



## THE CAMBRIDGE COHORT FOR GUITAR RESEARCH

### Programme and abstracts for the virtual Colloquium 2 November 2024

8.50-9.00      *Enter the virtual space (you will be sent a link the day before).*

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9.00-9.30      **José Luis Segura Maldonado**

The Colección de Piezas de Música Escogidas a dos Guitarras from the Sutro Collection: Music for the Dawn of the Mexican Nation, set in Fourteen Strings

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9.30-10.00      **Oliver Chandler**

The Viennese Guitar Sonata, 1806–1814: Hybrid Typology; Negative Interaction

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10.00-10.15      PAUSE

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10.15-10.45      **Romaric Martin**

Soloist guitar repertoire in Paris 1784-1830

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10.45-11.15      **Patrik Kleemola**

Some new documents of Fernando Sor performing his now lost chamber music

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11.15-12.30      PAUSE

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12.30-13.00      **Daniel Marx**

Zooming in on “Rondo Savoyard” by Leonard Schulz (1813-1860)

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13.00-13.30      **Declan Hickey**

'The Absent One: First Thoughts on William Ball (c1784–1869)'

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13.30-14.00    **Cla Mathieu (and Jörg Holzmann)**

The Audiovisual Instrumentalist: Francisco Alfonso (1908–1940) and the Broadcasting of the Spanish Guitar around 1930

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## ABSTRACTS

José Luis Segura Maldonado

### **The Colección de Piezas de Música Escogidas a dos Guitarras from the Sutro Collection: Music for the Dawn of the Mexican Nation, set in Fourteen Strings**

The Colección de Piezas de Música Escogidas a Dos Guitarras preserved in the Sutro Library is a crucial document to learn about editorial and transcription practice, calligraphy, tunings, notation, and repertoire that were in vogue in the first years of Independent Mexico, as well as to place the guitarra séptima as an endemic and representative instrument for the Mexican nation. Through an inventory of its content, and through the establishment of concordances between this repertoire and its original versions, the aim is to encourage new studies, performances, recordings and critical editions of this music. (Keywords Guitarra séptima, Salon Music, Sutro Collection, Musical Documentation)

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Oliver Chandler

### **The Viennese Guitar Sonata, 1806–1814: Hybrid Typology; Negative Interaction**

Some music analysts of recent times have used the concept of hybrid sonata typology to parse the structures that resulted from formal developments post-1800, many of which resist straightforward typological classification. Sometimes, however, the musical complexity implied by a hybrid-typological reading might appear to be at odds with the lightness of mood associated with certain post-classical genres. This is certainly the case for the Viennese guitar sonata, which throws up a number of unusual formal cases, albeit without much attendant sense of self-conscious difficulty or overt learnedness. This talk aims to show how Yoel Greenberg's category of 'negative interaction' allows analysts to account for these unusual formal cases in a compelling yet simple way, while avoiding reliance on the global-level ideal types of Sonata Theory.

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Romarc Martin

### **Soloist guitar repertoire in Paris 1784-1830.**

I want to give a little paper about my PhD project. My first work is about the first solo guitar sonata published in France by Pierre-Jean Porro.

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Patrik Kleemola

### **Some new documents of Fernando Sor performing his now lost chamber music**

I will be sharing some new documents of Fernando Sor performing his now lost chamber music in Paris and London and speculating on the reasons why this music was never published (or whether it was, in the form of solo guitar music). New documents show Sor's quick rise to fame after his arrival in Paris in 1813 culminating in his performance with Angelica Catalani, the most famous opera singer of his day, who was the one who popularized the Mozart theme on which Sor later wrote his famous variations op. 9.

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Daniel Marx

### **Zooming in on “Rondo Savoyard” by Leonard Schulz (1813-1860)**

My paper elucidates the recently rediscovered “Rondo Savoyard” by Leonard Schulz. This is a piece of music I was able to find whilst researching the non-listed works of the “Gitarristische Sammlung Fritz-Walter und Gabriele Wiedemann” at the Bayerische Staatsbibliothek in Munich. The most important trace of the piece can be found in the diary of Nikolai Petrovitch Makaroff (1810-1890). Rondo Savoyard is one of three unpublished works (besides Gabriellen-Valse and Valse Autrichienne) that the Russian nobleman requested when meeting Schulz in London. My talk will focus mainly on the discovery, assessment, performance and process of publication of Rondo Savoyard. So far, many questions regarding the work remain unanswered.

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Declan Hickey

### **'The Absent One: First Thoughts on William Ball (c1784–1869)'**

The *Giulianiad* magazine (1833–35) is at long last receiving its due scholarly attention. A comparative blindspot, however, exists around the journal's most prolific contributor, William Ball (c1784–1869). The archetypal 'general practitioner' of the late Georgian musical world, Ball's career involved the writing and translation of musical lyrics, the composition of popular songs, and the editing of several gift annuals. His professional milieu included the leading musicians of the London musical scene – Moscheles, Bochsá, Mori, Pelzer – and occasionally extended its reach to the very top of the British class structure. Drawing on a range of private letters, published sheet music, periodicals, annuals, and biographical sources, I offer the first substantial appraisal of Ball's life and career.

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Cla Mathieu (and Jörg Holzmann)

### **The Audiovisual Instrumentalist: Francisco Alfonso (1908–1940) and the Broadcasting of the Spanish Guitar around 1930**

One of the most fundamental changes in the history of guitar performance was brought about by the advent of audiovisual mass media in the early 20th century, when guitarists had the opportunity to reach a much wider audience through records, radio and film. Looking at the career of the Catalan guitarist Francisco Alfonso (1908-1940), we argue that these media gave rise to new forms of performance, creating a new kind of guitar soloist, while at the same time having a direct impact on how the guitar and its music were heard and understood by the public.

