



INTERNATIONAL  
GUITAR  
RESEARCH  
CENTRE



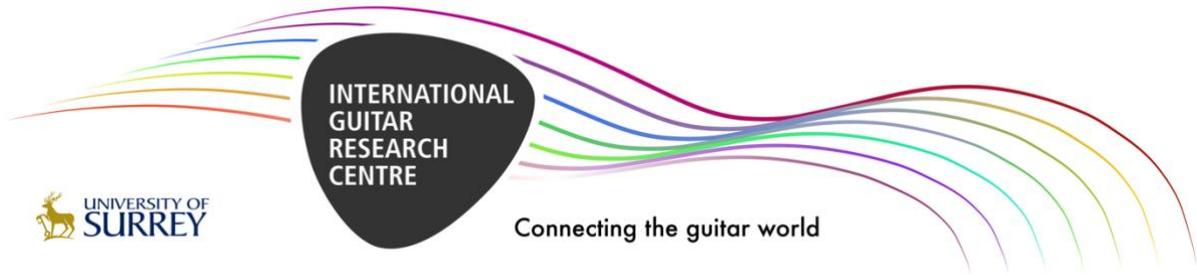
INTERNATIONAL GUITAR  
RESEARCH CENTRE  
2022 Conference



UNIVERSITY OF  
**SURREY**

October 7-9 2022

4.0



## WELCOME

In 2014, when we launched the IGRC with our Honorary President John Williams, we recognised that there was a rapidly growing international community of guitar researchers. We wanted the IGRC to provide a focal point for that research. Eight years later, we have collaborated with organisations and individuals all over the world – having hosted and co-hosted events in the US, China, Hong Kong, Canada, and Brazil, as well as the UK.

This year's conference was planned to be a small-scale internal event for our community of postgraduate researchers. Somehow, it has grown into a three-day event with a number of international guests and major figures in the guitar world. We are particularly excited to welcome Paul Galbraith, who will talk in depth for the first time about the Brahms guitar and his transcriptions and arrangements.

We are very happy to welcome the guitar research community to the IGRC and the University of Surrey for the next three days, and share our passion for the guitar in all its wonderfully diverse forms.

Stephen Goss  
Milton Mermikides  
John McGrath

**Directors of IGRC**

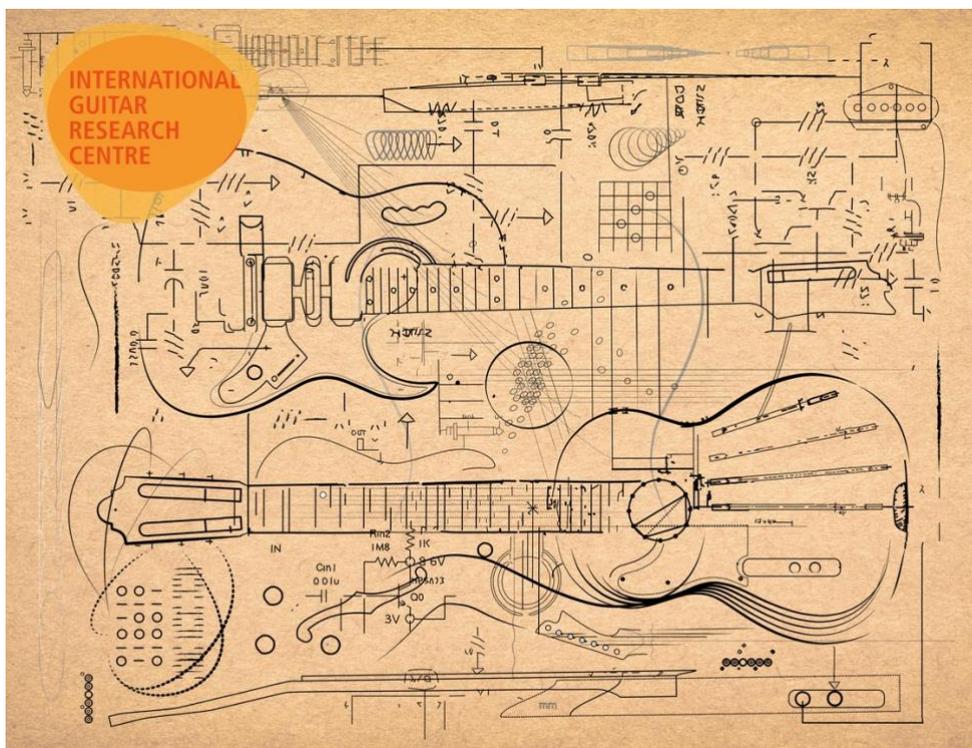


# IGRC MISSION STATEMENT

The International Guitar Research Centre (IGRC) is committed to the study and development of the guitar's compositional, performance, analytical and technical activity across a range of geographical and stylistic domains. Now with a number of International partners across 6 continents (including the [International Guitar Foundation](#), [The Guitar Foundation of America](#), [The Altamira Foundation in China](#), the [21<sup>st</sup> Century Guitar](#) network in Canada), the IGRC has become a global hub of guitar research, co-hosting conferences and festivals in the USA, Hong Kong, China, Canada, Portugal, Germany, UK and Australia, providing a fertile network for its scholars and practitioners, and disseminating its work (through scores, recordings, performances, broadcasts, academic writing and pedagogical materials) to broad public and cultural impact. Through this pluralistic activity, the IGRC advances and enriches the diverse practice, culture and public engagement with this universal instrument.

## RESEARCH at the IGRC

The IGRC offers a number of PhD opportunities through the University of Surrey with 11 [doctoral graduates](#), and 17 [current researchers](#). For information see [IGRC.site](#) where you can also keep up the IGRC's numerous activities and publications.



# CONFERENCE SCHEDULE

Friday 7 <sup>th</sup> Oct		
11.30 am	Steve Goss (SG) Milton Mermikides (MM) John McGrath (JMcG)	Conference Welcome (All events in PATS Studio One, unless otherwise indicated)
12.00 pm Chair MM	Damián Martín-Gil  Katalin Koltai  Giacomo Susani	The origins of 'la Gitaromanie' in Paris  <i>New soundscapes on the 'Ligeti guitar': Chopin, Kurtág and Saariaho</i>  <i>Ideas and Idioms: exploring the fretboard in composition</i> (Video presentation)
1.00 pm		
2.00 pm Chair SG	Luigi Attademo  Marco Ramelli	<i>Finding Regondi: style and technique in the Studies for guitar</i>  <i>Silence, body and sound: listening as a means of interpretation, Federico Mompou's approach to interpretation</i>
3.30 pm		
4.00 pm Chair JMcG	Reggie Lawrence  Ataman Kinis  James Dean	<i>Capitalising on the popularity of the ukulele in primary schools whilst modernising musicianship for the beginner guitarist</i>  <i>Decoration as material: Adapting Turkish Makam ornamentation to contemporary electronic composition</i>  <i>Fretboard navigation strategies in jazz guitar improvisation</i>
5.30 pm		
7.00 pm	PGR Concert	Katalin Koltai – Ligeti Guitar  Samantha Muir – Ukulele  Nejc Kuhar – Guitar

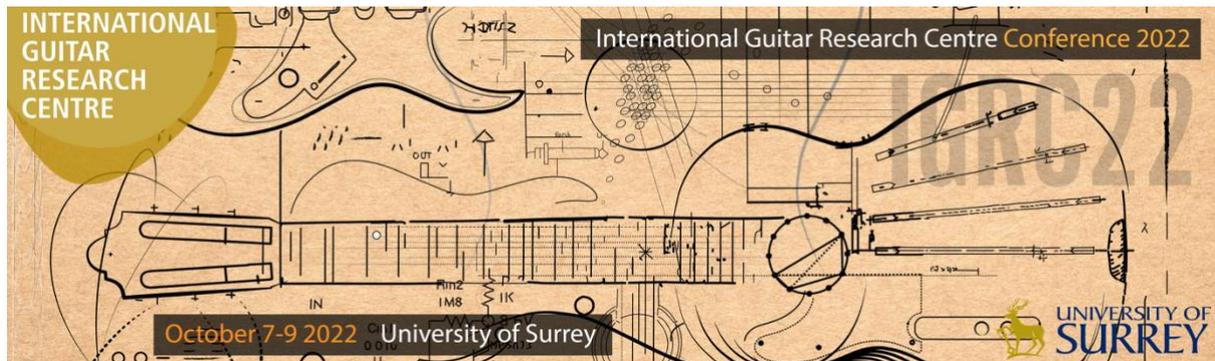
Saturday 8 <sup>th</sup> Oct		
9.30 am	Sam Muir	

Chair JMcG	Gerard Cousins  Trevor Datson	<i>Classical Ukulele: New perspectives &amp; new works</i>  <i>Escape! Where do transcriptions of minimalist music lead us?</i>  <i>The infinite instant: Tremolo, Tárrega and tension-release in the historical novel</i>
11.00 am		
11.30 am  Chair MM	Daniel Marx  Francesco Braggio  Giacomo Copiello	<i>The collection of the 'Guitarristische Vereinigung München': the discovery of a forgotten repertoire</i>  <i>The unpublished works of Ferdinando Carulli</i>  <i>New music for Brahms guitar</i>
1.00 pm		
2.00 pm  Chair MM	John McGrath  Steve Goss	<i>'Something seems wrong, should that be happening?': Avantfolk guitar and glitch aesthetics, a practice-based perspective</i>  <i>Biopsychosocial composition: collaborative music-making through idiomatic alchemy</i>
3.30 pm		
4.00 pm	21 <sup>st</sup> Century Guitar Book Panel	Rich Perks, Milton Mermikides, John McGrath, Katalin Koltai, Tom Williams, Bill Thompson
5.30 pm		
7.00 pm	Paul Galbraith	Concert at Holy Trinity Church, Guildford, tickets sold separately

## Sunday 9<sup>th</sup> Oct

9.30 am	Nejc Kuhar	<i>Guitar Concertos: do they need to be difficult?</i>
Chair MM	Dimitrios Soukaras	<i>From inception to performance: collaboration with the composer Petros Klampanis.</i>
	Flavio Nati	<i>Tōru Takemitsu and the guitar: an (un)finished story?</i>
11.00 am		
11.30 am	Ligeti Guitar Panel	<i>Writing for the 'Ligeti Guitar': collaboration and innovation</i> Katalin Koltai, David Gorton, Tom Armstrong
12.30 pm		
1.30 pm	Milton Mermikides	<i>Quiet Virtuosity</i>
Chair SG		
2.15 pm		
2.30 pm	Paul Galbraith	<i>The Brahms Guitar</i>
4.00 pm		
4.30 pm	Paul Galbraith	<i>Transcription and arrangement for guitar</i>
6.00 pm		
7.00 pm	Michael Butten	Concert – music by Dowland, Bachelar, Britten, and McLeod





# IGRC22 ABSTRACTS

Friday 7<sup>th</sup> October

**11.30am Conference Welcome & IGRC PGRs**

**Introduction** - Steve Goss, Milton Mermikides, and John McGrath

Chair: Milton Mermikides

**Damián Martín-Gil**

***The origins of 'la Guitaromanie' in Paris***

The Spanish guitar achieved a popularity in Paris during the first decades of the nineteenth century not unequalled by any other European city, a period in the history of this instrument usually called 'La Guitaromanie'. Among the well-known figures leading this movement we can mention Carulli, Molino, Sor and Aguado who all stayed a great part of their lives in this city. However, less attention has traditionally been given to the previous generation of guitarists and their role in the arrival of this movement. This paper examines some of the keys to understand how the fashion for the guitar evolved in the French capital during the last decades of the eighteenth century in order to obtain a clearer picture of the vogue for the guitar at the turn of the century.

**Katalin Koltai**

***Radical guitar textures on the 'Ligeti guitar': Arranging Bartók and Chopin***

This paper explores a new world of guitar sonorities through novel arrangements; Bartók: 'The Night's Music' and Chopin's 'Berceuse' Op. 57, performed on a new instrument prototype, the 'Ligeti Guitar'.

Designed by Koltai in collaboration with the Altamira Guitar Foundation, Hanson Yao and Oren Myers, the 'Ligeti guitar' was developed in 2021. It integrates an adjustable magnet capo system into a transformed fretboard. Koltai translates Bartokian clusters and Chopin's ostinato ground bass into radical open-string sets. As a result, the multi-layer and highly complex piano textures became accessible and idiomatic on the guitar.

**Giacomo Susani**

***Ideas and Idioms: Exploring the fretboard in composition***

The guitar is one of the richest and most popular western musical technologies. In recent years, musicological research has become increasingly involved in the study of its intricate affordances, which allow composers and performers to develop hitherto unexplored ways of conceptualising music. The proposed lecture presents two of my most recent works for solo guitar: *Frammenti (after M. Llobet)* and *Fantasia in forma lirica (omaggio a Pasolini)*. I will perform and analyse both works, focusing on the different compositional processes that were employed, and on the way these affected the finished works creatively.

**2.00pm      Session 2   IGRC PGRs**

Chair: Steve Goss

**Luigi Attademo**

***Finding Regondi: Style and technique in the studies for guitar***

Two centuries after the birth of Giulio Regondi, his 'Ten Studies' are probably the most advanced studies in the guitar repertoire of 19th century. In this lecture, it is proposed a reinterpretation of this work.

Starting from some biographical aspects, the lecture develops an analysis of the form, the harmony and the technical features (slurs, legato, left-hand changes etc.), in comparison with the other guitarists-composers as well as the important musicians of the Romantic period.

This lecture-recital will include practical examples on a 19th century guitar.

**Marco Ramelli**

***Silence, body and sound: listening as a means of interpretation  
Federico Mompou's approach to interpretation***

Mompou was a Catalan composer and pianist whose art had sound, listening and their relationship with silence as main investigation elements. His music and vision of the world were infused with a strong spirituality, expressed through the physical experience of playing the piano as a means of transcendence. For Mompou, the sound of the piano is a plastic material modifiable not only at the moment of its production but throughout its duration. This belief profoundly influenced his approach to technique, composition and interpretation.

Through listening to historical recordings and analysing Mompou's writings, particularly his method of interpretation, we will deepen how the approach proposed by Mompou could

offer a key to better understanding the interpretation and rubato of many pianists and guitarists of the early twentieth century.

## **4.00pm      Session 3   IGRC PGRs**

Chair: John McGrath

### **Reggie Lawrence**

#### ***Capitalising on the Popularity of the Ukulele in Primary Schools whilst Modernising Musicianship for the Beginner Guitarist***

The Ukulele has been appointed as the principal instrument for introducing primary school classrooms to music education overnight. There are currently no methods for wholeclass music education that utilise the ukulele as an instrument capable of strumming, plucking, accompanying, composing, and contextualising the fundamentals of music. Simultaneously, there are no methods that use the ukulele as a precursor to the guitar.

This paper presents the research into a method for learning the ukulele in a wholeclass environment that progresses to conventional guitar education with a key focus on instilling musicianship and narrowing the gap between both instruments

### **Ataman Kinis**

#### ***Decoration as Material: Adapting Turkish Makam ornamentation to Contemporary Electronic Composition***

This project is motivated by a desire to remedy the stark contrast I feel exists between the historical importance, sophisticated virtuosity and aesthetic beauty of Turkish *makam*, and the scarcity of relevant musicological analysis and research into this seminal culture. Much of this might be attributed to general music theory – to illuminate salient aspects of *makam* performance, particularly the highly nuanced craft of ornamentation. This project is supported by my experience and cultural immersion of Turkish *makam*, as well as my deep engagement with digital technology to both reveal these under-researched musical mechanisms, and to adopt/adapt them into contemporary compositional practice.

### **James Dean**

#### ***Fretboard navigation strategies in jazz guitar improvisation***

This presentation examines how the guitar fretboard is navigated over harmonic templates. Through a comparative analysis of improvisations on 'All The Things You Are' by guitarists Pat Metheny, John Scofield and Mike Stern, individual fretboard approaches are examined in order to explore how an understanding of fretboard navigation might reveal 'fretboard personalities'. Using novel graphic representations of dynamic fretboard trajectories, fundamental approaches are illuminated involving string sets, positional gestures and their interaction. These models can present strategies for learners to apply to their own improvisation practice, as will be demonstrated by a sample of 'fretboard improvisational etudes'.

## **7.00pm      Concert      IGRC PGRs**

# PATS Studio One

## Katalin Koltai – Ligeti Guitar

The Night's Music  
Berceuse  
Ligatura Y

Bela Bartók  
Frédéric Chopin  
György Kurtág

## Samantha Muir – Ukulele

Pieces from Tabulature de guiterre  
The Falling Rain  
In Every Heart

Adrian le Roy  
Samantha Muir  
David John Roche

## Nejc Kuhar – Guitar

5 Preludes (from 12 Preludes)  
3 Etudes (from 12 Concert Etudes)

Nejc Kuhar (b. 1987)



# Saturday 8<sup>th</sup> October

## 9.30am Session 4 IGRC PGRs

Chair: John McGrath

**Samantha Muir**

### ***Classical Ukulele: New Perspectives & New Works***

Often derided as a toy, a novelty or a comedy prop the ukulele has always been something of a musical outlier. This presentation will look at how, in recent years, attitudes and approaches to the ukulele are gradually changing.

**Gerard Cousins (Guest Speaker)**

### ***Escape! Where do transcriptions of minimalist music lead us?***

What effect does transcription have on minimalist music? How important is the original timbre to the musical idea? Can we find new expression from a change of instrument and what is perhaps lost or gained in the process? What can we learn through hearing familiar pieces in a new guise?

To begin this exploration, I take my own transcription and recording of Philip Glass's 'Knee Play 2' to see how minimalist music may be re-expressed. The original guise of 'Knee Play 2' was as an interlude in the Opera 'Einstein on the Beach' and was brilliantly reimagined as a virtuosic solo violin concert piece by Tim Fain. This transformation inspired me to search for further possibilities as a piece for solo guitar. In my guitar version I take inspiration from the Malian kora and use certain articulation techniques rarely heard on the 'classical guitar' to further evolve the possibilities of interpretation and expression.

**Trevor Datson**

### ***The Infinite Instant: Tremelo, Tárrega and Tension-Release in the Historical Novel***

Authors from Thomas De Quincey to Kazuo Ishiguro have sought to bring the special semiotic power of music to the literary arts, and for decades academics have attempted to define the boundaries of "melopoetics". But the quest has often proved quixotic; a metaphor at best. What can be learned from such metaphorical intermedial explorations? Creative Writing PGR Trevor Datson gives a brief overview of his own travels in this field and, using guitar-based examples from his PhD novel *The Memory Pact*, contends that the search may have greater intrinsic value than its desired object.

# 11.30am Session 5 IGRC PGRs

Chair: Milton Mermikides

**Daniel Marx**

## ***The collection of the 'Gitarristische Vereinigung München': the discovery of a forgotten repertoire***

It was in 2009, when a very special collection of guitar works was rediscovered in the attic of Mrs. Gabriele Wiedemann, in the city of Munich. Mrs. Wiedemann is the daughter of Fritz Walter Wiedemann, the last president of the "Gitarristische Vereinigung München". The list of members of the Munich-based guitar club spanned from the United States over several European countries to Russia. The Gitarristische Vereinigung München was founded in 1908, by the members of the Internationale Gitarristen Verband (I.G.V. 1900-1908). Guitarist and musicologist Andreas Stevens was informed and invited to take a closer look at the rediscovered collection. Stevens came across about 30 large boxes of music, three boxes of correspondences and documents, and two boxes of literature. After having finished the examination, Stevens stated to have seen the largest and most important collection of musical resources regarding the guitar – worldwide.

**Francesco Braggio**

## ***The unpublished works of Ferdinando Carulli***

Ferdinando Carulli born in Naples in 1770, he left his city in 1810 to emigrate to Paris where he became internationally recognized as great virtuoso and master of his instrument. His didactic material was so successful that his role was exclusively relegated to that of teacher, practically ignoring the rest of his huge production of 366 published works. The goal of my research, is to find the rest of his works which have not been published during the author's life and have been preserved in libraries all over the world where they still lay in their manuscript form.

**Giacomo Copiello**

## ***New Music for Brahms Guitar***

The research aims to expand the repertoire of the 8-string Brahms Guitar, a multi-stringed guitar where the extension is increased in both directions: one string below and one above the six traditional strings.

Despite its international success, we can find very few compositions published for it. This work wants to create a source of scores for musicians who are getting closer to the instrument. The investigation will be conducted arranging pages taken from other instruments and collaborating with contemporary composers writing new music for it. The first output of this work is 'Lieder', a publication of five volumes and CD.

## 2.00pm Keynote Lectures 1 & 2

Chair: Milton Mermikides

**John McGrath**

### ***‘Something seems wrong, should that be happening?’: Avantfolk guitar and glitch aesthetics, a practice-based perspective***

This paper builds upon a theoretical framework of hauntology, folk horror and ‘the weird’ (Fisher) before undergoing a practice-based exploration of glitch aesthetics in *avantfolk* guitar composition/performance. John Fahey is put forward as a precursor to a new formulation of avantfolk before the specific affordances of technological augmentations, in the form of certain guitar pedals, are examined in the context of live *glitch looping*. Hauntology points to impossible futures, but avantfolk looks to impossible, imagined pasts; fragmentary glimpses of landscapes that superimpose upon our own present setting. A multimodal collaborative output, the music video for ‘Four Hills’ is discussed as offering a transformative kind of repetition in the face of conservative preservationism.

**Steve Goss**

### ***Biopsychosocial composition: collaborative music-making through idiomatic alchemy***

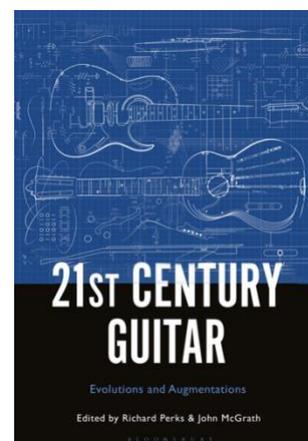
My compositional process has become increasingly concerned with idiom and collaboration. Building on the work of Jonathan de Souza, I focus on ‘body-instrument interaction’, treating the guitar as a creative prosthesis at the intersection of technique and technology. With each commission, I engage directly with the individual player’s technical and musical mindset and their creative agenda. These become catalysts for a more wholistic approach to bespoke performer-driven composition.

I will illustrate my lecture with examples from recent collaborations with theorbist Matthew Wadsworth, and guitarists David Russell, Zoran Dukić, and John Williams.

## 4.00pm Panel 1 Book Preview

***21<sup>st</sup> Century Guitar***  
**edited by Richard Perks & John McGrath**  
**(Bloomsbury Academic, 2023)**

21st Century Guitar provides significant insights into the rich array of guitar-based performance practices emerging and thriving in the 21st Century, and in doing so, invites the reader to reassess the guitar in terms of its identity, physicality and sound creating potentialities. This panel discussion will provide an overview of the forthcoming collection’s themes with special focus on present contributors’ chapters including Rich Perks, Milton Mermikides, John McGrath, Katalin Koltai, Bill Thompson & Tom Williams.



**7.00pm Paul Galbraith Concert**  
Holy Trinity Church

**PROGRAMME**

**Suite in A**

**J.S. Bach (1685-1750)**

*Prelude and Fughetta*

BWV 872a (1738)

*Tempo di Menuet* (Keyboard Partita #5 in G)

BWV 829 (1725-31)

*Sarabande* (Keyboard Partita #4 in D)

BWV 828 (1725-31)

[Allegro] (1st mvt of Keyboard Toccata in G)

BWV 916 (1714)

*Fughetta* (Well tempered Clavier book 2 in C#)

BWV 872 (1742)

**Sonata for Harp (1939)  
1963)**

**P. Hindemith (1895-**

Moderately fast Lively

Song, very slow

**INTERVAL**

**Claraiana (1832-49)**

**R. Schumann (1810-1856)**

Album for the Young Op.68 no.26

Album Leaves Op.124 no.15 'Waltz'

Op.124 no. 14 'Vision'

Op.68 no.32 'Scheherazade'

Op.68 no.21 (no title)

Colored Leaves Op.99 no.1

Op.68 no.16 'First Loss'

Op.124 no.15 'Fantasy Dance'

Op.68 no.35 'Mignon'

Op.85 no.12 'Evening Song'

**Valses Poeticos (1900)**

**E. Granados (1867-1916)**

Vivace molto ed Melodico

Tempo de Vals Noble

Tempo de Vals Lento

Allegretto Humoristico Allegretto (Elegante)

Quasi ad Libitum (Sentimental)

Vivo

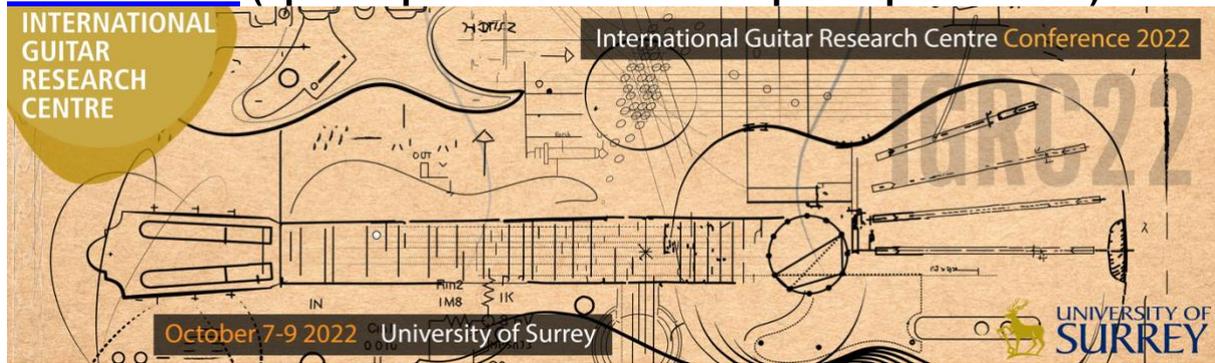
Presto

**Preludio** (from Suite 'Espana') 1890

**I. Albeniz (1860-1909)**

**Sevilla** (from 'Suite Espanola') 1886

**Book Tickets** (special price for conference participants £8.00)



## Sunday 9<sup>th</sup> October

### 9.30am Session 6 IGRC PGRs

Chair: Milton Mermikides

**Nejc Kuhar**

#### ***Guitar Concertos: do they need to be difficult?***

The genre 'guitar concerto' is often associated with such concepts as 'technically challenging' and 'virtuosic' and thus reserved for advanced players. But what about the rest? What about intermediate students? Can't they also get the experience of playing with a real symphony orchestra?

In my presentation I will focus on my 'Guitar Concerto No. 2', written explicitly for players with an intermediate level of guitar technique. My research has led me to define clear technical and musical boundaries for this composition.

**Dimitrios Soukaras**

#### ***From inception to performance: collaboration with the composer Petros Klampanis.***

This research project investigates the nature and impact of collaborative creativity composer-performer partnerships engaged in the joint realisation of new musical works. The main question governing this research is to identify how collaboration between non guitarists-composers and performers impacts on the notation, interpretation, and identity of the new musical work. This project involves pro-active collaboration at all stages of the creative process.

## Flavio Nati

### ***Tōru Takemitsu and the guitar: an (un)finished story?***

One of the reference musical figures of the second half of the twentieth century, Tōru Takemitsu (1930 - 1996) is arguably the most universally recognized composer that Japan has ever had. He dedicated important works to the classical guitar, treated both as a soloist or in chamber and orchestral ensembles.

The first step is to study, analyse and perform several significant attempts that have been made to pay homage to him; the main scope of this research though, is to collaborate with various composers throughout the world to provide a new body of works for the classical guitar.

### **11.30am Panel 2 *The Ligeti Guitar***

Katalin Koltai	University of Surrey
David Gorton	Royal Academy of Music
Tom Armstrong	University of Surrey

#### ***Writing for the 'Ligeti Guitar': Collaboration and Innovation***

This panel explores the outcomes of two composer-performer collaborations. Katalin Koltai, guitarist, commissioned both David Gorton and Tom Armstrong in 2019 to write new pieces for her newly invented magnet capo system and a new guitar prototype, the 'Ligeti Guitar'.

David Gorton's *Six Miniatures* uses different arrangements of capos within a common microtonal tuning for the guitar, in effect creating a different 'instrument' for each movement. The six movements explore contrasting fragmentary ideas suggested by the individual characters of the different instrumental configurations.

Tom Armstrong's *Bartókiana* is a cycle of pieces for the *Ligeti Guitar*. The ability to alter the open string notes of the instrument creates a very flexible medium that can be adapted to Béla Bartók's unmistakable musical language with its chromatic and often highly dissonant harmony. The selections of Bartók's music are all folksong settings, one each from the main territories he collected in: Slovakia, North Africa, Romania and Hungary. In selecting music from the main ethnic areas Bartók studied Armstrong hopes to mirror his polyglot ideals; in our own time the world seems in danger of retreating into various hues of separatism and individualism so the contents of *Bartókiana* are an attempt to accent diversities that nevertheless remain linked by common bonds.

## **1.30pm      Keynote Lecture 3**

Chair: Steve Goss

**Milton Mermikides**

### ***Quiet Virtuosity***

In this presentation, I discuss the idiosyncrasies, challenges, limits, and affordances of the guitar and its relationship to notational, acoustic and theoretical 'spaces'. By delineating and identifying what is heard, thought, notated and enacted on the guitar, I aim to illuminate - through original analyses - a host of otherwise hidden virtuosities of the instrument. These include fretboard harmony, 'active' note-reading, fretboard constraint, articulation, micro-timing, micro-tuning and 'feel'.

**2.30pm      Keynote Lecture      4      Chair: Steve Goss**

**Paul Galbraith**

### ***The Brahms Guitar***

Steve Goss and Giacomo Copiello will interview Paul Galbraith about the Brahms Guitar.

**4.30pm      Keynote Lecture      5      Chair: Steve Goss**

**Paul Galbraith**

### ***Transcription and Arrangement for Guitar***

Steve Goss will interview Paul Galbraith about transcribing and arranging for guitar. These interviews will be recorded, transcribed, edited and published.

**7.00pm Concert Michael Butten**

**PATS Studio One**

Music by Dowland, Bachelar, Britten, and McLeod.

Michael Butten is the current holder of the New Elizabethan Award for guitar and lute. This concert is kindly supported by the NEA and the Musicians' Company.

*Praeludium, Fantasia P6, Lachrimae Pavane, Frog Galliard* John Dowland

*Fantasy on Themes from Britten's 'Gloriana'* John McLeod

*Prelude, Galliard* Philip Rossetor

*Monsieur's Almain* Daniel Bachelar

*Nocturnal after John Dowland op.70* Benjamin Britten

*Farewell* John Dowland





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