevant information on this and other techniques due to poor colour research on the guitar. It is then not surprising to find guitarists and composers that are not aware of executability of multiphonics on this instrument, or that do not know how to do it.

Colour research on the guitar is better achieved by non-guitarist composers, but these tend to avoid the instrument. We believe that providing relevant information on multiphonics could entice these composers to reconsider composing for guitar. It could also help the dissemination of the technique by guitarists, who, in the absence of relevant information, may simply be categorically dismissing it. Therefore, we are conducting research on classical guitar multiphonics in the context of a PhD project, aiming to contribute to establish the technique in the vocabulary of the guitar, and to promote colour research on the instrument.

This paper presents preliminary results of an experiment which involved recording the lightly touching of the bass strings at the frets and at "virtual frets" – locations between frets established with the criterion of obtaining reproducible sounds – by five guitarists. The recorded data was treated in order to obtain information on the feasibility of the technique at those locations, as well as on the reliability and repeatability of the sounds and their pitch content. The research is also focusing on the influence of amplification with close microphone placement on the sounds' colours, as we believe that the technique is particularly suitable in writing for amplified guitar.

**Rita Torres:** Candidate of the PhD program in Science and Technology of the Arts of the Portuguese Catholic University. She holds degrees in Chemical Engineering, Guitar, Musicology/Music Informatics, and Composition. More information at [www.ritatorres.eu](http://www.ritatorres.eu)

**Paulo Ferreira-Lopes:** Professor at the School of the Arts of the Portuguese Catholic University. Invited Professor at the Music Informatics Department of the Karlsruhe University of Music (Germany). Founder and former Director of the Research Center for Science and Technology of the Arts (CITAR) in Porto, of the Electronic Music Studio C.C.I.M. in Lisbon, and of the Summer Workshops „olhAres de Outono“ in Porto. He was artist-in-residence and researcher at the ZKM Karlsruhe, and his works have been performed by renowned ensembles at numerous international festivals.

## ***Exclusive usage of extended guitar techniques***

**Martin Vishnick** – City University, London, UK

This proposal is for a discussion on guitar music constructed exclusively through usage of extended techniques. Ideas for this presentation have been abstracted from part of my research - A Survey of Extended Techniques on the Classical Six-String Guitar with Appended Studies in New Morphological Notation, a resource comprising developments of existing techniques and techniques invented by the author. The intention is to develop a contemporary sound language for the instrument as well as providing guitarists and composers with a sound repertory for compositions and improvisation.

The talk will centre on the morphology of guitar sounds. The archetypal morphology of guitar sound – attack/resonance – forms the classification basis for the chosen set of extended techniques that include *natural (higher and soundhole)* and *multiphonic harmonics, soundhole resonances, and nut-side*; while variants or extensions of the archetypal morphology incorporate *bottleneck, snap pizzicato, rapid mute, and pinch mute*.

Musical potential of the techniques are explored in two sets of studies, through juxtaposing and merging of the morphologies. Key issues are working towards an awareness of the subtle nature of resonances and blending of spectral content. The first twenty-eight studies focus on individual techniques; the remaining six studies are centred on combining techniques.

After a brief explanation of the research contents, which includes historical, didactical, and notational elements, I will explain guitar morphology with the use of relevant soundfiles.

**Martin Vishnick** - guitarist, composer, and teacher

Concert tours have taken Martin all over the globe, where he continues to promote his albums with radio and concert appearances. Commissions include music for the theatre, concert hall, film and media. Martin also teaches guitar at St Helen's School, Northwood, Middlesex. He was 'Composer in Residence' at St. Albans School, Herts from 1996-2009.

He is currently writing up a PhD thesis, the research comprises two contrasting volumes, a survey of current practice and didactic elements. In both volumes, the focus is on exploring the complex processes of musical creation and reception.

## The Guitar in the 20<sup>th</sup> Century 1

### *The Munich Meeting of 1924 –The Myth and the Facts behind it*

**Andreas Stevens** – Lake Constance Guitar Research Meeting, Germany/Switzerland

In the Autumn of 1924 the *Gitarrische Vereinigung* in Munich organized some concerts by Miguel Llobet and Andrés Segovia. For some time both prominent exponents of the so called *Neuspanische Schule* (New Spanish School) were present in that town. From that meeting several things started to develop in different directions. For example the cooperation of Herrmann Hauser I with Segovia that later led to the construction of Segovia's legendary instrument that he called THE GREATEST GUITAR OF OUR EPOCH.

Up to now information of that event were exclusively based on Segovia's memories written down three decades later. During his research the author has found many more new details and closer testimonies. So the author will describe the overall conditions of that meeting its course and the consequences for the participants.

**Andreas Stevens** was born in 1958, he studied guitar at the Robert-Schumann-Hochschule at Duesseldorf in the class of Prof. Maritta Kersting. He participated in masterclasses of Leo Brouwer, Abel Carlevaro, Konrad Ragossnig, David Russel, Karl Scheit and Raphaella Smits. Private studies with Baltazar Benítez (Uruguay) and Ernesto Cordero (Puerto Rico). He gives concerts as soloist or in various chamber music combinations. Since 2007 this has been mostly with the "*Neues Münchner Gitarrenensemble*".

Since 1980 he has taught at the Clara Schumann Musikschule in Duesseldorf. Since 2013 he has been head of the department of plucked instruments. In recent years he has become a specialist for the guitar music and history of the German speaking countries. Since 2007 he has organised (together with Dr. Gerhard Penn) the biannual *Lake Konstanz Guitar Research Meetings* with are of great impact in different aspects of guitar research and which have been become a point of reference.

His 2009 recording of selected works for solo guitar of music from Heinrich Albert internationally received good reviews. He has published numerous articles in specialist magazines and books in Italy, the United States and Germany. In 2012 he received the *chitarra d'oro* award in Alessandria (Italy) for music research. He also gave numerous lectures in Austria, Germany and Italy.

## ***Henri Sauguet's Unpublished Guitar Music***

**Allan Clive Jones** – Open University, UK

This paper is a report of work-in-progress on the exploration of the unpublished music for guitar composed by Henri Sauguet (1901-1989). Sauguet's catalogue of works includes four symphonies, three concertos, many chamber works and songs, and the stage pieces that made his name in France, comprising 8 operas and over 20 ballets. Unlike his contemporary and friend Francis Poulenc, Sauguet has never achieved wide popularity, although the two composers greatly admired each other's works.

Sauguet's catalogue also includes a small but significant body of high quality music for the guitar, either solo or in ensemble with other instruments, beginning with the *Soliloque* of 1957. This body of 'official' guitar music totals only around 35 minutes. However, there is a significant quantity of unpublished music for the guitar, both solo and in ensemble, that predates and postdates the official body, and probably exceeds it in quantity. Some of this music is lost, but some survives in archive collections in Paris. The earliest surviving music dates from around 1941/2. In nearly all cases this music was composed to accompany dramatic presentations, on stage or in radio, television and film.

In my talk I will discuss the scope of this music, and explain the circumstances of its composition and performance, so far as these can be established. I will also report on a recent examination of several manuscripts of this unpublished music, showing some extracts and offering some thoughts on what they suggest about Sauguet as a composer for the guitar.

**Allan Clive Jones** is a lecturer in the Faculty of Mathematics, Computing and Technology at the UK Open University, Europe's largest distance-teaching university. His academic subject area is communications technology, and he has published (under the name Allan Jones) research papers on the history of science and technology. His interest in music and musicology has led to his contributing to Open University music courses; and he has also written many articles for *Classical Guitar* and several prefaces for Berben's *Segovia Archive* series. He is timpanist for the Open University Orchestra, and an inadequately practising guitarist.

## ***The Evolution of the Classical Guitar Recital, 1888 to the Present Day***

**Graham Wade** – author and musicologist based in the UK

The structure and content of classical guitar recital programmes is of central significance in the instrument's history and development since the late 19th century. This paper gives an outline of the shifts and concepts within guitar recital programmes, exploring personalities and attitudes of individual performers, the cultural, social, and stylistic milieu within which they worked, and the compositional elements which significantly transformed the repertoire's orientations from traditional to contemporary modes of expressiveness.

A graduate of Jesus College, Cambridge, and Fellow of Trinity College of Music, **Graham Wade** was formerly Head of Strings and professor of guitar at Leeds College of Music and Tutor in Guitar for Leeds and York Universities. He is internationally acknowledged as one of the foremost writers on the guitar, his forty publications including biographical studies of Segovia, Rodrigo, and Bream. In 2002 he was awarded the Schott Gold Medal for his contribution to Rodrigo studies. An Advisory Editor to *The New Grove Dictionary of Music and Musician*, he has served as external examiner for various music colleges, and as adjudicator for international guitar competitions, and given seminars at universities, colleges, and summer schools in some fifteen countries. Graham Wade has provided liner notes for most leading record companies including for the recent RCA/Sony Julian Bream collection and has written programme notes for British tours for Segovia, Bream, and many other artists.

## Lecture Recitals – Microtonal Guitar

### *New Horizons for Classical Guitar: Microtonal Guitar Repertoire*

**Tolgahan Cogulu** – Istanbul Technical University, Turkish Music State Conservatory

Imagine a classical guitar with movable frets! Channels under each string enable this feature for Tolgahan Cogulu's microtonal guitar which was designed in 2008. By moving each fretlet on the fretboard, a new world has been opened for classical guitar including maqam-based microtonal Middle Eastern music, Indian music, just intonation music based on the overtones, Renaissance and Baroque unequal temperaments such as Meantone and Werckmeister, and an infinite area of contemporary pieces by composers such as Lou Harrison, Harry Partch, Terry Riley, Alois Haba, Julian Carrillo, Andrew York and by emerging composers.

The first part of the lecture recital is a short workshop, introducing six techniques for obtaining microtones with the conventional classical guitar. Afterwards, the history of microtonal guitars starting from 1829 will be discussed. Microtonal guitar music section of the lecture is divided into two parts: The demonstration of maqam-based Turkish music and microtonal music composed for the microtonal guitar. Tolgahan Cogulu's arrangements of microtonal Turkish music will be played live with the microtonal guitar, introducing a new harmonical approach with counterpoint and chords that have microtones along with equally tempered half notes. After the performance and discussion of these pieces, Pythagorean, meantone, just intonation, quartertone and Balinese music on the microtonal guitar will be discussed. The logic behind adjusting frets for these systems will be analyzed. In addition to the available repertoire by composers such as Harrison and Haba; the pieces composed for Tolgahan Cogulu's microtonal guitar in 2009-14 period will also be examined.

The first prize winner at the 2014 Margaret Guthman Musical Instrument Competition, **Tolgahan Çoğulu**, designed his "Adjustable Microtonal Guitar" in 2008. His first CD with microtonal guitar, *Atlas*, was published in 2012 by Kalan Music. His microtonal and fretless guitar duo and lecture recital, 'Microtonal Guitar Music,' has taken him to many festivals and universities in more than twenty countries. Tolgahan is building a repertoire for microtonal guitar with more than twenty composers involved at this point. In 2013, he became an Associate Professor in Guitar at Istanbul Technical University's Turkish Music State Conservatory, where he had founded the classical guitar department in 2010.

## ***Microtonality and the Guitar***

**Agustín Castilla-Ávila** – Austrian Microtonal society

Agustín Castilla-Ávila presents his own microtonal system on the guitar:

1. The String and microtones on the guitar.  
Historic uses of the string and different possibilities to use microtones on the guitar.
2. Practical problems with different microtonal guitars.  
Different microtonal guitars and their practical problems for guitarists. Gallery of microtonal guitars.
3. The guitar in sixths of a tone.  
Advantages and disadvantages of tuning in sixths of a tone. Personal decisions of the composer. Examples from solo to sextet.
4. Notation: Transcription or tablature?  
Advantages and disadvantages of the different notation ways.
5. Prepared guitars and other ways to get microtones on the guitar.  
Microtones on the prepared guitar. Discussion about “the lost intimacy of the guitar”.
6. Questions

The Spanish composer **Agustín Castilla-Ávila** is an artistic adviser of the Austrian Microtonal Society (Internationale Gesellschaft für Ekmelische Musik). His music has been conducted by D. Russell Davies, J. Kalitzke, T. Ceccherini, A. Soriano, H. Lintu, H. Schellenberger, among others. He has composed works for various combinations (from solo to orchestra, choreographies, theatre music pieces or five chamber operas). He has published for Doblinger Verlag in Vienna.

*"A great artistic personality, which will make a big career."* Adriana Hölszky



**Session 2 – 1.30pm to 3.00pm, Saturday March 29<sup>th</sup>**

## **Women and the Guitar**

### ***Towards a Feminist Discourse in American Classic Guitar Culture***

**Graham Banfield** – Il Conservatorio della Svizzera italiana, Switzerland

Frequenters of American guitar festivals can surely agree on one thing: women, as players, auditors, and administrators, are clearly a fringe minority. Through my research, I've identified several factors that seem to influence negatively against women's participation in American classic guitar.

The classic guitar's presence in the United States has always been overshadowed by the steel stringed acoustic and the electric guitar. With the explosion of pop music in the 1950's, the guitar itself became gendered female and (male) performer's relationships to it became increasingly, publicly, sexual. As the classic guitar rose in prominence, builders sought to increase the volume of the instrument. The body of the instrument became larger and the scale of the instrument longer, a process that made the instrument physically alienating to players without large frames and hands. Codes of dress and social convention made the traditional posture of the instrument any combination of incompatible, awkward, or sexualized. Through androcentric capacitors of technology (recordings, instruments), space (venues, studios), promotional enterprises (artist services, media), pedagogical institutions (conservatory students and teachers), and the epistemic communities (guitar societies) that make up the guitar world, women guitar players have been relegated to the status of a sub-genre where the limits are severe, the overtones sexual, and the semiotic code always gendered.

As women are clearly underrepresented, it follows that gender-based inquiries have the potential to contribute positively to the overall vibrancy, health, and evolution of the scene. My hope is that through dissemination within the guitar community, my findings can serve to start new conversations and to emphasize the value of applying feminist inquiry reflectively, carving out a space for feminist inquiry within the preexisting realm of guitar scholarship.

Musician, educator, and researcher **Graham Banfield** explores how music serves as a portal to the human experience. The diverse aspects of his career have been lauded by prizes in international guitar competitions, scholarships, teaching and lecture posts, his Carnegie hall debut, and an EMMY award. He received his earliest formation at Cornish College of the Arts in Seattle, Washington before pursuing graduate studies under a full scholarship at Yale University. Graham currently lives and works in Lugano, Switzerland, where he is engaged in post-graduate studies in music performance and research at the Conservatory of Italian Switzerland.

## ***Mothers and Sisters: Exploring the contributions of female guitarists in Popular Music***

**Kate Lewis** – California State University, Northridge, LA, CA, USA

Commercial success and recognition for female guitarists in contemporary popular music is rare. Academic discourse has focused on the cultural reasoning behind the marginalization of female players including instrumental gender-coding (Carson, Lewis & Shaw, 2004 & Graham, 2005), misogyny in rock music (Walser, 1993), sexism in the music industry (Whiteley, 1997) and a lack of role models for female guitarists (O'Brien, 2002) However, the musical and technical abilities of commercially successful female guitarists have not yet been examined in depth.

While the contributions of female guitarists in popular music have been often overlooked, the field is certainly not devoid of influential figures. In this paper, I will briefly explore the style and influence of a group of pioneering female guitarists, which includes Sister Rosetta Tharpe, Memphis Minnie, Mother Maybelle Carter and Mary Osborne. Each of these women was commercially successful in her respective genre and influential in the development of “pre-rock” guitar styles in an era before the guitar (and more specifically the electric guitar) took on its modern role as a signifier of masculinity.

As well as exploring the abilities of the few female players who have been influential in the development of guitar styles in popular music, further study of these successful female performers may help to suggest a counter narrative to the hegemony currently expressed by the popular music canon.

**Kate Lewis** has an active career as a performer and educator in both classical and pop/rock guitar styles. She holds a BMus and MMus in classical guitar performance from the University of Southern California and is pursuing a PhD in Musicology from the University of Surrey, focusing her research on female guitarists in popular music. Kate currently teaches guitar and popular music history courses at California State University, Northridge in Los Angeles. She is an active member of a number of guitar advocacy and education organizations and served as a board member for the Guitar Foundation of America from 2002-2012.

## Touch and Gesture

### *The Guitar on the Stage: Analysis of Gestures and their Meaning in Classical Guitar Music*

**Rubén López Pérez** – University of Oviedo, Spain

This research paper considers music as a performance. In other words, on the stage the musical gesture adds a visual and dynamic dimension to the performance. The gesture merges movement and sound, both of which are understood within the musical context thanks to cognitive processes.

According to Godoy (2010) "we experience and understand the world, including music, through body movement. When we hear (or see) something, we are able to make sense of it by relating it to our body movements, or some image in our minds of body movements."

First, we will explain how this takes place as a musical gesture. According to Virginia Azagra this consists of five phases: mental representation, brain-hands links, motor impulse, regulation and execution. It is also important to question the role of the composer, and the extent to which the musical gestures were in the mind of the composer. Is there a grammar of the guitar that the composer has in mind when composing for guitar? Finally, we propose an analytical method that would reflect the dynamic and expressive aspects of the movement, along with the aspect of sound. Thus, expression and character will be explored taking into account expressive aspects of gesture and movement. In addition, structural parameters such themes, phrases, motives or cadences will be studied in the score as well as in the interpretation with the guitar. As an example, we analyze Prelude No.3 by Heitor Villa-Lobos in both interpretations of Andrés Segovia and Julian Bream.

**Rubén López Pérez** was born in Madrid, where he had his first contact with music and decided upon playing the guitar. He began musical studies at the "Conservatorio Manuel Castillo" in Sevilla where he obtained a degree in classical guitar. Rubén will also complete his Master at "Conservatorio Rafael Orozco" in Cordoba. He already holds a Master's Degree in Musicology from the "Universidad de Granada" and Industrial Engineering from the "École Centrale Paris". Rubén divides his time between teaching music in high school, performing, and conducting research on music. At present he is working on a doctoral thesis about the meaning of gestures in music for classical guitar at the University of Oviedo (Spain).

## ***Liber: Articulation and Touch on the Guitar***

**Gilbert Biberian** – composer and teacher based in the UK

Liber is a treatise, as well as a workbook, on Articulation and Touch for the guitar. The principal elements of articulation are enumerated then their execution discussed. Articulation is the sum of all those technical devices that enable us to create character in the *animation* of a piece. Touch is the manner – always personal – in which we deliver this. The implications of such an approach regarding the technique of the instrument are elaborated, also. The talk will cover the background issues as well as their application in the realisation and interpretation of *the piece of music*.

**Gilbert Biberian** is “one of the most innovative performers and composers working in the field of the guitar today”. In 1969, he was the first to form a guitar ensemble of professional standing, **The Omega Players**, It comprised ten guitarists who among them numbered a singer, composer, percussionist and bassist. As an extension of his work with this group, he formed **The Omega Guitar Quartet** which enjoyed an international reputation for a decade. Composers such as Elisabeth Lutyens, Reginald Smith Brindle, David Bedford, Michael Blake–Watkins and John Lambert are amongst those who created an original and exciting repertoire for the two groups. As a studio musician, he played on the soundtracks of such films as License To Kill, Yentle and Cuba. He worked with Stanley Myers, Henry Mancini and Elmer Bernstein. Currently, he devotes his time to composing and teaching.

## Chamber Music Teaching

### *The Integration of the Guitar in Chamber Music Teaching*

**Dimitri van Halderen** – Conservatorio Superior de Música de Salamanca, Spain

The guitar as a chamber music instrument is thriving. There are probably more concerts than ever, there are many different ensembles commissioning works, composers like Dušan Bogdanović, Atanas Ourkouzounov or Stephen Goss, among others, are writing more chamber works than solo guitar works. Finally the guitar is crawling out of its isolation within the music world. Well, in some places at least. Many guitar teachers nowadays have ample experience performing chamber music. However, for many guitar students the subject of chamber music is still problematic. The majority of chamber music teachers are pianists and violinists and have little knowledge of our instrument's possibilities or repertoire. Even if the guitar teacher has experience in the matter and fills the void, aren't guitar students entitled to have a chamber music teacher who, with a different perspective and background, enriches the student's knowledge of music? In this paper, I would like to propose a richer communication between the chamber music departments and guitar departments, some ideas regarding a methodology in chamber music that prepares guitarists to play in ensemble with other guitarists, but also with other instruments and a selection of repertoire that allows chamber music teachers to coach the students in a way that they are used to with players of other instruments. I will present my own experience along with the experience of my (non-guitarist) colleagues.

**Dimitri van Halderen** is a classical guitarist known for his musical versatility. He enjoys playing the solo repertoire from the Renaissance to contemporary music, at times working together with composers. Aside from that he has played with violoncello, string quartet, singers and even sitar.

As a teacher, he has taught at all levels, and as a chamber music teacher, although specialized in groups with guitar, he has taught all kinds of chamber groups, from piano trio to clarinet quintet. Currently he is chamber music teacher and head of studies at the Conservatory of Music in Salamanca, Spain.

## The Guitar in the 20<sup>th</sup> Century 2

### *Towards a Lexicon of Twentieth Century Topics: Maurice Ohana's 'Si le Jour Paraît*

Nicolò Spera – University of Colorado, Boulder, CO, USA

The role of topics in 18th and 19th century music is well known and has been extensively studied by such scholars as Lenoard Ratner, Kofi Agawu, Jonathan Bellman and others. In more recent music, charting topics has proved more problematic: the notion of topics seems inextricably linked with a “common practice,” whereas the twentieth century has been an era of personal languages, elusive psychological exploration and stylistic experimentation. To produce a “master list” of topics for even a small cross-section of modernist composers may not be an impossible task, but it will have to be constructed composer by composer, as we remain sensitive to intersections between one sound world and another. Of course, some composers will lend themselves more to this kind of examination than others. Maurice Ohana is a particularly suitable composer.

Born as he was in Casablanca, brought up in Gibraltar, educated in France and widely traveled, his music offers an eclectic mix of elements from the music of Spain (in particular the *cante jondo* of flamenco), Africa, Afro-Cuban folk traditions and the music that grew out of French Impressionism, as well as the distant past. In this lecture, I shall identify topics in a large-scale work for ten-string guitar dating from Ohana's first maturity, *Si le jour paraît...*, constructing my lexicon of topics by relating the music to other works of Ohana. A performance of *Si le jour paraît...* will follow the lecture.

**Nicolò Spera** is one of the few guitarists in the world to perform on both six-string and ten-string guitars, as well as on theorbo. His CD of Ohana's complete works for solo guitar (Soundset Recordings), presenting the world première recording of *Estelas*, was awarded the “Disco del mese” by *Seicorde*. Spera holds degrees from the Monteverdi Conservatory in Bolzano and the Accademia Chigiana in Siena, an Artist Diploma at the University of Denver and a DMA from the University of Colorado.

Spera is the guitar teacher at the University of Colorado Boulder. In 2013, he founded the University of Colorado International Guitar Festival and Competition.

## ***“One Look Too Close”: a lecture-recital on contemporary American Art song for voice and guitar***

**Thomas Schuttenhelm** – The University of Hartford, CT, USA

The combination of voice and (plucked) strings is an ancient one. Together with its ancestors, the modern “classical” guitar and voice is one the most continuously expanding repertoires.

In the 19<sup>th</sup> century the standard instrument for accompanying the voice was the piano and genres such as the German *lieder*, or more generically: the art song, and the song cycle proliferated. Relatively little attention has been given to the role of the guitar in the art song tradition and in order to gain the most complete account of the history of the instrument, and its contribution to this tradition, a more thorough understanding of how and when it took on a significant role in the genre is required. In this lecture I will provide a broad outline of this development, and will demonstrate how the guitar came to take on a defining role in the 20<sup>th</sup> and 21<sup>st</sup> century music.

American art song has a comparatively shorter history but it is strongly represented by three composers: Charles Ives, Samuel Barber, and Ned Rorem, each who made significant contributions to the genre. All of them were pianists and naturally their *oeuvres* reflect this bias. The careers of Ives and Barber predated the rise of the guitar as a “serious” instrument worthy of consideration in the context of concert music, and although Rorem has written music for the guitar, he has not yet composed any art songs with guitar.

Following the establishment of the first guitar performance program at an institution of higher learning at the Hartt School in 1964 (currently celebrating its 50<sup>th</sup> Anniversary in 2014), and the many others that followed throughout the U.S., the demand for quality chamber music featuring the guitar increased substantially. Together with The Institute of Contemporary American Music (ICAM), founded at the Hartt School in 1948, the coordinated efforts helped to produce one of the most encouraging environments for new music in the U.S. As the guitar took on a more central role in concert music, the composers and performers in residence at the Hartt School and ICAM responded by giving serious attention to the combination of voice and guitar.

This lecture recital will provide a brief overview of American Art Song with guitar accompaniment as the context for the repertoire that is drawn from composers: Carter, Schuttenhelm, Smith, and Solitro, and poets: Rafael Oses, associated with the Hartt School/University of Hartford, many of whom have played—and continue to play—an important role in contemporary music in America. Emphasis will be placed on the compositional and expressive techniques used in each cycle and the traditions from which they are related.

*Tell Me Where Is Fancy Bred* (1938) Elliott Carter  
(1908-2012)

*One Look Too Close* with words by Theodore Roethke (1908-1963) Thomas Schuttenhelm  
(b. 1970)  
Prologue  
“The Marrow”  
Interlude  
“The Shyman”  
Interlude  
“The Waking”

*Time in Eternity* Tony Solitro  
(b. 1984)  
I. Earth Has Clear Call of Daily Bells  
II. Heaven’s Chimes are Slow  
III. Time is Short

*An Infant Crying* Larry Allen Smith  
(b. 1955)

*Tres Canciones Españolas* words by Rafael Oses Thomas Schuttenhelm  
I. Balada  
II. Canción Felina  
III. La Mariposa

Sarah Hersh-Armstrong (voice)  
Thomas Schuttenhelm (guitar)

**Thomas Schuttenhelm** is a composer and guitarist whose compositions have a strong conceptual component. His music uses embodied programs and celebrates in allusions to the musical, literary, poetic, visual, and theatrical influences that resonate throughout his compositions, which are commonly the result of collaborations with musicians, poets, actors and artists. The music he writes is often as much ‘about’ the people he collaborates with as it is for them perform. For more information go to [www.thomasschuttenhelm.com](http://www.thomasschuttenhelm.com)

**Sarah Armstrong** is a veteran of the Lyric Opera of Chicago, singing in over 500 performances of 40 operas. She has also performed with The Metropolitan Opera's Touring Guild, Sarasota Opera, Connecticut Opera, and the Bronx Opera. New York Chamber Opera has featured her in many performances, two of which were the result of operas written expressly for her as a lead role. She has also performed a wide variety of recital work with performances throughout the United States, England, and Wales. She is also a celebrated director including productions of *The Old Maid and the Thief*, *The Consul*, and *Regina*.



## **Session 3 – 9.00am to 10.30am, Sunday 30<sup>th</sup> March**

### **The Guitar in 20<sup>th</sup> Century England 1**

#### ***Boris Perott: A Life with the Guitar***

**Jan de Kloe** – musicologist based in Belgium

Boris Perott, a Russian physician came to England after the Revolution. His lifelong association with the guitar and in particular his creation of the Philharmonic Society of Guitarists in London, in 1929, left its mark in the world of the classical guitar in Great Britain.

Boris Perott is also known as the first teacher of Julian Bream.

This lecture covers his life in Russia and Finland where he played concerts in public, and in Great Britain where he published more than 60 articles about the classical guitar in between the World Wars.

Boris Perott has always been rather secretive about the first 38 years of his life before he established himself in England. Many details of his parallel careers in Russia, as a medical doctor, as a guitarist, as a language and literature teacher, a composer even, and as an author of many articles and books on a variety of subjects are revealed. Special attention goes to the schism between Perott and William Appleby and the demise of the PSG.

**Jan de Kloe** studied guitar at the Conservatoires of Brussels and Liège and attended master classes with Julian Bream and Turibio Santos. He played solo recitals in Europe and North America. Jan made three long play recordings. He lectured and published on guitar related issues and wrote articles and books about the composers and guitarists Frank Martin, Oscar Esplá, Isaac Albéniz, François de Fossa, Domingo Prat, Boris Perott, Alice de Bellerocche and Julian Bream.

For the last quarter century, Jan did note setting and editing for several publishers. Among his music editions we find works by Weiss, Chopin, Sor and de Fossa. He also developed software utilities for the graphic music industry and research database applications.

## ***Julian Bream and the ‘English School of Guitar’***

**Benjamin Dwyer** – Middlesex University, UK

Julian Bream was central to Benjamin Britten’s efforts to both introduce Elizabethan and Jacobean music to the 20<sup>th</sup> century and to build the historical cornerstone upon which the composer would develop his own musical style. As such, Britten and Peter Pears saw in Bream an artist of deeply symbolic importance — a kind of re-incarnated Dowland. Significantly, this alliance also forged an important development in 20<sup>th</sup>-century guitar music when Britten answered Bream’s requests for song cycles and solo works. Through an examination of letters from the Britten-Pears Library archive, I explore how Bream convinced a skeptical Britten to engage with the guitar.

Britten’s skepticism *vis-à-vis* the guitar was not unique. This paper further surveys the guitar’s uneven historic relationship to England and the role Bream played in reinventing that association. Bream’s contribution to the development of guitar repertoire is clear. I argue that his advocacy for new English guitar music in particular was such that he almost single-handedly created what may be described as an ‘English School’ of guitar composition. Thus, while Bream used the lute to explore the riches of English music of the past, he employed the guitar to forge the future of English music in works by Britten and his contemporaries.

As a composer, guitarist and researcher, **Benjamin Dwyer’s** creative and critical work stems from a broad base in performance and artistic practice.

Dwyer has given concerts worldwide. His CD *Irish Guitar Works* (with the Callino Quartet) was released in 2013. Diatribe Records has just launched his latest CD *Scenes from Crow*, for mixed ensemble and tape. He has composed two guitar concertos. Fabio Zanon described his *Twelve Études* as the ‘summation of an entire guitar epoch’.

Dwyer is an elected member of Aosdána and an Associate of the Royal Academy of Music, London (ARAM). He earned a PhD in Composition from Queen's University (Belfast) and is Professor of Music at Middlesex University.

## ***Michael Finnissy and the Guitar***

**Grahame Klippel** – University of Surrey, UK

Michael Finnissy is a highly regarded composer who has written two pieces for the solo guitar and also used it in his chamber music. The solos cannot be said to have entered the repertoire and, to date, there have been no commercial recordings. It is possible that his being inextricably associated with new complexity and the daunting look of his scores might put off the guitarist unused to his idiosyncratic use of rhythmic notation. It is therefore time to present the case for the re-evaluation of the solos. A résumé of Finnissy's aesthetics presents a way in for the guitarist new to the repertoire. The diversity of his writing should be of interest to composers wishing to avoid the clichés and tropes of so much modern guitar composition.

This paper will primarily be concerned with Song 17 and both versions of *Nasiye* along with excerpts from my recording. Examples from his other music will be given to illustrate the range of Finnissy's writing.

**Grahame Klippel** studied the classical guitar under Gilbert Biberian and John Mills. He has taught at West London Institute and Kingston University. He also studied mathematics for which he was awarded an MPhil from King's College London. He is currently completing a PhD in the assessment of rhythmic accuracy in new complexity music at the University of Surrey, supervised by Steve Goss. Grahame delivered a paper, 'Authority and Integrity' as part of the Palatine study day at the University of Surrey in 2009. He also studies classical Indian music and play the sitar.

## **Nationalism and the Guitar**

### ***Discovering 320 Works for Classical Guitar by 72 South African Composers***

**Avril Kinsey** – Cape Town Academy of Music, South Africa

The talk on Ms Kinsey's Masters of Music research outlines the world's first comprehensive investigation of music for the classical guitar by South African composers.

The subject had not attracted the attention of academic researchers in South Africa or other parts of the world, as was discovered during the two and a half years of MMus research undertaken at the University of Cape Town from 2007 to 2009. The most important Online Public Access Catalogues (OPACs) and university-specific databases<sup>1</sup> cited only 5 composers in the country.<sup>2</sup> Further research conducted at the South African Music Rights Organisation (SAMRO) and through personal contacts led eventually to the astonishing discovery of 72 composers and 320 works. Among them was *Dance of the Rain* by Priaulx Rainier composed in 1947 and recorded by Julian Bream on acetate in 1962.

The talk with power point presentation and several audio samples will provide a general overview of this literature and feature some of the most important solo and chamber repertoire to emerge from South Africa. A brief historical survey provides the context and highlights the quantitative and qualitative findings.

The conclusion will assess the aesthetic and practical value of this repertoire and comment on the variety of musical styles of several of the most prominent South African composers, including Stanley Glasser of *King Kong* fame and Kevin Volans of *White Man Sleeps* fame.

Renowned performer, composer, teacher and author **Avril Kinsey** TLDM, PDM, MMus (distinction) is founding director of the Cape Town Academy of Music and Cape Town International Guitar Festival. She studied under Bitetti, Bonell and Parkening, and is the recipient of numerous awards, including first prize in the Adcock Ingram Classical Guitar Competition. Her many African-inspired compositions and CDs are published by Art Music. She has performed and recorded on 4 continents, including a performance with Luciano Pavarotti. Her articles have been published in Classical Guitar Magazine and Soundboard. She is currently composing an orchestral ballet suite for her doctoral degree.

## ***Czech Guitar Composers in 20th and 21st century***

**Vladislav Blaha** – Janáček Academy, Brno, Czech Republic

Vladislav Blaha will perform and talk about a number of works by Czech composers. He will give a brief account of guitar music by Štěpán Urban, Petr Eben, Václav Trojan, Evžen Zámečník, Milan Tesař, Antonín Tučapský, and Štěpán Rak.

**Vladislav Bláha** described by Music Opinion Magazine as one of the finest Czech guitarists, studied at the Brno Conservatoire and the F. Liszt University of Music in Weimar, Germany. He received a Doctorate Degree at the College of Music, Bratislava and Lecturership Degree at Janacek Academy of Music, Brno, where is associate professor. Bláha is the winner of 4 international competitions and he received “Medale Bronze” in the Radio France Competition in Paris. He has given concerts in at about 40 countries of Europe, in the USA, Japan, Indonesia, Vietnam and Latin America. He has released nine solo CDs. 27 composers from 16 countries dedicated works to him (these include, Koshkin: Usher Waltz, Duarte, Tesař, Kleynjans, Tučapský, Cardoso, Morel), others asked him play the premieres of their works (Brouwer, Rak, Kučera. Bláha is president of the Czech Guitar Society and director of the International Guitar Festival BRNO.

## **Lecture-recitals – 19<sup>th</sup> Century Guitar 1**

### ***The Evolution of the Romantic Multi-string Guitar***

**Stanley Alexandrowicz** – Manhattan School of Music, NY, USA

A noticeable gap generally is evident in the programming presented in guitar recitals: the "Romantic Generation," which (as stated by Charles Rosen), is generally deemed "those composers born circa 1810" (in the general musical literature). Guitar recital programming, up until and including the present day, often is some variation on the following theme: Renaissance—Baroque—Classical (Sor and Giuliani generally)—Early 20th Century (usually Latin American or Spanish [Villa Lobos, Turina, Ponce, etc.], and Contemporary (Britten and chronologically those composers who follow composition of his Nocturnal Op.70). If Romantic music is presented, it is either "bon bons" from the pen of Francisco Tarrega, Spanish works by Granados or Albeniz, Barrios, or, the Neo-Romantic and Segovia-inspired works (from composers born pre turn-of-the century—Ponce's Sonata Romantica being a prime example) These composers are looking back at the past. The Romantic Generation proper is absent.

This situation has quite recently been altered (to a small degree) with the emergence of a few pieces by J.K. Mertz that have entered the general repertoire, and isolated "samplings" by adventurous guitarists programming an occasional piece by Coste, Legnani, etc. The explanation for this continued neglect is twofold: first, many pieces have remained hidden in libraries, archives, manuscripts, historical collections, etc.; and second (and more fundamentally), for a modern 6-string guitarist, these later 19th century works can present acute problems. This is because of the music's stylistic unfamiliarity, and because it uses additional bass strings. This extended bass tessitura is inherent and integral to the realization of the composer's intentions, and cannot be omitted.

My Lecture-Recital will present an overview of notable major compositions by composers of the Romantic generation proper, and demonstrate in instrumental, stylistic, and harmonic terms the developments of the guitar's "True Romantics", whose explorations of sonority, harmony, virtuosity, instrumental technique, etc., went hand-in-hand with those of their better known counterparts in the general musical world (Mendelssohn, Chopin, Schumann, Liszt, etc.).

My Lecture-Recital will draw on the works of Napoleon Coste (Sor's student and heir apparent), Ivan Padovec (the near-blind Croatian virtuoso of the 10-string guitar), Johann Kaspar Mertz (whose composition(s) were winners at the famous "Makaroff Brussels Guitar Competition of 1856), and will culminate in a discussion of the works of Johann Dubez—a virtuoso of transcendent technique and unlimited invention, whose compositions reflect the developments of Franz Liszt and Charles-Valentin Alkan, and, which are often so difficult and complex, that only two were published during the composer's lifetime.

Classical Guitarist **Stanley Alexandrowicz** is internationally renowned for his virtuosic musicality, insightful interpretations, and refined guitarism. In addition to his command of the instrument's standard repertoire, he has premiered and commissioned over 100 works by composers from Europe, Asia, North America, Cuba, and South America.

A scholar and specialist in the field of 19th Century music, he often features unknown compositions by the great Romantic guitar virtuosos, playing on "period instruments" and revitalizing works which have lain dormant (often in manuscript form) for over a century.

In addition to his work as an international soloist, he collaborates regularly in chamber music performances with some of the world's leading musicians—including soprano Dominika Zamara—with whom he tours the world as a duo.

Dr. Alexandrowicz is Professor of Guitar at TCNJ (The College of New Jersey), and Classical & Ethnic Plucked-strings Instructor/Director for the World Piece Orchestra.

## ***The Origin of the Virtuoso Technique of 19th Century in the Works of Niccolò Paganini***

**Luigi Attademo** – Conservatorio G. Donizetti, Bergamo, Italy

Between the 18th and 19th centuries, the guitar knows enormous changes (new shape, new internal construction, number of strings etc.). Niccolò Paganini began to write for guitar in these years. Except the Ghiribizzi, his production is dated before 1805, when the most important guitarist-composers, like Fernando Sor and Mauro Giuliani, haven't yet become famous. The writings used by Paganini is absolutely new in the history of the guitar. But, which technique had Paganini? What is the relation with violin technique? How we have to perform his kind of music on the guitar (for ex. the tempo of his music, the phrasing, the style, the use of the slurs in the technique of the left, use of the fingering in the both hands) in relation with the other techniques and methods available in the first part of 19th century? An analysis of the Sonatas for guitar gives us the possibility to catalogue his different techniques and find some possible ways to the interpretation of this music on the modern guitar. Through various examples from Paganini's scores, it will possible to spotlight the characteristics of the Paganini's style, and those of the music of the beginning of 19th century. The recital-programme is based on his more significant work of Paganini, the Grande Sonata in A major (performed on original guitar made by G. Guadagnini), which is the best synthesis of his technique as well as his musical style.

Award-winning in several competitions, among the others the Geneva Competition (1995), graduate in Philosophy with a dissertation on the musical interpretation, **Luigi Attademo** worked in the Archive of the Andrés Segovia's Foundation, making a catalogue its manuscripts (published on the musicological Spanish magazine *The Roseta*).

After his cd on Scarlatti's Sonatas (2009), he made a double cd dedicated to Bach music for lute, published by the Brilliant Classics (2011). In 2012 he worked to a book and a CD on "contemporary Italian music after Paganini's Ghiribizzi". Last year he recorded the complete music for guitar by N. Paganini (even released by Brilliant).

**Session 4 – 11.00am to 12.30pm, Sunday March 30<sup>th</sup>**

## **Panel Discussion**

### ***“Percussive Guitar”: The Contemporary Acoustic Guitar Boom in the 21st Century***

**Newton Faulkner, Mike Dawes, Chris Woods and Declan Zapala**, Finnish guitarist **Petteri Sariola** and British luthier **Nick Benjamin**  
chaired by: **Matthew Buchanan**- International Guitar Foundation

The latter part of the 20th century has witnessed the emergence of a number of (steel-string) acoustic guitarists who have dramatically furthered the sonic possibilities of the instrument through a combination of extended techniques, creative arrangements and instrument-design innovations. These developments can be said to have come about through a combination of historical influence, musical cross-fertilisation between artists, and a burgeoning 'scene' in which performers engage with audiences by teaching their compositions as much as by performing in the more traditional way.

As the number of players in the UK, Europe and USA who utilise these approaches continues to grow, what is most interesting is the variety of musical and professional approaches that individual players take. This event would provide an opportunity to explore the particular aspects of the present day acoustic guitar world with practitioners who can all be said to be at the forefront of the genre. Current panel members include British guitarists **Newton Faulkner, Mike Dawes, Chris Woods** and **Declan Zapala**, Finnish guitarist **Petteri Sariola** and British luthier **Nick Benjamin** (chaired by Matthew Buchanan).

In the wider academic world, the performers and genres in which the acoustic guitar has been utilised have been widely-researched (particularly when considering performers of the Delta Blues and the 60s/70s Folk Revival for example). However there is a far smaller body of existing literature on the instrument itself in relation to the various musical worlds in which it has been exploited, especially when compared to the body of instrument-centric research available for the classical and electric guitar. It is hoped that this event would help to spur wider discussion and research of the acoustic guitar as a distinct instrument.

**Matthew Buchanan** is a British guitarist, arranger and tutor. He graduated from the Academy of Contemporary Music in Guildford with distinction, before studying for a BMus and MMus (specialising in acoustic guitar) at the University of Surrey. Highlights of his work since graduation include collaborations with the songwriter Newton Faulkner on several guitar arrangements, and invitations to teach guitar masterclasses in Austria and for the IGF in the UK (Royal Festival Hall).

As well as working as a musician and classical recording producer, Matthew co-manages the independent classical label Signum Records and the British guitar label BGS Records.



## 19<sup>th</sup> Century Guitar 2

### *News on the Biography of Mauro Giuliani*

**Gerhard Penn** – Lake Constance Guitar Research Meeting, Germany/Switzerland

In context with this author's research on early Viennese guitar music new details came to light regarding Mauro Giuliani's life and career in Vienna. In particular the Wiener Zeitung and other German language journals and magazines are valuable sources of first hand information which were not explored so far. Together with information from private diaries and other manuscripts, a more enriched picture of Giuliani's biography can be outlined. In this lecture new elements will be presented of Giuliani's early days in Vienna (ca. 1806 – 1812), his networks and relationships to other musicians, instrument makers and dedicatees of his works.

The second part of the lecture will deal with Giuliani's depart from Vienna to Italy in 1819 which becomes more clear now. New evidence will show the route of this journey and contradict the silent assumption of "an over-night disappearance of an indebted musician from the Imperial City". A recently discovered letter by Giuliani together with new documents from Viennese archives allows a better understanding of the biography around Giuliani's daughters. The letter also comprises a wonderful testimony of his pride about the on-stage performance of his daughter Emilia.

**Gerhard Penn** was born in 1958 in Graz, Austria. He studied chemistry at the University of Graz where he obtained a PhD in 1984. After post graduate studies he moved to Basel, Switzerland, where he is working for a global pharma company. With guitar playing he started in 1972 mainly as a self taught student. Since 2003 he is performing research of early Viennese guitar music. In 2007 he founded together with Andreas Stevens the "Lake Konstanz Guitar Research Meeting" with the objective to bring together leading guitar researchers from all over the world.

## ***A New Light on the Provenance of the Guitar Quintets by Luigi Boccherini***

**Matanya Opee** – author, musicologist and publisher, Columbus, Ohio, USA

The recent reappearance of the manuscripts used by Heinrich Albert in preparing his editions of G. 448, G. 451 and G. 453, and the earlier finding of a manuscript of the C-Major quintet (G. 453 *without* the *Ritirata di Madrid*) in the Houghton Library at Harvard, all non-autograph, necessitates a re-evaluation of the existing interpretations of how this important legacy of Luigi Boccherini survived.

Having two sets of manuscripts for each G. 448 and for the C-Major quintet, coming from two different sources in two different hands, may help clarify the extent to which these manuscripts represent the original Boccherini arrangements and attribute variants as orthographic and/or musical emendations made by the several scribes involved, those whose identity is known to us and those whose identity can only be hypothesized.

A close examination of these newly available manuscripts reveals that the two manuscripts for the C-Major Quintet are almost identical, even though they were copied by two different scribes, while those for G. 448, also copied by two different scribes, contain several glaring differences. In the case of the C-Major Quintet, the main discrepancy is that G. 453, *with* the attached *Ritirata di Madrid*, is in fact a conflation by Albert of two unrelated works in the same key. Albert also ignored the designation of this work as a *Quinteto in modo di Concerto*, a designation that appears in both manuscripts. In the case of G. 448, it is also clear that the sequence of movements was changed by Albert.

The paper will compare the manuscripts and offer a tentative timeline for the provenance of all known manuscripts. Several hand-writing samples will be shown as part of a preliminary identification of probable scribes.

**Matanya Opee** was born in Jerusalem. At 20, he enlisted in the Israeli Air force and became a fighter pilot. He started studying the guitar three years later. After a time, he went to study with Richard Pick in Chicago. He has lived in the US since 1970. Rather than trying to scrape together a living as a guitarist, Matanya got a job flying airplanes commercially. He continued to perform, and write about the guitar, eventually setting up his publishing house *Editions Orphée* in 1978. Matanya has written widely on all aspects of guitar theory and practice. He is one of the guitar's foremost scholars working today.

## The Guitar in 20<sup>th</sup> Century England 2

### *Five Bagatelles by William Walton and Julian Bream: a Case Study in Distributed Creativity*

**Morgan Buckley** – University of Cambridge, UK

Research over past decade has revealed, for the first time, the true extent of the collaborative nature of the compositional process not simply as the province of the composer but distributed across all who come into contact with the composer's music, including, first and foremost, performers. A considerable influence over the distribution of creativity is the unfamiliarity of the composer with the instrument, a fundamental issue in collaborative guitar composition. Although the performer's primary focus is adaptation to the instrument's idiom, many of the major twentieth-century guitar works are laden with musical interventionism. This lecture recital interrogates the nature and extent of the performer's influence, Julian Bream, in the guitar collaborative-compositional-process in a prominent work typical of a collaborative format: Walton's Five Bagatelles. Just some of the questions underpinning the research agenda include:

- How did Bream influence the compositional process?
- What view did Walton take of Bream's editorial interventionism?
- What is the definitive version of a work?
- Should a view of co-authorship exist?
- How might a better understanding of the compositional process affect future collaborations?

A single case study cannot give a comprehensive evaluation of the performer's role. Rather, with the support of empirical data from Walton's orchestration, this work is effective in provoking discussion on the wider issue of distributed creativity in new and established repertoire. As with any era of composition, understanding the true nature of the compositional processes of the recent past will benefit contemporary composition and performance.

**Morgan Buckley** is a performer and researcher keen to explore the tangible impact scholarship can have on performance and composition in classical guitar. Having studied performance in Dublin at the DIT Conservatory of Music and subsequently at the Royal College of Music, in London under Prof. Gary Ryan's tutelage, Morgan is now working towards a PhD supervised by Prof. Ian Cross and Dr. John Hopkins at the University of Cambridge. Morgan has performed widely and won many awards across Ireland and the UK, he is delighted to perform on a lattice-braced guitar made by English luthier Philip Woodfield.

## ***Chant by John Tavener: The Journey Towards Silence***

**Samantha Muir** – concert guitarist and scholar based in UK

John Tavener: favoured composer of celebrities, pop icons and royals; loved by the general public; often derided by the musical establishment as a “holy minimalist”. The recent death of one of our most successful and celebrated composers has not quelled the controversy but few can deny John Tavener had a genius for connecting with his audience. Why then has Tavener’s one piece for solo guitar slipped into obscurity? With just a handful of recordings, and only one this century, a score that is listed as special edition and omission from leading exam syllabuses, Chant is rarely heard. Through my own performance, audio samples and analysis of the score I will offer a re-evaluation of Chant. As guitar composers produce works of ever greater technical and musical complexity I will argue that Chant - an evocation of the feminine with its simple, uncluttered beauty - is even more poignant today. Audio samples will include Simon James’ world premier performance at Wigmore Hall in 1985, and Eleftheria Kotzia’s world premier recording in 1994. I will examine the influence of the ancient Byzantine hymn Phos Hilaron and discuss the context of Chant within Tavener’s other works. Tavener’s music has been described as uplifting, sublime, ethereal, the umbilical which connects heaven and earth. In our complex, tumultuous world there is a very real need for peace, for stillness, for unity. I propose a new understanding and appreciation of this unique work. Chant should not be abandoned to silence. It should be the journey towards silence.

Growing up in Australia **Samantha Muir** studied with Sebastian Jorgensen at the artist’s colony of Montsalvat. Following a BA at Sydney University Sam studied with Carlos Bonell at the RCM, London. Sam has performed and taught in Australia, Spain and the UK. Having recorded 2 CD’s she is currently working on another. Sam has collaborated with award winning photographer Josie Elias to publish a book of poetry and photos of Spain, *The Alchemy of Thyme and Rubble*. Recently Sam had 2 ebooks for ukulele published. The Little Book of Sor and The Little Book of Carulli are on the VCM exam syllabus.