

the pianist Frederic Mompou. I will analyze historical recordings by both composers, focusing on their interpretations of their own settings of Catalan folksongs. These recordings provide valuable insights into their nuanced approaches to tempo.

The first part of the exploration will examine Mompou's treatise on pianistic expression, *Estudi del sentiment*, along with a series of unpublished reflections in which Mompou develops a theory that centers on the interplay between musical expression and tactile perception. For Mompou, expression is deeply connected to the dislocation of notes from their metronomic placement—what we refer nowadays as asynchrony. In his view, developing this approach requires perceiving music as fluid and demands a heightened form of tactile listening.

Mompou's approach will be contextualized within broader Catalan and French aesthetics, including the reflections of Felip Pedrell, Pau Casals, Marie Jaëll, and Roberto Gerhard—composers who, like Mompou, reflected on how tempo and haptic information intertwine to shape distinct perceptions of tempo and asynchrony. I will then apply these considerations to Miguel Llobet's recordings, showing how similar concepts manifest in his guitar performance, even though Llobet left no written explanation of his approach. I suggest that Llobet's approach to tempo, though it may seem strange to contemporary guitar listeners, is rooted in a wider cultural tradition.

10:30 Steven Watson, "An Alternative History of Guitar Playing: No-Nail Players in the Twentieth Century"

When Segovia was asked in 1972 about Tárrega's decision to play without nails, he bluntly replied, "It is absolutely stupid. You reduce the volume of the guitar and the difference of timbre and color." Despite the long tradition of no-nail playing, this became the dominant view. The role of twentieth century no-nail guitarists has therefore been neglected.

Indeed, Tárrega's "conversion" remains strangely overlooked in histories of the guitar, yet it was an unprecedented act that would influence generations of guitarists. Moreover, the Tárrega school were not the only no-nail guitarists in the century; there were others continuing earlier traditions as well as those who were following an idiosyncratic path. Debates raged about the subject, including in the second half of the century. Although the number of no-nail players was declining, there were still many well into the 1960s and 70s. The best were performing in major concert halls, with orchestras, and on radio and television. Their success is curiously reflected in the 1954 entry for Emilio Pujol in the Grove dictionary, which now reads like an alternative history. The author wrote that the Pujol school's preference for no-nail playing "makes the tone much more beautiful and increases the expressiveness of the instrument. Thanks to Pujol's teaching, the quality of tone-production on the guitar, considered as a concert instrument for classical music, has been considerably improved."

The story of no-nail players in the twentieth century is remarkable and surprising. It deserves, finally, to be told.