



# THE 21ST CENTURY GUITAR

## INTERNATIONAL CONFERENCE

Unconventional Approaches to Performance, Composition and Research

March 22-26, 2021

Virtual

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CENTRO DE ESTUDOS DE  
SOCIOLOGIA E ESTÉTICA  
MUSICAL

C|E|S|E|M



**NOVA FCSH**  
FACULDADE DE CIÊNCIAS SOCIAIS E HUMANAS  
UNIVERSIDADE NOVA DE LISBOA



## Organization

**Amy Brandon** | Dalhousie University, Halifax, Canada

**Rita Torres** | Universidade NOVA de Lisboa, Portugal

## Staff

**Amy Brandon** (Website)

**Ben Diamond** (Social Media)

**Michelle LaCour** (Technical direction)

**Andrew Noseworthy** (Conductor)

**Rita Torres** (Booklet)

## Support

[Centre for the Study of the Sociology and Aesthetics of Music \(CESEM\)](#)  
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International Guitar Research Centre (IGRC) – University of Surrey, United Kingdom

Memorial University, Canada

Canadian Music Centre

## Keynote Speakers



**Caroline Delume**, Guitarist & Theorbist

Professor of Sight Reading for Guitarists at Conservatoire National Supérieur de Musique et de Danse de Paris

Professor of Guitar and Improvisation at Conservatoire de Versailles Grand Parc

Photo: © Charles Nemo

**Elena Càsoli**, Guitarist

Professor of Guitar, New Music Interpretation and Chamber Music at Bern University of the Arts



Photo: © Vico Chamla



**Maurizio Pisati**, Composer

Professor of Composition and Analysis at Conservatorio G. B. Martini, Bologna

Leader of CSR-centro studi e ricerche and INCROCIIlab and pactaSOUNDzon

**Pascale Criton**, Composer

Freelance composer



## Special Guests



**Milton Mermikides**, Composer & Guitarist

Reader in Music at University of Surrey

Guitar Professor at Royal College of Music, London

**Stephen Goss**, Composer & Guitarist

Chair of Composition and Director of the  
International Guitar Research Centre at  
University of Surrey

Professor of Guitar at Royal Academy of Music,  
London



## Scientific Committee

**Amy Brandon** | Composer & Guitarist | Researcher at Dalhousie University, Halifax

**Diego Castro Magas** | Guitarist | Associate Professor at Pontificia Universidad Católica de Chile

**Fábio Scarduelli** | Guitarist | Guitar Professor at Universidade Estadual do Paraná

**Felipe Ribeiro** | Composer | Composition Professor at Universidade Estadual do Paraná | Researcher at Alexander von Humboldt Stiftung, Germany

**Isabelle Heroux** | Guitarist | Professor of Guitar and Pedagogy at Université du Québec à Montréal

**Jason Noble** | Composer | Researcher at McGill University, Montréal

**Jonathan de Souza** | Musicologist | Associate Professor and Associate Member of the Brain and Mind Institute at University of Western Ontario

**Kate Lewis** | Guitarist & Musicologist | Lecturer in Music at Brunel University, London

**Marc Estibeiro** | Composer & Guitarist | Associate Professor of Music at Staffordshire University

**Martin Vishnick** | Composer & Guitarist | Independent Researcher, London

**Rita Torres** | Composer & Musicologist | Researcher of CESEM – NOVA FCSH, Universidade NOVA de Lisboa

**Steve Goss** | Composer & Guitarist | Chair of Composition and Director of the International Guitar Research Centre at University of Surrey | Professor of Guitar at the Royal Academy of Music, London

**Tolgahan Çoğulu** | Guitarist | Professor of Guitar and Microtonal Guitar at Istanbul Technical University

**Vincent Debut** | Acoustician | Assistant Professor at Escola Superior de Artes Aplicadas, Instituto Politécnico de Castelo-Branco (IPCB/ESART)

## Artistic Committee

### PERFORMANCES

**Amy Brandon** | Composer & Guitarist | Researcher at Dalhousie University, Halifax

**An-Laurence Higgins** | Guitarist | Freelance Performer, Montréal

**Andrés Hernández** | Guitarist | Member of Aleph Gitarrenquartett, Karlsruhe

**Andrew Noseworthy** | Composer, Guitarist & Arranger | PhD Candidate at University of Western Ontario

**Belquior Guerrero** | Guitarist | Post-Doctoral Researcher of Institute for Systems and Computer Engineering, Technology and Science (INESC TEC), Porto

**Caroline Delume** | Guitarist & Theorbist | Professor of Sight Reading for Guitarists at Conservatoire National Supérieur de Musique et de Danse de Paris | Professor of Guitar and Improvisation at Conservatoire de Versailles Grand Parc

**Christelle Séry** | Guitarist | Freelance performer | Member of Ensemble Cairn, Paris | Artistic Collaborator at Ecole Supérieure de Musique de Bourgogne Franche Comté and Lille

**Elena Càsoli** | Guitarist | Professor of Guitar, New Music Interpretation and Chamber Music at Hochschule der Künste Bern

**Hugo Simões** | Guitarist | Guitar Instructor at Curso de Música Silva Monteiro, Porto, and Conservatório de Música Calouste Gulbenkian de Aveiro

**Júlio Guerreiro** | Guitarist | Guitar Professor at Conservatório Nacional, Lisbon | Invited guitarist at Remix Ensemble-Casa da Música

**Jürgen Ruck** | Guitarist | Guitar Professor at Hochschule für Musik Würzburg

**Libby Myers** | Guitarist | Member of Rosa Guitar Trio, Brisbane | Doctoral Researcher at Queensland Conservatorium, Griffith University

**Matilde Oppizzi** | Guitarist | Independent Researcher, Pavia

**Mats Scheidegger** | Guitarist | Guitar Instructor at Hochschule Luzern

**Mauricio Carrasco** | Guitarist | Freelance Performer-Researcher | Member of Ensemble Vortex, Geneva

**Nico Couck** | Guitarist | Professor of Guitar and Chamber Music at Royal Conservatoire Antwerp

**Paulo Vaz de Carvalho** | Guitarist | Guitar Professor and Researcher of INET-md at Aveiro University

**Pedro Rodrigues** | Guitarist | Guitar Professor and Researcher of INET-md at Aveiro University

**Pierre Bibault** | Guitarist | Guitar Professor at the Paris Conservatoires | Teacher-Researcher at the Royal Conservatoire Brussels

**Rich Perks** | Guitarist | Lecturer in Music Performance at University of Kent

**Rob MacDonald** | Guitarist | Guitar Instructor at University of Toronto

**Ruben Mattia Santorsa** | Guitarist | Freelance Performer, Basel/Berlin

**Seth Josel** | Guitarist | Freelance concert guitarist, Berlin

**Sophie Marcheff** | Guitarist | Student at University of Melbourne

**Steve Cowan** | Guitarist | Lecturer and Guitar Instructor at McGill University, Montréal

**Sylvie Proulx** | Guitarist | Associate Professor of Guitar at Memorial University of Newfoundland and Labrador

**Trevor Babb** | Guitarist | Adjunct Artist Instructor at Vassar College, New York State

## SCORES

**Amy Brandon** | Composer & Guitarist | Researcher at Dalhousie University, Halifax

**Andrew Noseworthy** | Composer, Guitarist & Arranger | PhD Candidate at University of Western Ontario

**Andrew Staniland** | Composer & Guitarist | Composition Professor at Memorial University of Newfoundland and Labrador

**Agustín Castilla-Ávila** | Composer & Guitarist | Director and President of the International Society for Ekmelic Music, Salzburg | Visiting Professor at Instituto Katarina Gurska de Investigaciones Artísticas, Segovia

**Dan Lippel** | Guitarist | Member of the International Contemporary Ensemble, New York | Owner/Artistic Director of New Focus Recordings

**The Honourable Elizabeth A. Baker** | New Renaissance Artist

**Francisco Huguet** | Composer | Electric Engineering Professor at Universidad Centroamericana “José Simeón Cañas”, San Salvador

**José Mesquita Lopes** | Composer, Guitarist & Arranger | Guitar Instructor at Conservatório de Música D. Dinís, Odivelas, and Orfeão de Leiria Conservatório de Artes

**Ken Murray** | Composer & Guitarist | Senior Lecturer in Music and Head of Guitar at University of Melbourne

**Maurizio Pisati** | Composer | Professor of Composition and Analysis at Conservatorio G. B. Martini, Bologna | Leader of CSR-centro studi e ricerche and INCROClab and pactaSOUNDzone

**Milton Mermikides** | Composer & Guitarist | Reader in Music at University of Surrey | Guitar Professor at Royal College of Music, London

**Patrick Roux** | Composer & Guitarist | Adjunct Professor of Guitar at the University of Ottawa | Professor, Conservatoire de musique du Québec à Gatineau and Académie Internationale de musique et de danse du Domaine Forget

**Rita Torres** | Composer & Musicologist | Researcher of CESEM – NOVA FCSH, Universidade NOVA de Lisboa

**Steve Goss** | Composer & Guitarist | Chair of Composition and Director of the International Guitar Research Centre at University of Surrey | Professor of Guitar at Royal Academy of Music, London

**Tim Brady** | Composer & Guitarist | Freelance

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# Programme Overview

ALL TIMES IN UTC

## March 22

11:30-11:45

Conference opening

11:45-15:55

**Lectures:** Composition & Creative Processes

16:00-17:00

**Guest lecture:** Stephen Goss

17:00-18:00

**Roundtable:** Composing for guitar

18:00-20:00

**Lectures:** Diverse topics

20:00-21:00

**Performances:** Large ensemble works

21:00-22:00

**Performances:** CRAS Ensemble

## March 23

### Extended techniques & Microtonality

10:30-13:05

**Lectures:** Extended techniques

13:30-14:30

**Keynote:** Caroline Delume & Pascale Criton

15:00-16:00

**Roundtable:** Extended techniques & Microtonality

16:00-16:30

**Performances:** Microtonality

16:30-17:45

**Performances:** Extended techniques

18:00-19:00

**Concert:** Sergio Sorrentino

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## March 24

10:30-12:40

**Lectures:** Collaboration

13:00-14:00

**Roundtable:** Collaboration

14:00-17:20

**Lectures:** Pedagogy & Technique

17:20-17:50

**Guest lecture:** Milton Mermikides

18:00-19:00

**Roundtable:** Pedagogy & Technique

19:00-21:30

**Performances:** Solo guitar

21:30-22:15

**Performances:** Guitar duo

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## March 25

### Technology & Innovation

10:30-13:35

**Lectures:** Technology & Innovation

13:45-14:45

**Keynote:** Elena Càsoli & Maurizio Pisati

15:00-16:50

**Lectures:** Technology & Innovation

17:00-18:30

**Roundtable:** Technology & Innovation

18:30-21:00

**Performances:** Classical Guitar and electronics

21:00-22:00

**Performances:** Guitar and visuals

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## March 26

### Electric guitar & Improvisation

10:30-13:10

**Lectures:** Electric guitar

13:30-14:30

**Roundtable:** Electric guitar

14:30-16:30

**Performances:** Electric guitar

16:30-17:00

**Performances:** Quarto Ensemble

17:00-18:30

**Performances:** Improvisation

18:30-21:00

**Lectures:** Improvisation

21:00-22:00

**Roundtable:** Improvisation

22-22:15

Conference closing

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# Programme Details

ALL TIMES IN UTC

(Abstracts or programme notes can be found below the participant's bio in the next section)

## March 22

<b>March 22   11:45-15:55   Lectures</b>			<b>Chair</b>
Composition & Creative Processes			
11:45	Camilo Mendez	The Guitar as a Laboratory for Experimentation	
12:15	Andreas Aase	Eon (Lecture-recital)	
12:50	Rita Torres	Creative processes in composing with guitar: An auto-investigation in retrospect	
13:20	Jason Noble	A case study of the challenges and advantages of composing for guitar orchestras: Fantaisie harmonique (2019)	
14:05	Pedro Baptista	Jorge Peixinho – In Memoriam for solo guitar: A compositional and interpretative proposal	
14:35	Patrick O'Reilly	Composing Musical Networks: An Investigation into The Convergence of Extended Notation and Mail-Art	
15:05	Daniel Escudeiro & Samuel Vieira	Digitext as an Intertextual Compositional Tool in Music (Poster)	
15:25	José Santos	When Bonfá meets Villa: Creative processes in the elaboration of guitar arrangement to "Manhã de Carnaval" (Black Orpheus) of Luis Bonfá (1922-2001)	

<b>March 22   16:00-17:00   Guest lecture</b>		<b>Chair</b>
Stephen Goss	Hiraeth: Manuel de Falla, Andrés Segovia, and the politics of nostalgia	Amy Brandon

<b>March 22   17:00-18:00   Roundtable</b>		<b>Chair</b>
Composing for guitar		

<b>March 22   18:00-20:00   Lectures</b>			<b>Chair</b>
Diverse topics			
18:00	Ioannis Andronoglou	The inspirational role of the Greek musical tradition in the composition of classical guitar repertoire: Historical perspective and performance practice	
18:30	Marco Ramelli	A new look at Gerhard's guitar music (Lecture-recital)	
19:15	Michael Kudirka	Revivifying Tonal Repertoire with Microtonal Fretboards (Lecture-recital)	

<b>March 22   20:00-21:00   Performances</b>		
Large ensemble works (Score proposals)		
<b>Composer</b>	<b>Title</b>	<b>Players</b>
Lane Harder	The Red Queen Hypothesis	Aitor Ucar, Matthew Sallis, Diego Caicedo, CRAS Ensemble, Andrew Noseworthy (cond.)
Blake DeGraw	[communion through] Polysymphonic Entropy	Jeff Torbert, CRAS Ensemble, Andrew Noseworthy (cond.)
Nikolaus Gerszewski	Glaze	Amy Brandon (guits. & cond.), Diego Caicedo, Geordie Haley, Jordan Watson, Trevor Babb
Tristan Zaba	Mostly Harm. less	Nate Chivers, Aitor Ucar, Matthew Sallis, Diego Caicedo, Javier Subatin, Andrew Noseworthy (cond.)

<b>March 22   21:00-22:00   Performances</b>	
CRAS Ensemble	
<b>Composer</b>	<b>Title</b>
José-Luis Hurtado	It is two minutes to midnight on the doomsday clock
Jeppe Just Christensen	Sextet
Jan-Inge Wijk	Out Of The Cage

## March 23

### Extended techniques & Microtonality

<b>March 23   10:30-13:05   Lectures</b>			<b>Chair</b>
Extended Techniques			
10:30	Martin Vishnick	The Morphological and Audiative Interconnectedness of Sound: Equivalence in a Multidimensional Soundscape (Lecture-recital)	
11:15	Francesca Naibo	Marc Ribot's Exercises in Futility (Lecture-recital)	
11:50	Augustin Castilla-Ávila	New sounds on the guitar	
12:20	Amanda Carpenedo	Percussive notation for guitar: Proposal of new approaches and systematization	
12:45	João Ricardo & Amanda Carpenedo	Onde a sombra de ti: Conversation between cryptographic composition and percussive techniques for solo guitar	

<b>March 23   13:30-14:30   Keynote</b>		<b>Chair</b>
Caroline Delume & Pascale Criton	Microtunings, complexity, variability: a new sound map for the guitar	Rita Torres

<b>March 23   15:00-16:00   Roundtable</b>		<b>Chair</b>
Extended techniques & Microtonality		

<b>March 23   16:00-16:30   Performances</b>		
Microtonality (Score proposals)		
Composer	Title	Player(s)
Marguerite Brown	Duet	Jay Arms (L. Harrison guitar), Marguerite Brown (Daisy guitar)
Vladimir Ladomirov	Little Ballad for E-guitar	Dario Mandracchia
Felipe Pinto d'Aguiar	Entre otras cosas	Colton Chapman
Georgi Dimitrov	Sub Rosa	Mark Wilson

<b>March 23   16:30-17:45   Performances</b>				
Extended techniques (Score & Performance proposals)				
Christos Farmakis	presents	La marionette	performed by	Peter Oldrup
Giuseppe Mennuti	performs	Cuaderno de Friedenau	by	José Maria Sánchez-Verdú
Emmanuel Lacopo	performs	artifact ii	by	Thomas Cardoso-Grant
João Ricardo	presents	Onde a sombra de ti	performed by	Amanda Carpenedo
Alejandro Tentor	performs	Tellur	by	Tristan Murail
Stefan Hejdrowski	presents	L'atelier de Sisyphe	performed by	François Couvreur
Michael Edgerton	presents	Tempo Mental Rap: variations 1, 2, 5	performed by	Mauricio Galeano
Francesco Palmieri	performs	in-side-out-side-in ...	by	Simon Steen-Andersen
Emmanuel Lacopo	performs	Bone Clock Skylark	by	Gavin Fraser

<b>March 23   18:00-19:00   Concert</b>				
Sergio Sorrentino				

## March 24

<b>March 24   10:30-12:40   Lectures</b>			<b>Chair</b>
Collaboration			
10:30	Libby Myers	"I Felt Unfettered and Alive": A musical narrative inquiry into identity through commissioning and performance (Lecture-recital)	
11:00	Michael Ibsen	Challenging the traditional composer-performer signal chain: Collaborative approaches to composing classical guitar music (Lecture-recital?)	
11:35	Anselm McDonnell & Martin Della Vecchia	Distributed Creativity in Remote Improvisations (Lecture-recital)	
12:05	Aaron Larget-Caplan	Nights Transfigured: Using the Lullaby to Explore 21st Century Musical Languages (Lecture-recital)	

<b>March 24   13:00-14:00   Roundtable</b>		<b>Chair</b>
Collaboration		

<b>March 24   14:00-17:55   Lectures</b>			<b>Chair</b>
Pedagogy & Technique			
14:00	Jörg Holzmann	"A piano roll, a second wife and a new hit for the classical guitar": Historical recordings as witnesses of musical taste in adaption and interpretation	
14:20	Samatha Muir	Sounding Bells: Alternative Approach to Playing the Ukulele (Lecture-recital)	
15:05	Eurico Pereira	New Technique of Right Hand Phrasing (Poster)	
15:40	Sam Cave	Riding the Wild Ocean (Lecture-recital)	
16:00	Renaud Côté-Giguère	Useful technique (Poster)	
16:45	William Beauvais	Democratizing Creativity: The Student as Creator (Poster)	
17:05	Nathan Smith	Formalizing the Fretboard's Phantasmatic Fingers	

<b>March 24   17:20-17:50   Guest lecture</b>		<b>Chair</b>
Milton Mermikides	Digital Self-sabotage: Remapping the fretboard with MIDI guitar and Max for pedagogy, composition and performance	Amy Brandon

<b>March 24   18:00-19:00   Roundtable</b> Pedagogy & Technique		<b>Chair</b>

<b>March 24   19:00-20:00   Performances</b> Solo guitar: Set 1 (Score proposals)		
<b>Composer</b>	<b>Title</b>	<b>Player</b>
Agustin Castilla-Ávila	Geminiden	Ben Borg
Kelly-Marie Murphy	Elements, Moments, and Phenomena I. Innervation II. Ardour III. Tumult IV. The World of Appearances V. Carbonization	Ben Borg
Anselm McDonnell	Eyewitnesses of His Majesty: III – James, Son of Thunder	Brianna Lemon
Colton Chapman	Sonata New York	Colton Chapman
Chatori Shimizu	Translucent	Joseph Ehrenpreis
Roman Czura	Capriccio e aria: I. Capriccio degli angeli II. Aria del lupo solitario	Marcin Maślak
Agustin Castilla-Ávila	Justos Weg	Matthew Sallis

<b>March 24   20:00-21:00   Performances</b>				
Solo guitar: Set 2 (Score & Performance proposals)				
Aaron Larget-Caplan	performs	Perseiden	by	Agustin Castilla-Ávila
Aaron Larget-Caplan	performs	Ed è Subito Sera	by	Ken Ueno
Adam Cicchillitti	presents	Studies no. 1 and 3	performed by	Benjamin Dwyer
Liel Amdour	performs	Prelude Prayer No. 7	by	Daniel Akiva
Matthew Sallis	presents	Guitar Sonata 1	performed by	Matthew Sallis
Michael Ibsen	performs	Shadow Prism	by	Jason Noble
Pedro Baptista	presents	Jorge Peixinho – In Memoriam for solo guitar	performed by	Pedro Baptista
Renaud Côté-Giguère	presents	Lithium Variations	performed by	Renaud Côté-Giguère

<b>March 24   21:00-21:30   Performances</b>				
Solo guitar: Set 3 (Score & Performance proposals)				
Emma Rush	presents	Babbit	performed by	Kendra Harder
Maryam Hajjaligol	performs	Solo for Guitar	by	Raven Chacon
Jiji Kim	performs	Cor	by	Krists Auznieks
Steve Cowan	performs	Viscontian Pieces: No. 2 – Intimamente No. 10 – Aria	by	Andrè Villeneuve
Steve Cowan	performs	The Exterminating Angel: Interlude	by	Thomas Adès
Libby Myers	performs	Scavenger: Scavenger	by	Amy Brandon

**March 24 | 21:30-22:15 | Performances**

Guitar duo (Score & Performance proposals)

Kory Reeder	presents	White Stone	performed by	Aitor Ucar & Colton Chapman
Ben Diamond & Sylvie Proulx	perform	Dissension	by	Andrew Noseworthy
Lorenzo Di Vora	presents	Different Twins	performed by	900 Guitar Duo
Roman Czura	presents	Preludio e canzone	performed by	Marcin Maślak &
Andrés Gaona	presents	De tarde amanece	performed by	Bilal Nasser & William Beauvais

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## March 25

### Technology & Innovation

<b>March 25   10:30-13:35   Lectures</b> Technology & Innovation			<b>Chair</b>
10:30	Danny Bright	Noise Peddler: an exploration of the 21st century pedalboard (Lecture-recital)	
11:05	David Cotter	2020 Vision: The Classical Guitar and Virtual Reality (Lecture-recital)	
11:50	Duncan Werner & Bruce Wiggins	An Immersive Guitar System: GASP - Guitars with Ambisonic Spatial Performance	
12:20	Belquior G. Marques	Musical notation in music for guitar and electronics	
12:50	Marc Estibeiro	A composition for guitar and electronics controlled using the natural sound of the instrument and pitch tracking algorithms (Lecture-recital)	

<b>March 25   13:45-14:45   Keynote</b> Collaboration		<b>Chair</b>
Elena Càsoli & Maurizio Pisati	Largo Teso: The 7Studi by Maurizio Pisati	Rita Torres

<b>March 25   15:00-16:50   Lectures</b> Technology & Innovation			<b>Chair</b>
15:00	Kobe Van Cauwenberghe	Ghost Trance Solo + Performance of A. Braxton's Composition 285 (+ 40F + 108A +304 + 40B + 400 + 69Q)	
16:00	Gulli Björnsson	Audio-visual music for electric guitar and Max by Gulli Bjornsson (Poster)	
16:20	Paulo Vaz de Carvalho & Rui Penha	Scordator: A tool for stringed instrument players and composers	
16:45	Katalin Koltai	Breaking the matrix Transcription to invention: New guitar capos to transcribe Bartók and Ligeti	

<b>March 25   17:00-18:30   Roundtable</b> Technology & Innovation	<b>Chair</b>

<b>March 25   18:30-21:00   Performances</b> Classical Guitar and electronics (Score & Performance proposals)				
Lainie Fefferman	presents	Carousel	performed by	Aaron Larget-Caplan
Adam Cicchillitti	performs	Intermountainous	by	Amy Brandon
Aitor Ucar	performs	Calvario	by	Zad Moultaqa
An-Laurence Higgins	presents	Chants d'amour	performed by	Elischa Kaminer
Ben Borg	performs	Scavenger: Artificial Light	by	Amy Brandon
Ben Diamond	performs	Scavenger: War Games	by	Amy Brandon
Brian Ellis	performs	Meg's Song II	by	Brian Ellis
Diogo Carvalho	presents	Reveal	performed by	Daniel Murray
Daniela Fantechi	presents	Hidden Traces	performed by	Seth Josel
Victor Baez	presents	Trouveur	performed by	Steve Cowan
Zofia Marzec	presents	Behind my back	performed by	Zofia Marzec

<b>March 25   21:00-22:00   Performances</b> Guitar and visuals (Score proposals)		
<b>Composer</b>	<b>Title</b>	<b>Player</b>
Brittany Green	abo ibawi	Ciyadh Wells
Federico Pozzer	When a Marble	Federico Pozzer
Tobias Pfeil	Shredmaster 3000	Francesco Palmieri
Gulli Björnsson	Spin 1.618 Svart-Hvít Sky á Himmi Dimmar Öldur Rísa	Gulli Björnsson
Maxwell Addae	La Guitarra	Maxwell Addae

## March 26

### Electric guitar & Improvisation

<b>March 26   10:30-13:10   Lectures</b>			<b>Chair</b>
Electric guitar			
10:30	Jonathan Fitzgerald	The intersection of light and sound: an examination of compositional approaches in multimedia works for electric guitar and visual projections (Lecture-recital)	
11:15	Carlo Siega	From the 'other side'. New perspectives offered by the backside amplification system for electric guitar (Lecture-recital)	
11:50	Sarah Schauburger	A Change of Wind? Gender Politics and Subject Knowledge in the field of the Electric Guitar (Poster)	
12:10	Christos Chatzisprou	Developing new expressive techniques for the electric guitar, with the use of the EBow, and inspired by the sound of the free jazz saxophone (Poster)	
12:30	Alejandro Tentor	Non-material Aesthetics in Johannes Kreidler's Typogravitism (2017) (Poster)	
12:50	Jon Turner	Distorted Stability: Making and Using Fuzz Pedals in Paulo, Brazil (Poster)	

<b>March 26   13:30-14:30   Roundtable</b>		<b>Chair</b>
Electric guitar		

<b>March 26   14:30-15:30   Performances</b>				
Electric guitar: Set 1 (Score & Performance proposals)				
Andrew Noseworthy	performs	Microlocking II	by	Saman Shahi
Andrew Noseworthy	performs	Meditations on auxin	by	Yaz Lancaster
Jeff Torbert	performs	Dr. Stringlove	by	Daniel Heidt
Nate Chivers	presents	Reticence	performed by	Nate Chivers
Brain Abbot	presents	Paradox Mirror	performed by	Andrew Noseworthy & Nate Chivers
Patrick O'Reilly	presents	Carded	performed by	Patrick O'Reilly

<b>March 26   15:30-16:30   Performances</b>				
Electric guitar: Set 2 (Score & Performance proposals)				
Andrés Guadarrama	presents	La quemadura es el lenguaje con que juro, manos abiertas sobre el hielo	performed by	Andrés Guadarrama & Ángel Florido
Panayiotis Kokoras	presents	Superstrings	performed by	Carlo Siega
Ben Zucker	performs	uigtrui	by	Nate Chivers
D. Edward Davis	presents	slant light volume	performed by	Diego Caicedo & Nate Chivers

<b>March 26   16:30-17:00   Performances</b>	
Quarto Ensemble	
Composer	Title
Stefan Heijdrowski	Les Ciels Rapportés
Sebastían Bauer	Urana

<b>March 26   17:00-18:30   Performances</b> Improvisation (Score & Performance proposals)	
<b>Composer(s) / Player(s)</b>	<b>Title</b>
Ricardo Thomasi & Fernando Kozu	Vidro, Mola e Ecosistemas Remotos
Diego Caicedo	Palau Dewa Kegelapan Verde Sobre Plateado La Hojarasca
Éric Normand	Improvisations on prepared and extended electric bass
Geeordie Haley	Threnodies
Javier Subatín	Untitled#1
Edson Ortolan / Leonardo Benedetti	Solo no. 20
Edson Ortolan / Leonardo Benedetti & Guilherme Medeiros	Sonata de Câmara no. 70
Mark Enslin / Andy Gricevich	The Ground Whereon

<b>March 26   18:30-21:00   Lectures</b> Improvisation			<b>Chair</b>
18:30	Rich Perks	Fleeting Moments: Inverted Taxonomies and Outlier Detection applied to Jazz Guitar Vocabulary	
19:00	Ricardo Thomasi & Fernando Kozu	Study for Ecosystemic Guitars: the electroacoustic improvisation in the sound emergence minefield	
19:30	Trevor Babb	New Compositional Potential in Free Improvisation	
20:00	Fabio Morreale	A guitar pick augmentation for nuanced effect control	
20:30	Gregory Stott	A Rhythmic Praxis for Guitar	

<b>March 26   21:00-22:00   Roundtable</b> Improvisation	<b>Chair</b>

## Biographies, Abstracts & Programme notes

(surname alphabetically)

### 900 GuitarDuo

The 900 GuitarDuo is a duo formed by the guitarists Cesare Sampaolesi and Francesco Palmieri in 2016 with the aim of enhancing the avant-garde repertoire for guitar

## A

### **Andreas Aase** (Norway) | Nord University (Norway)

Andreas Aase is a Norwegian guitarist who specializes in writing and performing music that emanates from the quirky rhythms and phrases of Nordic traditions. On his sixth solo album "Eon", Norwegian guitarist Andreas Aase is accompanied by percussionist Sondre Mikalsen, through a batch of eight original jazz-folk tunes with an acoustic and modern tinge.

Andreas has recorded alone, as on the albums "Tre" and "V. (Bach)", as well as with his favorite musicians, as on "Maus", "Fir" and "Eon". He has performed in North America, Germany, Scandinavia and Great Britain, he records for Øra Fonogram, and he plays instruments by luthiers Arnt Rian and Tyko Runesson.

#### *Eon*

A small, affordable and mass-produced guitar opened up a world of musical possibilities

### **Brian Abbott** (USA) | *Composer & Guitarist* (Canada/USA)

Brian Abbott is a Toronto-based composer/guitarist with a Master's from York University. His recent interests have been Just Intonation/microtonality and very slow glissandos. He recently completed a book of etudes for Glissotar, a newly developed woodwind instrument designed for sliding between notes. Oh, he also makes a mean sweet potato chili...

#### *Paradox Mirror*

Paradox Mirror is a microtonal piece written for two electric guitars tuned to pure Just Intonation intervals. (In 11 limit for you tuning aficionados) Its a mostly quiet work in which harmonies subtly rub against each other.

### **Thomas Adès** (UK)

Thomas Adès was born in London in 1971. Renowned as both composer and performer, he works regularly with the world's leading orchestras, opera companies and festivals.

His compositions include three operas : the most recent of which The Exterminating Angel premiered at the 2016 Salzburg Festival and subsequently has been performed at the Metropolitan Opera, New York and the Royal Opera House, London all conducted by the composer; The Tempest (Royal Opera House and Metropolitan Opera); and Powder Her Face. His orchestral works include Asyla (CBSO, 1997), Tevot (Berlin Philharmonic and Carnegie Hall, 2007), Polaris (New World Symphony, Miami 2011), Violin Concerto Concentric Paths (Berliner Festspiele and the BBC Proms, 2005), In Seven Days (Piano concerto with moving image - LA Philharmonic and RFH London 2008), Totentanz for mezzo-soprano, baritone, and orchestra (BBC Proms, 2013), and Concerto for Piano and Orchestra (Boston Symphony Orchestra, 2019). His compositions also include numerous celebrated chamber and solo works.

**Felipe Pinto d'Aguiar** (Chile) | Universidad Austral de Chile

The music of Felipe Pinto d'Aguiar (1982) has been regarded as possessing 'emotional drive and intensity' [The Sydney Morning Herald]. Originally from Santiago de Chile, Felipe has been involved in projects in Australia, Italy, France, Austria, Switzerland, China, England, Bolivia, Taiwan, Hong Kong, Greece, Colombia, Chile, and the United States, in which he has collaborated with Arcko Symphonic Ensemble, Sound Icon, the Consort Guitarrístico, the Orquesta Sinfónica Universidad de Concepción, Ensamble Contemporáneo UC, TimeArt Studio, Names Ensemble, Boston Musica Viva, Ensamble F(r)actura, Zone Expérimentale, Duo Qiri, and the JACK Quartet among others. He holds a D.M.A. in Composition from Boston University, where he studied with Joshua Fineberg thanks to a Fulbright grant. Previously, he completed a Masters of Music at The University of Melbourne, working with Elliott Gyger, and was also a student of Aliocha Solovera.

*Entre otras cosas*

**Daniel Akiva**

Daniel Akiva (b. 1953) is a composer, performer, and educator whose performances on guitar and lute have won great acclaim. A native of Haifa whose family lived in Israel for over five hundred years, he was steeped in the Sephardic tradition from his youth. Much of Mr. Akiva's music has been inspired by the music of the Sephardic (Spanish) Jews which he has researched for many years. In later years, his compositions have been inspired by the texts of Kabbalah and Jewish mysticism. His compositions have been performed and recorded by many musicians in his native Israel and abroad.

Mr. Akiva has appeared in concert as a guitarist and lutenist in Israel, Spain, Switzerland, France, Germany, Portugal, the United States, Mexico and Central and South America. Mr. Akiva's compositions include works for solo instruments, chamber ensembles, choir, voice and guitar, piano, and chamber orchestra. In 1990 his work Mizmorim (Psalms) for guitar solo was awarded the ACUM prize for composition. He has also written music for films including the eight-part television series Jerusalem Which Was in Spain, which was broadcast in five languages throughout the world. His work Siniza i Fuomo (Dust and Ashes), for mezzo-soprano, recorder, flute, narrator, children's choir, guitar and orchestra, composed in the memory of the Jews of Salonica who perished in the Holocaust, was premiered in 1997 in Jerusalem, and was performed several times in the United States in May, 2000. In 2002, his string quartet Ciclos was awarded the ACUM prize for composition.

Mr. Akiva is a graduate of the Rubin Academy of Music in Jerusalem, and completed his studies at the Geneva Conservatorium in Switzerland. Dedicated to educating younger generations of musicians, he heads the Music Department at the Wizzo High School for the Arts in Haifa, which he founded in 1986, and the music education program at the Kerem Institute in Jerusalem.

Daniel Akiva has been a practitioner of holistic medicine for a number of years, specializing in naturopathic medicine and bio-energy therapy. He also studies Kabbalah and Kabbalistic medicine. The use of music in healing is part of his world view.

**Liel Amdour** (Israel) | *Guitarist* (USA)

A passionate ambassador of the classical guitar, Liel Amdour is committed to sharing the music of the guitar with audiences everywhere. The 2018 recipient of the Ben Steinberg Musical Legacy Award, and a two-time recipient of the British Columbia Arts Council Scholarship Award for Promising Young Artists in 2013 and 2014, Ms. Amdour regularly performs as a soloist in diverse settings and receives frequent praise for her expressive performances and charismatic presence.

Dedicated to presenting her music to audiences previously unfamiliar with the classical guitar, Ms. Amdour performs in both traditional and unconventional venues. Notable engagements include recitals at the Chicago Latin American Guitar Festival, the Righteous Among the Nations Ceremony in Vancouver, the Vancouver Classical Guitar Society Emerging Artists Series, the Home of the President of the University of British Columbia, the the Vancouver Symphony Orchestra's 100th Anniversary Celebration, and the Performing Arts Mosaic in New York City, among others.

Ms. Amdour believes that music can empower human connection and build communities. She is the founder and artistic director of Tunes at Noon, a concert series in Vancouver and Chicago that features performances in public spaces accessible to all audiences in an endeavor to create sustainable communities, heal, and inspire through music.

Notable awards include the University of British Columbia School of Music Director's Graduation Award for Citizenship (2018) and the CCPA (Chicago College for the Performing Arts) Performing Arts Scholarship (2019 and 2020), among others.

Born in Be'er Sheva, Israel, Ms. Amdour fell in love with the guitar at the age of 11. She began her studies with Anna Saharova and Ivan Dimitrov, and later with Dr. Daniel Bolshoy at the Vancouver Symphony Orchestra School of Music and the University of British Columbia. Ms. Amdour currently completes her Master's of Music degree with acclaimed guitarist Denis Azabagic at Roosevelt University's Chicago College of Performing Arts.

### **Ioannis Andronoglou** (Greece) | University of Western Macedonia (Greece)

Ioannis Andronoglou holds a PhD in Musicology from the National and Kapodistrian University of Athens and is a guitar soloist.

He has recorded the album "Travelling" (Legend Classics, 2010, reissued by Aerakis Cretan Music Workshop and Seistron, 2014). He has published in print the works of "Mandilatos Impressions" and "Fantasia on a Thracian folksong" (Aerakis Cretan Music Workshop and Seistron, 2015) as well as the book "Greek traditional music as a source of inspiration in the composition of works for guitar" (Aerakis Cretan Music and Seistro 2020).

As a soloist, he has given numerous concerts in Greece and abroad and as a soloist-teacher he has participated in important guitar festivals around the world (Guitar Foundation of America, Volos International Guitar Festival etc.).

As a lecturer, he has participated in conferences on the subject of guitar as well as in conferences of musicological, historical and pedagogical interest (Interdepartmental Musicological Conference/Greece, Dublin Guitar Symposium, Symposium on the Greeks, etc.).

He is a Teaching Fellow at the University of Western Macedonia (School of Humanities and Social Sciences) where he has also completed postdoctoral research.

#### ***The inspirational role of the Greek musical tradition in the composition of classical guitar repertoire: historical perspective and performance practice***

According to Apostolos Kotsios, music facts should not be examined independently from the ongoing reality. The research challenge addressed lies in the relation between the Greek guitarists – composers and the Greek tradition, giving special attention to the loan of certain elements, either directly in the form of music themes, rhythms, techniques, or indirectly as traditional color schemed works.

Hence, many scientific issues are raised with regards to the music aesthetic and historical context of the Greek guitarists who worked on this subject, the effect of international trends on their work as well as the level of synchronization with the international trends in guitar works composition.

The main purpose of this report is to analyse specific works of Greek guitarists-composers by comparing them to the original traditional compositions. At a second stage, the analysis of the original material is

placed in the historical and music aesthetic framework of the time the works were composed, comparing them to the international guitar music events so that it will be fully acknowledged.

**Jay Arms** (USA) | University of Pittsburgh (USA)

Jay Arms is an ethnomusicologist and classical guitarist based in Western Pennsylvania. His research interests span American and Indonesian experimental musics, especially issues pertaining to tuning, improvisation, and instrument building. As a guitarist, he has performed internationally and released an album in 2012.

**Victor Arul** (Australia) | Composer (Australia)

Winner of the Dorothy Ellen Ransom Prize in Musical Composition, Victor Arul is an emerging composer currently pursuing an Honours degree at the Melbourne Conservatorium of Music. Victor has written for a variety of forces, ranging from purely acoustic large ensemble works to fixed media acousmatic works, commissioned by entities such as the Australian Youth Orchestra, Piñata Percussion, and the Perth International Arts Festival. His pieces utilise complexity as an outlet for dramatic interest, capturing elements of Western art music existing prior to the twentieth century and situating them in contemporary sound worlds. Victor is a graduate of the University of Western Australia, where he studied under ARIA award winning composer James Ledger.

## B

**Trevor Babb** (USA) | Vassar College (USA)

American guitarist/composer, Trevor Babb, is a versatile and adventurous musician based in New Haven, CT primarily devoted to music by living composers. He has collaborated with the New Hampshire Music Festival Orchestra, Hartford Independent Chamber Orchestra, Caution Tape Sound Collective (Toronto), New England Chamber Players (Boston), Black House Collective (California), and Aeon Ensemble (New York City). A passionate advocate of contemporary music, Trevor has given dozens of premiere performances of works by established and emerging composers. His debut recording on Innova Recordings, *Warmth*, features several premiere recordings of works by emerging composers for multiple electric guitars. Babb studied at the Eastman School of Music (BM), Yale School of Music (MM, MMA, DMA), and the Haute École de Musique de Genève in Geneva, Switzerland under the support of a Fulbright Scholarship. Trevor also teaches guitar as an adjunct artist instructor at Vassar College in Poughkeepsie, NY and at the Connecticut Suzuki Guitar Academy in Norwalk, CT.

### **New Compositional Potential in Free Improvisation**

Most existing compositions for electric guitar in solo and ensemble settings rely on the electric guitar's association with rock and other popular music. Meanwhile, many musical aesthetic ideas in the 21st century seek to disassociate music from popular culture in favor of working with "pure sound." Composers for the concert stage and free improvisers have by and large had little cross pollination. This presentation will study performance techniques by free improvising guitarists such as Mary Halvorsen, Brandon Seabrook, Joe Morris, and others to identify new sounds, techniques, and approaches to electric guitar playing that offer new possibilities for composers seeking to venture beyond the electric guitar's association with popular musical culture. This lecture will categorize three principal approaches to unconventional guitar playing by free improvising guitarists: (1) extended techniques, (2) use of found objects to affect sound production, and (3) use of electronic effects to modify the electronic signal sent to the amplifier. After exploring a variety

of different unconventional approaches to guitar playing, this paper will address issues of notation and to what degree if any these techniques have been explored in existing repertoire and how existing notational approaches will aid composers in representing new sounds accurately in conventional or unconventional music notation.

**Victor Baez** (Mexico) | *Composer* (Austria)

Born in Mexico City, Víctor Báez studied composition at the Conservatory and the University of Music and Performing Arts in Vienna. He further honed his craft through master classes with Brian Ferneyhough, Klaus Lang, Raphaël Cendo, and others.

A Fulbright Scholar, his awards include 6 consecutive yearly Composition Grants from the Austrian Ministry of Arts, an Austrian START Grant for Young Artists, the “Musik im Bild” prize for a symphonic orchestra work, and a Grant for Artistic Studies Abroad from the Mexican National Arts Fund (Fonca), among others.

His music is published by Just a Theory Press and New Music Shelf in the USA, and Metropolis Music Publishers in Europe. As an educator, he maintains an ongoing relationship as Visiting Professor with the Barenboim-Said Foundation in Ramallah, Palestine.

His music has been performed in festivals such as Wien Modern, Klangspuren Schwaz, Komponisten Marathon Vienna, OME Phoenix, Crosstown Arts Memphis, the International Forum for New Music in Mexico City, and it has been performed by ensembles such as Yarn/Wire, Ekmeles, Onix, Contemporaneous, Blueshift, Makrokosmos, the Webern Symphony Orchestra, and more. His works are broadcasted regularly by the Mexican and Austrian radio (Ö1), and his film music has been heard by international audiences in film festivals across the globe.

Professionally, his main interest is to collaborate with musicians and other artists towards the realization of creative projects that will pose an interesting question or challenge – both to the artists and the audience involved.

***Trouveur***

In Middle Age France, half a century after the Languedoc (southern France) Trobadours, there flourished a trade of composer-poets who crafted their works in the tongue of oil (langue d’ui: language of Yes). These were the northern French trouvères or trouveurs.

Their song texts attempt to encapsulate the spiritual ideals of their time, and so their themes relate mainly to the notions of courtly love and religious devotion, although among their works there is no shortage of texts that take a more down-to-earth approach to the subject of love.

This duality in the treatment of an aspect so intrinsic to the human condition suggests a keen perception of the seemingly contradictory coexistence of earthly reality and the ideal, intangible values that serve as a guide to our actions. This perception condenses into a feeling that may be described as a metaphysical almost-nostalgia for our ideal Being. The trouvères of old imprinted this feeling in every verse they left us, and this “ideal nostalgia” is what breathes life into the present composition.

**Pedro Baptista** (Portugal) | Instituto de Etnomusicologia – Centro de Estudos em Música e Dança,

Departamento de Comunicação e Arte, University of Aveiro (Portugal)

Pedro Lopes Baptista started his guitar studies with Régine Campagnac at the Sintra Music Conservatory, concluding the fifth grade. He was admitted at the Music School of the Lisbon National Conservatory, studying with Júlio Guerreiro and completing the eighth grade. He then studied at the University of Évora, obtaining his degree in guitar with Dejan Ivanovic and in composition with Christopher Bochmann and Pedro Amaral.

Pedro Baptista concluded his Master's degree at the University of Aveiro in music teaching under Pedro Rodrigues and Paulo Vaz de Carvalho. He now teaches guitar at the Montijo Regional Conservatory of Arts as well as at the School Dr. Manuel Fernandes in Abrantes. Currently he is attending Ph.D. studies in Music at University of Aveiro under guidance of Pedro Rodrigues and Evgueni Zoudilkine. Presently he maintains his activity as a guitarist and composer.

***Jorge Peixinho - In Memoriam for solo guitar: A compositional and interpretative proposal***

The present communication focuses on a new compositional and interpretative proposal for solo guitar and is set in the framework of Artistic Research, as understood by Correia (2017). Therefore, it's characterized by the articulated juxtaposition of two interdependent components: the creation of verbalizable knowledge, through conventional methods of investigation, and the creation of non-verbalizable embodied knowledge, through creative processes specific to artistic production.

This proposal takes the form of a work for solo guitar, entitled Jorge Peixinho - In Memoriam, which is intended to crystalize, focus, develop and amplify guitar writing characteristics of Jorge Peixinho (1940-1995). The composition and interpretation of this work stem from the observation of a range of techniques, effects, gestures and structures present in Peixinho's guitar works. During the 20th century's second half, shaping the avant-garde musical movement in Portugal, the composer develops and utilizes an array of characteristic elements, which are now explored in a systematic way, with influence taken from the concept of affordances from Gibson (1979) and from its application to music, as proposed by Reybrouck (2005). There is a search for possibilities of development, fusion, fertilization, proliferation, interweaving and incorporation of these particularities in a 21st century's composition and performance.

Jorge Peixinho's works catalogue, elaborated by Delgado, Machado, and Machado (2002), was consulted as the main source for the identification of 21 guitar works composed through 24 years (1971-1994). Through the consultation of the available sources on Jorge Peixinho and the undertaking of interviews to a group of people that met the composer, data was collected concerning the aesthetic and the practices of his contemporaneity, namely within Grupo de Música Contemporânea de Lisboa. With the gathering of Jorge Peixinho's manuscripts and ensuing analysis and hands-on exploration with the guitar, there were identified recurrent and characteristic elements on Peixinho's guitar writing.

This proposal is intended to contribute for the development of a 21st century contemporary guitar, rooted on the recent history that precedes it, alongside with the divulgation of the barely known guitar role in Jorge Peixinho's works, as well as pay a deserved and heartfelt tribute to the composer.

**Sebastián Bauer** (Argentina) | Composer (Argentina)

***Urana (2015)***

**William Beauvais** (Canada) | York University (Canada)

William Beauvais has been composing, recording, performing for over 40 years. He has written music for harpist Sharlene Wallace, Mezzo-soprano Maria Soulis, the Oberon Guitar Trio [Calgary] and the Canadian Sinfonietta. He has received grants from the Toronto Arts Council, FACTOR and York University. His music has been heard in Korea, Turkey, Denmark, Australia, Chile, and Argentina and is an associate of the Canadian Music Centre. Some of his music was published by Les Productions D'OZ.

His CDs include: Faces in the Stone, Old Wood – New Seeds, Unspoken Dreams: rumi stories, Invisible Cities, A Bridge Beyond, Bridges and Traces. All are available through the Canadian Music Centre Distribution Service. He has also recorded CDs with the Evergreen Club Gamelan, and composers Michael Hynes and Gerald Berg. He has frequently recorded for radio, and has been featured on television as well.

As a performer, William has worked with New Music Concerts, the Canadian Chamber Ensemble and Tapestry New Opera, giving first performances of music by George Crumb, Elliott Carter, Chris Paul Harman and Ronald Bruce Smith. He has toured with Jeunesse Musicale (Youth and Music) Canada, and has performed and taught in schools throughout his career.

### ***Democratizing Creativity: The Student as Creator***

Purpose: To introduce creative music making at the beginning, of the pedagogic journey, and to generate and share music perfectly suited to students written by and for them. Composing can be part of a private lesson curriculum, and a tool to introduce form and development. This project was to create the music, as well as to publish and perform it.

Methodology: Two ways were used to accomplish this: composing according to pre-existing models, in this case using several of Leo Brouwer's *Estudios Sencillos*. These pieces often develop a single idea, and as we traced that path, students took their own idea through a similar roadmap.

A second approach was to use a prompt, in this case the same single measure of an arpeggio. Students were asked to play the measure 4 times on the guitar, and then to go over it in their head 4 times. They were then asked to go over it once more, this time imagining the next bar. This was written down and we continued this process to complete the piece.

Findings: During the presentation of the works – the book launch/concert – students listened differently than in typical *student recitals*. Since the students had created pieces from the same model, there was a curiosity to see what other people had done with the same assignment. I noted a “charged listening” in the room, like a great brainstorming session as everyone waited for creative surprises.

One of our goals as pedagogues is teaching students to own the music they play. Having students create music embodies this.

A typical approach to instrumental lessons is based on a hierarchical model – harder is better. If one assumes that beautiful music can be written at any level, and that a satisfying performance involves an engaged audience and performer, this approach to teaching and learning is a valuable addition to the pedagogic universe. Democratizing creativity challenges the status quo in a beautiful way.

### **Leo Benedetti** (Brazil) | Concordia College Conservatory (USA)

Leo Benedetti (1995) received his musical education with private lessons with a Eberson Ferraz and Paulo Bortolozzo ( São Paulo, Brazil), his degree at Carlos Gomes Conservatory with Mauricio Lima and Gilber Souto Maior (São Paulo, Brazil) and then at Concordia College Conservatory with John Cheng(New York, USA). He teaches classical, acoustic and electric guitar, music theory and music harmony. He's currently guitarist and vocalist from a rock n' roll band called GTC and guitarist, composer and bandleader from an instrumental band called Katarze.

YouTube: Leo Benedetti

### **Gulli Björnsson** (Iceland) | Princeton University (USA)

Gulli Björnsson (b.1991) is a guitarist and composer from Iceland whose music typically ties electronics, live instruments and visuals to experiences in nature. Gulli's music has been described as “hypnotic” (News Gazette) “a knockout – wondrously inventive” (Soundboard Magazine) and “Virtuosic, modern, occasionally discordant, but still accessible” (Classical Guitar Magazine).

Gulli holds degrees from Manhattan School of Music and Yale School of Music and he is a candidate for the Ph.D. degree in composition at Princeton University.

<https://www.gullibjornsson.org>

***Audio-visual music for electric guitar and Max by Gulli Bjornsson***

By creating pre-programmed audio visual works in computer programs there are interesting possibilities for music making. I will dig briefly into three of my compositions for electric guitar and Max and showcase the programming and compositional concepts behind them. My main working environment is Max, It has three main components to it: Max - a visual programming language, MSP – which handles real-time digital-audio signals and Jitter – which handles real-time video, OpenGL graphics and Matrix processing. To put it simply the three components are: computer programming, sound and video. You can accomplish such a myriad of different things with Max and it is incredibly useful for music making. I use it to create my own: audio effects, instruments (synthesizers, step-sequencers, drum machines etc.) and visuals among many other things. I truly believe that programming all of these things myself opens up new possibilities and allows me to compose in a more personal and customized sound world.

A big focus of mine is pre-programming live-processing effects that are precisely controlled over longer periods of time. This allows you to create large dramatic compositional forms that are directly tied to the audio processing and its automation. I believe the electric guitar is such a fantastic instrument and there is so much cool music to be made by plugging it into your laptop and focusing on processing it's sound. My work typically ties this obsession over audio processing to some element of nature, some sort of experience I've had or wondered about that fascinates me, and my goal is to try to capture and evoke that feeling through immersive audio visual music.

***Spin 1.618 (2018)***  
***Svart-Hvít Sky á Himmi (2020)***  
***Dimmar Öldur Rísa (2018)***

**Ben Borg** (Canada) | *Guitarist* (Canada)

Ben is a Canadian guitarist who recently completed his master's degree in guitar performance from the University of Ottawa. His hope is to contribute the body of modern classical guitar compositions through working with new composers.

**Nathan Bredeson** (Canada) | *Composer & Guitarist* (Canada)

Featured as one of CBC's "30 Hot Canadian Classical Musicians Under 30 in 2018," Nathan Bredeson is gaining international acclaim as an award-winning guitarist and a composer. He earned his bachelor of music at the University of Ottawa where he studied under Canadian Guitar Quartet founding member Denis Donegani, and composition with John Armstrong and Frederic Lacroix. His studies with Denis laid the foundation of his musical voice: a versatile approach to interpretation that balances passion and expressiveness with semaphores within the music and tasteful observation of style. Nathan went on to complete his masters degree under the tutelage of the Cuban guitar virtuoso Rene Izquierdo at the University of Wisconsin Milwaukee. Under the watchful eye of Maestro Izquierdo Nathan refined his guitar technique and interpretive voice to reach a level of accuracy and expressiveness that has seen great success on both the concert stage and in competition settings.

**Amy Brandon** (Canada) | *Dalhousie University, Halifax* (Canada)

Canadian composer Amy Brandon's pieces have been described as '... mesmerizing' (Musicworks Magazine) and 'Otherworldly and meditative ... [a] clashing of bleakness with beauty ...' (Minor Seventh). Upcoming 2019-20 events include premieres by Upstream Ensemble and Symphony Nova Scotia (Halifax), KIRKOS Ensemble (Ireland) and Exponential Ensemble (NYC) as well as guitar performances at Winnipeg New Music Festival, the Canadian Music Centre and the centre d' experimentation musicale in Quebec. She has

received Canadian and international composition awards from the Leo Brouwer Guitar Composition Competition (Grand Prize) and the Central European String Quartet ('Most Innovative'). She has performed in Canada, the USA, Australia, Brazil, New Zealand, the UK and is currently completing an interdisciplinary PhD in music cognition at Dalhousie University in Halifax, Nova Scotia.

***Scavenger: Artificial light, Scavenger, War games***

This suite of pieces was written between 2012 and 2016, and recorded on my first album of the same title.

While the pieces individually reflect different aspects of my musical and personal life, as a whole they embody the emotions surrounding a long process of transition between an old life and a new one.

**Danny Bright (UK) | University of Sussex (UK)**

Danny Bright is a composer, sound designer, performer and sonic manipulator working across the fields of music, performance, installation, theatre and media. His creative and critical work investigates space/place/memory through a Sonic Ghosting practice; develops multi-modal compositional, performance, critical and installation work; and explores contemporary guitar technology-based performance systems. Danny performs on guitar, samplescapes, tape, text/voice, and electronics as an ensemble member/leader, solo artist and improviser. His work has appeared on Channel 4, at the Hatton Gallery, Brighton Digital Festival, V&A, Prague Quadrennial, Semaine des Arts at Paris 8, ICLI, NYCEMF, World Soundscape Conference, British Science Festival, and throughout the UK, Europe, Australia and the USA. Commissions and supporting organisations include: Catalyst Arts, Arts Council England, Heritage Lottery Fund, Dept. for Culture, Media and Sport, Brighton Digital Festival, Octopus Collective, MAGNA Trust, Canadian Council for the Arts, and the British Arts and Humanities Research Council. Danny is a Lecturer in Music and Music Technology at the University of Sussex.

Described by the Musician's Union as "one of the UK's most exciting and versatile musicians", Lee Westwood is a guitarist and composer whose output is extremely diverse. With a background as a touring and recording fingerstyle guitarist, his current compositional research explores the notions of 'blur' and 'focus' in contemporary instrumental music. Recent projects include collaborations with Magnum photographer Olivia Arthur ('Stranger', 'TiChan'); multimedia exhibitions of the music/geometry crossover 'A Hidden Order' (Saatchi Gallery, Athr, SCOPE); the soundtrack to the BBC documentary 'The Windermere Children' (Nimzo Studio); international tours with prog-folk group Moulettes; and commissions from some of the UK's leading ensembles and choirs (LSO, Riot Ensemble, Joby Burgess). Lee currently lives in Brighton, and lectures at the University of Sussex.

***Noise Peddler: an exploration of the 21st century pedalboard***

Noise Peddler is a practice-based research project exploring the 21st century guitar pedalboard as composition and performance interface. For over 50 years effects pedals have been an important feature of guitar culture, allowing artists to shape and extend the guitar's sound in innovative ways, becoming part of the electric guitarist's repertoire of timbral and compositional tools. However, recent growth in the guitar pedal industry has seen a notable increase in popularity of the pedal platform, expansion in the number of manufacturers, the scope of effects available, and solidification of the concept of the 'pedalboard'. The adoption of MIDI/CV control, alongside the packaging of increasingly experimental and complex processing into stompbox formats has expanded the pedalboard's potential as a flexible canvas for the creation of unconventional guitar sounds. Online platforms for tutorials, reviews, and sharing 'rigs', have increased the impact of this pedal-boom, exemplified by recent publications such as 'Pedal Crush' (Bjorn & Harper, 2019) and cemented the place of the pedalboard in 21st century guitar culture.

Performers such as Sarah Lipstate, Nels Cline and Ed O'Brien have popularised the use of unconventional processing techniques to produce soundscapes where the guitar itself, arguably, no longer

occupies the main role, acting as signal generator at the start of a chain. Noise Peddler takes this development to a possible conclusion, removing the guitar to create no-input pedalboard performance systems. It investigates a series of questions: what is the relationship between technical form and compositional practice? What is the role of the pedalboard in the performance ecology of the contemporary guitarist? What is left of the ghost of the guitar when the guitar itself is removed? Noise Peddler explores guitar-based music created beyond the fretboard, in the circuits, systems and processes of the pedalboard, informed by the researchers' practices which unite unconventional approaches to contemporary instrumental and electroacoustic composition with musical journeys founded on being guitarists.

This lecture-recital gives an overview of the Noise Peddler project, the contexts in which it operates and the opportunities it offers for reconsidering the pedalboard as a compositional tool. It outlines the research undertaken and concludes with the performance of a new composition for two pedalboards, minus guitar.

### **Marguerite Brown** (USA) | Composer, Performer & Educator (USA)

Marguerite Brown (b. 1990) is an American composer and multi-instrumentalist who explores new mediums, forms, and performance practices. Recent projects include a new piece for mixed chamber ensemble premiered by the Ghost Ensemble at the REDCAT Theater in Los Angeles, CA in March 2020, and a new string quartet in just intonation to be premiered by Del Sol Quartet in 2021. She received a BM in music composition from Cornish College of the Arts (2013) and a MA in music composition from the University of California, Santa Cruz (2019).

[www.margueritebrown.com](http://www.margueritebrown.com)

#### ***Duet*** (2019)

Duet is written for two guitars in two different 11-limit just intonation tuning systems: the Lou Harrison Just Intonation Resophonic guitar and a nylon string classical guitar in a tuning system I devised named "Daisy". Duet explores the 22 tones available within these combined tuning systems, an approach to time that exists outside of the temporal grid of bar lines, and playing techniques that mimic the harp.

## **C**

### **Amanda Carpenedo** (Brasil) | *Musician and Teacher* (Brasil)

Amanda Carpenedo holds a Master in Music degree from the University of Aveiro. Her research focuses on the elaboration of arrangements for solo guitar using percussive techniques. She has a Bachelor's Degree in Music and Music Education at the Federal University of Rio Grande do Sul (Brazil), having received the diploma of Academic Laureate in both degrees. From 2014 to 2018 he was a member of the trio "Damas do Violão", with Flávia Domingues Alves and Fernanda Krüger, and also member, since the original formation, of Camerata Violões de Porto (2017-2018). In 2017 she won 1st place in the 1st guitar contest Fábio Lima - an homage to Henrique Pinto (Curitiba, Brazil). She acts as a guitar player in orchestras, chamber music, and soloist at several national and international events. Besides, she works in the education, research, and musical production fields.

#### ***Percussive notation for guitar: Proposal of new approaches and systematization***

Within the scope of the research entitled "The use of percussive technique in the elaboration of arrangements for solo guitar", the present work focuses on the notation developed for the registration of such resources. When the arrangements using percussion on the guitar were started, it was realized that it was fundamental to develop a notation that would bring objectivity, viability, fluidity, and understanding in its interpretation. Although percussion is frequently used in guitar performances, mainly since the '80s, after

the consolidation of a new “style” called percussive guitar or fingerstyle, the existence of a standardized material about this notation is practically null. Currently, it is observed that it is at the composer's discretion how this writing will be performed and how detailed it will be the performance notes. This lack of systematization suggests a possible difficulty for the performers in understanding such different notations, besides the difficulty for composers and arrangers to incorporate these techniques in their works. Therefore, the objective of this research is to propose a new approach in the writing of percussive resources for guitar, even as to raise discussions about its possible systematization and relevance in the field of musical arrangement and composition. The research is based on concepts such as extended techniques (Lunn, 2010; Inda, 1984), percussive techniques on the guitar (Murray, 2013; Zanin, 2005), musical notation (Zampronha, 1998; Antunes, 1989) and semiotics (Fidalgo & Grandim, 2005). The methodology is centered on the exploration of creative processes based on some already established guidelines. Thus, the notation proposal considered: the survey and comparative analysis of existing notations; selection of central points to be used; mapping of the instrument's percussive tones; mapping and nomenclature of the instrumentalist's action regions (hands); choice of graphic representations and confection of performance notes. It was observed that the results obtained so far prove the efficiency of the use of this notation. The applicability was tested in five arrangements for solo guitar, a case study conducted with professional guitarists and college students and an online workshop with more than fifty guitarists entered. For the next step, strategies will be investigated so that the applicability of this notation can be extended and perfected aiming at its systematization.

***Onde a sombra de ti: conversation between cryptographic composition and percussive techniques for solo guitar*** (co-author: J. Ricardo)

The present investigation arises from the will and restlessness of two young researchers that, following the development of their master's thesis, felt the urge to continue pursuing their investigations even further, mainly because their singular themes combined could produce something valuable for both sides, in a very interesting symbiosis.

One of the investigations calls for a discussion and analysis of creation processes regarding solo guitar arrangements, aiming to explore and develop percussive techniques. Besides, the research also aims to understand how such techniques can be used cohesively, with relevant artistic identity for a performance. It is, therefore, an approach to the application of contemporary extended techniques to the instrument classical guitar, as perceived and reviewed by a performer, regarding practice, performance, and notation. The other work dwells on a composition support or aid, as a methodology of transcription and codification of text, in an exploration of cryptographic examples and processes in music and how these results can be used as musical material to be developed artistically and creatively.

Both researchers took their previous investigations as a starting point, as well as a historic and musicological literary review, regarding cryptographic music composition and the study and development of guitar composition and performance and its possibilities as a percussive instrument, and all these ideas revealed by themselves the main focus points regarding the present investigation, according to the importance and relevance for the sake of this interdisciplinary project.

Taking our goals as the transposition of both investigations to a more practical environment – of composition and performance – as well as aiming for the exchange of knowledge and ideas between us and others as musicians and researchers, we propose the presentation in recital of the piece *Onde a sombra de ti*, composed from the homonymous poem by José Saramago (1992-2010), using cryptographic techniques and processes, as well as a development on a percussive level, to be explained in detail and open to analysis and retrospective from both the composer and the performer.

**Diogo Salmeron Carvalho** (Brazil) | University of Florida (USA)

Born in São Paulo, Brazil, composer Diogo Carvalho writes engaging concert music that communicates to contemporary audiences. Carvalho stands out with his ample knowledge and musicality, having pieces performed all over the world, often performing himself at the guitar. Carvalho has worked with the Unheard-of Ensemble, Bold City Contemporary Ensemble, Orquestra Jovem Tom Jobim, Irvine Arditti, César Camargo Mariano, Jeremy Huw Williams, Boston String Quartet, Laurent Estoppey, Hermeto Paschoal, and many others.

An active scholar, Carvalho presented his current research on Steve Reich and narratives of identity at musicology conferences in Europe, Asia, and in the US. As a leader, Carvalho supported the visit of more than 150 guest artists, performers, and scholars, facilitating the use of more than US\$300,000 in five years as the President of the Fine Arts College Council at the University of Florida. Carvalho also serves the international composition community as the Artistic Director for the São Paulo Contemporary Composers Festival and the Director of the Composers Forum at the Vienna Summer Music Festival.

***Reveal***

Deconstructing an instrument is a revelation, because it unsettles the myth, causing a change in the listeners' perception. The guitar is the source for all the sounds presented in this piece, which emphasizes the ones that have been hidden by the instrument's technique and repertory, or unnoticed due to their low volume.

The recorded part of this piece reveals guitar sounds that normally are not clearly audible in a concert room. The computer enables processing the recordings, in order to enhance or highlight parts of the spectrum, timbres, and percussive elements.

The breakage may result in a complete dysfunctional instrument, when the main resources for producing sounds are prevented by this organized malfunction.

Reveal is a noun and a verb, and the piece expresses both meanings, because it reveals the rich universe of resources denied by the traditional technique and provides a new possible listening to a guitar, when the listener might achieve a whole new comprehension of the instrument—the piece brings to light a sub-known universe of sounds that was present, but not understood.

**Paulo Vaz de Carvalho** (Portugal) | University of Aveiro (Portugal)

**Elena Càsoli** (Italy) | Bern University of the Arts (Switzerland)

Active on the international concert scene, -Europe, South America and Asia- Elena Càsoli presents a multi-faceted image of her instrument from classical authors to the guitaristic experimentalism of the New Music, collaborating with composers (L.Francesconi, G. Kurtàg, T. Riley, H. Lachenmann), performing her concerts on classical, acoustic and electric guitars, archilute, chinese pipa, with live-electronics and video, taking part in theatrical and multimedia events. She performed with K.Nagano, Z. Pesko, M. Stenz, D. Harding.

She recorded with RivoAlto, Dabringhaus&Grimm, Larecords, BMG Ricordi, Victor Japan, Col Legno, Velut Luna, Stradivarius, Scandicus. She realized videos and dvds with Vortice/Spi, Gog/DIST Genua, LimenMusic, Musik Syd Channel Sweden, Nomus, Al Gran Sole.

Since 1994 she has collaborated as a journalist with the Italian musicological review Il Fronimo.

Since 2002 she has been professor for Guitar and Contemporary Music Interpretation at the Bern University of Arts.

[www.elenacasoli.com](http://www.elenacasoli.com)

**Largo Teso: The 7Studi by Maurizio Pisati** (Joint keynote with M. Pisati)

This keynote is structured in four sections:

1. Introduction of the listener to the motivational and compositional topics of the 7Studi.
2. A "New Guitar": Path from the single study to the overall formal conception of the 7Studi, through timbres, techniques, and their articulations.
3. From the soloistic 7Studi to the guitar in Ensemble: The same sonorities will also be exemplified by scores and recordings of other Maurizio Pisati's compositions for Duo, Trio and Ensemble with Guitar.
4. Tutto d'un fiato, Largo teso, Senza respiro... an interpretative point of view: From the score's indications of expression, to a practical demonstration of the instrumental techniques employed in the 7Studi.

### **Agustin Castilla-Ávila** (Spain) | International Society for Ekmelic Music (Austria)

Agustín Castilla-Ávila has worked as a composer in Europe, Asia and America. His music has been directed by D. Russell-Davies, J. Kalitzke, T. Ceccherini, A. Soriano, H. Lintu and H. Schellenberger, among others. He has written solo, chamber, orchestra, theater, choreography and five chamber operas. He has published for Doblinger Verlag, Bergmann Edition, Mackinger Verlag, Da Vinci Edition, Verlag Neue Musik and Joachim Trekel. In 2013 he received the Musik Jahresstipendium from the Salzburg Region.

#### ***New sounds on the guitar***

"The guitar is like an orchestra", claimed Andrés Segovia many times. I completely agree with this statement. I only have to add that since Segovia mentioned it last time, the orchestra has quite changed. And so has the guitar.

I would like to present my different approaches as a composer to this versatile instrument. I strongly believe that the guitar will take more and more importance in the contemporary composition.

1. Fascination of the string: How to go through the history of stringed instruments on the 21st century guitar. "Klang Clusters" on the guitar.
2. Scordatura, microtonality and new resonances: "An orchestra"; the flexibility of the guitar resonance and adaptability. "An orchestra"; the flexibility of the guitar resonance.
3. The guitar and the instrumental techniques interchange: "Quasi una chitarra", explorations on the history of the organology of the guitar. Instrumental Techniques Interchange: Importing, exporting and symbiotic processes.
4. Re-inventing the instrument and preparations: The huge adaptability of the guitar.

#### ***Perseiden (2019)***

Perseiden is inspired by the shooting stars Perseids happening in August; by their small bright points in the darkness, by their magic that fascinates not only children (even when we know that they are just meteorites hitting the atmosphere). Commissioned by the guitar maker Peter Bamberger for Aaron Larget-Caplan's New Lullaby Project, it is the third and last of my cycle named after shooting stars. My aim was to create a resonant space on which I could build lyrical lullaby melodies, confronting the beauty of the harmonics and the harshness of the tapping sounds. The composition searches for the most inner sounds on the instrument to create a dark landscape in which subtle and lyrical material appears.

#### ***Geminiden (2019)***

### **Kobe Van Cauwenberghe** (Belgium) | Royal Conservatory of Antwerp (Belgium)

Guitarist Kobe van Cauwenberghe is a dedicated performer of the music of today and plays concerts all over the world. He is a researcher and PhD candidate at the Royal Conservatory of Antwerp where he is currently conducting research on the music of American composer Anthony Braxton.

### ***Ghost Trance Solo***

I will briefly discuss Anthony Braxton's general music philosophy and how this takes form in his Ghost Trance Music compositions. I will then explain how I translated this to a solo-guitar setting using an intuitive setup of loops, pre-recorded samples and live electronics.

### **Sam Cave (UK) | Brunel University London (UK)**

English guitarist and composer Sam Cave is one of the guitar's leading exponents of new music.

Sam's performances have taken him to some of the most exciting venues and festivals in the UK and abroad with appearances at St John's Smith Square, City Showcase Festival, Huddersfield Contemporary Music Festival, Nonclassical, The Institute of Contemporary Arts, LSO St. Luke's, AVGARDE concert series in Norway, the Purcell Room at the Southbank Centre and the Tianjin May Festival in Tianjin, China. Sam has been a Park Lane Group Young Artist and has recorded for both 'Another Timbre' and 'Metier' record labels. His playing has been broadcast on both 'Late Junction' and 'The New Music Show' on BBC Radio 3.

Sam studied at the Royal College of Music in London with Gary Ryan and Chris Stell with financial assistance from The Countess of Munster Musical Trust. He has also studied with Vincent Lindsey-Clark, Michael Zev Gordon, Michael Finnissy, Gilbert Biberian and Craig Ogden and graduated from the University of Southampton with first class honours and the Edward Wood memorial prize in music. In 2020 Sam completed a PhD in composition at Brunel University, London under the supervision of Christopher Fox and John Croft.

As a composer, Sam's work has been performed in the UK, Sweden, Norway, Poland, Lithuania, Italy, Australia and the USA by some of the most exciting young ensembles and soloists working today. He is an LSO Soundhub Associate Composer for 2017-20 and his music is published by Babelscores.

Now also an educator in much demand Sam is currently a tutor in guitar at Brunel University London, he has been a guest lecturer in composition for guitar at Coventry University and a lecturer in composition and orchestration at Kingston University.

### ***Riding the Wild Ocean***

This talk discusses the technical, theoretical and practical aspects of Horatiu Radulescu's music, as viewed through the prism of his only work for solo guitar and backing: *Subconscious Wave*, op.58, for guitar and taped digital sound. The central tenets of Radulescu's music, including the creation of Sound Plasma, the concept of the Emanation of Immanence, and Radulescu's approach to rhythm and form, are illuminated and seen to find a natural home on the guitar. Alongside this, the discoveries and personal insights gained from the learning and rehearsal processes, many public performances, and recording of the work for CD release are explored as part of the technical and interpretative performance practice developed in response to the demands of this extraordinary score.

### **Colton Chapman (USA) | *Freelance Composer and Guitarist* (USA)**

Colton Chapman is a guitarist currently residing in New York City, and is a huge advocate for contemporary solo and chamber music written for guitar. Described by a close friend as, "a musical nerd who relishes in coloring outside the box", he thoroughly enjoys composing and performing regularly with contemporary/avant-garde groups. He has performed his compositions for some of the guitar communities leading composers, such as Sergio Assad, Johannes Moller, Ben Verdery (Yale), Matthew Dunne (UTSA), and David Leisner (MSM). Originally from San Antonio, TX, he completed his undergraduate studies with

Dr. Mathew Dunne at The University of Texas at San Antonio, and his Master's degree in performance at the Manhattan School of Music with renowned guitarist composer Mark Delpriora, where he also took private composition lessons with Reiko Fueting. Outside his interest in contemporary music, he enjoys writing and playing in his death metal band, Bone Garden, and continues to search for like-minded individuals to collaborate with.

### ***Sonata New York***

For some time I had been wanting to write a Sonata for guitar. I had several reasons, which included wanting to explore a longer form, prove to myself that I could, and as a response to my experience in Manhattan thus far. This piece is heavily influenced by Alban Berg's Piano Sonata in B minor, Op. 1, and Alexander Scriabin's Sonata in F# Major, Op. 53. It is meant to come off as very poetic, romantic, and introspective, and I hope this was achieved in a seamless manner. The unpredictability of living in NYC is akin to an abusive relationship at times, with an allure of being an egalitarian safe haven when it is anything but. For me, overcoming the obstacles it's presented has enabled me to make what I believe is the best thing I've done creatively in my life so far.

### **Christos Chatzisyrou** (Greece) | Guildhall School of Music and Drama (UK)

Christos Chatzisyrou is an experimental jazz guitarist and a PhD candidate at Guildhall School of Music and Drama. He has performed extensively in the UK and Europe and contributed in multiple projects across different genres.

### ***Developing new expressive techniques for the electric guitar, with the use of the EBow, and inspired by the sound of the free jazz saxophone***

**Purpose:** Music practitioners often try to enhance the expressiveness of their performances by studying the expressive techniques found in performances of other instrumentalists. As an electric guitarist interested in free jazz and improvised music, I investigate how the concepts of standard and extended saxophone techniques can inform the development of new expressive content for the guitar, with the use of the EBow.

**Literature review:** The electric guitar is one of the instruments that has evolved significantly over the past century. One of the developments that was introduced in the late 70s is the EBow. The EBow is an electromagnetic transducer, which acts as an electronic bow, providing infinite sustain. It has been used in various musical contexts; however, it still is under-researched and underused in performances. Its use is even more limited within a jazz context.

**Methodology:** This autoethnographic study focuses on the development of a set of EBow guitar techniques inspired by standard and extended saxophone techniques. The Expressive Augmentation Model (EAM), a new methodological tool, has been developed to aid in the process. EAM enables guitar experimentation while incorporating both planning and testing, based on analogies between the technical approaches between the two instruments, as well as free experimentation. The results of the latter were evaluated in regard to their relevance to the sonic characteristics of the targeted saxophone techniques and fed to the main process for further development and refinement.

**Findings:** A set of EBow guitar techniques is developed in response to the corresponding saxophone techniques. A polyphonic approach to EBow use resulted in a set of hybrid techniques aimed to bridge the gap between the monophonic approach of the saxophone-inspired techniques and the polyphonic nature of the guitar. The new expressive content is displayed and explained both in isolation, as well as in the context of live improvisations highlighting the options now available in shaping my improvisational narrative.

**Raven Chacon** (USA) | *Composer & Performer* (USA)

Raven Chacon is a composer, performer and installation artist from Fort Defiance, Navajo Nation. As a solo artist, collaborator, or with Postcommodity, Chacon has exhibited or performed at Whitney Biennial, documenta 14, REDCAT, Musée d'art Contemporain de Montréal, San Francisco Electronic Music Festival, Chaco Canyon, Ende Tymes Festival, 18th Biennale of Sydney, and The Kennedy Center. Every year, he teaches 20 students to write string quartets for the Native American Composer Apprenticeship Project (NACAP). He is the recipient of the United States Artists fellowship in Music, The Creative Capital award in Visual Arts, The Native Arts and Cultures Foundation artist fellowship, and the American Academy's Berlin Prize for Music Composition. He lives in Albuquerque, NM.

**Nate Chivers** (USA) | Royal Northern College of Music (UK)

Nate Chivers (b. 1992) is a Composer & Guitarist from Western Massachusetts based in Manchester. He is currently a PhD research student in Composition at the Royal Northern College of Music supervised by Dr. Mauricio Pauly, Dr. Steven Daverson & Prof. David Horne. His music has been performed in the UK, USA, France and China and has been featured on BBC Radio 3., and has worked with and been commissioned by PRISM, the Mother Tongue Other Tongue with Psaphha, the RNCM Symphony Orchestra, Kinetic MCR, and has been a part of the Composing for Scheme run by Psaphha.

***Reticence***

Exploring the delicate side of the electric guitar through fragile techniques such as harmonics and muted notes simultaneously.

**Jeppe Just Christensen** (Denmark)

Jeppe Just Christensen (b. 1978) took private lessons with Peter Bruun from 1998-1999. He got his diploma in composition and theory of music at The Royal Danish Music Academy in 2005. He studied with Ivar Froundberg, Hans Abrahamsen, Niels Rosing-Schow and Bent Sørensen. In 2005-2006 he began his Post-graduate studies at Hochschule für Musik, Karlsruhe, with Wolfgang Rihm. Debut-concert spring 2008 in Literaturhaus, Copenhagen. Teaching composition at The Royal Danish Academy of Music. Received the Wilhelm Hansen Award 2007. Stipend from the Léonie Sonning Music Foundation 2009. Composer in residence Athelas Sinfonietta 2009-2010. 2011-2014, 3-year grant from The Danish Arts Foundation.

Jeppe Just Christensen is working with different ensembles, and is, among others, using electro-acoustic and homemade/rebuilt instruments in his music. In 2011 he created the band Jeppe Just Instituttet together with Matias Seibæk and David Hildebrandt His works has been performed by among others Ensemble Recherche, Klangforum Wien, Scenatet and Athelas Sinfonietta.

***Sextet***

This movement uses a "mirror slide" technique invented by the composer. The glass slide is controlled by the right hand and is placed in a way that divides the strings in two. The strings are played on both sides of the slide using the fingers of the left hand and the little and ring finger of the right.

**Adam Cicchillitti** (Canada) | McGill University (Canada)

There were several media accolades over the past years for Montreal-born guitarist Adam Cicchillitti. The renowned American magazine Classical Guitar called him "a superb Canadian guitarist" and CBC Music included him on its list of Canada's top thirty most promising young musicians in classical music, describing him as an "ardent ambassador for classical guitar." Adam has recorded two albums with the Analekta record

label and will release his third in the spring of 2021, which will feature original arrangements of 20th century Parisian piano and harp music for two guitars.

In 2019, Adam commissioned 16 new works with fellow McGill-graduate Steve Cowan, including five world-premiere recordings on the all-Canadian album *Focus*. In 2021, he will continue forging a path of new repertoire for his instrument by commissioning six new concerti for two guitars, to be premiered with the Thirteen Strings Chamber Orchestra.

Adam has toured Canada extensively with Jeunesses Musicales, Debut Atlantic, and Prairie Debut. He is only the second guitarist to win the grand prize of the prestigious concerto competition Festival-concours de musique de Sherbrooke. He has been a finalist and multiple prize winner in over a dozen national and international competitions and has received grants from the Canada Council for the Arts, Social Sciences and Research Council, and MusicAction. Adam is a specialist in child pedagogy, is the founder of the guitar school at Ottawa Suzuki Strings, and is currently completing a doctorate in music performance at McGill University supported by les Fonds de recherche de Québec.

### **David Cotter** (UK) | University of Cambridge (UK)

David Cotter is a guitarist and PhD candidate in the Faculty of Music at the University of Cambridge under the supervision of Professor John Rink. His thesis is entitled 'The Collaborative Guitar' and his research explores co-performer creativity, and the past, present, and future of the guitar as a collaborative instrument. He has given lecture-recitals (Hong Kong Academy for Performing Arts; University of Aveiro, Portugal; University of Cambridge, UK), delivered papers (National Science and Media Museum, UK; Guildhall School of Music and Drama, UK; Lithuanian Academy of Music and Theatre; Middlesex University, UK; Orpheus Institute, Belgium; Serbian Academy of Arts and Sciences; University of Dundee, UK; University of Nottingham, UK), co-organised a conference (The Classical Musician in the 21st Century conference, University of Cambridge, UK), and built self-playing guitar robots (RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo, Norway).

#### ***2020 Vision: The Classical Guitar and Virtual Reality***

This presentation explores the collaborative work *BREKEKEKEX* (2019) (classical guitar, electronics, and virtual reality headset), touching on notions of creative collaboration, and unconventional approaches to classical guitar research, composition, and performance in a distinctly twenty-first century context. The piece explores the interface between physical and virtual realities in the context of classical guitar performance; principally through a semi-structured improvisational approach using instructional and notated material displayed in 3D space using the Oculus Rift system. This innovative method presents new challenges and possibilities for guitar performance, developing Berkowitz's "principles of virtual space-as-form" and exploring virtual environments as dynamic platforms for semi-structured improvisation.

Fragments of material appear and disappear in a panoramic field around the performer, forcing embodied decision-making and emphasising gestural content. The piece's live electronic component utilises the Constellation tracking system in the Oculus Rift, transforming real-time positioning data (using Max/MSP & Jitter) into an ambient soundscape over which the performer improvises. Similarly, virtual guitar strings may be activated through head movement, with the monitoring of velocity controlling the intensity of these attacks. Movement thus decides content (ie. the fragment of material the performer is looking at), but also context (ie. the process of reading the panoramic score affects the live electronics).

My artistic practice as research takes in part after Anthony Gritten's work: most significantly, exploring the notion that the relationship between practice and research, like our identities, "cannot be predetermined but needs to emerge anew in each case". Within this new collaborative work, previously clearly defined roles—composer, classical guitarist, performer, researcher, programmer—are reassessed. The (proposed) recital element will consist of *BREKEKEKEX* (2019), for classical guitar, live electronics and VR headset

score; as well as fragments from John Dowland's *Frog Galliard* (1-2'), upon which the collaborative work is based. Opportunity for performance will assist in practically explicating and contextualising the ideas nascent in the presentation section of my paper.

### **François Couvreur** (Belgium) | *Guitarist* (Belgium)

Guitarist and composer François Couvreur records and performs frequently in concert, alone or in various formations, in a very diverse repertoire (chamber music, improvisation, classical guitar repertoire, first performances and contemporary music), in Belgium and abroad (Canada, Croatia, Germany, France, Czech Republic, the Netherlands). He is a co-founder and member of the Hopper Ensemble (contemporary ensemble based in Belgium) since its beginnings. He is the winner of several awards (Ça Balance Classique competition in 2017, Henri Pousseur Prize in 2017/2018, André Souris Award in 2019, New music generation competition in 2020). His pieces are programmed in festivals such as Ars Musica, Loop, Images Sonores. His music is performed by the Royal Philharmonic Orchestra of Liège, Musiques Nouvelles, the Ukho Ensemble (Ukraine), the 88 Ensemble (Holland), and of course by the Hopper Ensemble on numerous occasions. François Couvreur is a member of the « Forum des compositeurs ». His music is recorded on the CD « New sounds of guitar(s) » (Azur classical).

### **Steve Cowan** (Canada) | McGill University (Canada)

The Canadian guitarist Steve Cowan has performed as a soloist and in ensemble throughout Canada, the United States and Europe. His debut album of Canadian music, *Pour guitare* (McGill Records, 2016), helped to establish him as 'one of Canada's top contemporary classical guitarists' (Classical Guitar Magazine). In 2018–2019, Steve Cowan made his concerto debut with Ensemble del Arte in Germany, his New York solo recital debut, and released his second solo recording *Arctic Sonata* (EMEC discos).

As a chamber musician, Steve Cowan performs regularly with Forestare, a Montréal-based string ensemble; in 2022, he will be a Chamber Music New Zealand touring artist with flutist Hannah Darroch, as well as a Prairie Debut touring artist with guitarist Adam Cicchillitti. The Cowan–Cicchillitti duo has premiered 15 new works and released an album of Canadian music titled *FOCUS* (Analekta, 2019); their next recording, *Impressions intimes* (Analekta, 2021), features original arrangements of Debussy, Ravel, Mompou and Tailleferre.

Steve Cowan has won awards at ten national and international competitions, eight of which are first prizes. Most recently, he won First Prize at the Tallinn Guitar Competition in Estonia, making him a EuroStrings touring artist for the 2021 season. Originally from St. John's, Newfoundland, Steve Cowan holds degrees from Memorial University, the Manhattan School of Music and McGill University. His teachers include Sylvie Proulx, David Leisner and Jérôme Ducharme. Since 2019, Steve Cowan has been a guitar instructor at Schulich School of Music of McGill University in Montréal.

### **CRAS Ensemble** (Denmark)

The guitar sextet, CRAS Ensemble, is a relatively young Danish ensemble, that was formed based on the player's strong sense of what a modern classical chamber music ensemble should be.

The name 'CRAS' (lat: tomorrow) points forward into the future and underlines the artistic ethos of the ensemble: That music of tomorrow should interact with the world of today.

Since CRAS Ensemble was founded in 2017, the six Copenhagen based guitarists have done several projects exploring aesthetic crossings between social, political and historical themes and art music. The ensemble is dedicated to creating music that communicates with other art forms and as collaborative practice with other artists: dancers, actors, painters, sculptors and filmmakers. The vision of the ensemble is to bring projects and events to a larger audience through story-telling and cross-disciplinary work.

Among its latest projects, the ensemble has created "In Our Time." A conceptual work inspired by the iconic Doomsday Clock. Every time the Bulletin of the Atomic Scientists sets the Doomsday Clock, a new musical "chapter" will be added to this ongoing creative process. Over time different composers from every part of the world will contribute to "In Our Time," each one taking over where the previous one ended so that ultimately, we'll have one long, uninterrupted piece of music expressing fears and hopes of the world. The first "chapter" was created in January 2020 in collaboration with a.o. José Luis Hurtado (composer and Assistant Professor at the University of New Mexico), Ejbybunkereren (Cold War facility in Copenhagen), and Carina Ann Meyn (Assistant Professor at the Royal Danish Defense College)

Other projects include:

- Out of the Cage, A performance that deals with the topic of online bullying amongst teenagers. The project combined music, dance and pre-recorded voices of more than 60 pupils from Danish public schools telling their stories.
- Future Nordic, an artistic dialogue between performers and composers who examine our common Nordic future, experienced through the guitar, our artistic practice and our own identity.
- Rudy, celebrating 100 years of James Joyce's iconic novel "Ulysses", CRAS stages a mini-ballet that uses the optical illusion "Pepper's Ghost" to bring the deceased son of protagonist, Leopold Bloom, back to life and appear on top of the guitars in the shape of a 20 centimetre hologram.

The ensemble consists of Henri Bay Hansen, Mikkel Egelund, Søren Eriksen, Jacob Nørrelund, Uffe Carl Hansen and Peter Oldrup – a group of guitarists who together represent important aspects of the modern classical musician: a wide range of artistic expressions, interdisciplinary compositions, chamber music at the highest level as well as artistic management and teaching experience. The members of the ensemble have all received musical instruction at the highest level and performed in most parts of the world.

### **Pascale Criton** (France) | *Composer* (France)

Pascale Criton studied composition with Ivan Wyschnegradsky, Gérard Grisey and Jean-Etienne Marie. She received electro-acoustic training at the CIRM (International Centre for Musical Research, Nice) from 1980 to 1982, as well as in a musical computing course for composers at IRCAM (Paris) in 1986. She earned a masters in Music with Daniel Charles, University of Paris VIII, (1987), a post-graduate degree under the direction of Hugues Dufourt, doctoral training in Music and Musicology of the 20<sup>th</sup> Century, IRCAM, Ehes, Ens, Cnrs (Paris, 1993), and a doctorate with distinction (1999).

Since 1980 Pascale Criton has explored the variability of sound through instrumental techniques, variable tunings and the spatialization of listening. A specialist of microtonality, she uses specific tunings quarter-, twelfth-, and sixteenth-tones on the violin, cello, guitar, piano and accordion along with orchestral instruments and electronics. A significant catalogue of chamber music and works for ensemble experiment the technical and expressive possibilities of these intervallic spaces. She has also developed a new form of concert — in situ — installations, and sonotactile apparatuses — which reorient the listening experience towards an eco-sensitive receptivity. Criton's music is characterized by a flexible approach using pitch, timbre, noise, and acoustical phenomena to stimulate the emergence of unexpected sonorities.

She is currently in research residency at Art Zoyd Studios (Valenciennes), at Collegium Musicae (Sorbonne University) and Bordeaux University (Sonotact, Scime- LaBri). As an associate researcher at the laboratory Lutherie, Acoustics and Music (LAM, Institut d'Alembert, Cnrs, Sorbonne University), she develops the devices "Ecouter Autrement" concerning the experience of listening by touch. As artistic director of Art&Fact, an organism that she has founded in 2007, she organises concerts inviting the public to explore new listening experiences.

[www.pascalecriton.com](http://www.pascalecriton.com)

***Microtunings, complexity, variability : a new sound map for the guitar***

(Joint keynote with C. Delume)

How do microtunings help broaden the guitar's sound map and bring new musical possibilities? We will present a set of works representative of Pascale Criton's writing, composed between 1996 and 2017 for guitars tuned in 1/12th tones and 1/16th tones — respectively in 72 equal temperament and in 96 equal temperament. Pascale Criton initiated these equal tempered tunings in her music, obtained by the progressive shifting of identical strings on guitars fretted in 1/2 and 1/4 tones.

In a dialogue between the composer and the guitarist, we will highlight how the writing and the instrumental gesture are renewed by these tunings. Each type of tuning favors its own map of harmonic relations and the generation of specific acoustic behaviors. We will expose their structural, technical and expressive peculiarities.

These micro-temperaments provide access to new components of sound and favor the activity of slight differences, under the identity of the note. Composing and playing this music consists of exploring the transitivity of sound, extending the control of complex variables, understanding the temporalities of acoustic phenomena.

Experimenting with ways of playing mobilizes expressiveness through adapted notations (tablatures, gestural writing, diagrams) and calls for extended prescriptive indications: the conventional note escapes its fixity and gains the temporal domain of unstable acoustic behavior.

For the instrumentalist, mastering the production of complex sound (noise, multiphonics) and the emission of the unstable sound requires letting go of controlling the note, a renunciation of the univocal reference point usually given by the notation. The precision of the reading results in an adaptive production integrating fluctuating boundaries, a flow in transformation, a sound realization contained between limits, degrees of indeterminacy. The sought-after acoustic phenomena question the instrumentalist through a notation where her know-how and skills are at the service of flexible gestures and listening to the timbre.

Through these modular tunings, Pascale Criton's music experiments with new sensitivities, involving enactive listening relying on a perceptual and psychoacoustic experience of sound.

**Roman Czura** (Germany & Poland) | Karol Szymanowski Academy of Music (Poland)

Roman Czura studied composition in Darmstadt, Kraków, Rīga and Katowice. After graduating with the highest marks, he started to teach at his silesian Alma mater and obtained in 2019 a DMA in music composition.

His main artistic focus is on orchestral and other instrumental music, writing in a moderately contemporary style – not breaking with tradition, while not excluding the new. Other fields of interest include exploring extended techniques, polyrhythmic and polymetric structures, harmony and most recently – the guitar.

His music has been awarded several prizes at national and international composition competitions, recorded and performed in Europe and the US.

### ***Capriccio e aria (2016)***

Capriccio e aria was composed in the summer of 2016 – upon the constant instigation of my friend, Polish guitarist Marcin Maślak, to write a guitar solo piece after having composed the previous year a concerto for guitar and orchestra (Concierto ardiente). At first I intended to conceive a lighter piece of some shorter movements, maybe a Sonatina, but after some bars the material that came to me proved to be serious in character. Whilst the Capriccio degli angeli (Caprice of the Angels) is, as the title would suggest, the more virtuosic piece of the diptych, the Aria del lupo solitario (Aria of the lonely wolf) explores the sweet richness of guitar harmonics, only interfered by a sudden outburst of pure energy in the middle section of its ternary form.

The titles of the pieces plays on various cultural references – whilst working on the Capriccio (being then still a standalone piece) I thought of an ironic wink towards the famous guitar piece Capriccio diabolico (Devilish Caprice) by the Italian composer Mario Castelnuovo-Tedesco, my working title being Capriccio angelico. Despite liking the allusion, the music wasn't that angelic at all. The current title isn't either, referring

not to angels, but the ghostly sight of the Torre degli angeli (The Tower of the Angels) in the town of Ci'gazze of the second volume of Phillip Pullman's His Dark Materials. It is the second piece in recent years after Àngels i segadors (Angels and reapers, for piano duo) reflecting in a way the idea of angels. Also the Aria refers to the Song of Ice and Fire by George R. R. Martin – as a word-play with the name of Arya of House Stark in whose coat of arms lurks a direwolf. But all this serves rather for personal amusement, Capriccio e aria remains altogether pure, absolute music, I guess?! :)

The piece won the first prize at the 2018 Boston GuitarFest Composition Competition.

## D

### **D. Edward Davis** (USA) | University of New Haven (USA)

D. Edward Davis is a composer whose work engages with environmental sound, exploring processes, patterns, and systems inspired by nature. His pieces have recently been presented at the Nief-Norf 10th Anniversary concert (2020), CEMlrcircles Festival of Experimental Music and Intermedia (2019), Boston Microtonal Society (2018), Slow SD in San Diego (2017), the Bang on a Can Summer Festival (2016), and the Brooklyn Acoustic Ecology Festival (2015). He holds degrees from Duke University, Brooklyn College, and Northwestern University. Davis currently lives in New Haven, CT, USA, where he teaches at the University of New Haven.

### **Blake DeGraw** (USA) | *Composer* (USA)

Blake Benjamin DeGraw is an experimental composer and bandleader from Washington state. He studied symphonic euphonium performance at Las Vegas Academy of Performing Arts, and modern composition at Cornish College of the Arts. His works explore alternative methods of scoring and conducting, with an emphasis on self-conducting works for large groups of performers. He is the director of FHTAGN, a Seattle-based chamber orchestra/choir he founded in 2015 as a vehicle for his own compositions.

#### ***[communion through] Polysymphanic Entropy***

[communion through] Polysymphanic Entropy is a pointillistic work for an indeterminate amount of guitarists. Each performer references the same score, but each is free to choose their own tempo (within a prescribed range) at which to execute it.

### **Caroline Delume** (France) | Conservatoire National Supérieur de Musique et de Danse de Paris / Conservatoire de Versailles Grand Parc (France)

Guitarist and theorbist, Caroline Delume's repertoire includes soloist music, as well as chamber and orchestral music. She collaborates with composers, conductors, singers, instrumentalists, sound engineers, and plays with ensembles specialised in ancient and contemporary music. She has premiered works dedicated to her for solo guitar and solo theorbo by Jean-Pascal Chaigne, Pascale Criton, Christopher Fox, Karim Haddad, Pascale Jakubowski, José Manuel López López, Mario Lorenzo, Francisco Luque, Clara Maïda, Florentine Mulsant, Franck Yeznikian. She is currently continuo player of the baroque orchestra Le Concert Spirituel, as well as of the ensemble La Tempesta.

Caroline Delume teaches first-sight Reading at the Conservatoire National Supérieur de Musique et de Danse de Paris, and guitar and improvisation at the Conservatoire à Rayonnement Régional de Versailles.

[www.carolinedelume.com](http://www.carolinedelume.com)

***Microtunings, complexity, variability : A new sound map for the guitar***

(Joint keynote with P. Criton)

How do microtunings help broaden the guitar's sound map and bring new musical possibilities? We will present a set of works representative of Pascale Criton's writing, composed between 1996 and 2017 for guitars tuned in 1/12th tones and 1/16th tones — respectively in 72 equal temperament and in 96 equal temperament. Pascale Criton initiated these equal tempered tunings in her music, obtained by the progressive shifting of identical strings on guitars fretted in 1/2 and 1/4 tones.

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Through these modular tunings, Pascale Criton's music experiments with new sensitivities, involving enactive listening relying on a perceptual and psychoacoustic experience of sound.

**Ben Diamond** (Canada) | Memorial University of Newfoundland (Canada)

From St. John's Newfoundland (b. 1999), Ben Diamond is considered to be an uprising champion of new Canadian music for classical guitar. Throughout his undergraduate guitar studies at Memorial University with Sylvie Proulx, he has performed across several Canadian provinces such as Quebec, Ontario, Newfoundland, and Saskatchewan while focusing on modern repertoire. Ben performs in recitals, concerts, and competitions such as the National Music Festival - FCMF in Saskatoon 2019 where he won 2nd place in the national guitar competition. An avid educator, Ben teaches throughout the year at "Dynamic Sounds" music studio in St. John's and also with the newly founded "Giocosos Teaching Artists" program which aims to provide musical learning opportunities to rural NL communities. While teaching, studying, and performing, Ben is also the President and Founder of the newly founded "Atlantic Guitar Society" which is described as the easternmost guitar society in North America.

**Georgi Dimitrov** (Bulgaria) | *Composer* (USA)

Dr. Dimitrov writes acoustic music that explores the relationships between distinctive sound molds and the ways in which they relate, mix, and complement each other in order to create a viable sense of form. His pieces occasionally enjoy the high-definition purr that results from the inclusion of intervals tuned in just

intonation. He takes great joy in, in conjunction with the above or not, using humor in his music: from a vulgar slapstick to an elegant eruditeness.

Georgi holds a Bachelor of Fine Arts degree from the California Institute of the Arts in Valencia, California and a Master in Music in Composition degree from the University of Southern California Thornton School of Music. In 2019, he completed his doctorate in composition with minors in instrumental conducting, viola performance, and theory and analysis. Georgi is a member of the Phi Kappa Phi and Pi Kappa Lambda honor societies. He has been adjunct faculty at the University of Southern California for 5 years; he is currently the Associate Principal Viola at the Jacksonville Symphony Orchestra in Jacksonville, Florida.

### ***Sub Rosa***

“Sub Rosa”: Latin, literally: under the rose. Sub Rosa conjures an image of something powerful agitating beneath an obscuring surface. The music evokes the clash of the invisible against the barrier to acknowledgement, the struggle to define what has been ignored, the drama of a metamorphosis from ethereality to solidity. Sub Rosa is about the build up and release of energy that can no longer be contained.

### **Lorenzo Di Vora** (Italy) | *Composer* (Italy)

Lorenzo Di Vora begins music as a child, first studying classical guitar, then turning to acoustic and electric guitar, deepening jazz and advanced techniques.

Since 2009 he studies composition with Mauro Montalbetti, Rossano Pinelli and Antonio Giacometti and attends several masterclasses, with Carlo Boccadoro, Lorenzo Pusceddu about composing for wind orchestra and Fabrizio De Rossi Re about improvisation.

His career has been decorated with the following honours: certificate of merit at International Competition for Guitar Composition “Suoni di legno 2010”, 3rd prize at International Competition “Assisi suono sacro 2012”, 3rd prize at International Competition “Cav. Angelo Rizzardi 2014”, 2nd prize at “XXIX European Music Competition 2016” in Moncalieri (Italy).

In 2014 and 2016 he was selected by the call for scores of “Risuonanze” festival.

In 2016 one of his scores was shown at “Musica con vista” exhibition in Lucca (Italy), thanks to selection by the “International Prize for non-conventional Score Music Writing” and he is selected by the call for score of the “Florida International Toy Piano Festival 2017”.

In 2018 he was selected by “Achrome Ensemble” call for scores.

Some of his works are published by Sconfinate, Diaphonia and Preludio editions.

## **E**

### **Michael Edward Edgerton** (USA) | Lund University (Sweden)

Michael Edward Edgerton is a composer and Professor of Artistic Research at the Malmö Academy of Music/Lund University. He has won prizes and receives performances around the world.

### ***Tempo Mental Rap (2005)***

Tempo Mental Rap, written for Stefan Östersjö is a composition for solo guitar that consists of a series of 6 variations based upon a rap (spoken phrases) performed by Frank Zappa that was transcribed by the guitarist Steve Vai.

Hans-Jörg Lund of the Reutlinger General-Anzeiger wrote “The Swedish guitarist Stefan Östersjö performed the Tempo Mental Rap of the prizewinner Michael Edgerton, a highly virtuosic work. The well-known expressive possibilities and techniques of this instrument were blown up and thus new sound possibilities were developed. Hans-Peter Jahn, director of new music at SWR, had personally assisted Mr.

Östersjö in performance by turning pages of the oversized musical score. The intrinsic rhythmic speech-song (of the Frank Zappa rap) remained exciting with both hands gripping, knocking, hitting and stroking until the conclusion.”

**Joseph Ehrenpreis** (USA) | California Institute of the Arts (USA)

Joseph Ehrenpreis is a multi-instrumental guitar performer. His specialization includes the 8-string “Brahms Guitar”, an instrument that was invented by David Rubio and Paul Galbraith in 1994.

Joseph is gaining an international reputation for creating a repertoire for the 8-string “Brahms Guitar”. He has accomplished this through premiering new music, as well through his own transcriptions of works originally written for cello, harp, piano, lute, and violin.

In October of 2020, Joseph released his debut record “New Music with Brahms Guitar, Volume 1”. As an Illinois Individual Artist Support laureate, his project was fully funded by the Illinois Arts Council. The record is the first in his series of premier records for the 8-string Guitar. The record was mastered by Grammy-award winning audio engineer John Baffa at TV Tray Studios.

Joseph is a Lillian Disney Scholar and studies with Miroslav Tadic at California Institute of the Arts  
It is Joseph’s hope that music and sound will help to promote peace and solidarity in the world.

**Brian Ellis** (USA) | *Software engineer* (USA)

Brian Ellis is a composer, coder, and multi-instrumentalist. His musical drive lies in using code to realize his larger compositional vision: that technology should be used toward divesting musical agency from the composer to the environment, the performer, and ultimately, the listener. He believes strongly in the value of collaboration, having premiered pieces with numerous chamber groups, video projection artists, technologists, photographers, and dancers. Brian currently studies composition with David Coll, and has recently completed his undergraduate studies in Music and Computer Science Honors at the University of Texas at Austin where he worked with Nina Young, Celil Refik Kaya, Howard Ochman, and Russell Pinkston, among others.

Brian greatly values collaboration with performers who breath life into his work. He has worked with Apply Triangle, the Subaerial Collective, and members of the zFestival and SōSI. He additionally has had works selected for presentation in numerous events, including ICMC, SEAMUS, NYCEMF, ROCC, the Ears Eyes and Feet Collaborative Concert, and the Good House Collective's "Time Warp", along with many house concerts. He has produced works in collaboration with dancers, including the Agenda(s) project and with Unset 2.0, an improvisation and audience co-collaborative dance company. As a performer, Brian is committed to diversifying the repertoire of the Classical Guitar, and performs with Saxophonist Jonathan Hostottle in SANS; duo.

**Mark Enslin** (USA) | School for Designing a Society & University of Illinois (USA)

Mark Enslin (he, him) was born in 1955 in St Louis, Missouri, USA. He studied music composition in school, first at Webster College and then at the University of Illinois at Urbana-Champaign where he co-founded the experimental music / theater group Performers' Workshop Ensemble and the School for Designing a Society as attempts to extend creative work into social realms.

***The Ground Whereon (2007)***

The title comes from a line in the song "Black is the Color": "I love the ground whereon s/he goes." What if we were to take the line literally and follow the logic of the sentiment to its horizon? How would we behave toward that ground?

**Daniel Alexander de Souza Escudeiro** (Brazil) | Instituto de Etnomusicologia – Centro de Estudos em

Música e Dança, Departamento de Comunicação e Arte, University of Aveiro (Portugal)

Daniel Escudeiro is currently a PhD student in Music at the University of Aveiro (INET-md) in an investigation of artistic creation that relates musical composition, theater and spirituality in a scenic perspective of the existence and survival of the soul. He acts as a guitarist, educator and composer. His main work is a concert for guitar and orchestra, "Aporia", which reflects the master's study of the Federal University of Bahia on musical intertextuality and language. He served as a graduate professor at the Gradual Institute of Music Education and in the Music Degree Course at the State University of Ceará, Brazil.

***Digitext as an Intertextual Compositional Tool in Music*** (Co-author: S. Vieira)

This proposal aims to discuss the use of digitext (a neologism) as a creative/representative resource of music composition in Contemporary Music. To this end, we make use of a concept borrowed from intertextuality, that is, the possibility of extending the notational parameters of exclusive character, thus evocating an interpretative construct of idiomatic roots. We start from the idea of using traditional notation and its interpretive/compositional implications in guitar pieces where the first author (in the figure of composer) reveals his preferences. Subsequently, the uses of musical typing adopted as a compositional source in a piece for guitar and orchestra called Aporia is presented and discussed. The resulting sound indicates attitudes that give preference to timbre, idiomatic accessibility, harmonic color and the search for new compositional possibilities. The digitext can be explicit (alphanumeric characters) or implied (physicality). and it is believed that as a useful compositional tool.

**Marc Estibeiro** (UK) | Staffordshire University (UK)

Marc Estibeiro is an associate professor of music at Staffordshire University. He has degrees in Music, Music Technology and Applied Linguistics from Middlesex University, Essex University and Bangor University. In 2016, he received his PhD in Composition from Durham University.

Marc's academic work focuses on composing music for acoustic instruments and electronics. His work has been presented at conferences, workshops, concerts and seminars in France (IRCAM, Paris), Italy (Conservatorio di Musica, Cagliari), Mexico (Visiones Sonoras, Morelia), China (ICMC, Shanghai 2017; International Guitar Research Conference Hong Kong 2019), Germany (MuSa 2017 and 2018, Karlsruhe), Canada (Brandon University March 2018), South Korea (ICMC 2018), and the United Kingdom (University of Wales, Staffordshire University, Durham University, Keele University and others).

In addition to his academic work, Marc is a guitar player and an active composer.

***A composition for guitar and electronics controlled using the natural sound of the instrument and pitch tracking algorithms***

This paper presents a performance environment for classical guitar and electronics and a composition demonstrating its affordances. The environment for the electronic part has been created using SuperCollider (SuperCollider, n.d.), and incorporates pitch tracking software (Kermit-Canfield, 2014). This offers guitarists control over the electronics by using their existing skillsets and the natural sound of the instrument, rather than any external controllers or sensors. The environment builds on previous studies and research (for example (Collins, 2011) (Estibeiro M. , 2019) (Estibeiro M. , 2017) (Magnusson, 2010)) and can be used both as a tool for improvisation and a resource for more structured composition.

The differences between digital instruments and acoustic instruments are considered, and notation used in the composition is presented as a way to bring together their contrasting traditions and performance practices. Factors which may encourage or inhibit classical guitarists from engaging with electronics, such

as interface design, notation, or choice of processing, are discussed in relation to the composition. Various affordances and constraints embedded into the design of the electronic part are discussed and their impact on engagement considered. It is proposed that models which exploit the existing skillsets and performance practices of classical guitarists are most likely to be successful, whereas models which rely too heavily on external controllers and interfaces can discourage engagement. Furthermore, digital instruments which process live inputs in real time and which frame the natural sound of the instrument with the electronics can engage both performers and audiences. Systems which encourage guitarists to explore the full potential of the instrument by adopting a textural/timbral approach are recommended. Mapping existing playing techniques onto the digital environment is found to be an effective way of manipulating and exploring causal and mimetic relationships. The guitarist interacts with the electronics to enhance, contrast or subvert the acoustic, which acts as a point of familiarity in an electroacoustic soundscape.

## F

### **Christos Farmakis** (Greece)

Christos Farmakis grew up in Thessaloniki, Greece where he had his first music lessons by Miltos Tsivdaris at Bolero music school. He holds a degree in harmony, counterpoint & fugue from the National Conservatory in Athens and a BA & Master in Composition from the Royal Danish Academy of Music in Copenhagen, where he studied with Hans Abrahamsen, Bent Sørensen & Hans Peter Stubbe Teglbjærg.

Has composed for various ensembles and orchestras with performances in all of Europe, USA, South America and China.

He is a field recording enthusiast, appreciates nature & local food and enjoys exploring the psychedelic element in all forms of art and in everyday life.

#### ***La marionette* (2013)**

### **Daniela Fantechi** (Italy) | University of Antwerp (Belgium)

Daniela Fantechi (1984) is an Italian composer and researcher. Her work focus on the exploration of the sonic possibilities of acoustic instruments, combining aspects of traditional composition and extensive research on sound, through its modes of production. Her current research project concerns the composition of instrumental music implemented with specific use of piezoelectric microphones - low cost and low fidelity contact microphones. The use of this technology allows multiple explorations of the sound matter while disclosing a different perception of the proximity of sounds.

#### ***hidden traces***

In "hidden traces"- the sonic world of the guitar is explored through a reinterpretation of some idiomatic actions and sound gestures, revealing the nature of the instrument from a different perspective. The dialogue between the musician and the instrument is mediated by the use of the piezoelectric microphone. New sound qualities emerge from this dialogue, which is enriched by a real-time control of the sound processing.

### **Lainie Fefferman** (US) | Stevens Institute of Technology (US)

Loving the idiosyncratic and the zany, Lainie Fefferman is a composer, performer, and experimenter in the performative application of emergent music technologies. Her most recent commissions have been from Tenth Intervention, So Percussion, Make Music NY, Experiments in Opera, ETHEL, Kathleen Supové, TILT

Brass, James Moore, Eleonore Oppenheim, JACK Quartet, and Dither. Her one-woman voice & electronics feminist song performance project "White Fire," an electroacoustic meditation on the heroines of the Hebrew Bible, has been touring it internationally since its premiere in 2016 as an Experiments in Opera "Story Binge" festival commission. She is a co-founder and director of New Music Gathering, an annual conference/festival hybrid event for the international New Music Community. She got her doctorate in composition from Princeton University and is a programming/performing member of Princeton-based laptop ensemble Sideband. She is currently a professor of Music & Technology at Stevens Institute of Technology and recently concluded her time as artist in residence at Nokia Bell Labs.

<http://lainiefefferman.com>

### ***Carousel (2020)***

Writing this piece for Aaron came at a time in my life that was chaotic and full of doubts; there were no clear choices to make, but many decisions that had to be made. I decided to externalize the carousel of voices in my head in a way that might give listeners a sonic view of what it's like to be roaming around in my brain during such a time. As a composer, I decided to go to one of my favorite electronic partners in musical crime: Max MSP, a coding environment that quickly lets me play around with sounds in real time. You'll hear Aaron achieve different volume levels throughout the piece, and each respective volume level (tuned specifically for each new performance venue) will mute one of many subsequent layers of looped, processed recordings of my own speech and breathing. It's so satisfying to watch Aaron navigate this performance environment so adeptly and with such care, but I'm also self-servingly pleased at the idea that even performing this piece might cause the player to project some of the tension and emotional disquiet that characterized my emotional life at that time. I hope you enjoy.

### **Jonathan Fitzgerald (USA) | University of Western Australia / Strings & Guitar (Australia)**

Dr Jonathan Fitzgerald has established an international reputation with a career at the intersection of performance, teaching and artistic research. A multi-award winning educator, Jonathan serves as Chair of Strings & Guitar and lectures in Music Theory at the University of Western Australia's Conservatorium of Music. Past concert highlights include performances with the West Australian Symphony Orchestra, radio performances for ABC Radio National, and solo recitals across the United States and Australia. Jonathan earned Bachelor and Master of Music degrees studying with Grammy Award-winning classical guitarist Jason Vieaux at the Cleveland Institute of Music, and a Doctor of Musical Arts from the Eastman School of Music.

### ***The intersection of light and sound: an examination of compositional approaches in multimedia works for electric guitar and visual projections***

This paper examines the use of visual projections and visual effects in works for electric guitar, providing a brief overview of existing compositions, and exploring in depth the approaches utilised in two new works commissioned by the author.

The use of light to accompany and augment musical performance has its origins in the 1920's, with Thomas Wilfred's (1889–1968) evolving art form known as "Lumina". While the popular music industry has long embraced such immersive, multimedia performances which utilise lighting, projections and visual effects, such performances are a relative rarity even within the realm of contemporary classical music, and rarer still in works involving the electric guitar, though recent decades have seen an increase in the number of compositions for the instrument which include a visual element. The use of visuals in these works varies widely, ranging from pre-recorded projections which simply play back over the course of a performance, to complex and newly invented lighting mechanisms that interact and respond to the music in real time. The latter is in some ways related to "visual music", a discipline primarily concerned with the conversion of

sound into visual forms.

While there is a significant body of scholarly literature relating to the use of visual elements in music performance and composition more generally, their use in works for electric guitar is a topic that has received scant attention. This study will provide a brief synopsis of the approaches utilised in the existing repertoire, before focusing on works by Icelandic composer Gulli Bjornsson and Australian composer Victor Arul, both commissioned by the author. Bjornsson's work, written for electric guitar, Max-patch, and visuals, employs an innovative approach that utilises a type of guitar step-sequencer, which triggers manipulations of a prerecorded video clip in realtime response to the sounds of the live performance.

### **Ángel Florido** (Mexico) | Percussionist & Performer

Musician, educator, contemporary percussionist and improviser. He studied percussions in Facultad de Música UNAM with Alfredo Bringas (Tambuco). He takes classes of contemporary percussion and world percussion specialized in Middle Orient, and improvisation with Mahdi Ayougi, Orestes Gómez, Konstantine Napolov, Tambuco Percussion Ensemble, Leszek Mozdzer and Dror Freiler.

He has worked as a percussionist in the premiere of Contemporary Music, Experimental Rock, Contemporary Jazz. Where has it been presented in Casa Del Lago UNAM, Carlos Chávez Hall, Centro Nacional de las Artes, Teatro de la Ciudad, Northwestern Chicago, Festival de Jazz Mazunte and others. At this moment, is a member of Fiquet and Attica Ensemble.

### **Gavin Fraser**

#### ***Bone Clock Skylark***

Commissioned by Canadian guitarist Emmanuel Jacob Lacopo, Bone Clock Skylark draws its inspiration from two distinct texts.

The first, more immediate text is 'The Caged Skylark' (1877), a sonnet by English poet Gerard Manley Hopkins. Beyond poetry, Hopkins was also a Jesuit priest and teacher. The poem's main metaphor likens the caged skylark with the spirit of man, only freed from the cage (the body) through death (heaven). Though reflective of his faith, this concept also points at Hopkins' own life, where he struggled in the confines of his institution and with depression. This piece portrays Hopkins' rich poetic imagery with the many sound colours of the guitar, and incorporates structural material from the sonnet.

The other text which inspires this music is the novel 'The Bone Clocks' (2014) by Irish author David Mitchell. Its story spans many decades in a fully-fledged insane bonanza of fantasy, sci-fi, and heartbreaking drama, following ancient spirits who reincarnate into many different host bodies. Some of the nastier entities in the novel refer to mortal humans as 'bone clocks', describing the body as a fatal timer. This fuels some of the dramatic, post-tonal elements of the work, without citing specific narrative arcs or characters from Mitchell's story.

Bone Clock Skylark is divided in two connected movements, which flow into each other.

## **G**

**Mauricio Galeano** (1991) was born in Uruguay. He studied guitar at Montevideo's Higher School of Music, as well as with Magnus Andersson in Sweden, Tillmann Reinbeck at the Hochschule für Musik Stuttgart, Jürgen Ruck in Würzburg. His repertoire is centred in contemporary works, especially those of composers of the New Complexity. Er has performed music for guitar by Brian Ferneyhough, James Dillon, Claus-Steffen Mahnkopf, Klaus K. Hübler, Michael E. Edgerton and Jason Eckardt, and collaborated with Richard Barrett, Wieland Hoban and Clemens Gadenstätter. He participated in the Darmstädter Ferienkurse,

Ensemble Linea Academy, San Marino New Music Project and impuls Akademie, as well as in Festivals, such as Bremen's Biennale Aktueller Musik and Würzburg's Tage der Neuen Musik. He received a scholarship from the Giorgio Cini Foundation (Venice).

**Andrés Gaona Ovalle** (Colombia) | *Composer & Performer* (Colombia)

Composer, arranger, guitarist, educator, and Colombian researcher. He develops his creative work in acoustic music for chamber ensembles, solo, and electroacoustic music, with a special interest in exploring the expressive potential of parameters such as timbre and texture. In 2020 he completed his Undergraduate in Composition at the Francisco José de Caldas District University of Bogotá. He completed his final Undergraduate Studies in Composition during an academic exchange in 2018 at the University of Chile, in Santiago de Chile. His musical works have been presented in different concert halls, and academic and cultural events, in countries such as: Colombia, Russia, Spain, Chile, Argentina, Mexico, and Bolivia. His last commission was in charge of the American clarinet Ensemble Splinter Tongue, for whom he wrote a new piece for clarinet quartet and electronics, which will premiere in this country in 2021.

***De tarde amanece***

*De tarde amanece* is a piece for two acoustic guitars, which is inspired by the allegory to the space-time of the passing of an everyday day. Each of its four movements corresponds to a particular moment of the twenty-four hours that make up the span of a day. That which makes us feel immersed in the spatial and temporal evolution of the day, and that can manifest itself through the perception of our senses with changes in light, temperature, and with the natural environment, are experiential elements that nourish the sound universe of this piece and define its particular aesthetic.

The first movement called "The sunset of the fire" refers to the twilight of the day as origin and destination: that light of the sunset sun near its extinction that, when it gives way to dusk, makes the dawn possible. In the second movement: "In the distance you can see how the mirrors are born", the resonant spaces persist, and the presence of fleeting melodic voices allude to mirrors or artificial lights that we find when we observe the horizon, and the glare fills the reliefs of a depth that challenges us as observers. The third movement arises from the question: "Are those footprints in the sky the other color of the steps?" It is about the advent of dawn, with the first traces or signs of natural light that can be seen in the sky as a result of the passage of time.

Finally, In the fourth movement: "At the passage of the wind the leaves cover the water crystals", sunset occurs. This completes a cycle that begins with evening twilight, and ends with the metaphor of leaves covering water crystals, making allegory to those other mirrors that the rain leaves in its wake, memory of the water on the soils that we walk every day. This is how the space-time cycle: sunset, night, sunrise, and again sunset, is completed in the piece through with this twist.

**Nikolaus Gerszewski** (Germany) | *Composer* (Germany)

I am an academically trained visual artist, and self-trained composer of experimental music, born 1964 in Hamburg, currently living in Budapest, Hungary, where I have been teaching *experimental soundproduction* at the university of fine arts, since 2015.

I started composing music in 2004, at the age of forty, after having been introduced to Cornelius Cardew's graphic score *Treatise*; finally, I had found an approach to composition, that didn't afford a curse of academic music study. I cofounded the ensemble *serve music*, with the composer/guitarist Sascha Demand, and we worked for one year, on a fortnightly basis, on an interpretation of the score. Subsequently I began to develop my own musical notation, consisting of graphics, texts, and alternative musical symbols. At the same time I started curating a monthly concert series of contemporary music in Hamburg, and was one of the initiators of *Blurred Edges*, festival for current music. Thus I came in touch with some of the

composers I admired (Christian Wolff, Peter Ablinger, Phill Niblock, Alvin Curran); in addition I had the opportunity to meet musicians, that would be willing to perform my first compositions.

In 2011 I moved to Berlin, which was at that time considered the centre of experimental music worldwide. I made the acquaintance of the british composer Chris Newman, with whom I shared and discussed my music on a regular basis. In the meantime, my compositions became gradually more determinate, since finally I had trained myself to write sheet music. Sometimes the process involved chance operations, sometimes serial principles, sometimes intuitive decisions.

In 2014, I left Berlin and moved to Budapest - where I had already spent a couple of years in the 1990s - since I had the opportunity to give classes for experimental music at the university of fine arts. In 2015 I founded the ensemble Conceptual Soundproductions Budapest, which consisted of me and my students; we performed music by John Cage, Christian Wolff, Cornelius Cardew, Antoine Beuger, Phill Niblock, myself, and other experimental composers, on a monthly basis, in an underground venue in Budapest.

Since 2018 my music has become increasingly static; it is basically a singular, continuous sound, being modulated within itself, via a gradual change of parametrical proportions, but never changing it's basic character, or proceeding to another sound. In 2019, my piece 'Inert Mass', for 12 string players, was performed on *Transparent Sound Festival*, Budapest, by Guisto Chamber ensemble; ever since I have been writing several pieces for this setup. The string ensemble is actually my favourite instrumentation, since it involves no instrumental limits whatsoever: any sound can be held endlessly, any change can be performed infinitely slowly, any timbre within the spectrum of a pure tone, and a plain white noise, can be obtained; ie.: I can literally write anything I want to hear.

The term 'experimental music', with me, means that the music is the result of an experimental arrangement. The notation follows a procedure model, which substitutes the compositional decision making process. The sounding result may be found *interesting* or *boring*, *beautiful* or *annoying*, depending on the listener's attitude. I have never been very much interested in sound as such, or even beauty as such. The sound of music is the result of an intellectual process; and all that matters, is that the idea comes across as clearly as possible.

### ***Glaze (2019)***

In post musical composition, every instrument becomes a percussion instrument; a mere soundsource, beyond musical function. In order to transgress the realm of music, one must not only get rid of musical semantics, but even extinguish the instrumental sound. The former is achieved by an alternative notation that indicates only relative values of pitch and durations, the latter by an arbitrary tuning, and the application of bowing, instead of picking. Essentially the composition is about building a new instrument, and making it sound.

### **Renaud Côté-Giguère (Canada) | Canadian Guitar Quartet (Canada)**

A composer with a unique sense of harmony and a guitarist with an exquisite tone, Renaud Côté-Giguère's music strikes with emotion and fragility. His compositions are published at Production d'Oz and they have been recorded by CBC and ATMA classique. Renaud is also the composer in residence of the Canadian Guitar Quartet, an ensemble that often tours in North America.

### ***Useful technique***

In this poster presentation, I am proposing new exercises based on musicianship as well as technique. This paradigm shift in the perception of technique does not reject the concept of technique books or exercises, it simply suggests that exercises should not only be based on training your physical abilities, but they should also provide a better knowledge of the fretboard, of harmony, of counterpoint, and of tonalities to the student. For instance, perceiving scales as tonalities and practicing them in many different ways will train

the performer to “know” C major and not “play” C major. Jazz musicians are a few footsteps ahead in this philosophy of practice, due to the importance of improvisation in their field. In this poster presentation, I will go through a series of exercises that aim to combine fretboard harmony with technique, in order to learn both elements at the same time.

### ***Lithium Variations***

*Ornements grunge ou thème et variations. Ces quatre pièces sont inspirées du premier artiste que j'ai choisi d'aimer. Les harmonies de la chanson Lithium sont plus complexes qu'elles en ont l'air. Elles sont riches et originales, passent du sombre au lumineux sans que l'on s'en aperçoive, cachées dans l'humilité d'une chanson populaire.*

*Les voici présentées dans un vulgaire art savant.  
Vous m'en excuserez.*

Grunge ornaments or Theme and variations. These four pieces are inspired by the first artist I chose to love. The harmonies of the song Lithium are more complex than they seem. They are rich and original, go from dark to bright without being noticed, hidden in the humbleness of a popular song.

They are here presented in a vulgar scholarly art.  
You will excuse me for this.

### **Stephen Goss (UK) | University of Surrey (UK)**

Stephen Goss's music receives hundreds of performances worldwide each year. It has been recorded on over 80 CDs by more than a dozen record labels, including EMI, Decca, Telarc, Virgin Classics, Naxos, and Deutsche Grammophon. His output embraces multiple genres: orchestral and choral works, chamber music, and solo pieces.

Goss's work is marked by a fascination with time and place – both immediate and remote – and the musical styles that evoke them. In many of his compositions, contrasting styles are juxtaposed through abrupt changes of gear. His compositional voice is shaped by his parallel career as a guitarist – that is to say, as a performer, transcriber, arranger, improviser and collaborator with other composers and performers. Not surprisingly, his music often tests the boundaries between all these activities and original composition. Several of Goss's recent projects have involved the legendary guitarist John Williams, including his Guitar Concerto, which Williams recorded and played on tour with the Royal Philharmonic Orchestra. Some of the world's leading orchestras to have performed his works include The Russian National Orchestra (under Mikhail Pletnev), The China National Symphony Orchestra, The Royal Liverpool Philharmonic Orchestra, The State Symphony Orchestra 'New Russia', The RTÉ National Symphony Orchestra, The Boulder Philharmonic Orchestra, The Scottish Chamber Orchestra, and The Barcelona Symphony Orchestra.

Commissions have come from guitarists David Russell, Miloš Karadaglić and Xuefei Yang (including chamber works with cellist Natalie Clein and tenor Ian Bostridge). Goss has also collaborated with Andrew Lloyd Webber, Alt-J, and Avi Avital. As a guitarist, he has worked with Takemitsu, Henze, Peter Maxwell Davies and Elliott Carter, and toured and recorded extensively with the Tetra Guitar Quartet, various other ensembles, and as a soloist.

Stephen Goss is Chair of Composition at the University of Surrey (UK), Director of the International Guitar Research Centre, and a Professor of Guitar at the Royal Academy of Music in London. In 2018 he was made a Fellow of the Royal Academy of Music, an honour limited to 300 living people. He was born in Wales on 2nd February 1964. (© Jonathan Leathwood 2019)

[www.stephengoss.net](http://www.stephengoss.net)

***Hiraeth: Manuel de Falla, Andrés Segovia, and the politics of nostalgia***

The writings of Bauman (2017), Boym (2002), Eco (2002), Hatherley (2017), Riley (2009), and others, point to an epidemic of nostalgia in many aspects of today's culture and society – a yearning for a 'return' to a comfortable Arcadian retrotopia.

My solo guitar work 'Hiraeth' was commissioned by the University of Melbourne to mark the centenary of the 1921 premiere of Falla's only guitar work 'Homenaje'. Falla's piece evidences the composer's deep understanding of the guitar's idiom and its reflective link to the historical folk traditions of Andalusia (Christoforidis, 2017). Conversely, Segovia, who wanted to 'separate the guitar from the mindless folklore type of entertainment' (Segovia, 1971), encouraged composers to fabricate a Classical tradition for the instrument through exploring a restorative nostalgia (Boym) that neutralised the idiom.

'Hiraeth' celebrates the guitar's idiosyncratic idiom and cultural pluralism: rejecting Segovia's autocratic and exclusive Classical model for the more democratic and inclusive approach implicit in Falla's work. In performance, 'Hiraeth' segues into a complete performance of Falla's 'Homenaje'.

**Brittany J. Green** (USA) | *Composer* (USA)

Brittany J. Green (b. 1991) is a North Carolina-based composer, creative, and educator. Described as "cinematic in the best sense" and "searing" (Chicago Classical Review), Brittany's music is centered around facilitating collaborative, intimate musical spaces that ignite visceral responses. The intersection between sound, movement, and text serves as the focal point of these musical spaces, often questioning and redefining the relationships between these three elements.

Her music has been featured at concerts and festivals throughout the United States and Canada, including the Society of Composers National Conference, New York City Electronic Music Festival, SPLICE Institute, the West Fork New Music Festival, Music by Women Festival, and Electroacoustic Barn Dance Festival. Current projects include collaborations with the JACK Quartet, International Contemporary Ensemble, and Mind on Fire, along with an artist residency with TimeSlips. Brittany is currently a Dean's Graduate Fellow in Duke University's Music Composition doctoral program.

### ***abo ibawi***

Inspired by Audre Lorde's proclamation "I am deliberate and afraid of nothing," abo Ibawi (the divine feminine) is a meditation on the foundation of womanhood. Referencing *Ìyàmi Àjẹ* or "The Divine Mother" and Yorùbá Orisha Yemaya, this meditation is expressed within the intersection of the Black femininity.

Written in ABA form with an intro, abo Ibawi begins with a building rhythmic counterpoint between electronics, spoken text, the body of the guitar, and plucked strings arising out of silence. The rhythm that unfolds is derived from the Gadzo dance music of the Ewe tribe. It grows increasing complex before drastically fading away, making way for a guitar solo constructed of angular gestures. The solo leads down to a low E, marking the beginning of the B section.

The B section is slower than the preceding material. Here, ethereal, spatial fragments in the guitar are juxtaposed against thick, dark pads of sound and spacious repeated utterances of the piece's text in the electronics. As these textures converse, and eventually converge into a singular texture, subtle references to the A section's Gadzo rhythms begin to appear. These references begin to shift into the forefront, returning the piece back to the A section before it ends.

**Andy Gricevich** (USA) | *Guitarist* (USA)

Andy Gricevich has performed internationally as a member of the music & theater ensemble the Nonsense Company, and as half of the cabaret/folk duo the Prince Myshkins. His poems and collaborations in poetic communities have shown up in various print and live contexts over the past twenty-five years. He currently runs What Got Gathered, a wild food-based culinary and nature-connection enterprise based in Madison, Wisconsin.

**Andrés Guadarrama** (Mexico) | Composer & Performer (Mexico)

Andrés Guadarrama (b. 1991) is a Mexico City-based composer, performer and sound artist. He explores sound as matter capable of generating the processes that originate living organisms and natural phenomena. Throughout his work, he designs physical networks of interaction and interdependence between people, objects, spaces, and natural forces that allow the emergence of fluctuating and, to some extent, uncontrollable sonic ecosystems.

His music has been programmed on Donaueschinger Musiktage, Forum Wallis, Jornadas de Música Contemporánea CCMC, Foro Internacional de Música Nueva Manuel Enríquez, and the 63rd International Rostrum of Composers. Additionally, Andres cofounded Vorágines, a collective platform for the production and divulgation of new music. He is also a member of the transdisciplinary ensemble Attica!

Andrés holds a degree in Composition and Music Theory from the Centro de Investigación y Estudios de la Música (CIEM). He later studied under composers Germán Romero and Samuel Cedillo.

***La quemadura es el lenguaje con que juro, manos abiertas sobre el hielo* (2018)**

Two performers act conjointly in order to deliver one idea, one sonic stream, as irregular, delicate and to some extent, uncontrollable like playing with fire or painting in water. The multiple sounds that flow from the bass are a consequence of constrained and fragile actions between the performers that require a great amount of concentration and communication.

The title of the piece is a poem by the Mexican writer Julian Herbert.

This piece was composed with the support of the FONCA Young Creators grant 2017-2018.

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**Zaki Hagins** (USA) | *Composer & Performer* (Canada)

Zaki Hagins is an African American composer and performer. Having participated in such projects as David Lang's symphony for broken instruments and Bowerbird's 2016 retrospective on the music of Julius Eastman, he has a passion for works that stretch the boundaries of an art form, often through a socio-political lens. Zaki Hagins has studied viola with Renard Edwards and Owen Brown, voice with Yvonne Schiffelers, and composition with Vykintas Baltakas.

**Maryam Hajialigol** (USA) | *Guitarist* (USA)

Maryam Hajialigol is an award-winning classical guitarist, using her passion for performance and her experience in education to promote guitar in the world of classical music and beyond. She has given performances at diverse venues such as the John F. Kennedy Center in Washington D.C., the Cleveland Museum of Art, and the U.S. Department of Education. Her experience in education and the public sector includes time working for the Cleveland Classical Guitar Society's Education Program, the Yale University Music in Schools Initiative, and the City of New Haven Department of Arts & Culture. Maryam completed her Bachelor of Music degree at the Cleveland Institute of Music, where she studied with Grammy award-winner Jason Vieaux and acclaimed guitarist Colin Davin; she is currently pursuing her Master of Music degree with Benjamin Verdery at the Yale School of Music.

**Geordie Haley** (Canada) | *Guitarist, Composer & Improviser* (Canada)

With more than 25 years of presenting and performing original music guitarist, composer, improviser and educator Geordie Haley has been a featured artist in concert and festival programs by creative music presenters Upstream Music, Suddenly Listen, Canadian Music Center, The Motion Ensemble, Jazz East,

Vocalypse ,Shattering the Silence, Obey, Scotia Fest, Center for Experimental Music and the Harvest Jazz Festival. Geordie teaches guitar and ensembles at the NSCC Music Arts Program and at the Maritime Conservatory for the Performing Arts. He conducts a monthly improvising workshop for Suddenly Listen. As well as leading his own ensembles Geordie is a member of the Upstream Quartet, Tom Easley's EQ, Jamie Gatti's Riot Squad, The Back Alley Big Band. Geordie has an active career as a contributor to many creative projects.

### ***Threnodies***

The Threnodies are based on a nine note blues scale ( ex. C D Eb E F F# G A Bb ).Each one explores a different key and rhythms. Open strings and tapping are featured .

### **Kendra Harder** (Canada) | *Composer* (Canada)

Kendra Harder is an emerging composer, arranger, and classical guitarist from Saskatoon, SK. Her latest chamber opera, *Book of Faces* (libretto by Michelle Telford), explores the world of social media in the style of the baroque oratorio. *Book of Faces* has been performed in two concerts highlighting female creators in opera - "Musique 3 Femmes: The Next Wave" at Tapestry Opera, Toronto, March 2019, and "Women in Opera: Then & Now" at Highlands Opera Studio, Haliburton, ON, August 2019. It has also been workshopped in universities in Eastern Canada thanks to Montreal-based ensemble, *Musique 3 Femmes*. *Book of Faces* has been described as "funny, clever" (operaramblings) and "deliciously silly" (barczablog)

Kendra is strongly supported by her music community in Saskatoon, and has had her music performed at the Strata Festival of New Music in Saskatoon for over four years, including her first collaborative opera with Telford, *Orpheus and Eurydice...ish* (2017). In the spring of 2019, she had her debut with the Saskatoon Symphony Chamber Players with her Trio for Oboe, Bassoon, and Double Bass. The Saskatoon Symphony Orchestra has since hired Kendra to arrange music reductions for two separate concerts, commissioned her as part of a collaborative concert with four other local composers, and hired her to teach an online series about the history of female composers called *Musical Herstory*.

Kendra holds a Bachelor of Music from the University of Saskatchewan, where she studied guitar performance with Walter Hofmeister; she also holds a double diploma from Saskatoon Business College. She is a recipient of the inaugural 2018 Mécénat Musica Prix 3 Femmes, English Language Prize, for female opera creators in Canada. Thanks to SK Arts and the Canada Council for the Arts, Kendra has been able to travel to Quebec and Ontario for the presentations and workshops of her work. Her latest project, a new wind quintet to be premiered by *Mistral 5* in 2021, is supported by the SK Arts Independent Artist Grant.

### ***Babbit*** (2016)

This is a solo piece for guitar utilizing 12-tone technique. There are moments where the music sounds ethereal, and others where it's rhythmic and arresting. The piece's name comes from the 12-tone analytical tool, the Babbit Square (which can actually be a fun afternoon puzzle!)

### **Lane Harder** (USA) | Southern Methodist University in Dallas (USA)

The music of Lane Harder has been described as "vibrant," "highly-crafted," (Percussive Notes) "dramatic," "aggressive and engaging," (Austin American Statesman) and possessing an "eclectic, always intriguing, take on modernist tonality" (Theater Jones). His performances and his original music appear on the Albany, Gasparo, Soundwaves, Slade Harte Records, BCM&D, and bu.hanan record labels. His music is published by KPP and Alternate Chords. Harder's music has been recognized with multiple awards from ASCAP as well as awards from NACUSA, Voices of Change, the Percussive Arts Society, The Florence Gould Foundation, and the Texas Music Teachers Association. Major studies in counterpoint, harmony, and

analysis have been with composer and theorist Dr. Philip Lasser. Composition teachers include Narcis Bonet, Michel Merlet, Donald Grantham, Dan Welcher, Chris Theofanidis, Robert Keeley, Ross Lorraine, Kevin Hanlon and Simon Sargon. Harder holds degrees from Southern Methodist University, Johns Hopkins University, and the University of Texas, and he completed a year of resident study at Kings College London. Harder is a member of ASCAP and serves on the faculty of Southern Methodist University in Dallas.

### ***The Red Queen Hypothesis***

In evolutionary biology, the "Red Queen hypothesis" refers to the proposition that organisms must constantly adapt, evolve, and proliferate to gain reproductive advantage and, simply, to survive. The "Red Queen" name comes from Lewis Carroll's *Through the Looking-Glass* in which Alice is confused by the fact that, even though she and the Red Queen chess piece are running, they are staying in exactly the same place. Alice asks the Red Queen why this is and she remarks, "Now here, you see, it takes all the running you can do to keep in the same place." The analogy to evolutionary biology is clear; an organism must adapt and evolve to survive. The music, then, is progressive, and has a progressive (constantly changing) form.

Though the work has characteristics of works by Steve Reich and John Cage, it is inspired by the piece *East Wind* by William O. Smith, and the work is dedicated to him.

### **Daniel Heidt (USA) | Composer (USA)**

Daniel Heidt is a (still relatively) young American composer particularly interested in writing for solo instrumentalists, small ensembles, and choirs. He recently made the decision to leave graduate school to pursue composition full time and spends his free time playing piano, guitar and electric bass.

### **Dr. Stringlove**

Dr. Stringlove is a work for pre-recorded acoustic-electric guitar that exclusively utilizes natural harmonics in standard tuning as its source material.

### **Stefan Hejdrowski (Belgium) | Composer (Belgium)**

Born in 1993, Stefan Hejdrowski is a Belgian composer based in Liège. In 2016, he graduated from the Conservatory of Liège with great distinction in Michel Fourgon's composition course. The same year, he won the *Ça Balance Classique* prize from the Province of Liège. In August 2018, Stefan Hejdrowski took part in the International Summer Course "Synthetis" in Radziejowice (Poland). Particularly encouraged by Zygmunt Krauze for the quality of his work, he received the teaching of Marta Ptaszynska, Mauricio Sotelo, Johannes Kreidler and Ondrej Adámek. His works have been performed at festivals such as Festival Ars Musica, Festival Images Sonores, Music Biennale Zagreb. In 2019, Stefan Hejdrowski composed especially for the mezzo-soprano Marie-Annick Béliveau as part of a creative residency in Montreal. Stefan Hejdrowski's music has already been played by several ensembles such as Musiques Nouvelles, LAPS Ensemble, E-MEX Ensemble, Sepia Ensemble, Ensemble 21 and Ensemble Hopper. In 2016, he composed a piece for the Royal Philharmonic Orchestra of Liège directed by Christian Arming. Since January 2017, Stefan Hejdrowski has been lecturer at the composition department of the Royal Conservatory of Liège.

### ***L'atelier de Sisyphe***

This solo guitar composition is dedicated to François Couvreur. Different ascendant and descendant gestures are behind « L'atelier de Sisyphe ». These gestures are composed in such a way that the body itself takes part in the sound production. Gesture, viewed as a movement, is inseparable of time. It is the impulse that links gestures together that creates the musical time. From a perceptual point of view, linking gesture to listening allows to explore the universe of intimate nuances. This world where sound moves away in favour of a more imaginative representation of the musical discourse. This quest for « visual » brings the

material to exhaust itself, without real development, and to come back in an eternal return, rather like Sisyphus constantly rolling his boulder up the mountain.

### ***Les Ciels Rapportés (2019)***

#### **An-Laurence Higgins** (Canada/China) | *Performer & Artist* (Canada)

An-Laurence Higgins is a Montreal-based musician/guitarist specializing in the performance of new music, as well as a multimedia artist addressing topics such as relationships and transnational identity. A versatile performer, she has collaborated with artists of various disciplines (visual arts, cinema, dance) and has performed across Quebec and Ontario as a soloist, improviser and chamber musician. Recent projects include the co-composition of the improvisational choral piece “suddenly I was alone” and the performance/website piece “Approchez”, which will be presented in a residency by artists’ centre Oboro in May 2021. An-Laurence co-founded the new music duo “twice as if” with flutist Sara Constant and “The Paramorph Collective” with composer/multimedia artist Kim Farris-Manning.

[www.an-laurence.ca](http://www.an-laurence.ca)

#### ***Chants d’amour***

“A moment later, I remember the baby tigers had turned to rocks, the wound and your eye sockets were still purple and you left for the bridge.”

A 30-minute musical-poetic dream-like piece for guitar and electronics, CHANTS D’AMOUR is a collection of songs about what happened that one night, by the river, past the tunnel. Through communal rehearsals, singing, playing and recording it celebrates, searches for and mourns the lost threads, leading to our oldest memories and beginnings of desire.

#### **Jörg Holzmann** (Germany) | Bern University of the Arts (Switzerland)

Jörg Holzmann first studied classical guitar at the University of Music and the Performing Arts in Stuttgart. During this time, he was awarded with prizes at numerous international guitar competitions. From 2018 on, while completing his master’s degree in musicology with the minors literary studies and art history, he was employed as a research assistant at the Musical Instruments Museum at the University of Leipzig. Since April 2020 he has been a research associate at the Bern University of the Arts (Institute for Interpretation) in the project “Historical Embodiment” and, as part of his doctoral thesis, deals with the evaluation of early sound film documents and their use for instrumental practice.

#### ***“A piano roll, a second wife and a new hit for the classical guitar”:***

#### ***Historical recordings as witnesses of musical taste in adaption and interpretation***

In his book *Performing Music in the Age of Recording* Robert Philip states that “recordings of [...] musicians in some way linked to the composer, will always hold a particular fascination, even though their claims to be authoritative are sometimes exaggerated [...]”. Nevertheless, they offer an invaluable insight into interpretational approaches of the past and can also help to identify concepts regarding transcriptions of piano music for the guitar. A unique kind of record medium is the piano roll, as it offers both audible and visual indications of musical decisions. In 1912, Enrique Granados recorded a piano roll with his *Danza Española No. 5 “Andaluza”* for the Leipzig based Hupfeld company.

This “first hand” information will initially be compared to the score of Miguel Llobet’s arrangement and then to Andres Segovia’s different recordings in the years 1939, 1944 and 1959. An interesting biographical fact that deserves a closer look, is Segovia’s short marriage in that time to Paquita Madriguera, one of Granados’ favourite students. To take into account the common struggle of guitarists willing to transcribe non-original repertoire, whether to follow the version for piano or the one for bowed string instruments, if both should

exist, recordings by Jacques Thibaud, violin (1927) and Pablo Casals, cello (1928) will be used for comparison.

The focus will lie mainly on the use of mannerisms on the guitar (for example glissandi or the asynchrony between bass and melody) and the handling of tempo. Results of computer-aided interpretation analyses, reached by programs like Sonic Visualizer will be compared to transcripts of lessons and early films of masterclasses given by Segovia. As an additional step the paper wants to show strategies, how interpreters today can profit from these insights and use them for pedagogical purposes as well as on stage.

### **José-Luis Hurtado** (Mexico)

The music of Jose-Luis Hurtado (1975) has been played across continents by performers such as the Boston Modern Orchestra Project, JACK Quartet, International Contemporary Ensemble, Talea Ensemble, Callithumpian Consort, CEPROMUSIC Ensemble, Piedmont East Bay Children's Choir, Garth Knox, Claire Chase, Le Nouvel Ensemble Moderne and the Arditti String Quartet among others.

He has been the recipient of Kompositionspreis der Stadt Wolkersdorf (Austria), The Harvard University Green Prize for Excellence in Composition (USA), The Rodolfo Halffter Ibero American Composition Prize, the Micro-Jornadas de Composición y Música Contemporánea Prize (Argentina), the Julian Carrillo Composition Prize (Mexico), and 2nd prize in the Troisieme Concours International de composition du Quatuor Molinari (Canada). Grants and fellowships include those from the National Fund for the Arts of Mexico, the National Association of Latino Arts and Cultures (USA), the American Music Center, Ibermúsicas, the Civitella Ranieri Foundation (Italy), and the John Simon Guggenheim Memorial Foundation.

He is also highly active as a performer and music advocate. He is the pianist of Low Frequency Trio (Contemporary Bass clarinet, double bass, and piano ensemble), founding member of áltaVoz (Latin-American composers collaborative in the U.S), and former director of The Harvard Group for New Music.

Hurtado holds degrees in piano performance and composition from Conservatorio de las Rosas (Morelia, Mexico), a Master of Music in Composition from Universidad Veracruzana (Xalapa, Mexico) and a Ph.D. from Harvard University where he studied under Mario Davidovsky, Chaya Czernowin, Magnus Lindberg, Brian Ferneyhough and Helmut Lachenmann.

#### ***It is two minutes to midnight on the doomsday clock***

"In Our Time." is a conceptual work inspired by the iconic Doomsday Clock. Every time the Bulletin of the Atomic Scientists sets the Doomsday Clock, a new musical "chapter" will be added to this ongoing creative process. Over time different composers from every part of the world will contribute to "In Our Time," each one taking over where the previous one ended so that ultimately, we'll have one long, uninterrupted piece of music expressing fears and hopes of the world. The first "chapter"(It is two minutes...) was created in January 2020 in collaboration with a.o. José Luis Hurtado (composer and Assistant Professor at the University of New Mexico), Ejbybunkeren (Cold War facility in Copenhagen), and Carina Ann Meyn (Assistant Professor at the Royal Danish Defense College).

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### **Michael Ibsen** (Canada) | *Performer & Teacher* (Canada/Netherlands)

Michael Ibsen is a Canadian classical guitarist who performs a variety of music, re-imagining historic and new works on the instrument. He is one half of Duo Tinúviel with soprano Jessica Türje, who work to share and explore the repertoire for voice and guitar. He is also in the Made in Canada Duo with guitarist Nathan Bredeson, in which they perform exclusively new Canadian music, often commissioned by their duo. Michael fell in love with the classical guitar because of the variety of colours and textures available in its rich

repertoire, and that's what he strives to share with audiences around the world. Michael aims to expand the repertoire for the classical guitar, both through transcription and commissioning new music, and actively works with living composers. He holds a masters in guitar performance from both Conservatorium Maastricht (studying under Carlo Marchione) and the University of British Columbia (studying under Dr. Daniel Bolshoy). Michael has performed as a soloist and chamber instrumentalist across Canada, the northwestern United States, Spain, and the Netherlands. He has been heard in solo recitals for guitar societies from Ottawa to Vancouver and the Tri-cities, and has performed in his various projects for organizations such as Guitar Hamilton and the Canadian Music Centre. He has been a concerto soloist with the Ambrose Chamber Orchestra and the Calgary Arts Orchestra, and has performed chamber music alongside artists such as Jonathan Crow and Joseph Johnson. His debut CD 'Sketches', was recorded in 2015, and includes new music written for Michael by Toronto-based composer William Beauvais. Aside from his work as a performer and collaborator, Michael loves teaching and guiding his students. He has had multiple students who have won prizes in local competitions in Canada and honours marks for their exams with the Royal Conservatory of Music. Michael currently lives and teaches through his private studio in Utrecht, the Netherlands.

***Challenging the traditional composer-performer signal chain:  
Collaborative approaches to composing classical guitar music***

(Co-Presenters: Z. Hagins, N. Bredeson)

Composers and performers need one another, especially in the case of instruments like classical guitar which have so many limitations and possibilities regarding texture, techniques, and notation. A collaborative approach to the creation of new classical guitar music between composer and performer is an experimental and innovative way to overcome some of the challenges inherent in writing for the instrument as well as interpreting and editing new works for the instrument. This lecture-recital will be a case study of a new piece for classical guitar written by the composer, violist, and vocalist Zaki Hagins, dedicated to and performed by Michael Ibsen, which is Hagins' first work for guitar. Joining Ibsen and Hagins will be the composer and guitarist Nathan Bredeson, who wrote another piece for Ibsen not long ago. Both pieces were approached collaboratively with a clear feedback loop between guitarist and composers, but while Bredeson is also a guitarist, Hagins is not. For this reason, the two experiences will be contrasted and the lecture-recital will take a conversational approach to interrogating the different experiences of the participants and how they inform approaches guitarists can take while collaborating with composers of various levels of experience with the instrument. All panelists welcome participation from the audience and there will be space made for questions at the end of the presentation.

**J**

**Seth Josel** (USA) | Guitarist (Germany)

Seth Josel - originally from New York, now residing in Berlin - has become one of the leading instrumental pioneers of his generation. As a soloist he has concertized in Belgium, Denmark, Germany, Great Britain, France, Israel, Italy, Lithuania, The Netherlands, Poland, Sweden, Switzerland, the US and Canada. He has performed as a guest with leading orchestras and ensembles of Europe, including the BBC Symphony Orchestra (London), the Berliner Philharmoniker, the Rundfunksinfonie Orchester Berlin, the Deutsches Symphonie Orchester Berlin, the South German Radio Choir, the Staatskapelle Berlin and the Schoenberg Ensemble of Amsterdam, and has appeared at several major European festivals including the Salzburg Festspiele, Ars Musica, Donaueschingen, The Holland Festival, Munich Biennale and London's South Bank

Festival. From 1991 till 2000 he was a permanent member of the musikFabrik. In recent seasons he has been guesting regularly with KNM Berlin, as well as other renowned ensembles such as Adapter, Mosaik, and the Boulez Ensemble.

## K

### **Elischa Kaminer** (?) | Composer & Performer (UK/Germany)

Elischa Kaminer is a composer, performer and theatre maker based in London and Frankfurt. His work is located on the intersections of music theatre, sound art, electronic, concert, queer-pop and yiddish musics. His works have been showcased at theatres, concert halls and festivals across Europe, the U.S., Canada and Korea including performances at Muziekgebouw Amsterdam, KORZO Theatre Den Haag, Nationaltheater Mannheim, Hellerau, Kampnagel Hamburg, Mousonturm Frankfurt, Sophiensäle Berlin, 918Bathhurst Toronto, the Roy. O. Disney Hall L.A. and the Sungmisan Theatre Seoul. Elischa studied composition at the Royal Academy of Music, London and pursued postgraduate studies at the Institut für Angewandte Theaterwissenschaften, Gießen.

[www.elischakaminer.com](http://www.elischakaminer.com)

### **Jiji Kim**

### **Panayiotis Kokoras** (Greece) | University of North Texas (USA)

Kokoras is an internationally award-winning composer and computer music innovator, and currently an Associate Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound and Consciousness.

[www.panayiotiskokoras.com](http://www.panayiotiskokoras.com)

#### ***Superstrings* (2014)**

Superstrings is a stereo sound composition for prepared electric guitar and fixed electronics. Here, the electric guitar sound has no effects added, except some reverberation. It takes advantage of unique acoustic, electric and physical

characteristics of the instrument. The title links the fascinating world of Superstrings Theory with the yet inexhaustible world of the electric guitar strings. The tape part creates a balanced counterpart to the instrumental part. They fuse together and create an interplay of sonic mnemonic associations.

### **Katalin Koltai** (Hungary) | University of Surrey (UK)

**Fernando Kozu** (Brazil) | State University of Londrina / Federal University of Paraná (Brazil)

Fernando Kozu is a composer and teacher. He holds a degree in Music at State University of Londrina (UEL), he is specialist in History and Philosophy of Science (UEL / 2000) and he has a master's degree in Communication and Semiotics (PUC-SP), with a dissertation on the complexity of compositional thought of Brian Ferneyhough. He was coordinator of the 1st. and 2nd. Paraná Music Composition Meeting (EPCOM-2010/2012). He is Assistant Professor (since 2006) of the undergraduate music course at UEL, working mainly in the area of Language and Musical Structuring. He started his studies in composition in a self-taught way, improving in sporadic courses with Koellreutter (1994), Mário Loureiro (1995), Chico Mello (1997), Guilherme Ripper (1998), Ricardo Tacuchian (1999), Silvio Ferraz (2004) and Ricardo Mandolini (2009). In 2010 and 2012 he was awarded the Funarte Award for Classical Composition, from the XIX and XX Biennial of Contemporary Brazilian Music (Rio de Janeiro). In 2011 he was a finalist in the 1st. National Music Composition Competition CCTG / OSP / UFPR, from the 1st Bienal Música Hoje (Curitiba / PR), with work for symphonic orchestra. Currently develops research related to sound art and experimental guitar.

***Study for Ecosystemic Guitars: the electroacoustic improvisation in the sound emergence minefield***

(Co-author: R. Thomasi)

This is a collaborative research in progress that searches for creative expansions that interrelate contemporary electric guitar and ecosystemic sound feedback approaches through live electronic performances. At actual stage, we are exploring ways to connect guitar and its related physical objects through sound feedback, including the surrounding environment as active part of the system, going to an ecosystemic view of instrument (Waters, 2007, 2013) - besides of expanded, augmented and/or modular concepts that are common in use (Lähdeoja, 2010; Quintans, 2010). On the electric guitar sides, our experiments are highly influenced by Keith Rowe's works, that consider that the whole system mounted around the guitar, like physical objects, pedals and amplifiers plays an important role in making sensitive nuances of sound that are not perceived by the usual ear and that are considered as unimportant or simply seen as incident noises (Olewnick, 2018). On the sound feedback side, corroborating to emancipation of background noises, we are supported by Agostino Di Scipio's Audible Ecosystems and Modes of Interferences works (Di Scipio, 2003, 2010), incorporating digital signal control strategies to integrate guitar and sounding environment into the same ecosystem. These approach has being implemented in Study for Ecosystemic Guitars, a guided-improvisational performance for electric guitar, sound feedback system and live electronics, where creative process started using feedback sound as a connection channel among guitar, amplifier, pedals and environment, thus coupling four different systems in a complex and highly sensitive way.\*And the performer itself is another agency-interface in a "active sound-space" (Impett, 2013) proper for feedbacks gestures into sounds moment-to-moment, like Rowe's definition of "occupy/occupying the moment" (Mesa/Rowe, 2017) The simple exchanging of information among the systems produce a slowly and continuous spectral and/or granulated change as emergent sound structures. In this sense, we are searching for new parameters to explore performance actions allying free improvisation and musical development to the ecosystem behaviour. In other words, we are walking through a sonic emergence minefield. Nevertheless, we believe that this research may highlight new ways to integrate electric guitar and live electronic performances and also reveal new ways to think musical form development aligned to contemporary needs and recent research, as discussed in Solomos (2013).

***Vidro, Mola e Ecossistemas Remotos*** (Co-improviser: R. Thomasi)

This work is a live electronics and prepared guitar improvisation that comes from Studies for ecosystemic guitar, by Ricardo Thomasi and Fernando Kozu, inspired by Keith Rowe's tabletop prepared guitar and Agostino Di Scipio's Audible Ecosystems. Mola, Vidro e Ecossistemas Remotos makes reference to the materials used for improvisation with guitars and the remote interaction between two environments. This

presentation was remotely assembled and the two performers interacted in real time so local recordings were later mixed and edited with video.

### **Michael Kudirka** (USA) | MicroTone Guitars (USA)

Hailed by the Los Angeles Times as “the excellent guitarist in Henze’s unsettled score” and by Classical Guitar Magazine as “a leading proponent of new directions in classical guitar music”, Michael Kudirka is among the most committed, daring, and diversely talented of the current generation of virtuoso guitarists. An avid and long-time advocate of cutting-edge new music, Kudirka has maintained a close collaboration with Los Angeles-based composer Jeffrey Holmes since 2002, and a retrospective album of Holmes’s microtonal guitar works titled *May the Bridges I Burn Light My Way* has been released by MicroFest Records (USA) in 2019. In the same year Kudirka also released the world-premiere recording of Bryan Johanson’s epic album-length composition *13 Ways of Looking at 12 Strings* with Eric Benzant-Feldra on Les Productions d’OZ (Canada).

In November, 2017 Michael Kudirka completed his third production run of Thomas Adès’s *The Exterminating Angel* at The Metropolitan Opera of New York, following performances at the Salzburger Festspiele (Austria) and The Royal Opera House (UK). Kudirka worked personally with Adès on the composer’s first-ever music written for guitar, and a DVD of The Met’s Fall 2017 production will be released by Deutsche Grammophon. Kudirka has also collaborated with 2017 MacArthur Foundation ‘Genius’ Award Winner Yuval Sharon in his production of Veronika Krausas’s chamber opera *The Mortal Thoughts of Lady Macbeth*.

Michael Kudirka travels around the globe as a recitalist and chamber musician, and has performed at the Shanghai Conservatory of Music, Darmstadt Ferienkurse Für Neue Musik, EUROMicroFest, Le Chappelle Historique du Bon Pasteur, Covent Garden, the Royal Conservatory of Music, Conservatorio de Las Rosas, Palace of Fine Arts, Walt Disney Concert Hall, Zipper Recital Hall, REDCAT, the Frye Art Museum, and many others.

### ***Revivifying Tonal Repertoire with Microtonal Fretboards***

The repertoire of the classical guitar embraces 500 years of music, from the earliest published lute tablatures to contemporary guitarist/composer masters such as Dusan Bogdanovic. Unfortunately, these compositions today are almost always performed on guitars fretted in 12-tone Equal Temperament, a tuning system adopted in the Mid-19th Century for the far-flung harmonic adventures of Liszt, Wagner, and their contemporaries. When we use Equal Temperament to render works that were intended for more euphonious tunings (such as Meantone, or Just Intonation), we lose a great deal of the beauty of consonant intervals as well as the surprise of shockingly dissonant ones. By applying primary source material from the last five hundred years of tuning theorists, a guitarist can configure fret positions for virtually any tuning system, and bring new life to old (and modern) works.

A guitar with interchangeable fretboards containing precisely located fretlets, will be used to demonstrate a variety of applications of this principle. These fretboards allow the guitarist to explore the theoretical intricacies of the tonal repertoire including:

- Pure 3rds and 6ths of Pietro Aron’s  $\frac{1}{4}$ -comma meantone tuning in the music of Francesco da Milano.
- The expression of both Major and minor semitones in John Dowland’s highly chromatic “Forlorn Hope Fancy”.
- Striking intonational differences between the diminished 7th and the Major 6th which can be heard in Bach’s violin music when played with Marin Mersenne’s 43 Merides (small equal microtones) to the octave.

- The dramatically different qualities of Major triad (based on their relation to the tonic) in Bach's Lute Suite, BWV 996 when played in a French temperament of the era.
- The almost "Partch-like" quality of the German Augmented 6th chord in the coda of Fernando Sor's "Variations on a Theme of Mozart" when played in the tuning of Mozart's time,  $\frac{1}{6}$ -comma meantone.
- Sonorities of harmonic ratios ranging from the simple to quite complex in "Village Music" and "2 Blue Meditations" by Dusan Bogdanovic.

The body of tonal music which can be performed on guitar is vast, with many excellent compositions, but sadly, these works tend to be forced into the 12-tone intonational matrix. While 12TET is perfectly suited to the compositional practices of the late 19th century, the second Viennese school, and to free-wheeling jazz improvisers who require perfect interchangeability and equality around the circle of fifths, the vast majority of compositions for classical guitar, past and present, are operating on tonal lines of musical conception. These works are impoverished by being played in Equal Temperament, and new life can be brought into this music with microtonal fretboards.

## L

### **Michelle LaCour** (Canada) | *Audio engineer* (Canada)

Michelle LaCour is an audio engineer and multi-instrumentalist living and working in St. John's, Newfoundland & Labrador. After earning a Bachelor of Music in piano and historical musicology from Memorial University of Newfoundland in 2013, she went on to complete a Masters of Music in sound recording at McGill University, graduating in 2017. Michelle currently works as a recording, mixing, and mastering engineer; as a live sound engineer and tour manager; and in film and theatre.

### **Emmanuel Jacob Lacopo** (Canada) | *Performer & Composer* (Canada)

Canadian Guitarist and Composer, Emmanuel Jacob Lacopo, is an artist driven by collaboration and innovation, placing a focus on re-defining the constraints of the 21st century guitar and an examination of the social implications of the music we present. With the goal of creating a body of work that promotes diversity, inclusion and ingenuity, his music challenges conventions and offers an expanded world of soundscapes and textures. His projects encompass an exploration of new approaches to electroacoustic performance practice, an intermingling of mediums and collaborations that challenge the conventions of the recital model, and the equitable programming of under-represented and silenced composers.

Emmanuel received a Bachelor of Music degree from McGill's Schulich School of Music in 2019 and is currently pursuing a Master of Music degree at the Yale School of Music with Benjamin Verdery.

### **Vladimir Ladoimirov** (Russia) | *Composer* (Ukraine)

Vladimir Ladoimirov. Born in 1993 in Mariupol (Ukraine). In 2014 graduated from the Khabarovsk Regional College of Art (piano class). In 2019 graduated from Rimsky-Korsakov St. Petersburg State Conservatory as a composer. He was awarded in the Third Open Far East Competition for Young Composers Y. Y. Vladimirov and Choir Laboratory of the XXI century in St. Petersburg, and became the finalist of the International Sergei Slonimsky Composition Competition. Ladoimirov's music was performed by the GAMEnsemble, the St. Petersburg MolOt-ensemble, Reheard Ensemble and the MCME. In 2019, he participated in the International Young Composers Academy in Tchaikovsky-city.

### ***Little Ballad for E-guitar***

## **Yaz Lancaster**

“Warm, crunchy, [and] beautifully heart-wrenching” characterizes the work of transdisciplinary artist Yaz Lancaster (they/them/theirs). They are most interested in practices aligned with relational aesthetics & the everyday, fragments & collage, and anti-oppression.

Yaz performs as a violinist, vocalist & steel-pannist in a wide variety of settings including DIY/indie venues, contemporary chamber music, and baroque ensembles. Their work is presented in many different mediums & collaborative projects, and often reckons with specific influences ranging from politics of identity & liberation, to natural phenomena and poetics. Yaz has had the privilege & opportunity to build community in the US, Canada & Trinidad and Tobago—they have created with artists like Anne Leilehua Lanzilotti, Andy Akiho, JACK Quartet, Wadada Leo Smith, Contact Contemporary Ensemble, and Skiffle Steel Orchestra. They are currently working on a record of music for violin/voice & fixed media; a new pop/post-genre duo with Andrew Noseworthy; and new pieces for Contemporaneous & Ninth Planet.

Yaz holds degrees in violin performance & poetry from New York University where they studied with Cyrus Beroukhim, Robert Honstein & Terrance Hayes (among others). They are the visual arts editor at Peach Mag. Yaz loves chess, horror movies, & bubble tea.

### ***meditations on auxin***

Both the music & text in this piece are inspired by the idea of the “lyric poem.” The spoken lines come from poetry written while thinking of this ancient genre, where a person expressed personal thoughts and emotions while accompanied by a stringed instrument (such as a lyre). Written as a lyric poem for electric guitar in the 21st century, the performer speaks fragmented lines, while the musical content contains deconstructions of ancient Greek modes & melodies recontextualized in more contemporary styles.

## **Aaron Larget-Caplan (USA) | University Massachusetts Boston (USA)**

Aaron Larget-Caplan is a riveting artist”, writes the Washington Post, and the Boston Musical Intelligencer says he has “astounding technical proficiency and artistic delicacy”. Aaron Larget-Caplan is an international recording and touring guitarist, who connects with audiences with Bernstein-esque ease. Aaron has premiered over 80 compositions, many written for him, and Edition Peters and Stone Records publish his groundbreaking arrangements and recording of the music of John Cage. He has five critically acclaimed solo albums with a sixth coming in spring 2021. A multi-volume anthology of scores featuring works written for his New Lullaby Project is published by the American Composers Alliance beginning in 2021. Aaron received an award from the Société Académique Arts-Sciences-Lettres of Paris, France for his trailblazing work in music, and was Musician in Residence at the Banff Centre for Arts and Creativity. Aaron is on faculty at University of Massachusetts Boston. He plays Hannabach strings exclusively.

### ***Nights Transfigured– Using the Lullaby to Explore 21st Century Musical Languages***

The New Lullaby Project is a commissioning, performance, and recording endeavor that seeks to bridge the fear and intimidation that audiences have towards 'new music' and that composers feel regarding writing for the guitar, for "who's Afraid of a Lullaby?!"

With over 60 premieres to date by 55 composers in nine countries, plus over half recorded on three albums, it has become one of the most diverse and successful commissioning projects for guitar. Featuring only a few ‘guitar composers’, it has served as an introduction to many composers as their first foray in writing for the instrument.

The compositions vary greatly in their musical languages including: 12-tone, polyphonic, minimalist, percussive, and tonal. Some use music inspired by First Nations, folk songs, North Indian classical music, and from their own compositions. Many require extended techniques, white noise, humming & whistling,

and various scoradatura, but all of them seek to explore the lullaby, whether the history of it, its meaning and place in today's society, or just the idea.

This lecture-recital will showcase the diverse musical languages used in composing for New Lullaby Project and the use of extended techniques. Composers highlighted will include: Ken Ueno, Agustín Castilla-Ávila, Jacob Mashak, James Dalton, Vineet Shende, and Stephanie Ann Boyd.

[www.NewLullabyProject.com](http://www.NewLullabyProject.com)

**Diego Caicedo Leon** (Colombia) | *Guitarist, Composer & Improviser* (Spain)

Diego Caicedo (b. 1977) studied with Blas Emilio Atehortúa and many others. He resides and works in Barcelona.

## M

**Dario Mandracchia** (Italy) | Conservatoire de Musique, Danse et Art Dramatique Raoul Pugno de Montrouge, Paris (France)

Defined by the famous Serbian guitarist and composer Dusan Bogdanovic "... a formidable guitarist with outstanding talent in the area of contemporary music, for which he has an excellent capacity of analysis and synthesis. He is also an accomplished chamber musician with an excellent sense of ensemble playing", Dario Mandracchia (Palermo, Italy - 1985) studied classical guitar, chamber music, composition, and musicology at most important European institutions such as the Giuseppe Verdi Conservatory of Music and the Academy of Teatro alla Scala in Milan, the Haute Ecole de Musique in Geneva, the Internationales Musikinstitut of Darmstadt and the National Academy of Santa Cecilia of Rome.

Awarded the Diploma of Merit at the Chigiana Academy of Siena in the class of Maestro Oscar Ghiglia and attend the masterclasses of the ensemble Klangforum Wien at the Venice Biennale of Contemporary Music, Dario Mandracchia has been performing for many years an intense concert activity in the dual role of soloist and collaborator for music theatre performing at prestigious festivals in Europe, Asia, and the United States.

The collaboration with the guitar ensemble of the "Alessandro Scarlatti" in Palermo resulted in the creation of the Cd Fantasia for ensemble on music by Cuban composer Leo Brouwer for the Teatro del Sole record label, distributed also from the specialized magazine GuitArt.

He also carries out an intense didactic activity at the Conservatoire de Musique, Danse et Art Dramatique Raoul Pugno de Montrouge, Paris.

**Belquior Guerrero Santos Marques** (Brazil) | Institute for Systems and Computer Engineering, Technology and Science (INESC TEC; Portugal)

Classical guitarist, music researcher and professor, Belquior Guerrero Santos Marques completed his PhD in Music under the guidance of Pedro Rodrigues at the University of Aveiro (Portugal). Belquior holds a Master's Degree in Music Performance from the same institution, and a Bachelor's Degree in Classical Guitar from the State University of Maringá (Brazil). Acting solo or in chamber music, Belquior Guerrero performed at important festivals in Europe and Latin America. The performer is responsible for the premiere of works by Portuguese and Brazilian composers and is a member of 'Guerrero Dias Guitar Duo' and 'Xperimus Ensemble' (Portuguese contemporary music). During his Doctoral Research, Belquior received a scholarship from the 'Coordination for the Improvement Higher Education Personnel' (CAPES) and was a member of INET-md. His PhD research was focused on the performance and history of mixed music and the Thesis is titled: Repertoire for Guitar and Electronics: Historical Narratives, Representation,

Sustainability and Performance. At the moment, Belquior is an artist-researcher in “Xperimus” Project (FCT), production manager of Orquestra Filarmónica Portuguesa and postdoctoral researcher at INESC TEC.

### ***Musical notation in music for guitar and electronics***

The musical notation of mixed music for instruments and electronics is pointed as a problematic issue by many authors (McNutt 2003; Gallo 2006; Leite 2012; Malt 2015). According to McNutt (2003), the score of a mixed music work could not offer the instrumentalist the information required to understand the electronic part, creating a “barrier” for the musical performance. The representation of the electronic part (or the lack of it) could also be a problem to the permanence of this repertoire, as pointed out by authors like Cannaza and Vidolin (2001) and Chadabe (2001). In other words, the lack of information of the electroacoustic discourse could not allow the restoration of musical works that its systems are obsolete. Zampronha (2000) and Malt (2015) discusses the importance of representation and its impact in mixed music. Based on those authors, this work aims to point out different strategies used in the repertoire to represent the synchronization of the electronic and instrumental parts in mixed music with guitar. In my PhD thesis, I investigated the repertoire for guitar and electronics and I could identify unusual systems used and different ways to describe the relationship between the sound of the guitar and the electronic part. For the presentation proposed here, first, I will present the results of analyzes that were carried regarding 54 pieces for (classical) guitar and electronics, which made it possible to find a diversity of ways to represent the interaction between acoustic and electroacoustic events. Secondly, I will describe the difficulties and solutions in creating categories of each type of musical notation. Finally, this proposal will discuss the effectiveness of the representation strategies used to synchronize acoustic and electroacoustic sounds.

### **Marcin Maślak** (Poland) | Karol Szymanowski Academy of Music (Poland)

Marcin Maślak graduated from the Karol Szymanowski Academy of Music in Katowice, where he studied with professor Wanda Palacz, as well as from the Franz Liszt Hochschule für Musik in Weimar, where he participated in the guitar class of professor Ricardo Gallén. He has been a laureate in a number of leading international guitar contests. He has taken part in numerous masterclasses e.g. with Marcin Dylla, Thomas Müller-Pering, Oscar Ghilla and Leo Witoszynskij. He has appeared as both soloist and chamber musician across Poland and abroad. In the course of his concert career, he has collaborated with renowned conductors such as Massimiliano Caldi or Kimcherie Lloyd. He has been granted a Ministry of Culture scholarship for outstanding achievements in the art scene. His debut album, *The Malachite Recital*, recorded with the dankArt Quartet, has received enthusiastic reviews from the music magazines, such as *Twoja Muza*, *Presto*, *Sześć Strun Świata*. Cooperating with young composers, he is contributing to the creation of new guitar literature. He has premiered several solo and chamber compositions. As a PhD student of the Academy of Music in Katowice, he has presented his findings and publications on the symposiums held by the Silesian University and the Academy of Music in Kraków; also, periodically, during the Festival of Science organised by the WSB University.

### **Zofia Marzec** (Poland) | *Student* (Poland)

Guitarist and composer. Above all interested in the nature of sound and the interaction between music (as a mixture of sounds) space and time. Currently studying composition and early music at The Academy of Music in Cracow.

### ***Behind my back***

The general concept of the piece is based on a dialog between parts played live and those coming from the speakers. All the sounds used to create the electroacoustic part are the sounds of a guitar only, transformed and mixed after they were recorded.

**Anselm McDonnell** (Northern Ireland) | *Composer & Performer* (Ireland)

Anselm McDonnell is an Irish/Welsh composer based in Belfast. He has written over sixty works for a variety of ensembles and regularly works with artists from other disciplines. His music has been performed in North America, Canada, Finland, Japan, Russia, and across Europe. He also performs on the classical and electric guitar.

His work is to be released on four CDs in 2021: his first portrait album, supported by Moving On Music, an album of solo viola works by Laura Sinnerton with the Birmingham Record Company, a new release from the CRASH Ensemble called Reactions, and a work for Ensemble Offspring on the newly formed Irish Composer's Collective label.

***Distributed Creativity in Remote Improvisations*** (Co-author M. Della Vecchia)

This presentation will examine how composer/performers Martin Devek and Anselm McDonnell have adapted their practice within the limitations presented by creating music remotely. Devek will discuss our methodological approach to improvisation and composition through the medium of video conferencing. McDonnell will then demonstrate how distributed creativity is a useful analytical framework for assessing the outcomes of collaborative compositions and discussing the knowledge created.

Our methodology for examining the knowledge we generate is interaction analysis: we document our rehearsal process for the purpose of reflecting upon our creative methods. From this data, we will discuss how distributed creativity is manifested in the development of Gra, the first of three works created collaboratively through our new compositional process. Our process will be contextualised by the music of other composers who draw on collaboration and improvisation in their work: Sandeep Bhagwati, Jennifer Walshe, and Liza Lim.

In psychology and cognitive science literature, from the 1980s onwards, there has been a growing acknowledgement that creativity cannot fully be understood by focusing upon the personality or mental processes of an individual creator. From this body of research, the term distributed creativity has arisen, first used in a 2009 study by Sawyer and DeZutter, to describe shared creative outcomes generated by collaborative groups.

Our presentation will end with a pre-recorded performance of Gra, for electric guitar, piano, electronics, and visual media.

***Eyewitnesses of His Majesty: III – James, Son of Thunder***

The third movement from McDonnell's guitar suite Eyewitnesses of His Majesty, this movement explores the timbral possibilities of the classical guitar.

**Guilherme Kanatomi de Medeiros** (Brazil) | UNICAMP (Brazil)

Guilherme Kanatomi de Medeiros (1999) is a guitarist and composer. He graduated from Conservatorio Carlos Gomes studying guitar with Gilber Souto Maior. Currently studies Music Education at UNICAMP. Also takes private lessons with Elladio Jardas de Carvalho.

**Camilo Mendez** (Colombia) | Hong Kong Baptist University (HKBU)

Camilo Mendez is a composer of acoustic concert music. He conceives his works as compositional cycles; series of pieces orbiting around the same musical ideas, but written for different instrumental combinations.

He completed a Doctorate and a Master's in advanced composition at the Royal College of Music in London. He has also studied privately with Rebecca Saunders and Pierluigi Billone. In 2017, Mendez was the Rieman and Baketel Fellow for Music at the Radcliffe Institute for Advanced Study at Harvard University.

His music has been performed by ensembles and soloists who specialize in contemporary concert music and has been featured in such international festivals as Festival Internacional Cervantino, the International Summer Course for New Music Darmstadt, June in Buffalo, Klasik Keyifler, the Mallorca Saxophone Festival, and Next Generation Donaueschingen. In 2009, he was awarded the Colombian national prize in composition for his work *Tropical Textures VI*. He has held residencies at the Banff Centre for Arts and Creativity and Willapa Bay AiR. Dr. Camilo Mendez joined the Department of Music at HKBU as Assistant Professor in 2018.

### ***The Guitar as a Laboratory for Experimentation***

My compositional approach is based on the idea of composing musical cycles: series of works composed using the same musical ideas; but scored for different instrumental combinations (ranging from solo to large ensembles), using prepared musical instruments (understood as musical instruments that have been altered using extrinsic objects to modify their timbre). Conceptually, I refer to these instruments as 'impossible objects.'

In recent years, I have been working intermittently in three compositional cycles: *Fragmentos Cardinales*, *BURSZTYN* and *Archipelago Sierpinski*. This article discusses the role the guitar (acoustic and electric) has played in the conception, development and composition of some of the works of these cycles. I will examine three pieces as case studies: *Recessional Motion* for electric guitar and ensemble, *Flexidra IV* for prepared ensemble, and *Volpi/Formentera* for prepared bass clarinet and prepared electric guitar.

In *Recessional Motion*, the sixth work of *Fragmentos Cardinales*, I will address compositional, technical and notational issues to explain the underlying creative process and its relationship with the guitar. In *Flexidra IV*, the seventh work of *BURSZTYN*, all the pre-compositional materials were the result of extensive experimentation sessions with electric guitars, effect pedals and found objects that subsequently were extrapolated to other instruments to build 'impossible objects,' and in turn used to generate all the instrumental textures. In the first work of *Archipelago Sierpinski*: *Volpi/Formentera*, the electric guitar is at the centre of the compositional processes and all the other musical parameters orbit around it. I will examine in detail how the different preparations and instrumental textures were derived from 'exploratory sessions' with several guitarists, and I will offer possible solutions to notate the necessary actions to produce the required sounds in the prepared guitar.

The compositional techniques I have generated to compose these cycles are still relevant, and in a continuous state of development. The guitar has been an essential part of this process. For that reason, I will present potential scenarios to further develop my creative practice using the guitar as a laboratory for experimentation.

### **Giuseppe Mennuti** (Italy) | *Student* (Switzerland)

Giuseppe Mennuti was born in 1994. He began his guitar studies at the age of 11 with Davide Cervellino and continued with Michele Greci and Gianvito Pulzone at the Conservatorio "Gesualdo da Venosa" in Potenza, finishing in 2014 with honors. During the same year he worked as a guitar instructor at "Istituto Musicale Mario Bruno" in Lavello (Potenza), and was selected by the Associazione "Musicare" in Nuoro to participate in the "Rassegna di Giovani Artisti" (Review of Young Artists). The following year he enrolled at the Conservatorio Superior "Manuel Castillo" in Seville Spain under the guidance of guitar professor Francisco Bernier, finishing with honors and Fin de Carrera Price in 2019. He has performed in numerous concerts in Italy, Germany, Spain, Switzerland and France in various festivals and concert halls. Giuseppe has been the recipient of several awards in music competitions both as a soloist and as a chamber musician.

In 2017 he earned the 2nd prize at the “Bucchi” contemporary music competition for all instruments in Rome (Italy) and in 2018 he earned the 3rd prize and the special prize for the best interpretation of a classical period piece at the “Abate Marchena” chamber music competition in Utrera (Spain) with French guitarist and colleague Antoine Guerrero. In 2019, he played as soloist with Orquesta Sinfonica Conjunta, in Seville, with the guidance of Juan García Rodríguez, and earned the “Swiss Government Excellence” scholarship. He is currently attending the Master of Arts in Music Performance at the Hochschule der Künste of Bern with Elena Càsoli.

[www.giuseppemennuti.com](http://www.giuseppemennuti.com)

**Milton Mermikides** (UK) | University of Surrey (UK)

Milton Mermikides is a composer, lecturer, writer, electronic musician and guitarist from London.

[www.miltonline.com](http://www.miltonline.com)

***Digital Self-sabotage: Remapping the fretboard with MIDI guitar and Max for pedagogy, composition and performance***

The challenge of navigating the idiosyncratic pitch matrix of the fretboard has encouraged numerous pedagogical and cognitive strategies (Brandon 2019). These cognitive models are integral to melodic and harmonic fluency, notation reading, theoretical awareness, and improvisational and compositional practice. However, they might also constrain such practices to mechanised patterns, limiting and stifling fretboard opportunities and insights. In response, some artists such as Kurt Rosenwinkel have used uncommon string tuning to break these models (De Sousa 2017). This ‘voluntary self sabotage’ disrupts habits and forges new fretboard models and creative opportunities. This presentation demonstrates the use of digital remapping and visualisation of MIDI guitar notes through Max/MSP to effect a similar ‘digital self-sabotage’, employing a range of theoretical frameworks and processing. Beyond retuning however, the affordances of electronic music allow otherwise impossible ‘dislocations’ (Emmerson in Dean 2010) of timbre, instrumental identity, mechanical causality, spatialisation and time. Such approaches may encourage the various breaking, re-integrating and expanding of established fretboard and pitch-surface models.

**Libby Myers** (Australia) | Queensland Conservatorium (Australia)

Libby Myers is a classical guitarist and doctoral researcher from Brisbane, Australia. As a soloist, she has performed in Australia, Spain, USA and Canada, and now performs regularly with the Rosa Guitar Trio. The trio have given world premieres of works by prominent Australian and international contemporary composers, toured regional Australia with Musica Viva and recently released their debut album “Brasiliana”. Her current research explores the process of commissioning and performing new works for solo guitar, centring the discussion on the musical identities of contemporary performers. Both her research and performances aim to tell authentic, intimate stories to connect with her audiences.

***"I Felt Unfettered and Alive": a musical narrative inquiry into identity through commissioning and performance***

This lecture-recital discusses the concept of “performing” identity by demonstrating the new work I Felt Unfettered and Alive by Australian composer Chris Perren, commissioned as part of a current doctoral artistic research project. The practice-based research problematizes musical identity:

Who am I?

What am I doing?

Does who I am matter for what I do?

Conventional, traditional musicology has centred on the identities of composers– their lives, practices and philosophies. In contrast, this project foregrounds the identity and subjectivities of the performer-as-researcher, deconstructing her narratives and reconstructing them through performances of newly commissioned works and existing repertoire. These interpretations actively incorporate the performer’s identity to tell new stories of what it means to be, or become, a classical guitarist in the current musical landscape.

The process is grounded by a bespoke, experimental methodology of musical narrative inquiry which is uniquely suited to exploring identity and the multidimensional, non-linear nature of storied lives.

Perren’s new work will be performed to exemplify this new methodological framework, celebrate new repertoire for solo guitar repertoire and demonstrate ways in which performers incorporate their own identities and subjective, embodied knowledge into the realization of musical scores.

### **Fabio Morreale** (Italy) | University of Auckland (New Zealand)

Dr Fabio Morreale is a music scholar and musician. He is currently a Lecturer of Music Technology at the School of Music of the University of Auckland (New Zealand). He teaches Computer Music, Composition, and Digital Musical Instrument Design at undergraduate and postgraduate level. He has a PhD in Computer Science (University of Trento, Italy) and a MSc and BSc in Computer Science (University of Verona, Italy). He also worked as a Postdoctoral Researcher at the Augmented Instruments Laboratory at Queen Mary University of London and at the Interaction Lab of the University of Trento. His research is centered on the design of new technologies for music performance and on the politics of music technology. He has been playing electric guitar for over 20 years.

#### ***A guitar pick augmentation for nuanced effect control***

The original idea of this project was to offer guitarists a way to have nuanced control over guitar effects by exploiting the existing sensorimotor training of the plucking-hand. I developed the Magpick, a custom-designed pick with a hollowed body containing several loops of wire to address this challenge. By exploiting the laws of electromagnetism, when the pick is moved on the area above the pickups, an electromotive force is generated in the coil and provides detailed information on the gestures of the plucking hand. The force is amplified and connected to an embedded computer, where it can be combined with the signal coming from the guitar in any possible way. One possibility is to use the signal generated in the Magpick to control one parameter of a guitar effect. For instance, the plucking hand gestures can be used to control the decay time or a reverb. The resulting effect can be compared to a reverb pedal whose decay time is determined by the interaction of the pick with the magnetic field of the pickups. Another possibility is to have the signal coming from the Magpick to control the volume of the guitar (demonstration video at [tinyurl.com/uenfbo9](https://tinyurl.com/uenfbo9)): the resulting sound is a signal whose amplitude is controlled by the pick movements and whose spectral content is that of the guitar. Notably, when using the Magpick, I do not have to decide when to activate and deactivate an effect, which is rather always ready to hand. Furthermore, I can gradually control the intensity of the effect in all intermediate levels through strumming position and intensity. Having the effect ready to hand lends the augmented aspect of the Magpick to be meaningfully used even for a few instants, too.

### **Zad Moulta**

#### ***Calvario***

**Samantha Muir** (UK) | University of Surrey (UK)

Sam originally studied guitar at the Royal College of Music, London. She is currently doing a PhD entitled 'The Contemporary Ukulele' at the University of Surrey. Her portfolio includes her own compositions and arrangements (published by Les Productions d'Oz) as well new works by other composers.

***Sounding Bells: Alternative Approach to Playing the Ukulele***

The classical ukulele movement continues to challenge traditional strumming approaches to the ukulele in its quest to establish a contemporary solo repertoire for the instrument. In this lecture/recital I explore the campanella style of John King and how that inspired my own search to adapt Arvo Pärt's tintinnabuli style to the ukulele.

**Tristan Murail** (France)

***Tellur***

The score plays equally strongly on the effects of continuity and ambiguity: the aggregations evolve slowly, the techniques of performance substitute themselves one to another in an indiscernable manner (—Tristan Murail)

**Kelly-Marie Murphy** (Canada) | *Composer* (Canada)

Kelly-Marie Murphy was born on a NATO base in Sardegna, Italy, and grew up on Canadian Armed Forces bases all across Canada. She began her studies in composition at the University of Calgary with William Jordan and Allan Bell, and later received a Ph.D. in composition from the University of Leeds, England, where she studied with Philip Wilby. After living and working for many years in the Washington D.C. area where she was designated "an alien of extraordinary ability" by the US Immigration and Naturalization Service, she is now based in Ottawa.

***Elements, Moments, and Phenomena (2020)***

## N

**Francesca Naibo** (Italy) | *Guitarist & Independent researcher* (Italy)

Francesca Naibo, guitarist from Vittorio Veneto (Italy) based in Milan, studied in Venice, Milan, Bern and Basel, respectively with Florindo Baldissera, Andrea Dieci and Bruno Giuffredi, Elena Càsoli, Fred Frith and Alfred Zimmerlin. Her studies focused her commitment to classical and contemporary music, improvisation and all the different conjugations of the guitar, from the classic, the electric, to the fretless and the pedal steel. She regularly performs with various groups, like "Kreis" in duo with the guitarist Simone Massaron, and she worked with important composers like Helmut Lachenmann and George Lewis. She realized the transcription of the "Exercises in Futility" by Marc Ribot (currently being published). Besides her artistic activity, Francesca is a passionate teacher at the I.C. "R. Franceschi" in Milan.

***Marc Ribot's Exercises in Futility***

Marc Ribot (\*1954), one of the most influential guitarists of the worldwide avant-garde scene, actually started his musical life taking classical guitar classes with the Haitian teacher Frantz Casséus, turning then to electric guitar. After decades spent mainly on electric instruments, it was only in 2008 that Ribot

composed and recorded Exercises in Futility, his own series of etudes for solo guitar: this collection of pieces presents fifteen compositions that are intended to be studied for classical guitarists, but not in a historical meaning. Here the musical pages don't mean to teach a specific technique or a musical feature: their only intention is to be futile, enjoyable, easy-going (Phil Zampino, 2008). Ribot doesn't use preparation on the instrument, but explores the huge amount of sounds and rumours that his guitar can produce. The listener can therefore listen to "impressionistic droplets with parallel pick noise, hopscotch plucking, minimalist elements alternated to complex chording, fluid solo accelerations splattering melody, scratching" (Jesse Jarnow, 2008) and beating. Callum McKenzie defined this work as Marc Ribot's sort of "Mean-Tempered Guitar". Even if all the pieces are intended as setups for improvisations, the collection is rather heterogeneous, because many studies present real composed parts, other just indications about chords, other just melodies.

Between 2015 and 2020 Ribot and the writer collaborated realizing the scores of this collection of studies, soon to be published. The presentation of the work will explain the structure of the pieces, the process from the meticulous analysis of manuscripts and recordings to the writing of the score and symbols for all the sounds. Every piece will present a literal transcription of Ribot's recording and a second score usable by musicians, showing the composed lines and the improvisation sections, just with a few indications about them or even with blank space, because according to Ribot the most important aspect remains making music and having fun with it: how could the Exercises ever be futile if we consider them too seriously?

### **Bilal Nasser** (Canada) | Composer & Guitarist (Canada)

Bilal Nasser is a recent York grad now pursuing a career as a guitarist and composer.

### **Jason Noble** (Canada) | Université de Montréal (Canada)

Jason Noble has composed extensively for the guitar, largely through his long-time collaboration with award-winning Canadian guitarist Steve Cowan. The first piece Noble composed for Cowan, Shadow Prism (2015), appears on Cowan's debut album Pour Guitare (2016) and is published by Les Productions d'Oz. It has since been released on a second commercial recording, Ben Diamond's Prime (2020), and has been performed dozens of times by guitarists around the world. Another piece Noble composed for Cowan and his duo partner Adam Cicchillitti, River and Cave (2017), appear on the duo's album Focus (2019) on the Analekta label. Performance highlights in Noble and Cowan's collaboration include two European tours (2017, 2018), a Debut Atlantic tour (2018), Guitar Foundation of America (2018), Guitare Montréal (2017), and the St. John's International Sound Symposium (2016); a forthcoming tour of New Zealand had been scheduled for 2022.

An active researcher as well as a composer, Noble's creative work frequently draws directly on his academic research. Noble and Cowan recently published an article detailing their timbre-based compositions in Soundboard Scholar (2020; <https://www.guitarfoundation.org/page/SbS06-Noble-Cowan>). They have presented their work in Université de Montréal's Composer and Sound Artist Colloquium (2020) and Parlons de guitare series (2020), the inaugural 21st Century Guitar conference (of which Noble was co-director, 2019), McGill University's Research Alive (as winners of its student award, 2017; <https://youtu.be/wAJ0UX3t4Bs>), in Cowan's doctoral dissertation and lecture-recital (2019), and on the website of the ACTOR Project (Analysis, Creation, and Teaching of Orchestration, 2020; <https://www.actorproject.org/tor/video-series/a-non-guitarists-approach-to-timbre-based-composition-for-the-guitar>).

Noble is currently a postdoctoral fellow at Université de Montréal, where his work focuses on using speech and dialect as a foundation for musical creation. This project will culminate in an album of guitar music based on the dialects of the Canadian province of Newfoundland and Labrador, to be recorded by Cowan. Previously, Noble was a postdoctoral researcher with the ACTOR project which generously funded

the composition and recording of *fantaisie harmonique* which we are presenting in this conference. Noble's other research interests include sound mass perception, timbral semantics, and musical "timelessness." His research is published in *Music Perception*, *Music Theory Online*, *Journal of New Music Research*, *Organised Sound*, and the *Routledge Companion to Interdisciplinary Studies in Singing*, has been presented at numerous international conferences. His compositions are motivated by a belief that contemporary music can be genuinely progressive and genuinely communicative at the same time.

***A case study of the challenges and advantages of composing for guitar orchestras: *fantaisie harmonique* (2019)***

As a large, homogeneous ensemble of similar instruments, the guitar orchestra poses different challenges for orchestration than heterogeneous ensembles such as the symphony orchestra. But homogeneous orchestration is based on similar orchestral effects (e.g., stratification of musical layers, timbral progression, etc.), and those effects are predicated on the same perceptual principles (e.g., the principles of Auditory Scene Analysis), as heterogeneous orchestration. This presentation will demonstrate how our understanding of perceptually grounded orchestral effects may be applied to homogeneous orchestration. Examples will be drawn from *fantaisie harmonique* (2019) for guitar double-orchestra, composed for the inaugural 21st Century Guitar Conference.

Stephen McAdams defines "orchestration" as "the choice, combination or juxtaposition of sounds to achieve a musical end." McAdams' definition applies equally well to homogeneous and heterogeneous orchestration, focusing on sound qualities rather than instrumental identities as the foundation for orchestrational thinking. Orchestral effects predicated on perceptual difference, such as stratification and segmentation, often rely on timbral heterogeneity. Creating such effects in homogeneous ensembles may be more challenging, since contrasts would need to be created through timbral modifications rather than contrasting instruments. On the other hand, orchestral effects predicated on perceptual similarity, such as blend and textural integration, are facilitated by timbral homogeneity. Creating these effects in homogeneous ensembles may be easier and more successful, presenting orchestrators with rich opportunities.

*fantaisie harmonique* (2019), for guitar double-orchestra (one orchestra of classical guitars and another of electric guitars), provides examples of both similarity-based and difference-based orchestral effects. Several musical devices are exploited that would be difficult or impossible to achieve as effectively in a heterogeneous ensemble, including: (1) an elaborate microtonal tuning system in which the orchestras are divided into six tuning groups combining elements of equal temperament and just intonation, (2) an extensive hocketing section, (3) massed sonorities exploiting various perceptual principles. The orchestral groupings in the piece may be perceptually enhanced with spatial deployment, and a forthcoming recording will use spatialization to underscore these groupings.

**Shadow Prism**

"A natural harmonic isolates a single partial from the complex spectrum of an open string of the guitar, splitting the harmonic off and allowing its individual colour to be appreciated. In that way, it is like a prism. But this colour is isolated by blocking all of the other partials out. In that way it is like a shadow." – Jason Noble

Commissioned in 2015 by Steve Cowan, *Shadow Prism* is an intoxicating aleatoric work which builds a unique sound world using exclusively harmonics and open strings on the guitar. Through the use of scordatura in the form of Stravinsky's 'Petrushka Chord' (a superimposition of two major triads a tritone apart), this time as E $\flat$  major over A major, the piece creates haunting clusters of harmonics which are given to the performer in prisms which can then be semi improvised. Each prism contains a set of harmonics on different strings, which can be played in specific sequences dictated by arrows. The performer may stay in each aleatoric region as long as they wish. The effect of these progressions of prisms is that the piece

expands outwards, until it gives way to cascading sequences of shifting tempi and dynamics. Though order can be observed in these sequences, they shift unpredictably, making for a branching and asymmetrical landscape.

Although not a guitarist, Noble employs the strings and sonorities of the guitar in a way which allows each performer to create their own unique blend of spiraling sounds.

In this video, I attempted to explore the concept of light refracted through a prism into individual colours through the production of the video. I used colour grading and editing techniques in Davinci Resolve to communicate the shifts between aleatoric regions, overlaying the score to tie the performance to Jason Noble's unique and captivating notation, which to me is as much a part of the beauty of the piece as the harmonic world it paints. (—Michael Ibsen)

### **Éric Normand** (Canada) | *Musician* (Canada)

Éric Normand is an active improviser in lockdown, spending his late career as a linocut artist.

### **Andrew Noseworthy** (Canada) | Western University (Canada)

The work of composer-guitarist-arranger Andrew Noseworthy (he/him/his) reflects upon the acceptance/rejection of “locality,” drawing from experiences while living in Labrador West, St John's (Newfoundland) and New York City. His music aims to address the contextual space and dissemination for underrepresented musical voices. With composer/guitarist Aeryn Santillan, he is the co-founder of experimental hardcore duo this place is actually the worst and DIY label people | place | records, both projects that connect communities existing on the fringes of “new music” and “hardcore/electronic” realms. Andrew's multifaceted work also includes collaborations with performers/organizations such as Contact (Toronto), Evan Ziporyn, Tim Brady/Bradyworks, Andrea Lodge and Din of Shadows, choreographers/dancers/filmmakers Angie Moon, Abraham Texidor and Norberto Collazo, and composers Yaz Lancaster, Saman Shahi and Bekah Simms. Andrew's previous mentors include Michael Gordon and Andrew Staniland. He is currently a PhD Candidate in Music Composition at Western University, studying with Paul Frehner.

#### ***Dissension***

"Dissension" is a three movement work for classical guitar duo, commissioned by the Altius Duo from Toronto, Canada. The piece is inspired by various concepts of the act described in its title. Throughout the piece these concepts are reflected in typical ways such as harmonically and rhythmically, but also in the roles played by each guitar in relation to each other. All string indications are shown with circled numbers and should always be observed. Pitches that should be performed by scratching the string are notated with a slash through the notehead. Short and quick scratches with the pitch sustaining afterwards are shown in rhythmic notation, while long indeterminant scratches are shown with long squiggled lines that specify their length.

String scratches should be performed with the nail of the pinky finger, so as to avoid damaging other nails. All other performance indications are found in the score.

## **O**

### **Peter Oldrup** (Denmark) | Freelance musician (Denmark)

Peter Oldrup (1988) holds an advanced post graduate diploma from The Royal Danish Academy of Music. He enjoys an active life in music, teaching and arts administration. He has released 2 albums and plans to

release more in the future. He is involved in a lot of concert projects both as a soloist and in chamber music settings. Since 2017 he has been president of the Danish Guitar Society and is involved in organising the Society's concert series and publishing a magazine. He is also leading an annual conference for guitar teachers in Denmark. He teaches at a music school for children and is heavily invested in making the employment for music teachers better through the musicians union.

**Patrick O'Reilly** (Canada) | University of Toronto (Canada)

Patrick O'Reilly is a Composer/Musician living in Toronto, Canada. In addition to being active as a solo performer, he leads the band Wire Circus, co-leads the international quartet Sonic Perfume & groove-based trio WAPAMA, and operates the community based record label W/DRWN. A sought after collaborator, he contributes to a diverse range of projects that have all added to the rich musical landscape of his own work, including indie-pop group Language Arts, afro-dub-tryp band D'bi & The 333, Robert Diack's modern jazz quartet, folk-leaning tunesmith Cassie Norton's band, Stefan Hegerat's Icterus, and Eastern-European Inspired Ensemble DoVira

This year he will be recording a new Wire Circus record, releasing a cassette tape with vocalist/electronic artist Laura Swankey, releasing a full-length album of his compositions as performed/interpreted by Justin Haynes, and playing socially distanced concerts with WAPAMA exploring freedom of expression through rhythm, melody, & harmony

Patrick holds a Bachelor's degree in Contemporary Music from Humber College, and a Master's In Musical Arts degree from the University of Toronto where he is currently completing a Doctor of Musical Arts Degree.

***Composing Musical Networks: An Investigation into The Convergence of Extended Notation and Mail-Art***

My interest in graphic notation systems began over a decade ago when I first began researching and engaging with this type of work. In the last three years this engagement has been expressed through a new long-term composition project in the form of "Correspondence Pieces". These pieces incorporate various forms of graphic/altered/extended notation with the added limitation that they must all fit onto standard postcards, which are then mailed to performers across Canada, the United States, Australia, and parts of Europe. By using the postal system to disseminate these pieces I am exploring the intersection of composition, improvisation, and the long-standing practice known as "mail-art".

I have consistently been surprised by the level of excitement and support this project has received. So far it has resulted in a commission from the Cosmic Homeostasis Ensemble for a thirty-minute composition which has already been premiered and recorded, a grant to study notation/composition with Allison Cameron, and a commission from Justin Haynes for another set of pieces, which he recorded along with the postcards as his final solo guitar album.

The idea that in a world marked by social and cultural exhaustion you can open the mail and instead of another advertisement or bill receive a musical surprise inviting you to improvise resonates with my interests. I would like to use this idea, this project, and the pieces created for it, as a lens to examine ideas of "accessible music" and listening as looking. I would also like to discuss how I'm using this project to challenge ideas of composition and performance for the guitar while attempting to connect and give voice to distant and disparate musicians and communities.

***Carded***

**Edson Tadeu Ortolan** (Brasil) | Conservatório Carlos Gomes, Campinas (Brasil)

***Solo no. 20 (2014)***

Solo no. 20 for guitar solo is in a variation form. The short melody is transfigured with extended techniques hidden and transfigured measure by measure.

***Sonata de Câmara no. 70 (2019)***

Sonata de Câmara no. 70 for two guitars is in a variation form. The short melody is transfigured with extended techniques hidden and transfigured measure by measure.

## P

**Francesco Palmieri** (Italy) | Basel Academy of Music (Switzerland)

Francesco Palmieri (\*1996, IT) is a classical and electric guitarist. His artistic practice focuses on contemporary music, ranging from free improvisation to music theatre. Winner of numerous scholarships (Giorgio Cini Foundation, LYRA Stiftung, DOMS Stiftung, Haiku Stiftung, Giovanni Iviglia Stiftung, Christine Fromer Stiftung), in 2019 was awarded 1st prize at the Valentino Bucchi International Competition for Interpretation of Contemporary Music (Rome). Beside his solo activity, he is member of Opificio Sonoro (IT), UFA Sextet (CH) and Shifter Ensemble (CH). He collaborated with internationally known composers such as Marco Momi, Elena Rykova, Simon Steen-Andersen, Alexander Schubert and Johannes Kreidler. After his studies in Italy and Spain, in 2020 he graduated with distinction from the Bern University of the Arts (CH) with a MA in Music Performance. He is currently attending the MAS in Contemporary Music at the FHNW Basel Academy of Music. In 2020 has been released by Contrastes Records (UK) his first CD titled Drownwords, devoted to Simon Steen-Andersen's complete works for guitar. It sees the participation of the percussionist Brian Archinal and the VERTIGO Ensemble, conducted by Lennart Dohms.

**Rui Penha** (Portugal) | CESEM, Polytechnic Institute Porto (Portugal)

**Eurico Pereira** (Portugal) | National Conservatoire, Lisbon (Portugal)

Eurico Pereira is a guitar teacher at the Escola Artística de Música do Conservatório Nacional and author of the music and guitar didactic book "Elemento e Gesto". Several of his students have been awarded prizes at international competitions like Almada, Fundão, Leiria, Ourém/Fátima, Montijo e Coria (Spain), and have continued their guitar studies at university level.

Eurico was a student of Manuel Morais at the EAMCN, where he graduated with top marks, and pursued studies at Universidade de Évora and the Royal Academy of Music, in London, with Michael Lewin, graduating with distinction. He gave several recitals in Portugal, England, Czech Republic and India, and was a soloist in concert by Rodrigo and Castelnuovo-Tedesco with the Symphony Orchestras of Horsham, Bromley e Southgate (England), conducted by Benjamin Pope and Adrian Brown, as well as the Manson Ensemble conducted by Sir Peter Maxwell-Davies.

Eurico was awarded 1st prize at the London International Music Competition 2007, held by the Anglo-Czechoslovak Trust, and the 2nd prize at Prémio Jovens Músicos RDP 2005.

He was a jury member at the guitar Prémio Jovens Músicos RDP 2017.

He premiered works dedicated to him by Eurico Carrapatoso, Sérgio Azevedo, Fernando Lobo, Bob Broadley and May Kay Yau.

***New Technique of Right Hand Phrasing***

This presentation features an innovative phrasing technique, a set of right-hand playing gestures which create the feeling that some sounds are grouped, allowing the guitarist to improve their production of musical phrases. Music by all composers is organised in larger or smaller groups of consecutive notes, to which we call phrases. With this innovative technique, different movements and combinations of the right-hand fingers enable the guitarist to mirror groups of consecutive sounds (cells, motifs and phrases) and thus convey the composer's creation with complete fidelity and clarity. Instead of an aleatory clash between the notes and the fingers used to play, one achieves compatibility, harmony between the expressive idea of a phrase, and the physical gestures that will produce it in real sound through the guitar. Evidently, because there is not just one way to interpret the composer's musical idea (in phrasing as in articulation, timbre, dynamic, tempo or emotion), there is not just one fingering that is correct. In this technique, many combinations are possible, therefore the musician always will be able to find a fingering that mirrors their particular reading of the composer's musical idea.

**Rich Perks (UKI) |**

**Tobias Pfeil (Norway) | *Composer (Norway)***

Tobias Pfeil (\*1992, NO/DE) is a composer & digital media artist from Oslo, Norway. He works in the fields of new music, electronics, lights, video, 3D animation and performance within settings ranging from chamber music concerts, experimental pop performances, improvised music, theatre stagings, multimedia installations, film- and theatre composition, generative music programming and interactive web design.

Recent works have questioned the mechanisms of institutionalized art and the links between culture, spirituality and technology. An underlying existential thematic is often reflected in the works' confrontational curiosity about their own existence and purpose in the context of history, anthropocentrism and speculative philosophy.

Tobias Pfeil has studied with Simon Steen-Andersen and currently studies with Alexander Schubert in Hamburg.

<http://tobiaspfeil.blogspot.com/>

### ***Shredmaster 3000***

What is it to transcend, to go beyond, to push oneself to the limit of one's abilities? How do we create meaning through music?

The piece explores these and many other themes through midi-bongos, virtual saxophones and a heavily augmented acoustic guitar setup.

**Maurizio Pisati (Italy) | Conservatorio G. B. Martini, Bologna (Italy)**

Born 1959 in Milan, composer Maurizio Pisati is also a performer of his own works with his group ZONE. Published by Casa-Ricordi, his output includes works with video and live electronics, as well as music for the Milan-based theatre company PACTA dei Teatri. His compositions have been performed throughout both western and eastern Europe, the USA, Australia and Japan, transmitted on worldwide radio broadcasting and recorded for Ricordi-Fonit Cetra, Edipan, BMG, Kairos, CavalliRecordsBamberg, VictorJapan, SiltaClassic, Almendra, LimenMusic and LArecords, his own label started in 1997.

Pisati has been awarded prizes and selected in International competitions, such as the Stipendienpreis at Darmstadt Ferienkursen für Neue Musik'88, BINZ39 Zürich '88, the Japan Foundation Uchida Fellowship'98. Since 2016 he is artistic director of concert series pactaSOUNDzone, Milan.

He is currently professor of Composition for Applied Music, Composition for visual communication, Compositional techniques, Invention&Interpretation and Elements of Composition for teachers training at

Conservatorio G. B. Martini, Bologna, where also started and leads CSR-centro studi e ricerche and INCROCI-lab. He taught master classes in Italy, Germany, Sweden, Spain and Iceland, and has given lectures and seminars at the Tokyo Music College, Toho University Gakkuen- Tokyo, Reykjavik Arts Academy, Polytechnic of Arts-Milan, Irino Foundation-Tokyo and Vaxjo University, Brisbane and Melbourne.

[www.mauriziopisati.com](http://www.mauriziopisati.com)

### **Largo Teso: The 7Studi by Maurizio Pisati** (Joint keynote with [E. Càsoli](#))

This keynote is structured in four sections:

1. Introduction of the listener to the motivational and compositional topics of the 7Studi.
2. A "New Guitar": Path from the single study to the overall formal conception of the 7Studi, through timbres, techniques, and their articulations.
3. From the soloistic 7Studi to the guitar in Ensemble: The same sonorities will also be exemplified by scores and recordings of other Maurizio Pisati's compositions for Duo, Trio and Ensemble with Guitar.
4. Tutto d'un fiato, Largo teso, Senza respiro... an interpretative point of view: From the score's indications of expression, to a practical demonstration of the instrumental techniques employed in the 7Studi.

### **Federico Pozzer** (Italy) | University of Leeds (UK)

Federico Pozzer is a composer and performer. His practice explores ways to use performers' breathing to regulate interactions between performer and instrument and between performer and performer(s). He is particularly interested in timing and unpredictability and how these aspects can be investigated through changes in players' breathing. He is currently a PhD student at the University of Leeds. His pieces have been performed at St. Paul's (Huddersfield, 2019), Deep MINIMALISM Festival 2.0 (London, 2019), Constellation (Chicago, 2020), Splendor (Amsterdam, 2020). In May 2019 his CD Breaths was released by Another Timbre. His works have been published in IM-OS Improvised Music - Open Scores Journal and The Mass.

#### ***When a Marble* (2020)**

*When a Marble* is a piece for guitar, marbles, one performer, and one assistant. This piece emerges from my exploration of the way changes in the performer's breathing can be used as composition strategies to shape timings, interactions, and performer's awareness. The instructions of the piece ask the performer to blow on a set of marbles that flow down the strings of a guitar from the bridge to headstock. The marbles should not cross the nut and the performer should push them back towards the bridge only by blowing on them. Every ten seconds the assistant adds one marble between two strings of the instrument, increasing the difficulty of the task. Because of the growing number of marbles, the player is pushed to constantly reshape the way he breathes and to gauge his airflow according to the movements and the amount of marbles. The changing difficulty of the task also encourages a shift in the performer's awareness of his own breathing. During the longer rests in between the breathing-actions the performer is more aware of his breathing but when the amount of marbles start increasing, his breathing becomes an automatic response to the task. The piece finishes when one marble crosses the nut.

## Q

### **Quarto Ensemble** (Chile)

Quarto Ensemble is a group born in 2016, in Valparaíso, Chile. Made up of four young guitarists, the quartet seeks to explore and exploit the resources of the electric guitar in ensemble, basing its repertoire on existing works for the format and encouraging composition for this instrument through the commissioning of works initially from national composers, later expanding to composers of other nationalities. Quarto Ensemble is an independent group, open to proposals from composers and artists, with the sole purpose of generating a space for free creation.

## R

**Marco Ramelli** (Italy) | TU Dublin Conservatoire of Music (Ireland)

Marco Ramelli is lecturer in Guitar at TU Dublin Conservatoire.

Marco Ramelli has performed all over Europe invited in important concert halls and Festivals. During his career, he has been awarded various first Prizes in international competitions in Italy, Spain, UK, France and Serbia.

As a composer, Marco won the "World Guitar Composition Competition" and his music is performed in Italy and abroad by internationally acclaimed ensemble and soloists. In 2018 he released an album with Brilliant Classics featuring the complete solo music by Federico Mompou and Roberto Gerhard. He has also made recordings for Nimbus, Naxos and Dynamic records.

His dedication to music is not merely confined to performance: Marco is also Artistic Director of some music events in Italy, Czech and Ireland - for instance the Festival Corde d'Autunno in Milan - as well as a very enthusiastic guitar teacher. Marco has given lectures at different institutions and festivals, including Hong Kong guitar Symposium, Royal Conservatory of Scotland, DIT conservatory, RNCM Manchester, Istituto Superiore di Studi Musicali "Rinaldo Franci" and Istituto "Luigi Boccherini" Lucca.

He graduated from the Royal Conservatoire of Scotland with a Masters Degree of Performance (APEL) and obtained a Doctor of Performing Arts from the same institution in 2019. In just seven years he graduated as a private candidate from the Giuseppe Verdi Conservatoire of Music in Milan and obtained a second level postgraduate diploma (with full marks and magna com laude) at the Luca Marenzio Conservatoire of Music in Darfo Boario Terme (Italy). Marco obtained a further postgraduate diploma in "Chamber Music" with full marks; all in addition to a bachelor's degree in Computer science.

### *A new look at Gerhard's guitar music*

The Spanish Civil war constitutes a very tough and dramatic chapter of Gerhard's life. The personal connection of the composer with this tragic event was perhaps the reason why the BBC commissioned Gerhard incidental music for two radio and TV adaptations of important books set during the Spanish Civil War. In both compositions, Gerhard decided to include the guitar, an instrument widely associated with the Spanish and Catalan culture.

The first incidental music was composed in 1957 for a radio program dedicated to the book *The Revenge for Love* by Wyndham Lewis. Gerhard decided to include the guitar in combination with three violins, a viola, a cello, double bass, percussion, and a harp. Starting from the material written for this incidental musical, Gerhard elaborated the same year a solo guitar work for the English guitarist Julian Bream and entitled *Fantasia* (1957).

In 1965, Gerhard was asked to compose the incidental music for the television series *For Whom the Bell Tolls*. The series consisted of four episodes dedicated to Ernest Hemingway's masterpiece. It is reasonable to maintain that Gerhard did not conceive the music merely as a background complement to the television series, but rather as a way of reflecting on the Spanish Civil War. Gerhard used symbolic musical elements, quotations and recurrent motifs to represent the plot of the book and to reflect upon the main themes

emerging from it—love, war and death. It is remarkable to note that his compositional approach to this work is very similar to the one he used in his ballets *Don Quixote* and *Pandora*, where a complex use of the musical material makes references to the political situation of his country. In this case, as in the two ballets, the links were not meant to be perceived easily by the British public, nevertheless they remain a crucial element of this composition. Unveiling their meaning was essential to deeply understand the work and to develop my concert arrangement of the composition.

**Kory Reeder** (USA) | University of North Texas (USA)

Kory Reeder's music is often meditative and atmospheric, investigating ideas of objectivity, place, immediacy, situation, and interaction. Kory's music has been performed in concerts and festivals across North and South America, Asia, Australia, and Europe and recognized by The Kennedy Center American College Theater Festival, ASCAP, ACSM 116 (Tokyo), and Festival Stradella (Italy), among others. He has been artist-in-residence at Arts, Letter, and Numbers, The Kimmel, Harding, Nelson Center for the Arts and has been Artist in Residence in the Everglades. Kory has frequently collaborated with opera, theater, and dance programs, and his music has been released on Edition Wandelweiser Records and has been heard on the BBC. Kory is currently pursuing a PhD. in music composition at the University of North Texas, and holds a BM from the University of Nebraska at Kearney, and a MM Bowling Green State University.

[www.koryreeder.com](http://www.koryreeder.com)

***White Stone***

With this piece, I'm more interested in creating a space, or a place for two to be together rather than providing a strict hierarchical relationship. On some level, I have attempted to give a general direction to this space. "It's over there." In summary, the piece is very quiet with long notes, some short notes, many pauses, and a specific harmonic framework. Still, this is only the vaguest idea: the details are left for you. This piece is named for and takes great inspiration from the work of American painter Agnes Martin. "Of the genesis of her paintings, Martin said, "When I first made a grid I happened to be thinking of the innocence of trees and then this grid came into my mind and I thought it represented innocence, and I still do, and so I painted it and then I was satisfied. I thought, this is my vision." Martin rendered fine vertical lines and lightly shaded horizontal bands in oil and pencil, softening the geometric grid, which in this case seems to expand beyond the confines of the canvas. For Martin the grid evoked not a human measure but an ethereal one—the boundless order or transcendent reality associated with Eastern philosophies."

**João Ricardo** (Portugal) | Universidade de Évora (Portugal)

João Ricardo (1993) finished his master's degree in Musical Arts at Faculdade de Ciências Sociais e Humanas (Universidade Nova de Lisboa) in 2019. He studies composition under Luís Soldado and participated in masterclasses and workshops with the composers and scholars Jaime Reis, Vincent Debut, Ake Parmerud, Hans Tutschku, João Pedro Oliveira, Carlos Caires, Dimitris Andrikopoulos and António Sousa Dias. Apart from his works as a composer and music editor, he works as a researcher at University of Évora in the project PASEV: Patrimonialization of Évora's Historical Soundscapes, while also affiliated with CESEM/NOVA FCSH, investigating Opera and Contemporary Music.

***Onde a sombra de ti: Conversation between cryptographic composition and percussive techniques for solo guitar*** (co-author: A. Carpenedo)

The present investigation arises from the will and restlessness of two young researchers that, following the development of their master's thesis, felt the urge to continue pursuing their investigations even further, mainly because their singular themes combined could produce something valuable for both sides, in a very interesting symbiosis.

One of the investigations calls for a discussion and analysis of creation processes regarding solo guitar arrangements, aiming to explore and develop percussive techniques. Besides, the research also aims to understand how such techniques can be used cohesively, with relevant artistic identity for a performance. It is, therefore, an approach to the application of contemporary extended techniques to the instrument classical guitar, as perceived and reviewed by a performer, regarding practice, performance, and notation. The other work dwells on a composition support or aid, as a methodology of transcription and codification of text, in an exploration of cryptographic examples and processes in music and how these results can be used as musical material to be developed artistically and creatively.

Both researchers took their previous investigations as a starting point, as well as a historic and musicological literary review, regarding cryptographic music composition and the study and development of guitar composition and performance and its possibilities as a percussive instrument, and all these ideas revealed by themselves the main focus points regarding the present investigation, according to the importance and relevance for the sake of this interdisciplinary project.

Taking our goals as the transposition of both investigations to a more practical environment – of composition and performance – as well as aiming for the exchange of knowledge and ideas between us and others as musicians and researchers, we propose the presentation in recital of the piece *Onde a sombra de ti*, composed from the homonymous poem by José Saramago (1992-2010), using cryptographic techniques and processes, as well as a development on a percussive level, to be explained in detail and open to analysis and retrospective from both the composer and the performer.

### **Emma Rush** (Canada) | *Guitarist* (Canada)

Emma Rush has established herself as one of Canada's top classical guitarists. Her career has commanded world recognition. Recent touring highlights include a four-city tour in China, starting with the Altamira Shanghai International Guitar Festival, appearances at major guitar festivals including Festival de Guitarras Lagos de Moreno (Mexico), the Nyköping Gitaarseminarium (Sweden), and a prestigious concert at the Internationales Gitarren Symposium, Iserlohn (Germany). She tours throughout North America and in 2016-17 toured extensively in Eastern Canada as a Debut Atlantic artist. She performs regularly as Azuline Duo with flutist Sara Traficante and in 2018-19 the duo toured throughout Western Canada in the Yukon, British Columbia, and Alberta. Rush recently appeared in the McMichael Gallery's Group of Seven Guitar Project documentary alongside such notable guitarists as Bruce Cockburn, Jesse Cook, and Don Ross. In 2018 Rush completed two residencies at the Sointula Art Shed in British Columbia and in Lübeck, Germany.

She has received three City of Hamilton Arts Awards, and has had her work supported by the Canada Council for the Arts, Ontario Arts Council, Hamilton City Enrichment Fund, and FACTOR.

In 2020 Rush released *Wake the Sigh*, a collection of rare music written for guitar by women in the 19th century. Her earlier recordings are *Canadiana*, which includes a suite dedicated to her by composer William Beauvais, and *Folklórica*.

"Rush's technique is flawless throughout..." *The Whole Note*

Rush is an instructor at Mohawk College in Hamilton. She has been a guest lecturer at colleges and universities throughout North America and was an Artist-in-Residence at the Fountain School of Performing Arts at Dalhousie University in the fall of 2016.

Rush has been active in presenting guitar events around the world and is currently an artistic producer with the Collegiate Peaks Guitar Retreat in Colorado.

## **S**

### **Matthew Sallis** (UK) | University of Liverpool (UK)

Matthew Sallis first studied classical guitar with John Arran in Chester, UK. He attended the Royal Welsh College of Music in Cardiff, UK to study for a BA in Performing Arts. He completed a MA in Composition in The University of Huddersfield, UK and completed a PhD in Composition at The University of Liverpool.

### ***Guitar Sonata I***

Guitar Sonata I used a set of rules to rhythmically control consonant and dissonant intervals. The rules were informed by Fux's *Gradus Ad Parnassum*, a treatise on the polyphonic style of Palestrina. Intervals are classed as consonant or dissonant in the manner described in Fux *Gradus*. In modern music, the definition of consonant and dissonant harmony is a contentious issue, the classification of intervals in Fux *Gradus* is a historical precedent which may be applied in order to decide which intervals are consonant and dissonant. This gives a consistent approach in the composition of Guitar Sonata I, leading to a clear contrast of consonant and dissonant intervals on different metric beats. Guitar Sonata I is in two-part counterpoint, allowing the music to concentrate solely upon note against note intervals.

Guitar Sonata I subdivides both rhythms and meter in terms of the number 2. The use of divisions in proportion to the number 2 are more readily perceived by human perception mechanisms, whereas a division, for instance, in terms of 5 or 7 would be more difficult to apprehend in a short time span.

The ruled-based compositional methodology explores fundamental relationships between two notes sounded simultaneously. The contrast of consonant and dissonant intervals reinforces the meter of the music, while the placement of contrasting interval types on metric strong and weak beats regulates the pitch organisation.

This sonata makes use of extended percussive techniques. Tambora: The left-hand holds the chord shape indicated in the score while the right-hand thumb hits the bridge or body in the notated rhythm. Snare Drum: The left-hand crosses one string over another as indicated in the score, the right-hand plays the string shown in the score as a cross-head note.

### **Cesare Sampaolesi** (Italy) | Musician/Teacher (Italy)

Cesare Sampaolesi, born in 1991, graduated in classical guitar with full marks at the "GB Pergolesi" Conservatory in Fermo, under the guidance of Maestro Claudio Marcotulli. In 2016 he founded the "900 GuitarDuo" with the guitarist Francesco Palmieri, a project based on the enhancement and discovery of the avant-garde repertoire for guitar.

**José María Sánchez-Verdú** (\*1968) is one of the most representative composers in the avant-garde music scene. After studying with A. García Abril at the Superior Conservatory of Madrid, he attended courses at the Accademia Chigiana, with F. Donatoni and at International Summer Courses for New Music in Darmstadt (1994). During his career, he has received numerous awards, including the Förderpreis für Komposition of the Ernst von Siemens Stiftung (2001) and the Premio Nacional de Música (2003). From 2019 he is professor for Composition at the Real Conservatorio Superior de Música in Madrid.

### ***Cuaderno de Friedenau (1998)***

Introspective, rich in subtle dynamics, harmonies and constant changes in timbre, the music of the Andalusian composer finds in the guitar the widest space to explore this sound material. *Cuaderno de Friedenau* is an example. Written in 1998, the piece represents the sound experience that J.M. Sánchez-Verdú lived in the contemporary musical environment in Berlin (and in the Friedenau district, to be precise).

### **José Daniel Telles dos Santos** (Brazil) | Aveiro University (Portugal)

José Santos has a degree in Guitar and a master's in social Memory and Cultural Heritage. He coordinated several artistic-pedagogical events, including: artistic series "Violões do Sul", "1st International Guitar Festival of Mercosul" and "1st International Guitar Seminar of Pampa". In partnership with Alexandre Simon, forms the "Latino-América Duo", an artistic project dedicated to creation and performance for guitar duo. With this project, he released his first CD on a tour in Brazil, Uruguay, Argentina, Germany and Portugal. Currently, he is a PhD student of Music - Artistic Research at University of Aveiro, with a scholarship by FCT (Foundation for Science and Technology) (2020.07362.BD) and a member of INET-md at the same university.

***When Bonfá meets Villa: creative processes in the elaboration of guitar arrangement to "Manhã de Carnaval" (Black Orpheus) of Luis Bonfá (1922-2001)***

In this lecture, I intend to share and demonstrate how I developed an arrangement for "Manhã de Carnaval" or "Black Orpheus" of the Brazilian composer Luis Bonfá (1922-2001). In this inedit arrangement, the original theme of Bonfá dialogue with elements of the music of Villa-Lobos, Bach and Jimmy Page.

**Sarah Schaubberger** (Germany) | University of Paderborn (Germany)

Sarah Schaubberger studied musicology, media and education at the University of Paderborn, Germany and University of California, Los Angeles. From 2013 to 2015 she was granted a special fellowship on gender research by the Universität Paderborn for her thesis „Guitar Gods, Goods & Gender. Discourse analytical perspectives on the electric guitar“ (working title). She had several teaching assignments at the department of sociology and musicology, subsequently she became a research assistant at the Department of musicology at the University of Paderborn in 2016. She also works as a music teacher in a secondary school in Germany. Her recent focus on work includes electric guitar, gender, intersectionality, popular music and qualitative research, specifically ethnographic research, discourse analysis and interview research.

***A Change of Wind? Gender Politics and Subject Knowledge in the field of the Electric Guitar***

The electric guitar has been qualified as the most popular instrument of the 20th century. In addition to that it has been named as a symbol of rebellion, naturally gendered as a masculine instrument. The main discourse of subversive loudness is accompanied with a canonization of male guitarists, often proclaimed as guitar heroes in music magazines. The 'masculinity of the electric guitar' and the lack of 'female guitarists' is common knowledge in popular culture and academic research (Waksman 1999, Strohm 2004 et al.). As current studies have shown, women have contributed to the discourse since the early days of the instrument (Fast 2009, Lewis 2012) but have to struggle with gender barriers (Bayton 2005, Schaubberger 2015). Lately the public discourse seems to change, considering the recent induction of Sister Rosetta Tharpe to the Rock'n'Roll Hall of Fame in 2017. Guitarists like St. Vincent and Anna Calvi are praised by the press in Europe as a change of wind in a macho world. Is there a change and for whom?

In my dissertation project „Guitar Gods, Goods & Gender. Discourse analytical perspectives on the electric guitar“ I have analyzed the field of the electric guitar in terms of Foucault's dispositif, focusing on gender politics in relation to discourse, subjects and the electric guitar as an object of power. Methodologically I have done a triangulation of documentary research, qualitative field research, and interviews with all genders, which were conducted in Germany. In my lecture, I would like to present partial and preliminary findings to subject knowledge and strategies concerning gender related knowledge. Analytical questions for the lecture will be: Is there a change in discourse about 'female guitarists' and how do individual guitarists in their daily life correspond to that? What kind of gender related experiences do individuals undergo and how do these stabilize or destabilize concepts of the 'masculinity of the electric guitar'?

**Saman Shahi**

Saman Shahi is an award-winning and published composer, pianist, conductor and educator based in Toronto. His music has been described as “Powerful and empowering” (The Wholenote), and “Lucid and dramatic” (Musicworks).

Saman's compositions, including some of his short film scores have been performed across the globe. His repertory as a composer includes 4 orchestral works, three operas (two with ICOT), two ballets works (with ICOT), and many works for choral, vocal and chamber forces.

Saman holds a master's degree in composition from the University of Toronto, is an affiliate Member of the Canadian League of Composers, Associate Composer at the Canadian Music Centre as well as a SOCAN member. He is also a co-founder and the Executive Director at ICOT since 2011.

In 2019, Saman was appointed as the new Music Director at the Peterborough Concert band, one of Canada's oldest and most committed community music groups. He also works as a composer and lead artist with the Canadian Opera Company as part of their after school opera program. Saman has been an active member of the Circle music band, a rock fusion group in Toronto since 2011.

In 2020 Saman's debut composition album "Breathing in the Shadows" was recorded and released by Leaf Music. This album contains three of his song cycles. His song cycle "Orbit" in this album won the second prize in Canadian Amateur Musician's Associations' inaugural composition Competition in 2019. His other song cycle in this album was also a finalist in the Kleidescope Chamber Orchestra's international call for scores in 2020. Saman was also named the recipient of the 2020 Riversong Commission award by Whispering River Orchestra in 2020.

### ***Microlocking II***

“Microlocking II” is an effort to fuse groove and microtonality with inspirations from both the contemporary classical methodology as well as Iranian traditional improvisation practices. The Electric Guitar is a fascinating instrument, and it was my intention to investigate the possibilities with incorporating pedals, effects and loops into my rhythmic and tonal language in this piece.

“Microlocking II” was composed after its predecessor “Microlocking” for 6 detuned digital pianos and 3 pianists. “Microlocking II” is a piece where those explorations are entangled with the vast world of pedals and effects for Electric Guitar.

This piece was commissioned by an esteemed composer and guitarist, Andrew Noseworthy whose informed and insightful feedback during the composition process of this piece truly elevated and polished the final product of this fruitful collaboration.

This commission as well as its first studio recording were made possible by the generous Creation grant from the Canada Council for the Arts.

### **Chatori Shimizu** (Japan) | Hochschule für Musik Carl Maria von Weber , Dresden (Germany)

Chatori Shimizu (b. 1990) is a Dresden based composer, shō performer, and sound artist, who constructs his works for a wide range of mediums concerning the time identity in sound. Ranging from orchestral works to sound installations, all of his works "engage in repetitive patterns of sound motifs, which aims for the slightest change in the pattern to act as an accent" (New York Seikatsu), and is described as "a flared infotainment playground" (Mehrlicht Dresden).

As the First Prize Winner of the 2016 Malta International Composition Competition, Shimizu's works have been performed and exhibited throughout Australia, Canada, China, France, Germany, Japan, South Korea, the Netherlands, Poland, Serbia, Thailand, United Kingdom, and the United States, by acclaimed ensembles and musicians such as AuditivVokal, Hidejiro Honjoh, Linea, Multilatérale, Mayumi Miyata, mise-en, Mivos, Shanghai Philharmonic Orchestra, Sound Factory Orchestra, among others. Shimizu has been awarded fellowships from the Asian Cultural Council, Columbia University School of the Arts, Institute of Medieval Japanese Studies, the Mitsubishi Foundation, Omi International Arts Center, Soundstreams, Toshiba

Foundation, and Yaddo. His music scores are published from United Music & Media Publishing (Belgium), and his album "O" released from Elektramusic (France).

As an active researcher in the compositional approaches of the shō, he has conducted numerous lectures and demonstrations regarding the notation and the extended techniques of Japanese instruments in universities worldwide, such as Baruch College, Cornell University, The Graduate Center at CUNY, Manhattan School of Music, University of Hawaii at Manoa, Conservatorio de Música de Puerto Rico, Tamagawa University, among others.

Shimizu was born in Osaka, Japan, and spent his formative years in Singapore. Upon receiving the Professional Diploma in Piano Performance with High Honors at age twelve, he studied computer music and composition with Shintaro Imai and Motoharu Kawashima at Kunitachi College of Music, Tokyo, graduating with the Arima Prize - the highest recognition for the graduating class. He received his MFA from Columbia University, New York City, where he studied at the Computer Music Center with Brad Garton and Zosha Di Castri, and at Hochschule für Musik Carl Maria von Weber (MM), under the tutelage of Mark Andre, Stefan Prins, and Jörn Peter Hiekel. He serves as Co-Artistic Director of Composers' Collective Tesselat.

[www.chatorishimizu.com](http://www.chatorishimizu.com)

### ***Translucent (2016)***

Translucent is the gentle noise of my childhood years.. This piece was commissioned by guitarist Joseph Ehrenpreis in 2016, and was composed in New York City and Tokyo. Although written for an 8-string Brahms guitar, players are able to perform it on a regular 6-string classical guitar as well. It was premiered by Joseph Ehrenpreis in Chicago, IL, in 2016, and was further performed in Niigata, Japan. In 2018, the piece was realized by Noppakorn Auesirinucroch in The Hague, Netherlands. Several notational revisions have been made in 2019.

**Carlo Siega** (Italy) | Anton Bruckner Private University, Linz (Austria)

In 2018 Carlo Siega won the renowned Kranichsteiner Music Prize for interpretation at the Darmstadt Summer Courses for New Music. He actively worked with composers as Peter Eötvös, Pauline Oliveros, Stefan Prins, Rebecca Saunders, Simon Steen-Andersen, and many others. He has performed as a soloist and with ensembles in many venues throughout Europe. After completing his music studies in Venice, Milan and Brussels (Ictus Ensemble Academy), and the philosophy studies at "Ca 'Foscari University" - Venice, he is currently a doctorate candidate at the "Anton Bruckner" Private University in Linz, Austria.

### ***From the 'other side'. New perspectives offered by the backside amplification system for electric guitar***

This contribution aims to present the sonic results achieved by amplifying an electric guitar from the nut. The sonic potentialities showed here arise from a new instrument built under specifics of the author and realised by Manne Guitars [1] in 2020. Throughout this contribution, it will be briefly presented the historical heritage and background of the 'backside' sonic environment with examples from the early production of Fred Frith (Guitar Solos, 1974), and the recent repertoire for classical and electric guitar (i.e. Helmut Ohering, Simon Steen-Andersen, and Avshalom Ariel). Then, the description of the backside amp system realised by the constructor. The sound of each string of the guitar within the fretboard range has been isolated using Melodyne software. Thanks to the strings' sound analysis, it is possible to generate the 'backside' pitches' first sound database. This operation lays the foundations for a more comprehensive system of relations within the "other side" of the electric guitar – the 'backside' and the regular one, while it starts to explore this amplification's potentialities. Finally, this contribution aims to open new perspectives on the instrumental practice and encourage even further artistic understanding of the instrument.

**Nathan Smith** (USA) | Yale University (USA)

Nathan Smith is a guitarist and PhD student in Music Theory at Yale University. His research interests lie at the various intersections of 20th/21st-century American and European music (art, jazz, metal) and culture, mathematical music theory, rhythm and meter, music and the body, music and dance, and sound studies.

***Formalizing the Fretboard's Phantasmatic Fingers***

This paper explicates how the symmetric group  $S_4$  can be used to analyze the manifold ways fingers connect with fretted instruments.  $S_4$ , visualized as the symmetrical manipulations of a cube, consists of all possible permutations of four elements. Therefore, the operations can be equally used for the fingers of both the fretting and picking hands. Flattening the cube into dihedral subgroups ( $D_8$  and  $D_6$ ) provides transformations that metaphorically map the experience of isolating a particular finger cycle and letting it “spin.” These dihedral subgroups contain the cyclic subgroups ( $Z_4$  and  $Z_3$ ) that supply transformations for singular motions through a finger ordering. This formalistic redundancy of transformations affords analytical differentiation between isolated and grouped conceptions of finger action. In addition to finger transformations, I define contextual operations that function componentwise on ordered  $n$ -tuples containing representatives of both fretboard and finger spaces—thus, attending to the nexus of instrument and performer. I illustrate the applicability of these transformations with musical examples by Villa-Lobos and Jonathan Kreisberg, culminating in an analysis of jazz guitarist Ben Monder’s “Windowpanes.” These explorations show how the diversity of transformations afford analytical plasticity in modeling the conceptualizations of the body that underwrite performance.

**Simon Steen-Andersen** (\*1976, DK) is a Berlin-based composer, performer and director working with a multidisciplinary approach to musical performance and the concert situation, resulting in works situated between the categories of music, performance, installation, theatre, choreography and film.

Simon Steen-Andersen studied composition with Karl Aage Rasmussen, Mathias Spahlinger, Gabriel Valverde, Bent Sorensen and Hans Abrahamsen in Aarhus, Freiburg, Buenos Aires and Copenhagen 1998-2006. Since 2018 he is professor of composition and Théâtre musical at Bern University of the Arts and associate professor of composition at the Royal Academy of Music in Aarhus.

Simon Steen-Andersen's work has been awarded the SWR Orchestra Prize 2019, Mauricio Kagel Music Prize 2017, the Siemens Composer's' Prize 2017, the Nordic Council Music Prize 2014, the SWR Orchestra Prize 2014, the Carl Nielsen Prize 2013, the Kunstpreis Musik from Akademie der Künste in Berlin 2013, the International Rostrum of Composers 2010, the Kranichsteiner Music Award 2008 and the Holmboe Prize 2000. Member of the German Academy of the Arts since 2016, member of the Royal Swedish Academy of Music since 2018.

Simon Steen-Andersen has had works commissioned by ensembles, orchestras and festivals such as Ensemble Modern, ensemble recherche, the Danish National Orchestra, the Gothenburg Symphony Orchestra, the Southwestern German Radio Orchestra, Ensemble Ascolta, JACK Quartet, Oslo Sinfonietta, Athelas Sinfonietta Copenhagen, Aarhus Sinfonietta, NADAR Ensemble, Neue Vocalsolisten Stuttgart, asamisima, Donaueschinger Musiktage, Munich Biennale, Salzburger Biennale, Ultraschall, Wittener Days of New Chamber Music, ECLAT, Ultima Festival and NOW!

Works published by Edition-S / Copenhagen.

***in-side-out-side-in ... (2001)***

Transformation to the opposite and then to the opposite's opposite, forcing the inner side to the surface – both in the poetic and the literal sense. Everything can be looked upon from different perspectives or be

given ambiguity, but what happens if the different perspectives or the different aspects of the music depart in different directions at different speeds? The answer is: no single answer is possible." (Simon Steen-Andersen)

**Gregory Stott** (Australia) | Australian National University (Australia)

Greg Stott teaches guitar and theory at The Australian National University. He performs regularly including curating the jazz series at the National Press Club in Canberra.

***A Rhythmic Praxis for Guitar***

This presentation captures elements of my ongoing creative practice research into the abstraction of drum-set vocabulary and methodologies for the development of guitar-based improvisational vocabulary. Personal methodological approaches arising from the research include procedural & representational abstraction models which are employed in the transformation of drum rudiments and snare drum pieces. The research also proposes guitar-specific approaches to adapting the so-called syncopation methodologies, famously developed by Dawson and Chapin as drum-set teaching methodologies, and commonly used by drummers in the development of improvisational vocabulary.

Jazz training in the academy tends to focus primarily on the study of harmony and melodic approaches to improvisation. The development of compositional and improvisational practice through an engagement with rhythmic thinking is comparatively underdeveloped on instruments other than drum-set and percussion, particularly as regards adapting performance practices of drummers and percussionists for guitar. In addition to presenting methodological approaches to the application of idiomatic drum-set material my research also offers autoethnographic reflections and insights into the implications of specific plectrum techniques on the vocabulary possibilities.

**Javier Subatin** (Argentina) | *Guitarist* (Portugal)

Javier Subatin was born in Buenos Aires in 1985 and he is now living in Lisbon.

In the past years he was selected to participate in various international contests and festivals such as the Montreux Jazz Guitar Competition 2015, Komeda Jazz Composers Competition 2017, the Euroradio Jazz Competition 2019 at the Copenhagen Jazz Festival, So What's Next? Jazz Festival 2020, Südtirol Jazz Festival 2019 and Gaudeamus Music Week 2020.

He started his path as a composer and guitarist in the European jazz scene in 2018 with the release of his first recording "Autotelic" with the support of Sintoma Records and Antena 2 radio station. And in the course of two years, he released three recordings and is currently working on two new albums to be released in 2021. Additionally, in 2018 and 2019, he won a grant from Fundação GDA for the production of his second album "Variaciones" and for his fourth album that will be recorded in March 2021 with the support of Antena 2 and Musiberia.

Javier also works on classical and new music composition. His piece "Pensando Vientos" (for flute, clarinet, horn and string quartet) has been selected to be part of a workshop at the Annual Royal Music Association conference in Bristol. Furthermore, his experimental piece for solo guitar and surround electronics "Untitled#1", in which he explores original ways of writing for prepared guitar with different objects, loops and electronics, has been selected to be performed at the international conference 21st Century Guitar - Unconventional Approaches to Performance, Composition and Research in March 2021. Additionally, his four piece series of interactive compositions "Exploración 111" was selected to take part in the Gaudeamus Music Week 2020 (Netherlands).

In 2019 he finished the master's degree in jazz performance at the Superior School of Music in Lisbon (Instituto Superior de Música de Lisboa) during which he developed two research projects.

In 2020, he founded the Composers and Improvisers' Community Project (CICP) where musicians from different parts of the world release solo performances in video format and collaborative recordings produced remotely. Currently, the CICP project includes more than 15 musicians from Portugal, Italy, Finland, Argentina, the United States, Switzerland, Germany, Belgium and is constantly growing. Starting in 2021, Javier will program a series of 20 live streaming performances with the support of the Antena 2 radio station.

## T

### **Alejandro Tentor** (Spain) | *Performer & Independent researcher* (Belgium)

Alex Tentor is a Spanish guitarist and musicologist based on Antwerp, Belgium. After graduating with honours in Musicology in Universidad Autónoma de Madrid he studied guitar in Conservatorio Superior de Música de Aragón, where he had the chance to work with composers such as José María Sánchez Verdú, Tristan Murail and Alberto Bernal. During his career as a performer also has worked with Tristan Murail, Yaron Deutsch and Mats Scheidegger among others. Alex has collaborated with ensembles like Schallfeld, Vertex Container, Km2 and Ensemble Bayona. Alex is an active commissioner of new pieces for his instrument, collaborating with composers such as Guillermo Cobo or Diego Jiménez Tamame. He is currently finishing his Masters under the guidance of Nico Couck.

#### ***Non-material Aesthetics in Johannes Kreidler's Typogravitism (2017)***

In his piece *Typogravitism* (2017), for electric guitar and video, German composer Johannes Kreidler's style situates itself amongst the work of the rest of the so-called New Conceptualist composers, who are taking a turn towards a postmodern paradigm that criticizes those presuppositions of art autonomy posed by Modernism and the Avant-garde. While some critics such as Hal Foster have taken an interest in this phenomena within the field of visual arts, current musicology faces the question of how to develop a discourse that deals with the problematics of a non-material work of musical art. This lecture offers a possible analysis of the piece that is not based in the traditional organisation of sound material but instead seeks to integrate the multiplicity of extra-musical elements that are presented in it, thus avoiding the same presuppositions of modern art that the New Conceptualist movement rejects.

### **Ricardo de Oliveira Thomasi** (Puerto Rico) | São Paulo University (Brazil)

Ricardo Thomasi is a Brazilian composer, performer, researcher and music producer who works in the contemporary music scene, sound art and music education. He is an undergraduate professor of music at the State University of Londrina and a PhD student in the area of creative musical processes at the University of São Paulo, Brazil. He holds a master's degree in musical composition from the Federal University of Paraná and a bachelor's degree in music from the State University of Paraná. He is a researcher at the Nucleus of Sound Engineering and Sound Coding - NEAC and a member of the research group Núcleo Música Nova. He is a music producer of Sala 1 Studio and an executive producer of the label Arte Estranha. His artistic works involve acoustic and mixed electronic music, live electronic, multimedia performances and projects related to commercial music and to soundtrack composition. In recent years, he has been selected and / or invited to participate as a composer and interpreter in some of the main Brazilian contemporary and electroacoustic music events.

#### ***Study for Ecosystemic Guitars: the electroacoustic improvisation in the sound emergence minefield***

(Co-author: F. Kozu)

This is a collaborative research in progress that searches for creative expansions that interrelate contemporary electric guitar and ecosystemic sound feedback approaches through live electronic performances. At actual stage, we are exploring ways to connect guitar and its related physical objects

through sound feedback, including the surrounding environment as active part of the system, going to an ecosystemic view of instrument (Waters, 2007, 2013) - besides of expanded, augmented and/or modular concepts that are common in use (Lähdeoja, 2010; Quintans, 2010). On the electric guitar sides, our experiments are highly influenced by Keith Rowe's works, that consider that the whole system mounted around the guitar, like physical objects, pedals and amplifiers plays an important role in making sensitive nuances of sound that are not perceived by the usual ear and that are considered as unimportant or simply seen as incident noises (Olewnick, 2018). On the sound feedback side, corroborating to emancipation of background noises, we are supported by Agostino Di Scipio's Audible Ecosystems and Modes of Interferences works (Di Scipio, 2003, 2010), incorporating digital signal control strategies to integrate guitar and sounding environment into the same ecosystem. These approach has being implemented in Study for Ecosystemic Guitars, a guided-improvisational performance for electric guitar, sound feedback system and live electronics, where creative process started using feedback sound as a connection channel among guitar, amplifier, pedals and environment, thus coupling four different systems in a complex and highly sensitive way.\*And the performer itself is another agency-interface in a "active sound-space" (Impett, 2013) proper for feedbacks gestures into sounds moment-to-moment, like Rowe's definition of "occupy/occupying the moment" (Mesa/Rowe, 2017) The simple exchanging of information among the systems produce a slowly and continuous spectral and/or granulated change as emergent sound structures. In this sense, we are searching for new parameters to explore performance actions allying free improvisation and musical development to the ecosystem behaviour. In other words, we are walking through a sonic emergence minefield. Nevertheless, we believe that this research may highlight new ways to integrate electric guitar and live electronic performances and also reveal new ways to think musical form development aligned to contemporary needs and recent research, as discussed in Solomos (2013).

***Vidro, Mola e Ecosystemas Remotos*** (Co-improviser: F. Kozu)

This work is a live electronics and prepared guitar improvisation that comes from Studies for ecosystemic guitar, by Ricardo Thomasi and Fernando Kozu, inspired by Keith Rowe's tabletop prepared guitar and Agostino Di Scipio's Audible Ecosystems. Mola, Vidro e Ecosystemas Remotos makes reference to the materials used for improvisation with guitars and the remote interaction between two environments. This presentation was remotely assembled and the two performers interacted in real time so local recordings was after mixed and edited with video.

**Jeff Torbert** (Canada) | Acadia University (Canada)

Jeff Torbert has worked as a performer, educator, composer, and improvisation and creativity facilitator. Performing as an electric and acoustic guitarist and sometimes-pianist-vocalist, Jeff has performed and recorded music in dozens of genres and contexts, from accompanying opera singers to Tango and Bossa Nova bands, improvisation collectives, Symphony Nova Scotia, as well as producing multiple Music Nova Scotia and ECMA-nominated albums of original music under his own name. As a full-time faculty member at Acadia University, Jeff guides music students in advanced musicianship practices, creativity, improvisation, music entrepreneurship, and guitar.

**Rita Torres** (Portugal) | CESEM – NOVA FCSH, Universidade NOVA de Lisboa (Portugal)

Rita Torres is currently a Research Fellow at CESEM – NOVA FCSH. She was previously a researcher at CESEM's branch at the University of Évora; at the Research Centre for Science and Technology of the Arts (CITAR) of the Portuguese Catholic University (UCP); and, as guest, at the Institute of Musicology and Music Informatics (IMWI) of the Hochschule für Musik Karlsruhe (Germany). She holds a PhD in Science and Technology of the Arts from the UCP, as well as degrees in Chemical Engineering, Guitar, Musicology/Music Informatics and Composition. Her work as a researcher and as a composer has been presented worldwide in events such as international festivals and conferences and is currently centred on guitar multiphonics.

***Creative processes in composing with guitar: An auto-investigation in retrospect***

**tba**

**Jon Turner** (USA) | University of California, Berkeley (USA)

Jon Turner is a Ph.D. ethnomusicology student at the University of California, Berkeley and a trained luthier (guitar builder). Focusing on relationships between musicians and music technology in popular and experimental music, he researches in the United States and São Paulo, Brazil. His work looks at connections between makers, musicians, media technology and the phenomenology of sound.

***Distorted Stability: Making and Using Fuzz Pedals in São Paulo, Brazil***

Fuzz pedals destabilize notions of what an electric guitar is and sounds like. Since the mid 1960s, makers of these transistor-based stompboxes have replicated the sounds of malfunctioning circuitry and slashed, flapping speakers cones. Today, players' desire for tones of the past fuels an international market for vintage equipment. But acquiring and using vintage equipment can be both costly and risky—especially in the Global South. This presentation will focus on how new technology recreates sounds of the past, while meeting the needs of the present. Deep Trip Pedals of São Paulo, Brazil markets its pedals as an answer to the sonic instability associated with both vintage equipment and electro-infrastructure issues in Brazil. In this poster, I argue for a relational organology, which centers devices that usually go 'in-between' by examining the unstable connections between makers and musicians; equipment and electrical infrastructures; fuzz pedals and guitars; to explore the imagined pasts and desired futures of the guitar in the 21st century.

**U**

**Aitor Ucar Gonzalez** (Spain) | *Guitarist & Teacher* (Spain)

Aitor Ucar Gonzalez (1989) is a musician that always looks for innovation in his concerts using multidisciplinary elements, improvisation and new music. His interest in contemporary music made him to work with composers such as José María Sánchez-Verdú, Leo Brouwer or Ramón Lazkano, and to premiere pieces by Catalina Peralta, Niklauss Erissman or Jonas Arnet among others.

He made a career as chamber musician and create groups as duo 2028 with María Villanueva with whom he offered more than 50 concerts for Quincena Musical de San Sebastian or for Prix Zonta; and duo Hausoka with the accordeonist Ander Telleria with whom he recorded for IBS Classics and premiered pieces by Aurelio Edler-Copes and Zuriñe Gerenabarrena.

He collaborates frequently with contemporary music ensembles such as Ensemble Ciklus, OCAZ Enigma or Ensemble Vertigo and he took part as a stage musician in several Opera Productions from the Orchester Biel-Solothurn.

His performing activity made him present his work in Spain, Switzerland, Germany, Colombia or Portugal and he received prizes in international competitions like Admira Guitars from Zarautz, Guitar Competition José Tomás from Petrer or International competition Ciutat d'Elx.

He studied his Bachelor degree in music in the Highest School of Music Musikene in San Sebastian with the professors Marco Socías and Antonio Duro. After that he moved to Bern where he studied several masters in music performance and music pedagogy with the professor Elena Càsoli in the Hochschule der Kunst Bern. His training was completed with the work with different personalities that influenced his way of making music: Corina Belcea (violin), Ernesto Molinari (Clarinet), Teodoro Anzelotti (Accordion) or Peter Croton (Lute) and also with guitarist as Pablo Márquez, David Russel, Álvaro Pierri or Zoran Dukic.

## **Ken Ueno** (USA)

Rome Prize and the Berlin Prize winner, Ken Ueno (1970-), is a composer/vocalist/sound artist who is currently a Professor at UC Berkeley. Ensembles and performers who have championed Ken's music include Kim Kashkashian, Wendy Richman, Greg Oakes, Vincent Daoud, Philippe Brunet, Steve Schick and SFCMP, and Frances-Marie Uitti. Ken's piece for the Hilliard Ensemble, Shiroi Ishi, was featured in their repertoire for over ten years. Another work, Pharmakon, was performed dozens of times nationally by Eighth Blackbird. As a vocalist, Ken invents extended techniques and has performed as soloist in his vocal concerto with orchestras in Boston, New York, Warsaw, Vilnius, Bangkok, Sacramento, Stony Brook, Pittsburgh, and North Carolina. His installations have been featured at MUAC (Mexico City), the Taipei Fine Arts Museum, the Shenzhen Biennale, and Art Basel. He holds a Ph.D. from Harvard University. A monograph CD of three orchestral concertos was released on the Bmop/sound label. His bio appears in The Grove Dictionary of American Music.

[www.kenueno.com](http://www.kenueno.com)

### ***Ed è Subito Sera* (2013)**

When asked to write a three-minute lullaby for solo guitar by Aaron Larget-Caplan, reflecting on the brevity and the nocturnal image of the proposed piece, I thought of Salvatore Quasimodo's masterpiece from whence the title to my piece is borrowed. Quasimodo's poem is the most beautifully condensed kernel of truth ever set down into words in any language.

Everyone stands alone at the heart of the world pierced by a ray of sunlight,  
and suddenly it is evening. (– Salvatore Quasimodo)

## **V**

### **Martin Della Vecchia** (Ireland) | Dublin City University (Ireland)

Having a holistic approach for artistic creation, my output expands to the fields of Music, the written word, and the Visual Arts. My music was performed at the National Concert Hall, the MAC Theatre, Ulster Museum, Dance Ireland, Belfast Children's Festival 2015, 2016, and 2018 and my music was broadcasted in BBC Radio 5 and BBC Radio Ulster.

My films include *El cuerpo partido* (2019), *Cruz* (2018), *Me and My Thoughts* (2016), and *None* (2006). Awards include Awareness Festival, LA (2017); Cardiff Film Festival, Wales (2017), and Modena Film Festival, Italy (2016), amongst others. My Fine Art pieces were exhibited in solo and groups across the UK and Ireland and works are held in private collections in the UK, Ireland, Germany, United States, and Argentina.

I hold a BA in Music, from CONSUDEC (Argentina), a Master Certificate in Composing music for Film and TV from Berklee College of Music (USA), and an MA in Computer Music from Maynooth University (Ireland). In 2018, I won a four-year scholarship to pursue a PhD in Music Composition at Dublin City University.

### ***Distributed Creativity in Remote Improvisations*** (Co-author A. McDonnell)

This presentation will examine how composer/performers Martin Devek and Anselm McDonnell have adapted their practice within the limitations presented by creating music remotely. Devek will discuss our methodological approach to improvisation and composition through the medium of video conferencing. McDonnell will then demonstrate how distributed creativity is a useful analytical framework for assessing the outcomes of collaborative compositions and discussing the knowledge created.

Our methodology for examining the knowledge we generate is interaction analysis: we document our rehearsal process for the purpose of reflecting upon our creative methods. From this data, we will discuss how distributed creativity is manifested in the development of Gra, the first of three works created collaboratively through our new compositional process. Our process will be contextualised by the music of other composers who draw on collaboration and improvisation in their work: Sandeep Bhagwati, Jennifer Walshe, and Liza Lim.

In psychology and cognitive science literature, from the 1980s onwards, there has been a growing acknowledgement that creativity cannot fully be understood by focusing upon the personality or mental processes of an individual creator. From this body of research, the term distributed creativity has arisen, first used in a 2009 study by Sawyer and DeZutter, to describe shared creative outcomes generated by collaborative groups.

Our presentation will end with a pre-recorded performance of Gra, for electric guitar, piano, electronics, and visual media.

### **Samuel Peruzzolo Vieira** (Brazil) | ISEIT, Instituto Piaget – Viseu (Portugal)

Samuel Peruzzolo Vieira is a composer, percussionist, teacher and researcher. He holds a PhD in composition from the University of Aveiro (Portugal), a master's degree in percussion (performance) from Texas A&M University-Commerce (USA) and a degree in percussion from the Federal University of Santa Maria (Brazil). In addition, Samuel is an integrated postdoctoral researcher at INET-md / University of Aveiro. He contributes as an ad hoc reviewer for the magazines OPUS (BR) and IMPAR (PT). Her doctoral research is based on the correlations between composition, notation, communication and interpretation. As a teacher, he has worked for ten years at various institutions of specialized artistic music education in Portugal. He has a prolific career as a composer, having been awarded in 2012 as one of the selected winners of the Funarte Prize for Classical Composition. In addition to this, in 2011 he received the first prize at the Percussive Arts Society Composition Contest-USA with a work for solo marimba. His works are published in the USA by Musicon Publications. Samuel currently teaches music composition and pedagogy at Instituto Piaget - Viseu.

#### ***Digitext as an Intertextual Compositional Tool in Music*** (Co-author: D. Escudeiro)

This proposal aims to discuss the use of digitext (a neologism) as a creative/representative resource of music composition in Contemporary Music. To this end, we make use of a concept borrowed from intertextuality, that is, the possibility of extending the notational parameters of exclusive character, thus evocating an interpretative construct of idiomatic roots. We start from the idea of using traditional notation and its interpretive/compositional implications in guitar pieces where the first author (in the figure of composer) reveals his preferences. Subsequently, the uses of musical typing adopted as a compositional source in a piece for guitar and orchestra called Aporia is presented and discussed. The resulting sound indicates attitudes that give preference to timbre, idiomatic accessibility, harmonic color and the search for new compositional possibilities. The digitext can be explicit (alphanumeric characters) or implied (physicality). and it is believed that as a useful compositional tool.

### **André Villeneuve**

Born in 1956, André Villeneuve received his initial training in piano at the Conservatoire de musique du Québec in Quebec City and later in Montréal where he studied composition, musical analysis, and counterpoint. Upon obtaining premiers prix both in analysis and composition in 1983, and funded by grants from the Quebec ministry of Culture and the Canada Council for the Arts, Villeneuve continued his education at the Conservatoire National de Paris where he worked with Claude Ballif.

Today André Villeneuve teaches at the Université du Québec à Montréal. His oeuvre includes works for various types of ensembles, which have been performed in Canada, the United States, and Europe. His musical idiom is polyphonic and characterized by an uncommonly developed harmonic sensibility.

**Martin Vishnick** (UK) | *Guitarist, composer, teacher and independent researcher* (UK)

Martin Vishnick works as a concert performer, where tours have taken him all over the globe, sound artist especially contemporary repertoire and free improvisation, and accompanist for in a variety of genres. His Wigmore Hall and Purcell Room debuts were back in 1981.

Commissions include music for the theatre, concert hall, film and media. First published work was Four Pieces for Solo Violin Edwin Ashdown (1977).

Martin also teaches guitar and composition, former appointments include Thames Valley University, LCM and St. Albans School.

He holds an MSc in composition at University of Hertfordshire (1998), and a PhD from City University (2015). Now concentrating on propagating post-doctoral research, testing theories and principles expounded in his research.

***The Morphological and Audiative Interconnectedness of Sound: Equivalence in a Multidimensional Soundscape***

The underlying purpose of this text is the development of pedagogical tools. Drawing on my recent theoretical and practical research into the morphology of sound and audiation we will explore the notion of 'equivalence in a multidimensional soundscape'.

Correlations between the interconnectedness of sound-based morphologies emanating from extended guitar techniques, and comprehending internal realisation of the senses to hear and feel when sound is not physically present will be assessed.

To express an all-encompassing mental and visual image of apprehending the value of sound from a morphological and audiative perspective, three-dimensional topological diagrams will be evaluated; a development of previous two-dimensional visualisations.

In regard to morphologies, topics of interest are spectromorphology, spatiomorphology, spectral quality, performance space, and performance aspects. Studying these aspects will help in the understanding of morphological value. Learning to comprehend morphologies in relation to the listening experience will deepen all round musical abilities. We will therefore investigate audiation through encompassing deep listening, reduced listening, inherent and external qualities, psychological experience, imagination, and improvisation.

As more mutual inclusivity is discovered we can start to contemplate more adventurous pedagogical tools from which future nurturing of musicians may be drawn.

## W

**Jordan Watson** (USA) | Western Washington University (USA)

Jordan Watson is a guitarist, composer, improviser, and music technologist originally from the Pacific Northwest. Growing up in a musical household, Jordan began composing and playing both violin and guitar in his childhood. He went on to study music with Dr. Roger Briggs, Dr. Bruce Hamilton, and Dr. Lesley Sommer at Western Washington University (WWU), graduating in 2011 with a Bachelor of Music degree in composition. After relocating to Los Angeles, Jordan spent several years as a freelance musician in addition to being a recording and live sound intern at Swing House Rehearsal and Recording Studios in Hollywood. It was at Swing House where he had the opportunity to work with the rock band Aerosmith as they

completed their Music From Another Dimension album in 2012. In 2016, he completed a Master of Fine Arts degree from the Integrated Composition, Improvisation, and Technology (ICIT) program at the University of California, Irvine (UCI) where he studied with Kojiro Umezaki, Lukas Ligeti, Dr. Christopher Dobrian, Dr. Michael Dessen, and Nicole Mitchell. While at UCI, Jordan focused on ways to create interactive music systems that allow performers, computers, and participatory audiences to perform together based on collective decision-making processes. His culminating thesis concert and paper specifically explored the concepts of social choice and voting systems and how they might be incorporated into music composition and improvisation.

Now residing in Dallas, TX, Jordan works as a freelance musician, teacher, and audio engineer. He also teaches a self-developed, online, introductory electronic music and technology course every academic quarter for his undergraduate alma-mater, WWU. Jordan has had the opportunity to share the same bill as many great artists—including Garaj Mahal, Vieux Farka Touré, Cuong Vu, and Wayne Horvitz—and has been featured on two releases by the netlabel, Spectropol Records. Jordan has also been actively involved in several gigging bands since 2003, including the genre-fusing groups Savage Henry, Secret Dad Trio, illogicians, and his latest Dallas-based group, Liquid Mirage. In all of his musical endeavors, Jordan strives to explore the intersections of popular, classical, and experimental musics.

### **Ciyadh Wells** (USA) | Margins Guitar Collective (USA)

Ciyadh Wells is a multifaceted musician who prides herself in not only being an artist but also an activist, and a scholar. As a scholar and educator, Wells believes everyone deserves access to diverse and inclusive art, which she advocates as being essential to society. Ciyadh's mission is to utilize the impact of music old and new, to manifest moments of meaningful change and to inspire community therein. She is the Artistic & Executive Director of Margins Guitar Collective and she is a former member of the Sphinx LEAD program. Additionally, she is the Associate Director of the Institute for Composer Diversity. Ciyadh is one half of guitar duo, Duo Charango, and lives in Austin, Texas where she works at Austin Classical Guitar.

### **Duncan Werner** (UK) | *Independent Scholar* (UK)

Duncan Werner graduated in Electrical/Electronic Engineering from Aston University in the late seventies, but as a keen musician moved towards the music industry gaining work as a recording and touring musician in the UK and Europe, subsequently being employed by the London-based Chrysalis Music Group as studio sound engineer. He then studied postgraduate Music Information Technology at City University London. He was senior lecturer in Music Technology and Production at University of Derby for over 25 years, the last 10 years engaged with the study of music and auditory perception. Research interests include immersive music production, in particular the GASP project (Guitars with Ambisonic Spatial Performance). He is now an Independent, continuing with spatial/immersive music production research using the GASP system.

### ***An Immersive Guitar System: GASP - Guitars with Ambisonic Spatial Performance***

(Co-author: B. Wiggins)

The GASP project investigates the design and realisation of an Immersive Guitar System. For an in-depth review of instruments that make use of spatial sound production, see Pysiewicz and Weinzierl, 2017. GASP is an ongoing research project, combining guitars with hexaphonic pick-ups, with sound processing software, and coupled with bespoke Ambisonic processing (Wigware). It is an innovative audio project, fusing the musical with the technical, combining individual string timbralisation with spatial/immersive sound. It is also an artistic musical project, where 'space' becomes a performance parameter, providing new experimental immersive sound production techniques for the guitarist and music producer (Werner et al. 2021). Individual string note patterns are visualised in Reaper (Digital Audio Workstation), such that analyses can be made which inform post-production decisions for timbralisation and spatialisation. An

appreciation of auditory grouping and perceptual streaming (Bregman, 1994) has informed the GASP production process. For playback or live monitoring, the immersive audio is typically heard over a ring of eight (or more) loudspeakers, or alternatively over headphones using binaural reproduction. More recently, system enhancements enable live performance applications for small or large format concert systems (Werner & Wiggins, 2020). Additionally, the GASP project also includes applications for guitar tuition, such as identifying artefacts such as fret buzz or semi-muted notes, and education, potentially providing real-time visual feedback as guitar tabs or stave display. The presentation discusses the design of the system and reflects on productions made thus far.

### **Bruce Wiggins** (UK)

Bruce Wiggins graduated with a 1st class honours in Music Technology and Audio System Design from the University of Derby in 1999. His interest in audio signal processing spurred him to continue at Derby completing his PhD entitled "An Investigation into the Real-time Manipulation and Control of 3D Sound Fields" in 2004 where he solved the problem of generating Ambisonic decoders for irregular speaker arrays and looked at the optimisation of binaural/transaural systems. His research into Ambisonics has been featured as an impact case study in the national Research Excellence Framework in 2014 and will be again in 2021. His latest work is based around the auralisation of rooms to very high order Ambisonics with head-tracking.

#### ***An Immersive Guitar System: GASP - Guitars with Ambisonic Spatial Performance***

(Co-author: D. Werner)

The GASP project investigates the design and realisation of an Immersive Guitar System. For an in-depth review of instruments that make use of spatial sound production, see Pysiewicz and Weinzierl, 2017. GASP is an ongoing research project, combining guitars with hexaphonic pick-ups, with sound processing software, and coupled with bespoke Ambisonic processing (Wigware). It is an innovative audio project, fusing the musical with the technical, combining individual string timbralisation with spatial/immersive sound. It is also an artistic musical project, where 'space' becomes a performance parameter, providing new experimental immersive sound production techniques for the guitarist and music producer (Werner et al. 2021). Individual string note patterns are visualised in Reaper (Digital Audio Workstation), such that analyses can be made which inform post-production decisions for timbralisation and spatialisation. An appreciation of auditory grouping and perceptual streaming (Bregman, 1994) has informed the GASP production process. For playback or live monitoring, the immersive audio is typically heard over a ring of eight (or more) loudspeakers, or alternatively over headphones using binaural reproduction. More recently, system enhancements enable live performance applications for small or large format concert systems (Werner & Wiggins, 2020). Additionally, the GASP project also includes applications for guitar tuition, such as identifying artefacts such as fret buzz or semi-muted notes, and education, potentially providing real-time visual feedback as guitar tabs or stave display. The presentation discusses the design of the system and reflects on productions made thus far.

### **Jan-Inge Wijk** (Sweden)

Jan-Inge Wijk was born and raised in Sweden where he received his first guitar education. He was admitted to the Music Conservatory in Copenhagen with a diploma in guitar and a music pedagogical exam. During his studies, he specialized in classical lute playing and performance practice at the conservatories of Amsterdam and The Hague.

After graduating, Jan-Inge Wijk worked as a teacher at the conservatories in Copenhagen and Odense where he became an associate professor in 1975. He has written pedagogical textbooks and composed works mainly for guitar solo or together with other instruments and in recent years electronic music.

### ***Out of the Cage***

“In the winter of 1999 I experienced *Out of the Cage* for the first time at a concert, and in many ways it turned out to be a defining moment for me as a musician.

First of all, I felt that this was music that really wanted to engage the listener and tell a story; it's not programme music in that sense, but (at least to me) the three movements seemed to form a clear narrative that described some sort of journey or transition from one state of mind to another.

Secondly, the music itself – all 30 minutes of it – really sounded as if it needed not just to be listened to, but also to be... well, looked at! The machinery-like simplicity of the first movement, the floating intensity of the second, and the raw, almost rock n' roll-like energy of the third boldly suggested that this wasn't just another piece of chamber music... this was more like ballet music written for 6 guitars!

As a young aspiring musician, I was of course intrigued by the playfulness and the sonic scope of the piece (not to mention the paperclips, eraser, teaspoon and other household items that are used throughout), but most importantly, *Out of the Cage* completely changed my conception of what a guitar ensemble can do and how it can sound!

So, when we formed CRAS in 2017 I couldn't help but to introduce this piece to the other guys, and while it seemed like a lot of fun (and a lot of work!), we quickly realized that although this piece was written for 6 guitarists, it really needed to be performed by an experienced ensemble. So, we decided to wait, and kept ourselves busy with other projects, but at some point, we just couldn't wait any longer, and now we're working on it in two different formats: As a stand-alone concert piece (which you'll be hearing tonight), and a performance for ensemble and dancer.

Dear listener: I am sure that it would be way too much to ask that your first encounter with *Out of the Cage* could have the same impact as it had on me 20 years ago, but at least I know for sure that this piece has a little of everything. So it doesn't matter if you're into sounds or stories, if you're a minimalist or a maximalist, if you enjoy loud outbursts or quiet expressions, if you prefer your music with a touch of humor or a high degree of seriousness - or maybe all of the above. *Out of the Cage* goes beyond the limits of categorization, and like any good piece, it continues to show new sides of itself. And I'm still a fan!”

(Henrik Bay Hansen, CRAS ensemble)

### **Mark Hilliard Wilson** (USA) | *Guitarist* (USA)

Mark Hilliard Wilson directs the Guitar Orchestra of Seattle and is Cathedral Guitarist at St James Cathedral, and is affiliated with the Rosewood Guitar, where he has maintained his teaching studio for the last 25 years. His three latest CDS are musical diaries of his concerts along the Camino de Compostela and his travels through Catalonia.

## **Z**

### **Tristan Zaba** (Canada) | *Freelance Composer* (Canada)

Inspired by communities across Canada and interests including literature, improvisation, and film; Toronto-based composer, vocalist, poet, producer, and multi-instrumentalist Tristan Zaba breaks boundaries of genre and form through his innate artistic sincerity. Across a variety of mediums, Tristan allows audiences and musicians alike to "journey through the depths of the human mind" (Community News Commons) through his skilled stimulation of free association. His works have been premiered at festivals including the Source Song Festival, the Winnipeg New Music Festival, and Orford Musique, and collaborators have included the Quatuor Bozzini, the Amadeus Choir of Greater Toronto, and the Zyra Trio. In addition to being

the recipient of grants from the Canada Council for the Arts, Alberta Foundation for the Arts, and SOCAN Foundation he has held residencies with multiple ensembles, and has won numerous honours including the SOCAN Foundation's Choral Award for Young Composers. Tristan holds a Bachelor's degree in music composition from the University of Manitoba where he studied with Gordon Fitzell and Örjan Sandred, and a Master's degree in the same subject from the University of Toronto where he studied with Christos Hatzis. As of 2021 Tristan Zaba is an associate composer of the Canadian Music Centre.

### ***Mostly Harm. less***

Mostly Harm. less sees an eight part guitar ensemble placed around the audience to create an acoustic variety of 7.1 surround sound. Inspired by Robert Fripp's Guitar Craft projects, the piece's 7 nylon string guitars are paired with the diffused sound of a single electric guitar (the .1) to create an immersive ambient experience. In this iteration the piece has been mixed in binaural (3d) sound to make it accessible to audiences listening over headphones.

### **Ben Zucker** (USA) | Northwestern University (USA)

Interested in the possibilities of musical relationality amongst people, objects, and histories, Ben Zucker crosses and intentionally plays with genre, discipline, and creative roles. As a composer, sound artist, multi-instrumentalist, and performer, he has contributed to the experimental music scenes throughout the US and Europe, performing and presenting work in places including the Banff Centre, Vortex Jazz Club, Center For New Music, Trinity College Dublin, Chapel Of The Chimes, Southbank Centre, New York Fringe Festival, Switchboard Music Festival, Experimental Sound Studio, and the Darmstadt Ferienkurse. He has been called a "master of improvisation" (IMPOSE Magazine), was recognized as a "New Composer Talent" by the International Audio Branding Academy, and his albums have been acclaimed as "a testament to the power of restraint and arrangement" (Decoder Magazine), and "more than a little bit remarkable" (Free Jazz Blog). Ben currently lives in Chicago, as a doctoral student at Northwestern University.