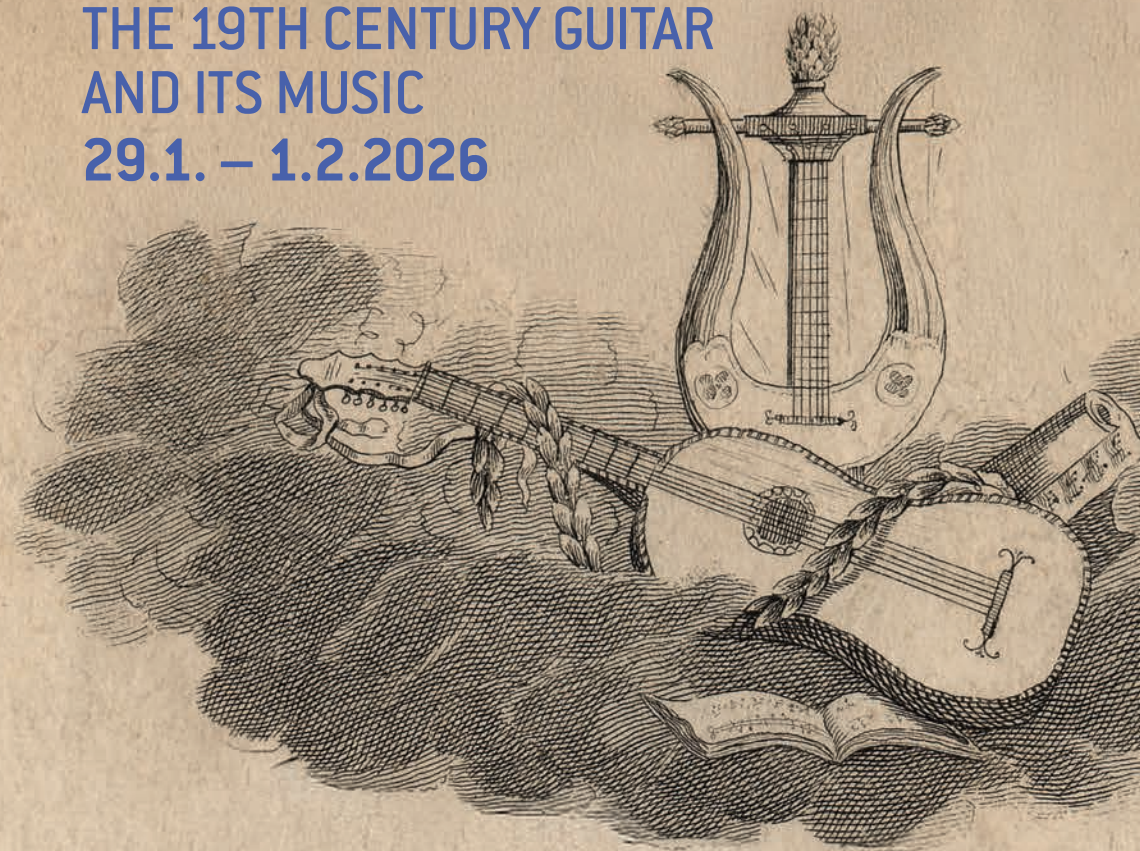


INTERNATIONAL SYMPOSIUM

THE 19TH CENTURY GUITAR
AND ITS MUSIC

29.1. – 1.2.2026



**TIROLER VOLKSKUNSTMUSEUM
MUSEUM OF TYROLEAN
REGIONAL HERITAGE**

Universitätsstraße 2
6020 Innsbruck, Austria

Organized by Stefan Hackl and Franz Gratl

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TICKETS

Admission to the symposium (lectures and lecture concerts) is **free**.

Tickets for the concert

A LA ESPAÑOLA (Friday, Jan 30, 19.30) are available at:
www.innsbrucker-abendmusik.at

Tickets for the concert

APPROACHING MOZART (Saturday, Jan 31, 19.30) are available via the QR code below, online at www.haus-der-musik-innsbruck.at/veranstaltung/approaching-mozart-31-01-26/ or at the ticket offices of the Haus der Musik (Universitätsstraße 1, Innsbruck) and of the Tyrolean Folk Art Museum (Universitätsstraße 2, Innsbruck)

Tickets for the matinee

GRAND TRIO (Sunday, Feb 1, 11.00) are available at the Tyrolean Folk Art Museum (Universitätsstraße 2, Innsbruck)



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THE CENTURY THAT SHAPED THE GUITAR ¹

The guitar, arguably the most popular musical instrument in the world today, had its first heyday in the early 19th century. As a fashionable instrument of an increasingly bourgeois musical culture, it spread like an epidemic throughout Europe (in France, it was called ‘guitaromanie’). By 1800 its current shape and tuning were established, and a broad repertoire had developed.

Nineteenth-century guitar music influenced generations: up to the present, the methods of Carcassi and Carulli were the starting point for many beginners, the studies of Sor, Aguado, and Giuliani were an integral part of education, and the works of the classic composers had their place in concert life.

However, until recently, we only knew this music through the lens of the late or post-Romantic period, of the Spanish virtuosos in the wake of Francisco Tarrega. Historically informed performance was a latecomer to 19th-century music, but interest in the original sound and historical playing technique is gradually increasing, original instruments are in demand, and research is constantly bringing new works and new aspects to light.

Among the numerous guitar festivals and academic symposia, events with this focus are still very rare, and it is time to dedicate a gathering of musicians, researchers, guitar makers, and the public to the 19th-century guitar and its music.

Thus, around 30 artists and scholars from 14 nations will meet here for exchange, many of them world-renowned and some up-and-coming young artists and scholars. We believe it strikes a good balance between musical performances and information, as well as a good mix of topics on instruments, biographies, works and interpretation.

We are building on a proven tradition of collaboration between museums and education: the Tyrolean State Museum Ferdinandeum sees its mission not only in the preservation of music, but also in its revitalization. In this spirit, there are regular concerts and recordings, presentations (ConTakt – Early Music in Conversation), a ‘sound workshop’ especially for young musicians, and much more.

¹ Taken from the title of a book by James Westbrook (Brighton: Crisp Litho, 2006).

SCHEDULE

THURSDAY, JAN 29, 19.00, VOLKSKUNSTMUSEUM

Opening ceremony with music and exhibition (instruments, strings, scores)

Musical contributions by Domenico Lafasciano, Maximilian Wörter, Hauser-Trio (Romana Hauser, Ruth and Stefan Hackl)

FRIDAY, JAN 30, VOLKSKUNSTMUSEUM

LECTURES

- 9.00: Damián Martín Gil, The Evolution of Chamber Music with Guitar in Paris between 1756 and 1808
- 9.30: Mimmo Peruffo, 19th Century Real Guitar Setups in the Light of Historical Informations and String
- 10.30: Marco Mustardino, Luigi Legnani, Thematic Catalogue of the First Nineteenth-Century Printed Editions for and with Guitar: Important Possible Uses

LECTURE CONCERTS

- 11.00: Matteo Staffini, Legnani 's 36 Caprices
- 11.30: Leopoldo Saracino, Legnani Beyond Caprices

LUNCH BREAK

LECTURE

- 14.00: Steven Watson, 'Oh! The Number of Fools is Infinite!': The Nail Question in the Nineteenth Century

LECTURE CONCERTS

- 14.30: Andrea Damiani, Study Proposals on the Performance Practice of the Romantic Guitar, with Particular Reference to the Viennese School of the Early Nineteenth Century
- 15.15: Johan Löfving, The Early Romantic Guitar and its Expressive Resources-...but where does the right-hand go?

LECTURES

- 16.00: Marco Ramelli, Time and Touch: Exploring Tactile Perception in Romantic Performance Practice
- 17.00: Gerhard Penn, Mauro Giuliani: "GRAN CONCERTO pour la GUITARRE, Oeuvre 36."

LECTURE CONCERT

- 17.30: Daniel Valentin Marx, The Forgotten Manuscripts of the Munich Guitar Society

CONCERT, 19.30

A LA ESPAÑOLA, Xavier Díaz-Latorre, guitar (Sanz, Sor)
Canisianum, Tschurtschenthalerstraße 7

SATURDAY, JAN 31, VOLKSKUNSTMUSEUM

LECTURE

- 9.00: Mario Carreira, The Repertoire for Terz-Guitar: Golden Era and Decline (c.1812-c.1856)

LECTURE CONCERTS

- 9.30: James Akers, Fantasie Romantique: The 6-string Guitar in Eastern Europe
- 10.30: Duo Firenze (Robert and Pamela Trent), Partners in the Composition of 19th Century Guitar and Fortepiano Duo Music
- 11.15: Duo Enrica and Laura Savigni, J. K. Mertz and J. Plantin Music for Guitar and Fortepiano

LUNCH BREAK

ROUND TABLE, 14.00: About music, instruments, playing technique, interpretation

LECTURES

- 15.30: Heidi von Rügen, Working with Guitars at a Museum
- 16.00: Daniela Kotašová, The 19th Century Guitar in the Collection of the National Museum in Prague

LECTURE CONCERT

- 17.00: Domenico Lafasciano, The Charm of the Lyre-guitar

CONCERT, 19.30

APPROACHING MOZART, Edin Karamazov / Pablo Márquez, guitars (Mozart, Haydn, Sor)
Haus der Musik, Universitätsstraße 1, Großer Saal

SUNDAY, FEB 1, VOLKSKUNSTMUSEUM

LECTURES

- 9.00: Enrico Damiano Vallone, Niccolò Paganini: History and Analysis of the Grand Sonata M.S.3.
- 9.30: Luka Vlašić, Ivan Padovec – The Life and Work of a Croatian Guitarist of European Renown

MATINEE, 11.00

GRAND TRIO, Adéla Štajnochrová, violin / Andreas Torgersen, viola / Jan Tuláček, guitar
Wenzel Thomas Matiegka, Grand Trios op. 9 and 24
Haus der Musik, Universitätsstraße 1, Kleiner Saal

MASTERCLASS, 9-10.30, 14-18.00

Pablo Márquez
Cooperation with Tiroler Landeskonservatorium

A LA ESPAÑOLA

FRIDAY, JAN 30, 19.30
CANISIANUM,
TSCHURTSCHENTHALERSTRASSE 7,
6020 INNSBRUCK

Fernando Sor [Barcelona 1778-Paris 1839]

Les folies d'Espagne, op. 15

Thème

Variations

Menuet

Sonata op. 15

Fantaisie Villageoise, op. 52

Andantino

Appel

Danse Allegro

Prière

Fantaisie et Variations brillantes, op. 30

Introduction

Thème et variations

Allegretto

Gaspar Sanz [Calanda 1640-Madrid 1710], from *Instrucción de música para la guitarra Española*:

Pavana al ayre español, cinco partidas con mucha novedad

Xácara

Paseos por el cuarto tono, y una giga al vuelo por el mismo punto, improvisation

Tarantella, improvisation

Xácara, diez y seis diferencias y algunas dellas con estilo de Campanelas Rugero y Paradetas, improvisation

Xavier Díaz-Latorre, guitar by Blaise le Jeune, c.1830-50; 5-course guitar by Julio Castañón, 2006. Supported by 'VILLOTTA STRINGS'



© Giancarlo Genaro

XAVIER DÍAZ-LATORRE

Xavier Díaz-Latorre, described by *The New York Times* as a '...superb guitarist...', is a musician, performer, and professor with an outstanding career in early music interpretation. Born in Barcelona in 1968, he graduated from the *Musikhochschule* in Basel, where he studied with Oscar Ghiglia, later specializing in the lute under Hopkinson Smith at the *Schola Cantorum Basiliensis*. As a performer he has collaborated with renowned directors and ensembles in major Baroque opera productions and is a regular guest at international festivals across Europe,

the USA, South America, Australia, New Zealand, Japan and South Korea. Notably, he is a core member of *Hespèrion XXI*, *La Capella Reial de Catalunya*, and *Le Concert des Nations*—all directed by Jordi Savall—and has also worked with some of the most prestigious early music ensembles in Europe. In 2005, he founded his own ensemble, *Laberintos Ingeniosos*, dedicated to Spanish Golden Age music. His discography includes numerous critically acclaimed recordings as a soloist and ensemble musician. He has released albums exploring historical Spanish repertoire and has contributed to over 30 recordings with major labels such as *Alia Vox* and *Deutsche Harmonia Mundi*. A passionate educator, he is a former professor and researcher of lute, basso continuo and chamber music at the *Escola Superior de Música de Catalunya* (ESMUC) and the *Koninklijk Conservatorium Brussels*. He has given masterclasses at institutions such as *Schola Cantorum Basiliensis*, the *Juilliard School*, the *Sibelius Academy*, and the *University of Southern California*, and is a regular faculty member at the *Lute Society of America* and the *Amherst Early Music Festival*. Xavier Díaz-Latorre is recognized as a leading figure in early music performance and education, bringing historical music to life with artistry and scholarship. As of September 2024, Xavier Díaz-Latorre has been appointed as a professor at the *Schola Cantorum Basiliensis* in Switzerland.

APPROACHING MOZART

SATURDAY, JAN 31, 19.30
HAUS DER MUSIK, GROSSER SAAL
UNIVERSITÄTSSTRASSE 1,
6020 INNSBRUCK

Joseph Haydn (1732-1809)

Sonata Eb major Hob. XVI/49

Fernando Sor (1778-1839)

Six Airs choisis de l'opéra
,Il Flauto Magico', op. 19
Variations on a theme
of Mozart op. 9

Wolfgang Amadé Mozart (1756-1791)

Sonata F major KV 533/494

Edin Karamazov, guitar by Gabriele Lodi (after Lacote 1830)
Pablo Márquez, guitar by Johann Anton Stauffer



© Juan Hitters

PABLO MÁRQUEZ

Pablo Márquez is one of today's most accomplished guitarists, renowned for his interpretations of contemporary works, classical masterpieces, and Argentinian traditional music. He has collaborated with composers such as György Kurtág, Mauricio Kagel and Luca Francesconi, and performed Berio's *Sequenza XI* at Pierre Boulez's invitation. Dedicated to expanding the guitar's reach, he works with leading musicians and ensembles, including Anja Lechner, Patricia Kopatchinskaja, Dino Saluzzi and

the Ensemble Intercontemporain. His recordings on ECM and other labels are acclaimed for their unique sound and artistry. Márquez is also a professor at the Hochschule für Musik Basel and gives international masterclasses.



© Luca Pozzoli

EDIN KARAMAZOV

Edin Karamazov was born in 1965 in Zenica, Bosnia and Herzegovina. A protégé of conductor Sergiu Celibidache, he began his musical career as a classical guitarist before taking up the Baroque lute, which he studied with Hopkinson Smith at the Schola Cantorum Basiliensis in Basel. Karamazov made his solo debut as a lutenist in 1998, stepping in at the last minute for the legendary Julian Bream. Since then, he has established himself as today's most exciting and charismatic player of the lute. His thrilling virtuoso

performances on the lute and guitar, with a repertoire that ranges from 16th-century classics to the music of today, have garnered rave reviews and unprecedented critical acclaim in Europe, Asia and the Americas. As a soloist he has performed and recorded with leading international early music ensembles and artists including the Hilliard Ensemble, Hespèrion XXI, Andreas Scholl, Dorothee Oberlinger, Arpeggiata, English Baroque Soloists, Renee Fleming, as well as Chuck Israels, Wolfgang Muthspiel, Elvis Costello or Sting. A consummate interpreter and master technician on numerous early and contemporary stringed instruments, outstanding recital artist Edin Karamazov has appeared at numerous major venues, including the Amsterdam Concertgebouw, London's Wigmore Hall, Berlin's Philharmonie, Orchard Hall Tokyo, Vienna's Konzerthaus, Salle Gaveau Paris, among many others. Looking back to his early days, he continues to enjoy giving impromptu performances on the street.

Edin Karamazov plays several plucked instruments of various cultures and epochs and remains committed to exploring the use of lutes in modern music and contemporary improvisational contexts. Composers Erkki Sven-Tuur, Arvo Pärt, Leo Brouwer and several others dedicated important guitar or lute works to Edin.

GRAND TRIO

SUNDAY, FEB 1, 11.00
HAUS DER MUSIK, VORLESUNGSSAAL, 5th FLOOR
UNIVERSITÄTSSTRASSE 1,
6020 INNSBRUCK

Wenzel Thomas Matiegka (1773-1830)

Grand Trio, op. 9
Allegro moderato
Menuetto – Trio
Romance Lamentable
Menuetto a la Pollaca – Trio
Rondo

Grand Trio, op. 24
Siciliano – Allegro – Siciliano
Menuetto – Trio
Romance Lamentable
Menuetto – Trio I. II.
Thema – Variazioni

Adéla Štajnochrová, violin / Andreas Torgersen, viola / Jan Tuláček, guitar



ADÉLA ŠTAJNOCHROVÁ

Adéla Štajnochrová graduated from the Prague Conservatory in the class of Dana Vlachová (1998) and continued her studies at the Academy of Performing Arts in Prague, in the class of Prof. Petr Messiereur. She gained her postgraduate degree at the Guildhall School of Music and Drama in London, where she studied violin with Krzysztof Smietana and Baroque violin with Rachel Podger. In 1994 she was a finalist in the Beethoven International Violin Competition (CZ) and in 2002 she was a semifinalist in the Konzertgesellschaft Competition held in Munich. She took part in

many international master classes in the USA, Austria and France held by Lewis Kaplan, Schmuël Ashkenazi, Ida Levin and John Holloway. As a member of the Škampa Quartet and ArteMiss Piano Trio, she focuses mainly on chamber music, but she also performs as a soloist with orchestras, gives recitals, and cooperates with early music ensembles (Collegium 1704, Musica Florea, Ensemble Inégal). In 2012 she finished her doctorate studies at the Academy of Performing Arts in Prague.



ANDREAS TORGERSEN

Andreas Torgersen, born in Norway in 1972, is a violist who started his musical journey in the '90s at the Norwegian Music Academy in Oslo, diving deep into both the viola and traditional folk music. After honing his skills as a chamber musician in a string quartet and regularly playing with the Oslo Philharmonic, he decided to explore the world of early music. That led him to the Schola Cantorum Basiliensis, where he specialized in historical performance practice. Since 2006, Andreas has called the Czech Republic home, and you can often find him teaming up with various ensembles, bringing baroque music to life.



© Jan Tuláček

JAN TULÁČEK

Jan Tuláček (*1977) graduated from the Academy of Performing Arts in Prague in 2006 (Prof. Milan Zelenka). From 2001 to 2012, he was a member of the Prague Guitar Quartet, with which he performed in Europe and the USA. He specializes in early 19th-century chamber music and period song repertoire. With Karel Valter, he recorded early romantic music for flute and guitar on period instruments (Ars-Produktion, 2012 and 2016). When not playing, he builds guitars. Jan plays a historical Viennese guitar from 1814 by Johann Rudert.

LECTURES

FRIDAY, JAN 30, 9.00

DAMIÁN MARTÍN-GIL

**The Evolution of Chamber Music with Guitar in Paris
Between 1756 and 1808**

The generation of guitarists active in Paris before Carulli has been largely criticised for their lack of production of instrumental music and

poor compositional quality. Musicologists have focused mainly on the study of guitar methods, performing techniques and the evolution from five double courses to six single strings, leaving chamber music with guitar less researched.

Despite several attempts to catalogue the chamber music with guitar of this period, most notably the efforts of the RISM, Paul Sparks ('The Origins of the Classical Guitar', 2002), as well as some catalogues of composers, our understanding of the evolution of chamber music with guitar throughout this period is still very limited. With the aim of providing new music to performers and listeners, this paper shows the results of the study of 126 chamber music works including guitar by twenty-four different composers, found either in copies held in libraries and private collections or in

advertisements in the press published between 1756 and 1808, in an attempt to offer a complete catalogue of the music, trends in composition, neglected authors, and new copies found in different archives.



© Juan Antonio Grillo

Damián Martín-Gil is a classical guitar teacher at the Conservatory of Music 'Hermanos Berzosa' in Cáceres (Spain) and a member of The Cambridge Consortium for Guitar Research. His articles have been published in journals such as Eighteenth-Century Music, Revue de Musicologie, The Galpin Society Journal, Soundboard Scholar, Il Fronimo and Roseta. He has edited the book The Classical Guitar in Spain, Portugal, Italy & Germany. A General Approach to Its History (INAEM, 2023). He is currently pursuing his doctoral studies at the University of Poitiers (France), devoted to a thesis concerning the history of the guitar in Paris during the second half of the eighteenth century.

FRIDAY, JAN 30, 9.30

MIMMO PERUFFO

**19th Century Real Guitar Setups in the Light of Historical
Informations and String**

Research in the field of string setups that were used upon the six-single-string guitars from the late 18th century till around 1860 (that

is, when the 'enlarged' model by Antonio de Torres began to spread) is practically non-existent. The first work in this direction was done by the writer and published in four instalments in the Italian magazine Il Fronimo in 2002. What is generally known is that the guitar of that time employed three gut strings and three bass strings wound on a silk core. Nothing else is known. The sets available on the market today have nothing in common with those that were actually used at the time, even if they are made of gut and the basses of metal-wound silk: the pitch standard is wrong, the diameters and the relative working tensions are wrong; the tension profile of the six strings is wrong and, finally, the ratio between the silk core and



© Aquila Corde Armoniche Srl.

the metal wire covering is wrong from the historical point of view and the old metal-wound string samples. In conclusion, what we hear today when we play 19th century guitars or their copies has almost nothing to do with what they heard and used back then. The writer intends to highlight the differences and how we could act.

Mimmo Peruffo was born at Arborea, in Sardinia. An expert in chemistry, pupil of the stringmaker Arturo Granata of Melzo (Milan) and researcher in Caldogno, a village near Vicenza (where he founded the Aquila Corde Armoniche S.a.s), he has devoted himself, since 1983, to the study and re-creation of the gut strings in use in the Renaissance, Baroque and Classic eras. In the field of modern material science, in 1997 he developed and brought onto the market Nylgut, a true 'synthetic gut' to substitute for nylon on historical plucked instruments and on classical guitar, ukulele, ouds, charangos etc. His works have appeared in Recercare, FoMRHI Quarterly, The Italian Lute Society Bulletin, Orfeo, The Lute Society of America Bulletin, Quattrocentoquindici, Il Fronimo, Gendai Guitar, Das Musikinstrument etc. He was the first to carry out accurate research on gut string pieces from the first half of the 18th century in the Museo Stradivariano in Cremona and, in April 2000, the gauging of the original violin gut strings which belonged to Nicolò Paganini. He has been reading papers in the conservatories and universities in Vienna, Dresden, Milan, Venice, London, Brussels, Florence, Brescia, The Hague, Gijón, etc. When he has spare time (!) he plays lute, guitar and ukulele.

LECTURE

FRIDAY, JAN 30, 10.30

MARCO MUSTARDINO

Luigi Legnani, Thematic Catalogue of the First
Nineteenth-century Printed Editions for and with Guitar:
Important Possible Uses

Today, the Catalogue represents not only an important reference work but also serves as a fundamental starting point for interpretations of various kinds, from the theoretical-historical to the more

exquisitely musical and instrumental. A Thematic Catalogue is placed at a crossroads where the most disparate subjects converge, such as chronology, historiography, textual criticism, hermeneutics, epistemology, musical semiography, etc. The scientific method, therefore, becomes fundamental to create a work that can inspire performers and push researchers to formulate new hypotheses: for example, why are there important gaps in the numbering in Legnani's Catalogue? In light of subsequent acquisitions, is it possible to advance plausible suppositions? And again, why should Legnani be considered the link between the classical and romantic periods? Can the Catalogue (Roma, Aracne, 2023) help us? The answer is a definite yes.



© Walter Capelli

Marco Mustardino studied under Marco Riboni and Mario dell'Ara, specializing with Leopoldo Saracino and Emanuele Segre. From them he inherited a passion for performances on period instruments with historically informed techniques and for research. He published Luigi Legnani, *Catalogo Tematico delle Opere a Stampa per e con Chitarra* (Aracne, 2023). He edited the critical edition of two unpublished compositions by Luigi Legnani: *Gran Pot-Pourri Op.15* (Da Vinci, 2024) and *Grande Ouverture Op. 14* (Da Vinci, 2025). In 2024 he was invited to the XXIX Convegno Internazionale di Chitarra in Milan. At the request of the RILM in 2025 he created the entry on Luigi Legnani for the DEUMM.

LECTURE CONCERTS

FRIDAY, JAN 30, 11.00

MATTEO STAFFINI

Luigi Legnani, 36 Caprices

Luigi Rinaldo Legnani (1790-1877) was a guitarist-composer of the nineteenth century, who not only worked professionally as a violinist and violist in an orchestra, but also as an opera singer (often as a

tenor in leading roles). As an extraordinary guitarist and composer, he was described by Paganini as 'the best player of that instrument'. This deep, active and multifaceted participation in the life of the musical theatre of the time (and not only in the style of Rossini) is often evident in his compositions and especially in the 36 caprices op. 20 (Vienna: Artaria 1816). The narration, the characters, the clichés, the twists and turns but also all the continuous and sudden contrasts in the caprices and between the caprices, create fascinating and unique miniatures that ultimately make up a sort of real 'crumbled Opera'. I believe that rereading these pages in this light gives them new life.



© Daniel Philbrooks

Guitarist and composer Matteo Staffini graduated from the Milan Conservatory with Paolo Paolini in 1995. He has attended advanced courses with: David Russell, Andrea Dieci and Pavel Steidl. He has performed in recordings and concerts in all types of ensembles and for important European festivals, collaborating with many important musicians, including Anahi Carfi, Nicola Iappelli, Andrea Dieci, Leopoldo Saracino, Alessandra Aitini and many others. In May 2023 he performed the complete 36 Capricci op. 20 by Luigi Legnani in Milan for the first time. His online videos featuring worldwide performances and instrument tests have exceeded 4 million views.

FRIDAY, JAN 30, 11.30

LEOPOLDO SARACINO

Luigi Rinaldo Legnani: Beyond the Caprices

Legnani (1790-1877) made significant contributions to classical guitar, which include more than just his famous caprices. Although



© Matteo Staffini

Legnani's printed compositions are numbered up to 250, only 61 of these printed works have been traced. This gap probably could be reduced with new research and acquisitions. This is the case for the Grande Overture Op. 14 and the Grand Pot-Pourri Op. 15, which have come to us only as manuscripts (the second is an autograph). Although the copy of the Grande Overture does not appear to have been written by Legnani but by a copyist, the authorship is not questioned because the compositional style is unmistakably his, always rich in different technical solutions and inventive melodies. The same characteristics are at the basis of the energetic Op. 15, and this confirms that Legnani required more freedom during writing, not simplicity, to best express himself. A clear demonstration of this is the

Gran Capriccio or Studio Op. 60, a fascinating example of how the author loved to delve masterfully into tonalities generally less frequented by his colleagues: it seems that the Hungarian J. K. Mertz identified Legnani as the most capable harmonizer for the guitar. Gran Pot-pourri op.15, first modern performance.
Guitar: Johann Anton Stauffer (1820)

Leopoldo Saracino completed his musical studies under the guidance of Ruggero Chiesa at the G. Verdi Conservatory in Milan, where he graduated in guitar with top marks. Subsequently, he refined his skills with David Russell, Oscar Ghiglia, Leo Brouwer, and David Tanenbaum. He has won several international competitions. His concert career, which began at the age of 14, has led him to perform around all Europe. He has recorded the complete works for guitar and fortepiano by Ferdinando Carulli and chamber pieces by Filippo Gragnani and Anton Diabelli. He carried out the first complete recording of the 36 capricci by Luigi Legnani. For the Da Vinci record label, he recorded three monographic CDs dedicated to the guitar works of Ferdinand Rebay. In 2025, a CD with unpublished works by Luigi Legnani was released. He holds the guitar professorship at the Conservatory of Milan.

LECTURE

FRIDAY, JAN 30, 14.00

STEVEN WATSON

'Oh! The Number of Fools is Infinite!': The Nail Question in the Nineteenth Century

Antonio Abreu compared playing without nails to putting oil or tallow on a violin bow – 'Oh! infinitus est numerus stultorum!' he complained.

On the other hand, Fernando Sor wrote that 'never in my life have I heard a guitarist whose playing was supportable if he played with nails'. Despite the strong feelings it could evoke, the nail question is a somewhat elusive aspect of historical guitar technique. Approximately half the surviving methods do not even mention nails, and, among those that do, relatively few dedicate more than a sentence to the subject. One is left wondering not only who used which technique (or even both), but, more generally, if the nail question was as important to players as we might today assume. Yet while there are considerable evidential gaps and uncertainties – sometimes one cannot even be sure that guitarists practised what they preached – the sheer number and breadth of relevant sources means that a curious overall picture nevertheless emerges.



© Steven Watson

Steven Watson is a PhD student at the International Guitar Research Centre (University of Surrey), where he is researching the history of playing guitar without nails, supervised by Stephen Goss. He also has a master's degree in music from King's College London, and is an active performer, composer, writer and teacher.

LECTURE CONCERTS

FRIDAY, JAN 30, 14.30

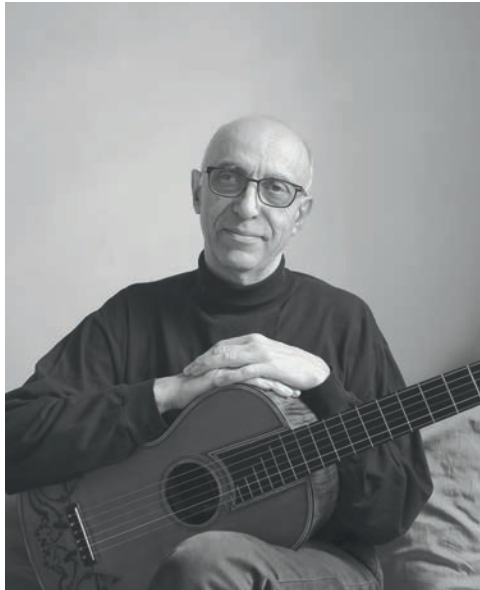
ANDREA DAMINI

Study Proposals on the Performance Practice of the Romantic Guitar, with Particular Reference to the Viennese School of the Early Nineteenth Century

The topic of the lecture is aimed to illustrate my proposal of performance practice developed through a path that began with classical guitar studies and continued with professional activity dedicated to the lute, the theorbo and the Spanish guitar; to then arrive at the nineteenth-century guitar thanks to practice on original instruments – including a Gennaro Fabbricatore guitar from 1811 and a Carlo Guadagnini from 1797 – and naturally through historical sources. I think that the transition period between the eighteenth and the nineteenth century is of particular interest, being so rich in useful records about performance practice and at the same time preceding the development of the modern guitar. During the talk I will illustrate the results of my research regarding three aspects:

- information taken from tutors
- information from the written page [synthetic writing/polyphonic writing, dynamics, agogic, instrumental effects, embellishments]
- information suggested by the response of the original instrument.

The presentation will be accompanied by musical examples performed on the Fabbricatore guitar of 1811, taken from Anton Diabelli, Sonata Op. 29 n. 3 in F: Allegro moderato, Andante sostenuto.



© Costanza Damiani

Andrea Damiani has committed himself for several decades to teaching early plucked instruments and, thanks to his many concert performances, to the spreading of their repertoires. His research into the Spanish guitar led him naturally to investigate the performance practice of the guitar of the late eighteenth and early nineteenth centuries. He is Professor Emeritus at the Conservatorio Santa Cecilia in Rome and is regularly invited to several international Early Music courses.

FRIDAY, JAN 30, 15.15

JOHAN LÖFVING

The Early Romantic Guitar and its Expressive Resources – ... but where does the right-hand go?

I am currently investigating various ways in which historical treatises can be turned into concrete, sounding results. As part of my PhD at the University of York, I am using Catharina Pratten's 'Guitar School' (1859) as a starting point for practical experimentation and performance. In this practice-led research presentation I intend to explore Pratten's diagram of different right-hand positions and their resulting timbre. Using practical examples, I will then show how the diagram can revitalise our performance and practice process. By juxtaposing the specific with the general, I hope to uncover the richness of perspective offered to us by historical treatises and their practical relevance for modern musicians. I will also touch upon Pratten's imaginative use of language and written text. While some instructions may seem almost one-dimensional, treatises of this kind often possess additional layers of meaning which must be approached hermeneutically and with a good deal of



© Alga Ozo

humble curiosity. Bridging the gap between musicology and performance, I hope to show the vast array of artistic options available to us when we dive deeper into the aesthetic world of primary sources, guitar in hand.

Based in London, guitarist and theorbo-player Johan Löfving has inspired audiences worldwide through his personal interpretations of historical and contemporary repertoires. As a PhD candidate at the University of York he is exploring the expressive resources in 19th century guitar methods through a practice-led approach to primary sources. Johan is also co-founder and Artistic Director of Wermland Early Music Festival in his native Sweden.

LECTURES

FRIDAY, JAN 30, 16.00

MARCO RAMELLI

Time and Touch: Exploring Tactile Perception in Romantic Performance Practice

In recent years, studies on Romantic performance practice and analyses of early recordings—such as the work of Clive Brown, Neal Peres da Costa, Daniel Leech-Wilkinson, and Inja Stanović—highlighted the integral role of time, rhythm variation, and asynchrony in historical musical approaches. These practices created a fluidity and variability of time that is often challenging for modern musicians and listeners to grasp fully, showing a radically different conception of time and sound. However, observing these temporal effects through recordings alone does not fully capture the essence of tempo rubato. This practice is not merely an aesthetic choice but reflects a different way of perceiving and listening during performance, likely influenced by neurological processes. I propose that tactile perception—haptic feedback—played a crucial role in shaping these practices. In the lecture, I will investigate how historical romantic guitar and piano,



© Giovanni Tammaro

pedagogical methods, and the makeup of past musical communities may have stimulated brain plasticity. This likely fostered a deeply integrated tactile approach to playing and listening, profoundly influencing perceptions of time. We will explore the notation of romantic guitar music, as in the case of piano music, which can give us some information about the use of nuanced tempo, rhythmic displacement and asynchrony.

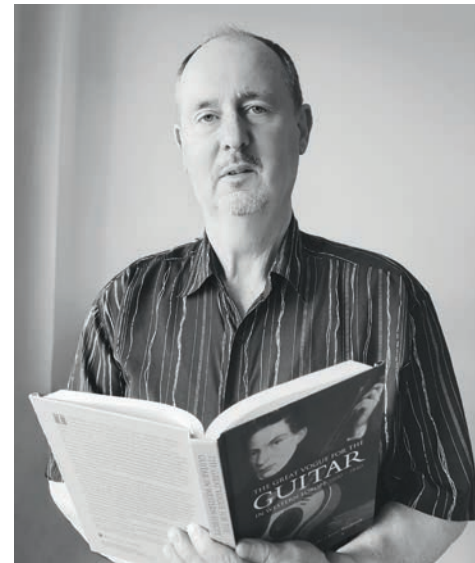
Marco Ramelli is a lecturer at TU Dublin Conservatoire, approaching music with curiosity and a spirit of research. As a guitarist, his interests range from contemporary music to historical performance on period instruments. He investigates the relationship between instrument and interpretation, particularly by developing projects aimed at enhancing tactile sensitivity. He has performed internationally, appearing in important venues as a soloist and chamber musician. Together with Enrica Savigni and Gabriele Lodi he created the TouchTheSound project. In 2019, Marco earned a Doctorate in performing arts from the University of St Andrews. His research interests span performance practice, music cognition, and organology, with a recent focus on trauma, disability, and their impact on creativity. Believing in the role of community in musical creativity, he has been involved in the creation of artistic initiatives such as Festival Corde d'Autunno and Residenze Erranti, fostering a young research-oriented guitar community.

FRIDAY, JAN 30, 17.00

GERHARD PENN

Mauro Giuliani: 'GRAN CONCERTO pour la GUITARRE, Oeuvre 36' On the History of its Origin and Performances

In contrast to his 1st Concerto op. 30, Giuliani composed the 2nd Concerto op. 36 with string accompaniment only. A potential reason for that choice is discussed. Giuliani performed the concerto in his benefit



© Arthur Penn

concert in Vienna in May 1811 together with his 'Grand Potpourri pour Guitarre, Oeuvre 31'. The relationship of the latter with the concerto is shown. As we know today, the dedication of the concerto to Christopher de Monte was added later in 1815 which makes the dating of the 1st edition by the publisher Artaria difficult. In 1822, Giuliani made a 're-modernization' of the Concerto for terz guitar and full orchestra, which was performed in 1836 by Giuliani's student Franz de Paula Stoll. Differences between the two versions are compared.

This lecture seeks to provide a better understanding of Giuliani's rather neglected 2nd Guitar Concerto op. 36.

Gerhard Penn was born in 1958 in Graz, Austria. He studied chemistry at the University of Graz, where he obtained a PhD in 1984. After postgraduate studies he moved to Basel, Switzerland, where he has worked since 1987 as a chemist for a global pharma company. He started guitar playing in 1972 mainly as a self-taught student. Since 2003 he has been performing research on guitar history. His area of interest is guitar music of the 19th century, in particular in Vienna. The main result of his research is the discovery of numerous documents which shed new light on the career of Mauro Giuliani. Other guitarists and composers Gerhard has investigated are Louis Wolf, Matteo Bevilacqua, Franz Tandler and Leonard Schulz. His archival work has brought back to light lost or forgotten compositions by François de Fossa, Wenzeslaus Matiegka, Leonard Schulz and Ferdinand Rebay, which are now published in modern editions and recorded by leading guitarists. In 2007 he founded together with Andreas Stevens the biennial 'Lake Konstanz Guitar Research Meeting' with the objective of bringing together guitar researchers from all over the world.

LECTURE CONCERT

FRIDAY, JAN 30, 17.30

DANIEL MARX

The Forgotten Manuscripts of the Munich Guitar Society

The guitar society of the city of Munich was a historic club dedicated to the development and cultivation of the guitar, addressing both serious players and aficionados. It was founded in 1900 and lasted several decades, being

at times highly productive, at times stagnant. Over the decades, the club had two names, first 'Internationale Gitarristen Verband' (1900-1908), and second 'Gitarristische Vereinigung' (1908-1931 and after 1949), whereas the club journal was always called 'Gitarrefreund'. The list of members spanned numerous European countries, the United States and Russia. The guitar society ran its own library, which grew over time and acquired most of its holdings through donations, club members, acquisitions, trades, editorial advertisement and correspondence. In 2009 the collection returned to public attention, as it was rediscovered and installed at the State Library of Bavaria (Bayerische Staatsbibliothek, BSB) thanks to a grant by the DFG (Deutsche Forschungsgemeinschaft)

and internal BSB funds. The collection holds a vast number of compositions for guitar ranging from works for solo guitar to chamber music to orchestra. Many pieces I found throughout my research of the so far uncatalogued section are manuscripts that are completely new additions to the repertoire the guitar holds today. In my lecture recital I would like to elucidate and perform some of these works, including pieces by Friedrich Kühnel (1820-1878), Leonard Schulz (1813-1860), Wilhelm Schmoelzl (1809-1845), Adam Darr (1811-1866) and Carl Kamberger (1824-1892). I will use a Viennese-style guitar built by Herrmann Hauser in 1925.



© P. Albandopoulos

Daniel Marx studied with Susanne Schoeppe in Munich, as well as with Roberto Aussel at the Hochschule für Musik Köln. A Thornton Scholarship subsequently enabled him to pursue graduate studies with the musicians of the Los Angeles Guitar Quartet and Pepe Romero at USC Thornton School of Music in Los Angeles. As winner of the Doctoral College Studentship Award 2019, he is conducting a research project on the Munich Guitar Society at the International Guitar Research Centre of the University of Surrey. Marx is the winner of multiple international competitions, awards

and scholarships in Europe and America. He has performed at prestigious venues worldwide, made international radio broadcasts, and released recordings on the Genuin Classics and Naxos Records labels. His transcriptions, arrangements and musical discoveries are published by Les Productions d'Oz. Marx is an artistic director of the guitar festival in his hometown of Dorfen and a member of the Cambridge Cohort for Guitar Research.

LECTURE

SATURDAY, JAN 31, 9.00

MÁRIO CARREIRA

The Repertoire for Terz-guitar: Golden Era and Decline (c.1812-c.1856)



© Sofia Nereida

Forty-seven years have passed since the very first article on the terz guitar, published by the late Matanya Ophee (1932-2017) in 1978. Today, any warned reader will come across with many inaccuracies and mistakes in Ophee's article. At that time, little or nothing was known about the instrument, its music and its great makers. The late Peter Pieters (1951-1999) added a lot of new information in 1990, with a first catalogue of early printed editions and a strict selection of the sources. Since then, relevant information has been added in the book Stauffer & C^o, *La Guitare Viennoise au XIX^{ème} siècle* (2011), published by Stefan Hackl, Erik Pierre Hofmann and Pascal Mougín. Mr. Hackl is also responsible for publishing two terz concertinos of Padovec

in 2008. In the present lecture, chamber music, solo works, alternative string lengths, great promoters of the instrument (Giuliani, Hummel, Diabelli and others), rare documents, manuscripts and early printed editions will be cited.

Guitarist Mário Carreira is a performer and teacher. His special areas of interest include 19th century guitar music, the terz guitar and Spanish music from Tárrega to Manuel de Falla. He studied at the National Conservatoire of Lisbon and at the University of Évora with Manuel Morais (a student of Emilio Pujol) and in Caen, with Louis Marie Feuillet, also with Alberto Ponce, Santiago Kastner, Hopkinson Smith, Jakob Lindberg, Brian Jeffery, Thomas Heck, Erik Stenstadvold, and chamber music with Anner Bylisma. He has published several articles in *Il Fronimo*, *GuitArt*, *Tecla Editions* and *INAEM-Madrid*. He has given many concerts in Europe and New Zealand and he founded the guitar class in 1987 at the Conservatório de Música do Porto.

LECTURE CONCERTS

SATURDAY, JAN 31, 9.30

JAMES AKERS

Fantasie Romantique: The 6-string Guitar in Eastern Europe.

Although the 7-string Russian guitar, with its G major tuning, has, in recent years, undergone something of a revival, works from the same geographical region for the 6-string guitar in 'standard' tuning are still almost completely unknown. Due in part, perhaps, to 20th-century political barriers, a lack of awareness among performers and the occasional necessity of extended range guitars, a substantial body of unique, high-quality works by 19th-century composers including Ivan Klinger (1818-1897), Johann Decker-Schenk (1826-1899), Nicolas Pavstlistcheff (1802-1879), Mikhail Polupayenko (1848-1902) and Nikolai Makaroff (1810-1890) has yet to achieve the widespread recognition it deserves. During their lifetimes, these composers were well respected figures central to the guitar culture of the era. To the modern performer, they provide a source of repertoire, with a unique cultural character, that broadens the range of possibilities beyond the familiar sound world of Western

European guitar music. Therefore, their inclusion into the canon of recognised 19th-century guitarist composers is overdue. This lecture concert will aim to redress this situation, providing an opportunity to hear works from some of these composers and give a brief overview of their lives and historical significance, thereby shedding light on this neglected area of guitar history.



James Akers was born in Scotland and studied lute and early guitars at the Royal College of Music, London, with Jakob Lindberg. He has performed internationally as a soloist, accompanist, continuo player, theatre and session musician working with leading artists and ensembles including Emma Kirkby, Allison Balsom, the English National Opera, the Essen Philharmonie, Shakespeare's Globe Theatre and Damon Albarn. James has broadcast for the BBC, WDR and ABC, amongst others, and appeared on numerous film and television soundtracks. He has released several solo albums containing premiere recordings of neglected repertoire. James lectures at The Royal Conservatoire of Scotland.

SATURDAY, JAN 31, 10.30

DUO FIRENZE

Partners in the Composition of 19th Century Guitar and Fortepiano Duo Music? Issues of Balance and Articulation as Evidence of Co-composition

The presenters, players of early guitar and fortepiano, propose to present in performance and lecture examples for consideration of this thesis. Detailed analyses of articulation, orchestration/arranging, balance, voicing in the early guitar and fortepiano literature will be discussed. The elements that are unique to guitarist-composers and fortepianist-composers individually will be illuminated as evidence of their inimitable style and provide further evidence towards this thesis. Viewed through the lens of the extant guitar and fortepianist composer-performers' scores it will be revealed that co-composition was a frequent practice in the duo literature for early guitar and fortepiano in the early-to-mid-nineteenth century; and that only the combination of score comparisons noted above, and in combination with performance (hearing) the textural, balance, and articulation negotiations between guitarist creator and fortepiano creator, in partnership, can fully answer this thesis.



© Radford University

Duo Firenze (Pamela Swenson Trent, fortepiano, Robert Trent, 19thc. Guitar) After winning the chamber music prize at the Concorso Internazionale 'Arturo Toscanini' they were invited faculty and artist performers for the Accademia L'Ottocento in Rome, Verbania and Stresa. They are recipients of grants from the Peabody Conservatory, Johns Hopkins University, Radford University, and the Virginia Commission for the Arts. Their album Italian Nocturnes on the Dorian label was hailed as 'Vulcan mind-meld tight.' Robert is Professor of Guitar and Lute at Radford University. Pamela holds a position as an Episcopal organist and choirmaster, and maintains a thriving private studio.

SATURDAY, JAN 31, 11.15

DUO SAVIGNI

J. K. Mertz and J. Plantin Music for Guitar and Fortepiano

This lecture concert explores the romantic repertoire for guitar and fortepiano duo on period instruments, and the performance of new transcriptions for this ensemble. The guitar and fortepiano duo played a significant role in nineteenth-century salon culture, as shown by numerous music publications of the time. There is also much evidence of active participation by women both as performers and as composers of duets. This lecture aims to outline the social and cultural context in which the instruments were played, emphasising the essential contribution made by women in the development and spread of the duet. Performing on original instruments, an Anton Stauffer guitar (1840) and a Muzio Clementi fortepiano (c.1825), we will explore mid-19th-century works specifically written as duets, alongside modern transcriptions. The programme features original compositions

by renowned guitarist Joseph Kaspar Mertz (1806-1856) and pianist Josephine Plantin (1819-1903), as well as newly transcribed works, including music by Clara Wieck Schumann (1819-1896), a central figure in the Romantic movement.



© Matteo Staffini

Joseph Kaspar Mertz (1806-1856) /

Josephine Plantin (1819-1903)

Barcarola op. 41

Wasserfahrt am Traunsee

J. K. Mertz *

Ständchen

Unruhe

Clara Wieck-Schumann (1819-1896) *

Drei Romanzen op. 22 n. 1-2

* Transcriptions

Duo Savigni, formed by sisters Enrica and Laura, has been dedicated to nineteenth-century instruments since 2012, exploring period repertoire, transcriptions, and contemporary music. Enrica graduated in guitar and clarinet from the Conservatorio 'Arrigo Boito' in Parma (2010, 2014), in nineteenth-century guitar from the Civica Scuola di Musica in Milan (2013), and earned a Master of Arts from the Koninklijk Conservatorium, Brussels (2021). She is currently a DMus researcher at TU Dublin Conservatoire and a guitar tutor at Maynooth University. Laura studied piano at the Conservatorio 'Arrigo Boito' (Parma) and 'G. Puccini' (Gallarate), earning a Master's in fortepiano from the Musikhochschule Stuttgart (2016) and a harpsichord Master's in Parma (2024). She teaches at the Conservatorio 'O. Vecchi' in Modena. The duo performs and teaches internationally, sharing their enthusiasm for this special instrument combination.

LECTURES

SATURDAY, JAN 31, 15.30

HEIDI VON RÜDEN

Working with Guitars at a Museum

A museum has various tasks that can be described as collecting, researching, communicating, preserving and exhibiting objects. Anything can end up in a museum and ideally receive special

protection as a result. The object is exhibited in a display case and it has to give up its function and proximity to people. Work with the objects is often linked to a specific question or research project. The guitar is used as an example to explain what restoration and conservation mean. What is necessary to maintain the collection? What conditions and documentation work are involved in making a guitar playable as part of a project? A museum is not a concert hall and a place of self-presentation, but musicians become mediators when the sound of the museum guitar is the goal. The idea of the open museum extends to all areas of activity and is part of a scientific strategy. Researchers perceive the guitar as a concrete object of their

project and can examine it. Through the exchange with experts, a great deal of information and new findings are generated and made available to future generations under the best archival conditions. The museum guitar can tell stories. Under guidance, visitors are encouraged to exchange, play and listen so that special features are remembered.



Heidi von Rüden is a guitar maker, restorer, and musicologist. She holds a diploma in musical instrument making (2000) and a Bachelor in musicology and art history (2013). She is a certified master craftsman in plucked instrument making, with training in restoration. Since 2000, she has worked as a restorer at the Berlin Musical Instrument Museum, and she ran a freelance guitar-making workshop from 2002 to 2015. She has published on instrument conservation and collaborated with international museums. Through her website, www.abc-gitary.de, she offers guitars for rental and sale. Her research focuses on authenticity and guitar history.

SATURDAY, JAN 31, 16.00

DANIELA KOTAŠOVÁ

The 19th Century Guitar in the Collection of the National Museum in Prague

The guitars in the National Museum - Czech Museum of Music in Prague represent a previously unknown collection that has recently become

part of a multi-year research project. The results of this project will be published in a few years in the form of a catalogue and a scholarly valuation of the collection. In addition to Viennese production, 19th-century guitars in the collection are mainly represented by Czech craftsmanship. Selected instruments of Czech guitar makers will demonstrate that the quality of Prague production followed models from Vienna rather than by the geographically closer schools of Saxony or Thuringia. The context of the Prague museum collection offers an interesting insight into the original owners of the guitars and the date of acquisition for the collection. Separate attention will be paid to guitars for which the manufacturer was probably incorrectly identified, usually on the basis of erroneous label information. This

perspective on some guitars in the Prague collection also leads to new findings that will form part of the presentation.



© Kotašová

Daniela Kotašová works as curator at the Musical Instruments Department of the National Museum – the Czech Museum of Music. She studied musicology at the Faculty of Arts of Charles University in Prague and Masaryk University in Brno. She also completed study internships at two German museum institutions. She specializes in musical organology with a focus on plucked stringed instruments and the history of Czech musical instrument making. Her recent publications include a catalogue of harps in the collection of the Czech Museum of Music.

LECTURE CONCERT

SATURDAY, JAN 31, 17.00

DOMENICO LAFASCIANO

Concert Lesson 'The Charm of the Lyre-Guitar'

Historical notes with anecdotes and curiosities, musical interpretations with a very rare original lyre-guitar from 1806. Projection of images on the theme, including paintings by painters such as Joseph Willibrord

Mähler, Francisco Goya, Mademoiselle Rivière, Adèle Romany, Antoine Vestier and others. The Concert Lesson is a musical journey into the elegance of 19th-century European salons. Historical information, anecdotes and curiosities will be illustrated, also through the projection of images, interspersed with the performance of original pieces from the lyre-guitar repertoire of the early 19th century. The audience will have the opportunity to see and listen to the sound of a precious and original lyre-guitar built in 1806 by the Parisian luthier Henry Lejeune. An exclusive and fascinating instrument, the lyre-guitar was born in Paris around 1780 and shone in the noble salons of Europe until the first decades of the 19th century. The lyre-guitar, with its refined and elegant shape reminiscent of the ancient Greek lyra, was in that period a

'status symbol' instrument much loved by women, as it exalted its grace and beauty. It was often played by noble ladies, but also by musicians who used it to accompany singing, such as the Austrian baritone Johann Michael Vogl, a friend of Franz Schubert. The great composer Ludwig van Beethoven had himself portrayed with this splendid instrument by the German painter Joseph Willibrord Mähler.



© Daniela Milanesi

Domenico Lafasciano has perfected his skills in leading musical academies and has also had private meetings with Andrés Segovia and John W. Duarte, who dedicated one of his compositions to him. From 1978, he has played in the major cities and capitals on five continents as a guest of international festivals and radio-television programmes. Lafasciano has held about forty master classes at conservatories and universities in Europe, Asia, America and Africa, has about fifty publications to his credit and has served on the jury of about thirty international guitar competitions. In 2024 he recorded for 'Brilliant Classics' the CD 'The Charm of the Lyre-Guitar' which, due to its peculiarities, presents itself as the first solo album for lyre-guitar ever recorded before in history.

LECTURES

SUNDAY, FEB 1, 9.00

ENRICO DAMIANO VALLONE

Niccolò Paganini: History and Analysis of the Grand Sonata M.S.3.

The Grande Sonata per chitarra sola con accompagnamento di violino (M.S.3) represents the artistic masterpiece of Paganinian expression on the guitar. Composed in 1803, the work precedes the publication of

the works of Mauro Giuliani and Ferdinando Carulli, famous Italian guitar virtuosos. The sonata stands out for its breadth and solidity, reaching the pinnacle of creativity, virtuosity, and musical form.

The interweaving of instrumental technique and melodic invention is skilfully balanced, highlighting a perfect fusion between the technical resources of the guitar and its expressive capacity. The composition is structured in three movements: the first, Allegro Risoluto, is a sonata form; the second, Romance (più tosto largo amorosamente), is a movement in tripartite form characterized by a lyrical melody; the third, Andantino Variato (Scherzando), is in the form of a variation on a theme. This study aims to explore the historical context in which the work was born, in particular

analyzing both the composition and the guitar style of Paganini, which is distinguished by technical innovation and refined musical sensitivity.



© Stefania Reale

Enrico Damiano Vallone studied at the Conservatorio 'Fausto Torrefranca' with Edoardo Carmelo Marchese, earning a bachelor's degree in 2018 and a master's in 2021, both with honours. Vallone completed a postgraduate master's in advanced musical interpretation in 2022 at the Conservatorio 'Domenico Cimarosa' and studied with Eliot Fisk at the Accademia Chigiana, receiving the Diploma of Merit. He has attended courses with internationally renowned masters and has taught at Italian conservatories. He is also a concert performer. He has published on the GFA Soundboard and has participated as a lecturer at the GFA Conventions 2024 (California) and 2025 (Kentucky) and at the Konstanz Guitar Research Conference (2025).

SUNDAY, FEB 1, 9.30

LUKA VLAŠIĆ

Ivan Padovec – The Life and Work of a Croatian Guitarist of European Renown

Ivan Padovec was the only professional Croatian guitarist in the 19th century and the only Croatian musician of his generation to leave a significant mark on European musical life as a performer, composer,

and educator. He played a ten-string guitar that he constructed himself, and his oeuvre includes over 200 compositions, most of which are intended for guitar. He composed two Concertinos for terz guitar with string accompaniment and published a Theoretical-Practical School for Guitar. Although Padovec's compositions are a key part of the repertoire for Croatian guitarists, they deserve more frequent performances on international stages. The lecture will focus on Ivan Padovec's biography, his works for guitar, and his impact on the development of the guitar. Additionally, pieces will be performed on a replica of the 1825 guitar by Johann Georg Stauffer, reviving the sound and spirit of the era in which Padovec worked.



© Marija Peronja

Luka Vlašić graduated at the Arts Academy University of Split in the class of Prof. Goran Listeš. He is the head of guitar department at the Music School Zlatko Baloković in Zagreb, where he teaches both guitar and chamber music. His students have won awards at competitions and have successfully continued their studies at musical academies. During his career, he has conducted guitar orchestras, led masterclasses, and given lectures at national and international professional gatherings.

29.1. – 15.2.2026

Tiroler Volkskunstmuseum/Museum of Tyrolean Regional Heritage

From the music collection of the Tiroler Landesmuseum

Ferdinandeum and from the private collection of Stefan Hackl:

guitars from the region (Tirol, Vorarlberg, Mittenwald)

guitars by Georg und Anton Stauffer

pupils and competitors of the Stauffers

guitars with additional bass strings

other 19th-century guitars

scores (historical prints and manuscripts) and accessoires

Exhibitors at the symposium

Aquila Strings

Heidi von Rüden, guitars

Les Editions des Robins, books

Diethard Kopf, guitars

Donatella Salvato, guitars

The Guitar Heritage, music scores

Florian Brandstätter, guitars

Villotta Strings



© Ruth Hackl

STEFAN HACKL

Dr. Stefan Hackl, *1954, worked as teacher at the Tiroler Landeskonservatorium, at the Mozarteum Salzburg/Innsbruck and at the Universität für Musik und darstellende Kunst in Vienna. He published numerous articles in periodicals (Soundboard, Classical Guitar Magazine, Gitarre & Laute, Gitarre aktuell, Il Fronimo, Gendai Guitar etc.), music editions (Doblinger, Chanterelle, DGA Editions, Helbling, Orphée), CDs and books (Die Gitarre in Österreich, Stauffer & Co. - The Viennese guitar of the 19th Century; Guitaromanie – Kleines Panoptikum der Gitarre von Allix bis

Zappa; The Renewed Guitar - The Instrument's Evolution Seen Through Period Pictures 1772-1925). The exhibition shows a part of Stefan Hackl's collection of 19th century guitars.

https://portraits.musikland-tirol.at/content/portraets/dr_-stefan-hackl/



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