

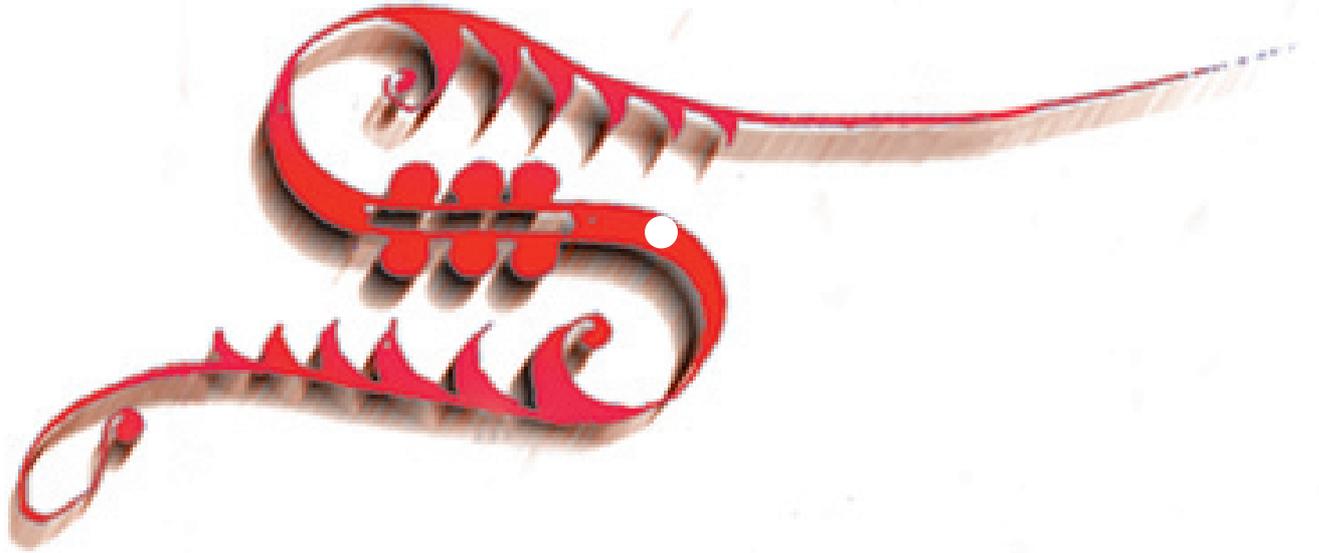
# Musica Scotica

## Fourteenth Annual Conference

Friday 3-Sunday 5 May 2019

Tolbooth, Stirling

**-Draft Programme, Published January 2019-**



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# Programme

## Friday 3 May

2:00-3:15

### Session 1

David McGuinness and  
Brianna Robertson-  
Kirkland

Lecture-recital: Early evidence for the music in Allan Ramsay's *The Gentle Shepherd* and its performance history

Rachael Durkin

Confessions of a Scottish Violinist: William Crawford Honeyman and his contribution to the history of the violin

3:15-3:30

### Break

3:30-5:30

### Session 2

Seán Doherty

The Mass in James MacMillan's *Symphony No. 4*

George Parsons

MacMillan's *Symphony Vigil* and the Redemption of Modernity

Andrew Shenton

A Cluster of Gathering Shadows: Exposition and Exegesis in MacMillan's *Seven Last Words from the Cross*

Chelle Stearns

In Memoriam: James MacMillan's *Violin Concerto* as Modernist Lament

5:30-6:00

### Break

6:00-7:30

### Keynote Lecture:

Sir James MacMillan

## Saturday 4 May

09:30-11:15

### Session 3

Elizabeth Ford

The sounds of the Cross Keys: Tavern culture and the beginnings of the Edinburgh Musical Society

Rowan Hawitt

'Greening' Music: Ecological Thinking in Contemporary Scottish Folk Music

Caitlin R. Smith

Lecture-recital: Scottish Fiddling in Nova Scotia: Reconciling the "Old Style" and Modern Innovations in Cape Breton Fiddle Performance Practice

11:15-11:45

### Break

11:45-12:45

### Session 4

James Cook

In Search of the Earliest Scottish Mass Cycles

Paul Newton-Jackson

The 'Making' of a Ten-Part Mass: Robert Carver's *Dum Sacrum Mysterium* and Scottish Pre-Reformation Polyphonic Practices

12:45-2:00

### Lunch

<b>2:00-3:00</b>	<b>Session 5</b>	
	Greta-Mary Hair	Revisiting Carlton Thrasher Russell's Observations on Differentia / Antiphon Connections
	Andrew Bull	<i>Iudea Misera</i> and <i>Gens evertit extera</i> : Anti-Semitic and Anti-Muslim conductus in the 13 <sup>th</sup> -century W1 manuscript of St Andrews.
<b>3:00-4:00</b>	<b>Session 6</b>	
	Panellists t.b.c.	Round table and book launch: TheoArtistry – Sir James MacMillan and Sacred Music for the 21st Century.
<b>4:00-4:30</b>	<b>Break</b>	
<b>4:30-6:00</b>	<b>Session 6</b>	
	Sarah Moerman	Composing the Passion: A Catholic Theological Perspective via MacMillan's <i>St Luke Passion</i>
	Richard MacGregor	James MacMillan's <i>St Luke Passion</i> " (title t.b.c.)
	Phillip Cooke	<i>From a Northern Sky</i> : James MacMillan's Piano Sonata and other works for the instrument
<b>6:00-7:00</b>	<b>Break</b>	
<b>7:00</b>	<b>Concert</b>	

### Sunday 5 May

<b>09:30-11:00</b>	<b>Session 7</b>	
	Neil Wood, Greta-Mary Hair, Théo Krosi-Douté and Tom Hall (presenters) with Alistair McDonald, John Gormley, Graham Hair and Jonathan Stephens (respondents)	Making Music with <i>Scottish Voices</i> in and out of Glasgow in the 21st century: Eight perspectives on the Creation and Reception of New Music in the "Post-Everything" Age.
<b>11:00-11:30</b>	<b>Break</b>	
<b>11:30-12:30</b>	<b>Session 8</b>	
	Paulina Pieńkowska	The Role of Jane Wilhelmina Stirling in Fryderyk Chopin's Life and in Preserving the Memory and Legacy of the Composer
	Allison Stringer	How Perspective Changes Performance: An Investigation of Alexander Campbell Mackenzie's <i>Pibroch Suite</i>
<b>12:30-12:45</b>	<b>Break</b>	
<b>12:45-14:00</b>	<b>Session 8</b>	
	Anna Michels	An Interpretational Journey – Ronald Center's <i>Piano Sonata</i> (1958) as a case study
	Christopher Guild	Lecture-recital: Creating a Tradition – Ronald Stevenson and the legacy of the 20 <sup>th</sup> Century Scottish Renaissance

# Abstracts and Biographies

(in alphabetical order)

## Andrew Bull

### ***Iudea Misera* and *Gens evertit exera*: Anti-Semitic and Anti-Muslim conductus in the 13<sup>th</sup>-century W1 manuscript of St Andrews.**

This paper will explore an uncomfortable but necessary question: does the W1 manuscript, long attributed to St Andrews, promote Anti-Semitic and Anti-Muslim attitudes? Within its 8th fascicle we find the conductus *Purgator crimum*, in which Jews are portrayed in less than kindly terms (*Iudea Misera* = Wretched Judah). At first, the assumption would be that this expresses a concern regarding a Jewish population within Scotland, however there is no evidence of any fixed Jewish community existing within medieval Scotland. It seems as though the compiler of W1 had bought into general anti-Semitic feelings that had grown in Europe during the 12th century.

This growing anti-Semitism found a violent beginning during the First Crusade, when Crusaders massacred the Jewish populations at Worms and Mainz in 1096. This takes on a worrying colour when we examine the conductus near to *Purgator crimum*. *Crucifigat omnes*, a single page-turn away, was a widely known call to arms for the Third Crusade (1189-1192). It portrays Jerusalem as having been ‘overthrown’ by ‘an alien people’ (*Gens evertit exera*), a clear reference to Saladin's taking of the city in 1187. It seems that Crusading and anti-Semitic rhetoric were grouped together within W1, just as it was elsewhere in Europe.

Whilst this paper is not meant as a moral indictment of the past, it is important to note this grouping of anti-Semitic and anti-Muslim content within W1. W1's formation has been the source of much debate within musicology, however a general consensus is that it appears to have been formed with the express purpose of being used at St Andrews. This raises the question as to why these conductus were included—despite the large distance between themselves and those they attacked, those performing seem to have bought into some of the most virulent hatreds of their time.

**Andrew Bull** is a third-year PhD student at the University of Glasgow, working on the Office for St Columba found in the Inchcolm manuscript. He holds an interest in the music of medieval Scotland more generally, having published and given papers on the offices of St Columba and St Kentigern, and completed his Masters on a study of the conductus in the 13th century W1 manuscript back in 2016. When not working on the medieval, he can be found in the 18th century, playing Scots fiddle tunes and looking at their supposed ‘ancient’ qualities.

## James Cook

### **In search of the earliest Scottish Mass cycles**

Even compared to the scanty source situation found south of the border, sacred music in fifteenth-century Scotland represents a serious lacuna between otherwise better-documented centuries. Other than a slate fragment found in a drain in Paisley Abbey, almost the sole testaments are the older portions of the Carver Choirbook, written in the early part of the sixteenth century, some of which may represent music that was available to the Chapel Royal and other institutions in the very last years of the fifteenth century. My focus here is on two of the anonymous Mass cycles from within this corpus of works. Both stand out as rather significantly older than their fellows, dating from the 1460s or 1470s. Isobel Woods initially suggested that both were of continental origin, and travelled to Scotland along with the *L'homme armé* Mass found in the same manuscript. More recently, Kenneth Elliott argued that both were English and by the composer Walter Frye, a possibility which Gordon Munro also advanced. I wish to present an alternative argument here, suggesting that both are

Scottish in origin. Despite containing a number of features which are undeniably English, they nonetheless contain others which make sense seemingly only in a uniquely Scottish context.

The search for the sacred repertoire of this period, which would include the earliest Scottish mass cycles, rests on an interesting thought experiment. With no known contemporary compatriots with which to compare them, how would we know what they look like? My answer, which draws together external evidence from liturgical concerns with stylistic analysis of the next generation of composers, seemingly introduces as many new questions as answers. Perhaps the most important, which deserves serious attention in its own right, is whether the group of Mass cycles I have previously identified as sitting between English and continental provenance, might otherwise share much in common with the two examples I identify as potentially Scottish.

**James Cook** is a Lecturer in Early Music and Programme Director of the BMus at the University of Edinburgh. After completing his doctorate on Fifteenth-Century English Mass cycles, he subsequently taught at the universities of Nottingham, Bangor, Cambridge, and Sheffield. He works mainly on music in the 14th-16th centuries, as well as the representation of early music on stage and screen. As well as numerous articles, he has recently published a monograph entitled *The Cyclic Mass: Anglo-Continental Relations in the Fifteenth Century* and a co-edited book with Alex Kolassa and Adam Whittaker entitled *Recomposing the Past: Representations of Early Music on Stage and Screen*.

 **Phillip Cooke**

***From a Northern Sky: James MacMillan's Piano Sonata and other works for the instrument***

James MacMillan's Piano Sonata of 1985 is one of his bleakest and desolate works, but also one that has had a continued significance to his later music. Through its appropriation in the Second Symphony (1999) to its links with Wagner, Scotland and wintriness, it has continued to be an important statement in his oeuvre. In this paper I aim to unpack the significance of the sonata, what it represented to MacMillan at the time and what it represents to him now. I will also place the work in the larger concern of his output for piano, of which the sonata is by far the most substantial offering.

*No biography provided*

 **George Corbett et. al.**

**TheoArtistry: Sir James MacMillan, and Sacred Music for the 21st Century.**

This round-table will launch and discuss the volume *TheoArtistry: God's Revelation through Word and Music* (Cambridge, 2019), as well as reflect on the recent CD recording *Annunciations: Sacred Music for the 21st Century* (Sancti Andree, 2018). The volume and recording are the culmination of the first TheoArtistry project, which brought together theologians and 'next generation' composers, who were mentored by Sir James MacMillan on the scheme. The volume includes chapters by MacMillan and Paul Mealor, as well as reflections on the programming and performance of sacred music in and out of church contexts by leading scholars and practitioners. Most significantly, it presents TheoArtistry as a new model for theologian-composer collaboration and for Scriptural interpretation. At the heart of the volume, the six theologians and six composers reflect on their collaborations. The volume also features an afterword by the distinguished Biblical scholar N.T. Wright. The CD recording pioneers TIPP (theologically informed programming and performance), and features the six new compositions, as well as five choral works by Sir James MacMillan, and four works by key influences and contemporaries. Two researchers from ITIA (the Institute for Theology, Imagination and the

Arts) will present responses to the project. The discussion panel will also include Sir James MacMillan, Dr George Corbett (Director of TheoArtistry), Tom Wilkinson (Director of St Salvator's Chapel Choir) as well as some of the theologians and composers involved on the scheme.

**George Corbett** is Senior Lecturer in Theology and the Arts at the University of St Andrews. He is an associate director of ITIA (the Institute for Theology, Imagination and the Arts) in the Divinity School, and the director of TheoArtistry, an initiative bringing together theologians and artists in creative collaboration. He specialises in theology and the arts, with a particular focus on Dante, and is the author of *Dante and Epicurus: A Dualistic Vision of Secular and Spiritual Fulfilment* (Oxford, 2013) and co-editor, with Heather Webb, of *Vertical Readings in Dante's 'Comedy'*, 3 vols (Cambridge, 2015, 2016, 2017).

 **Seán Doherty**

### **The Mass in James MacMillan's *Symphony No. 4***

Scottish composer James MacMillan has insisted that his *Symphony No. 4* (2015) is 'essentially abstract'. I will show *Symphony No. 4*, however, to be nothing less than the Pauline Mass, to use MacMillan's phrase, 'transubstantiated' into music. I will explicate this programmatic structure by an analysis of MacMillan's quotation of, and allusion to, pre-existing music—of the sixteenth-century Scottish composer Robert Carver, plainchant, liturgical recitative, Jewish cantillation, Wagner, and self-quotation. The aim of this analysis is not merely to reduce the work to a ground-plan of liturgical correspondences, but to give it its due as a profound meditation on the subjective experience of sacred ritual.

Commentators have accepted MacMillan's description of the work as 'essentially abstract', and none have shown the work's formal layout to parallel closely the Pauline Mass. This analysis will demonstrate the continuity of *Symphony No. 4* with MacMillan's previous symphonic and orchestral works in its use of programmatic elements and of pre-existing music, and show it to reflect the composer's longstanding approach to incorporating liturgy in orchestral music, an approach that he adopted in his triptych of works for Rostropovitch and the London Symphony Orchestra, entitled *Triduum*: 'It takes liturgy as the starting point and allows the music to develop its own drama.' Indeed, *Symphony No. 4* represents an apotheosis of the composer's approach to liturgical stimuli, as the near continuous chain of quotation and allusion allows him to operate simultaneously on an objective level, reflecting unfolding of the liturgy, and on a subjective level, expressing his own personal emotional reaction to the ritual, in such a way that the Mass is 'transubstantiated' into music.

**Seán Doherty** is an assistant professor in music in the School of Theology, Philosophy, and Music at Dublin City University, where he is active as a musicologist, composer, and performer. Originally from Derry, Northern Ireland, he read music at St John's College, University of Cambridge, and received his PhD at Trinity College, University of Dublin, for a thesis that explored the transmission and evolution of the four-syllable method of solmization, from the seventeenth century to the present day.

## **Rachael Durkin**

### **Confessions of a Scottish Violinist: William Crawford Honeyman and his contribution to the history of the violin**

William Crawford Honeyman (1845–1919) is possibly one of Scotland’s most overlooked cultural figures. As both a writer and musician, Honeyman led an extraordinary and successful life, performing on and teaching the violin, writing for leading magazines and newspapers, and publishing detective fiction — directly influencing Arthur Conan Doyle—as well as didactic writings on the violin. The recent discovery of his archive now allows us to fully understand the importance of Honeyman’s work to the history of the violin.

The nineteenth century was an age of significant progress for the aspiring middle class. Higher literacy rates and greater accessibility to printed texts, coupled with a desire to become a skilled musician, led to a boom in the market for both instruments and tuition books. The violin, as the leading voice of the orchestra, became particularly popular with Victorian men, albeit many only achieving little more than the basics on poor quality instruments. Honeyman, as a shrewd businessman, capitalised on this market with his violin tuition books, guide to Scottish violin makers, and magazine columns where he provided advice on violins. His progressiveness is further apparent in his instruction of his daughter in the art of violin playing, resulting in her studying at the Royal College of Music aged just 14 at a time when it was unusual, and almost taboo, for a woman to perform on the violin in public.

This paper explores the musical life of William Crawford Honeyman as an important figure in Scottish cultural history. Through examination of his archives, and in particular his unpublished and unfinished autobiography, the musical achievements and writings of Honeyman are exposed against a Scottish Victorian backdrop. The paper concludes that Honeyman’s contribution to modern violin playing is highly significant, and that further research is now required.

**Rachael Durkin** is a Senior Lecturer in Music at Northumbria University, where she specialises in the fields of organology and musico-literary studies. Her monograph, *The Viola d’Amore: Its Rise, Demise and Revival* will be published by Routledge in 2019. As a cultural historian, her interests primarily concern the social history of music, using musical instruments as a lens through which to view society, spanning from c1600 to present day. Her most recent work uncovered the primary inspiration of the Sherlock Holmes canon, locating the link through the inclusion of the violin in the short stories.

## **Elizabeth Ford**

### **The sounds of the Cross Keys: Tavern culture and the beginnings of the Edinburgh Musical Society**

Taverns in Edinburgh in the eighteenth century performed a similar function to that of coffee houses in England: places for informal political debate, exchange of news, drinking, and informal music making. This talk will look at this cultural environment, with an emphasis on the musical gatherings in the Cross Keys Tavern, which led to the formation of the Edinburgh Musical Society. It will address questions of time and place, social context, repertoire, greater cultural and political environment, and geography within Edinburgh. The sound environment of the Cross Keys will be experienced in virtual reality.

**Elizabeth Ford** is the Daiches-Manning Memorial Fellow in 18th-century Scottish Studies at the Institute for Advanced Studies in the Humanities, University of Edinburgh. Her Ph.D. thesis (Glasgow, 2016) on the flute in eighteenth-century Scotland won the National Flute Association’s

Research Award. This thesis is being revised for publication by Peter Lang Press Studies in the History and Culture of Scotland series. Her edition of the sonatas of William McGibbon was published by A-R Editions in 2018, and she is using a fellowship from the Handel Institute to prepare a similar edition of the flute sonatas of James Oswald.

## **Christopher Guild**

### **Creating a Tradition: Ronald Stevenson and the legacy of the 20<sup>th</sup> Century Scottish Renaissance**

How have the ideals of the 20<sup>th</sup> Century Scottish Renaissance been expressed in music? Here we will explore how the 20<sup>th</sup> Century Scottish Renaissance gave rise to an aspect of Scottish culture which has been given scant attention compared to the great works of literature (e.g. by MacDiarmid, Muir, Grassie Gibbon and Gunn) which define this crucial inter-war period of national cultural and political awakening. We cannot speak of a school, or a tradition, of art music in Scotland until late in the 20<sup>th</sup> century, when Scotland's universities and its conservatoire began offering composition courses. Prior to this, composers, such as the widely known Iain Hamilton and Thea Musgrave, went elsewhere (namely England and the USA). Those who stayed were scarcely known by the musical establishment during their lifetime. Scotland did not offer an environment conducive to musical progress, let alone celebrate its latent ability to nurture a strongly individual art music voice embracing all aspects of its culture.

Although he was born during the time of the Scottish Literary Renaissance (SLR), Ronald Stevenson (1928-2015) achieved the most in conveying the ideas central to this movement through music. Defying what he called 'a healthy philistinism' in order to lift Scottish music 'out of the kailyard' (MacDonald, 1988), he took his leave from the work of Francis George Scott (1880-1958) to create a musical language fashioned principally out of the definitive attributes of Scottish folk song and Piobaireachd, whilst retaining aspects of late 19<sup>th</sup> and early 20<sup>th</sup> century late Romanticism in which his formative musical training was steeped.

Only recently have Stevenson's achievements come in to greater focus, and the time has now come to appraise his development of a Scottish art music aesthetic, examining his methods. We will do this by means of a 30-minute lecture-recital revolving around Stevenson's *Scottish Triptych* for piano (1958-67). This work - written in homage to F.G. Scott, Hugh MacDiarmid and Sorley MacLean respectively - embraces extended piano techniques in its evocation of the Scottish landscape and traditional instruments. It is a work distinct and innovative in Scottish nationalist art music. Further musical examples, from Stevenson's *Passacaglia on DSCH*, *Scottish Folk Music Settings for Piano* and *Eight Songs of Francis George Scott* will be used as illustrations. The lecture will conclude with a performance of *A Scottish Triptych*.

**Christopher Guild** Originally from Speyside, Christopher Guild (1986-) is becoming known for his internationally lauded, pioneering recordings for Toccata Classics of piano music by Scottish composers Ronald Stevenson and Ronald Center. Recent concert activity has included a recital of Scottish piano music at the Edinburgh Fringe Festival 2018, and solo and collaborative performances at the Wigmore Hall, St John's Smith Square and the Southbank Centre, London, as well as in mainland Europe. He has featured on BBC Radio 3's 'In Tune' and has been invited to give concertos with several UK orchestras. A sought-after teacher and former school Head of Instrumental Music, he now teaches piano and classroom music at Junior Trinity, Trinity Laban's junior school for gifted young musicians; and is a visiting instrumental teacher across several schools in Somerset, Wiltshire and London. He currently lives in Salisbury.

## **Greta-Mary Hair**

### **Revisiting Carlton Thrasher Russell's Observations on Differentia / Antiphon Connections**

Carlton Russell set out to devise a system that underlies the melodic relationship between a psalm tone ending (or 'seculorum. Amen' differentia) and the repetition of a closing antiphon (Princeton PhD, 1966). Russell made astute observations, but he refrained from establishing a system because of the number of examples that did not conform to the function of the differentia according to medieval theorists: to ensure a smooth connection between a psalm tone ending and the incipit of the closing antiphon. Modern chant scholars have noted that 'there is often no perceptibly close relationship between the psalm tone ending and the opening of the antiphon', that the conventional view is 'not adequate' and that there are puzzling examples of differentiae that end on the same note (NGD vol. 1, 2001, pp. 737f.).

In earlier studies on reconstructing eleventh-century Aquitanian mass chants, I observed rare MS cues for truncated antiphons. More recently, in reconstructing Offices for St Kentigern and St Andrew, edited shortened antiphons appeared to be a possibility. However, since then, remembering and returning to a more careful study of Russell's non-conforming antiphons, I reasoned that this list adds credibility to an hypothesis that over the centuries there appears to have been a shift by cantor scribes from concentrating on the single differentia / antiphon connection in office chants, to the many connections between the differentia at the end of the numerous psalm verses and the beginning of each of the following verses. I know of no manuscripts that add a second differentia to accommodate both connections.

*No biography provided.*

## **Rowan Hawitt**

### **'Greening' Music: Ecological Thinking in Contemporary Scottish Folk Music**

The rich cultural history of storytelling and mythology in Scotland draws heavily from the landscape and natural world, with specific places holding vital importance in the re-telling of such narratives. Scottish musicians frequently reference and enact elements of Scottish topography and place in their music. It is often the case that humans in such musical narratives are positioned as inseparable from a wider natural-cultural ecosystem. I aim to examine how musical imaginings of Scotland as both space and place promote an ecology of contemporary Scottish folk music that can simultaneously value natural, cultural, and social systems. This 'ecological thinking' both reflects and shapes issues of locality and national identity in Scottish music: I contend that national and cultural boundaries are variously demarcated or blurred in such thinking, thereby disrupting widespread essentialist readings of Scotland in music. In addition to having repercussions for identity politics, these discourses have the capacity to move beyond simple portrayal or admiration of the natural world. Rather, artists such as Karine Polwart and Julie Fowles place their music within a wider ecosystem and in so doing present a critical perspective on explicitly environmental and political issues. I adopt an approach which combines musical and textual analysis with ethnography, drawing on the principles of cross-disciplinary research. I argue that contemporary Scottish folk music can be considered as both part of a broader ecological consciousness, rooted in place and locality, and as a form of highly politicised ecocriticism. My findings contribute to a more nuanced understanding of what it means to be 'Scottish' during a time of environmental uncertainty. By demonstrating how musicians might embody part of the natural world (be that topography, wildlife or more abstract environmental phenomena), I aim to conjoin the spheres of nature, politics and culture, challenging the anthropocentrism which has long been perpetuated along the nature/society divide.

**Rowan Hawitt** is a saxophonist, cellist and musicologist from Edinburgh, currently researching identity, place and environmentalism in contemporary Scottish music. She read Music at Corpus Christi College, Cambridge and, having achieved a Starred First Class in her undergraduate examinations, is currently working towards an MPhil in Musicology with a Dunlevie King's Hall Studentship from Trinity College. During her undergraduate studies, achievements included winning the University of Cambridge Philharmonic Orchestra's 2016 Concerto Competition, leading to her solo orchestral debut, and giving the world premieres of seven works for saxophone. In addition to her current research, Rowan holds a keen interest in musical nationalism, gender studies and conservation.

### **Richard McGregor**

**(title t.b.c.)**

This paper focuses on the musical aspects of James MacMillan's St Luke Passion in order to demonstrate how aspects of its setting invoke theological ideas while being firmly rooted in traditional musical concepts. In particular, it will explore MacMillan's different approach to this Passion as compared with the St John Passion written six years earlier, to show ways in which MacMillan adapted his working method in order to emphasise the theological framework of the St Luke Passion.

MacMillan's distinctive use of voices and his structuring of the musical content was conceived so as to emphasise aspects of Jesus's teaching on the Kingdom of God, but also, through purely musical means, to raise theological questions on the nature of Christian faith. While the work does include typical MacMillanisms, they do not have the same presence as in the earlier Passion and other Passion-related works. Rather, they are deployed in a much more subtle way, which makes the work more reflective than its predecessor. There is no doubt that MacMillan was very affected by the criticism levelled at St John Passion, and above all the accusation of anti-Semitism within the Reproaches movement. While the present work does not include any material which is interpretable in a similarly negative way, its rather more reflective and didactic nature disappointed some critics and their responses will be considered.

Balancing musical interest with theological message is neither straightforward, nor guaranteed of success. This paper will conclude with the reflection on both the theological issues raised and MacMillan's musical treatment of them and in order to bring together the two linked papers.

*No biography provided.*

### **David McGuinness and Brianna Robertson-Kirkland**

**Early evidence for the music in Allan Ramsay's *The Gentle Shepherd* and its performance history**

Allan Ramsay's 'Scots pastoral comedy' *The Gentle Shepherd* of 1725 was relatively successful, but it was not until the work was transformed into its 22-song ballad opera form a few years later that it become a work of national and international reach. It has a rich performing history that spans two centuries, and it was given throughout Scotland, England, North America and even Australia by professional and amateur companies. However, Ramsay never published the text and music notation for the songs together in one volume: the clearest and most comprehensible musical sources for these date from the second half of the 18th century, and they record a performing tradition already decades old. The contemporary sources, including those known to Ramsay and authorised by him, are incomplete, occasionally confusing or confused, and often represent musical traditions which are only tangentially related to what we know of ballad opera practice.

A study of the musical sources in print and manuscript from Ramsay's lifetime clarifies some issues and complicates others, and also reveals the lineage of some later sources. While this sheds light on

what Ramsay's original musical intentions may have been, it also illustrates how musical material can be transformed by the process of transmission, in a variety of social and performative contexts. With musical illustration, we will demonstrate the multifaceted performance possibilities for *The Gentle Shepherd*, and the complex issues around style and technique that can only be understood and interrogated through performance.

**Brianna Robertson-Kirkland** is a Lecturer of Historical Musicology at the Royal Conservatoire of Scotland and is the music research associate for the AHRC-funded project 'The Collected Works of Allan Ramsay'. In 2017 she was granted travel fellowships to research 18th-century music collections in Sydney, Australia supported by the University of Glasgow Ross Fund. She also received Chawton House Library Visiting Fellowship supported by the British Society for Eighteenth-Century Studies. She is part of the team that established the Eighteenth-century Arts Education Research Network and funded by the Royal Society of Edinburgh.

**David McGuinness** is a Senior Lecturer in music at the University of Glasgow, dividing his time between historical Scottish music and contemporary work. As director of early music ensemble Concerto Caledonia he has made thirteen albums, mostly of newly-rediscovered repertoire, and has been a music producer and composer for television and radio, notably on several seasons of Channel 4's *Skins*. From 2012 to 2015 he was principal investigator on the AHRC-funded project *Bass Culture in Scottish Musical Traditions*. His most recent project is *What News*, an album of traditional Scots ballads with singer Alasdair Roberts and sound artist Amble Skuse.

## **Anna Michels**

### **An Interpretational Journey—Ronald Center's *Piano Sonata (1958)* as a case study**

After the Second World War, many countries attempted to re-establish their cultural identity. Scotland's composers played an important role in this reaffirmation. Nonetheless, Scottish classical music is undervalued and largely forgotten. Why is this?

My lecture recital will explore interpretative choices in post-war Scottish piano music. As a Scot, understanding my culture is essential when performing this music. Focusing on Ronald Center's piano sonata, I will demonstrate how a knowledge of his surrounding culture can impact the interpretation of the piece. I will discuss my analysis of the piece, as well as ideas I have gathered from interviews with Scottish scholars and musicians regarding Center's compositional influences. These included the bagpipes with its ornamentation, range and drones, the use of Scottish dance rhythms, artist Joan Eardley, pastoral landscape, and the bleakness of the granite architecture and pale light of Aberdeen. I will show how these affect my interpretation of the sonata, and apply my conclusions to performance practice in other post-war Scottish music.

In understanding this specific musical language, interpretational choices can be narrowed down to culturally accurate ones. This gives pieces such as Center's piano sonata a depth which resonates with listeners and allows the performer to create an independently formed, unique interpretation of the piece.

Studying nationalism in any music should look beyond superficial features. Performances should involve both deep study of the work itself and analysis of cultural influences. In this way, extra dimensions of this music can be revealed.

**Anna Michels** Born in Stirling, Anna received her musical education in the Junior Academy of RCS, followed by 3 years in St Mary's Music School in Edinburgh. She is currently in her third year BMus at Maastricht Conservatorium studying piano and music theory in the form of a double bachelor. As well as competing on an international level pianistically both in solo and chamber music, Anna recently gave a lecture recital at the London International Piano Symposium. She attends

Music Theory conferences regularly throughout Europe, and hopes to be able to combine performance and academia in her future career.

 **Sarah Moerman**

### **Composing the Passion: A Catholic Theological Perspective via MacMillan's *St Luke Passion***

This paper contributes to a wider scholarly investigation into how musical compositions may not just reflect or communicate theological discourse, but also open up new, fruitful avenues of theological insight that may otherwise be limited in a traditionally logocentric approach. This study particularly examines the relationship of the musical Passion genre to the theological doctrine of the atonement. The significance of Christ's Passion for James MacMillan is not merely the high drama or the rich historical tradition of the liturgical genre, but is pivotal to Christianity. MacMillan's musical theology is particularly connected to the Passion narrative; a theme that arguably runs explicitly or implicitly throughout the majority of his compositional oeuvre. Approaching the Passion narrative as an 'archetypal' story brings deep significance to the tragedies, disappointments, fears and suffering of daily human existence.

Drawing methodologically on theological analysis, this paper examines how MacMillan presents a distinctive approach to envisaging and experiencing the Passion through his 2012 *St Luke Passion* setting. This case study draws particular attention to four aspects: the Marian emphasis and incarnational aspect, the theological importance of silence, the use of musical quotation to underscore themes of suffering and redemption, and the significance of the infancy narrative to the atonement arc. These emphases open the Passion narrative to themes and experiences that would otherwise be muted in more traditional theological approaches. Likewise, current scholarship on MacMillan and his compositions tends to focus methodologically on musical or biographical analysis. Although such approaches do acknowledge the influence of Roman Catholicism on MacMillan's compositional style and process, the religious aspect and generative impetus of his faith are not typically the primary concern. If, however, Christ's Passion is a pivotal point in history and the place from which God teaches about himself, then the importance of these events both theologically and compositionally cannot be overlooked.

**Sarah Moerman** is a PhD candidate at the University of St Andrews, in the Institute for Theology, Imagination and the Arts (School of Divinity). Sarah's research interests lie chiefly at the intersection of theology and music, particularly in extra-liturgical practice and experience. Professionally, Sarah is active as a choral conductor, soprano, and music teacher in St Andrews, previously conducting and singing with ensembles in New Jersey (USA), Montreal, Toronto and Hamilton (Canada). Prior to her academic career at St Andrews, Sarah obtained her M.Mus degree in choral conducting and sacred music from Westminster Choir College in Princeton, New Jersey.

 **Paul Newton-Jackson**

### **The 'Making' of a Ten-Part Mass: Robert Carver's *Dum Sacrum Mysterium* and Scottish Pre-Reformation Polyphonic Practices**

The singular style of Robert Carver's surviving works seems to attract equal measures of praise and criticism from modern authors: the peculiarities of Carver's music have been variously described as resulting from a uniquely Scottish genius on the one hand, and from technical deficiency on the other. One idiosyncrasy responsible for a fair share of such commentary is Carver's tendency towards slow-moving and repetitive harmonic motion in fully-voiced sections. This trait is at its most striking in the ten-voice Mass *Dum Sacrum Mysterium*, but is also apparent in Carver's six-voice Mass and his

two extant motets. Several scholars, most notably Isobel Woods Preece, have proposed that the textures of these fully-scored sections point towards a now-lost Scottish tradition of large-scale vocal improvisation. If such a tradition existed, we may have cause not only to expand current notions of the limits of extempore polyphonic practices, but also to rethink how sources such as the Carver Choirbook might relate to the musical-liturgical cultures in which they are embedded.

Drawing on the evidence of contemporary witnesses to extempore music-making in Scotland and elsewhere, and through close analysis of *Dum Sacrum Mysterium*, this paper puts the ‘improvisation hypothesis’ to the test. If the fully-scored sections of this and similar pieces do indeed stem from improvised practices, how might such practices have differed from more widespread discant and countering traditions? If an extempore origin seems unlikely, how might Carver have gone about putting together a piece of such an unprecedentedly large scale? Are these apparent poles of ‘improvised’ and ‘composed’ necessarily mutually exclusive? In exploring answers to these questions, this paper also interrogates the role of score-focused analyses in the study of Carver’s music, and assesses the extent to which Carver’s works may be viewed in relation to English and Continental many-voiced compositions of the period.

**Paul Newton-Jackson** Originally from New Zealand, Paul Newton-Jackson is currently working towards a PhD at Corpus Christi College, University of Cambridge. Paul’s undergraduate and masters’ degrees were also at Corpus Christi College, during which he completed research projects on meter and musical time in eighteenth-century music, ‘Englishness’ in the fifteenth-century polyphonic Mass, national musical styles in early modern Germany, and the analysis of New Zealand ‘art’ music. His PhD project examines the implications of Georg Philipp Telemann’s incorporation of Polish and Bohemian musical styles into his secular and sacred vocal music.

### **George Parsons**

#### **MacMillan’s Symphony *Vigil* and the Redemption of Modernity**

Richard McGregor has written of the centrality of symbolism to MacMillan’s music. This insight provides the impetus for a paper that seeks to understand how theological data has been taken up into rich musical metaphors in MacMillan’s work. The possibility of using metaphor as a tool for musical analysis of theological meaning is supported in two directions. First, Susan Langer’s concept of ‘structural similarity’ has been broadened by Jeremy Begbie to allow the possibility for music to symbolise across the whole of created reality. Second, Christopher Peacocke provides the crucial insight that, in hearing music metaphorically, it is the actual musical data that is taken up and heard in a new way.

These two insights support an analysis of MacMillan’s Symphony *Vigil*. In the foreground, there are a number of specific musical structures on the surface of *Vigil* that signify redemption, particularly in their reference to the liturgy of the Vigil service of the Catholic Triduum. In the middleground, there are also connective structures and ‘texts’ running through ‘Vigil’ whose progression illuminate different aspects of redemption. Thirdly, the deep background of ‘Vigil’ is seen its connection to the previous two works of Triduum. Many aspects of the connective structure between the three works can be interpreted as symbols for redemption.

These various musical and textual elements will then be taken up and presented in the form of Zbikowski’s ‘Conceptual Integration Network’, to illustrate how *Vigil* can be seen as a rich musical metaphor for the idea of redemption. Though located in a very specific context, *Vigil*’s symbolism of the notion of redemption goes beyond theology: the redemptive impulse is in *Vigil* also directed toward modernism itself, as the contours of a Christian worldview redeem the perceived atheistic elements in modernity.

*No biography provided*

 **Paulina Pieńkowska**

### **The Role of Jane Wilhelmina Stirling in Fryderyk Chopin's Life and in Preserving the Memory and Legacy of the Composer**

Today, the figure of Jane Wilhelmina Stirling – Scottish aristocrat - is nearly forgotten. In common awareness, when people think of Chopin's women, they cite such names as Konstancja Gładkowska, Maria Wodzińska, George Sand and Marcelina Czartoryska. Jane is often forgotten. Even in the fundamental biographies of Chopin, not much is written about her. Stirling is normally mentioned as a person who contributed to the composer's premature decease by organizing his exhausting tour of England and Scotland, or as a pupil unrequitedly in love with Chopin. Not many, therefore, are aware of the important role Jane Stirling played in the composer's life and in the preservation of his memory after his death.

In my paper, I attempt to gather in one place and present in a systematic manner all of the information on Stirling, her relationship with Fryderyk Chopin and her role in the cultivation of the composer's legacy and memory. I would like to focus on three aspects of her activity: purchase of Chopin memorabilia, organization of his funeral and also talk about Stirling's lesson copies of sheet music which became the basis for the Oxford version of the Complete Works of Chopin. Aside from this, I would also like to show fragments of Stirling's diary in which she collected all mentions of Chopin that appeared in the 19th-century newspapers after the composer's death. To this day, this diary represents an valuable source for Chopinologists, because it shows the attitude of the music critics of the time to Fryderyk Chopin and his œuvre.

**Paulina Pieńkowska** is a second-year master's degree student at the University of Warsaw's Institute of Musicology. She is presently preparing a master's thesis devoted to the reception of recent editions of the Chopin Competition. Pieńkowska feels equally at home in government activity (for two years, she was President of the Student Government at the University of Warsaw's Institute of Musicology), and in the academic field – taking part in the Music History Academic Circle. She taken part in several musicological conferences including, among others, an International Undergraduate and Doctoral Student Conference, entitled 'New Media and Technologies in Marketing Communication', in Katowice, "Musicology (in)action: Past musics, present practices, future prospects" in Thessaloniki, Greece, International Conference of Young Musicologists. Young Musicology Today: tendencies, challenges and perspectives in Krakow. She works in the Promotion and Marketing Department at The Fryderyk Chopin Institute.

 **Andrew Shenton**

### **A Cluster of Gathering Shadows: Exposition and Exegesis in MacMillan's *Seven Last Words from the Cross***

*Seven Last Words from the Cross* (1993) is a landmark work in MacMillan's career. It has become one of his most frequently performed works, and was one of the early works that established his reputation. Contextualized within MacMillan's own oeuvre and the historical genre, this paper analyses *Seven Last Words* both musically and theologically, demonstrating that rather than merely being a setting of the traditional text, MacMillan has provided a sophisticated exegesis of the seven last words uttered by Jesus. This is achieved through textual means (specifically adding texts from other related liturgies), and musical means that demonstrate MacMillan's modernist approach to tradition. Although the work is powerful and effective as an occasion-specific Christian work, MacMillan has managed to transcend time and place, and make the historicized narrative into a psychological melodrama. MacMillan's exposition speaks to a traditional understanding of the seven last words representing respectively forgiveness, salvation, relationship, abandonment, distress, triumph and reunion. Through a series of connected musical episodes MacMillan has utilized an array of musical

techniques that serve to underscore the dramatic narrative. By analyzing key structural moments and deconstructing the sophisticated and multi-layered theology, this paper demonstrates that MacMillan has, in the words of Scottish poet George Mackay Brown, found “an old wisdom out of the cluster of gathering shadows,” which is the essence of Good Friday. Ultimately, MacMillan leaves his listeners with a legend that is ultimately human and unfailingly optimistic.

**Andrew Shenton** is a scholar, prize-winning author, performer and educator based in Boston, Massachusetts. Born in England, he first studied at The Royal College of Music in London, and holds bachelor, masters and doctoral degrees from London University, Yale, and Harvard respectively. He has been the recipient of several scholarships and awards including a Harvard Merit Fellowship, Harvard’s Certificate of Distinction in Teaching, and a Junior Fellowship from the Centre for the Humanities at Boston University. He has given more than seventy premieres by composers such as Burgon, Tavener, Pärt, and Weir. Moving freely between musicology and ethnomusicology Shenton’s work is best subsumed under the heading ‘music and transcendence,’ and includes several major publications on Messiaen (Routledge), Pärt (CUP), and others.

 **Caitlin R. Smith**

### **Scottish Fiddling in Nova Scotia: Reconciling the “Old Style” and Modern Innovations in Cape Breton Fiddle Performance Practice**

Scotland’s musical history is embedded in Nova Scotia’s musical culture, tradition, and identity. Cape Breton fiddling, specifically, is simultaneously rooted in the past yet has branched out with the passing of time and rise of technology. Fiddlers today are often considered either to adhere to the “old style” or to evolve with modern performance practice. However, this commonly held view does not acknowledge how Cape Breton fiddlers adapted their fiddle techniques to preserve the “old style” within their enclave. This lecture recital considers the Scottish diaspora in Nova Scotia and the resulting fiddling practice, showcasing examples from the standard Cape Breton fiddle repertoire. Furthermore, this lecture recital clarifies the relationship between Cape Breton fiddling and *Werktreue*—or the ideal of a single, authentic interpretation—as being fluid.

**Caitlin R. Smith** holds a Master of Music in violin performance from the Royal Academy of Music. Recent publications and lecture recitals include “The Finale You Can Smell? Tchaikovsky’s Violin Concerto” and “Tchaikovsky’s Violin Concerto: The Composer’s Original, Auer’s Edition, and the Performer’s Dilemma.” She recently enjoyed teaching at the Scotia Suzuki School of Music in Halifax, where fiddle was a substantial part of violin instruction.

 **Chelle Stearns**

### **In Memoriam: James MacMillan’s *Violin Concerto* as Modernist Lament**

Arnold Whittall identifies the category of lament as a “generic prototype” of twentieth-century music. David Metzger names this distinctive form as “modernist lament,” which is neither dependent upon a particular style nor religious affiliation.

James MacMillan has composed many works that fit into this prototype of modernist lament. In his lament genre, MacMillan reimagines lament for a fragmented and irreligious age. His threnody works explore three distinct and storied themes: 1) the death of Jesus, 2) the life and death of particular historical (mostly Scottish) persons, and 3) the tragic death of friends, loved ones, or those that impact whole communities.

This paper will explore MacMillan's Violin Concerto (2009) through the lens of modernist lament and MacMillan's memorial compositions. The paper will examine MacMillan's utilization of a twentieth-century genre that has often moved too quickly to despair or even nihilism and how he has imbued it with meaning. In this concerto – in memoriam Ellen MacMillan – grief is not at the forefront but, instead, moves between the complexity of emotions that a son has for and with his mother and the joyful celebration of her life. The violin's virtuosity and the vibrancy of the orchestra takes the listener on a journey through a whirl of emotions: the sweet, the nostalgic, the surreal, and the anguish of loss. This ritual of lament performs for the audience what is at once deeply personal and broadly universal in human experience, signifying the interdependent relationship between lament and celebration. This exploration will help scholar and practitioner alike gain a deeper understanding of MacMillan's multivalent oeuvre of lament, and confirm his role as a liturgist in the secular realm of the concert hall.

**Chelle Stearns** is an Associate Professor of Theology at The Seattle School of Theology and Psychology. Her research focuses on the intersection of theology and the arts. She has a forthcoming book with Pickwick Press, *Handling Dissonance: A Musical Theological Aesthetic of Unity*.

 **Allison Stringer**

**How Perspective Changes Performance: An Investigation of Alexander Campbell Mackenzie's *Pibroch Suite***

This paper explores Alexander Campbell Mackenzie's use of Scottish idiom as a unique narrative form in the *Pibroch Suite*. With this composition Mackenzie creates a narrative that is firmly bridged between the cosmopolitan and the traditional. One that begs both researchers and performers to investigate its Scottish origins. The approach to idiom in this research relies on the exploration of Mackenzie's use of traditional tunes, rhythm, ornamentation and harmony and culminated in an annotated score with musicological and performance notes. This work aims to highlight how cultural perspective can change performance specifically in Scottish themed classical or cosmopolitan compositions but also on a broader folk-classical crossover level. Mackenzie's *Pibroch Suite* rests fundamentally on the equality between the Scottish and the cosmopolitan and illustrates Mackenzie's strong stance on the importance of Scottish composers and works in a very "British" musical period.

**Allison Stringer**, a native of Canada, began the violin at the age of two and a half and piano at the age of eight. She completed an Honours Bachelor of Music in violin at Wilfrid Laurier University (Canada) and a Master of Music in violin at Codarts University of the Arts (The Netherlands) studying under Gordan Nikolić. Allison is currently in her first year of her PhD at the Royal Conservatoire of Scotland continuing work on Mackenzie's Scottish compositions. She is also an active performer in both the classical and traditional music communities.

 **Neil Wood, Greta-Mary Hair, Théo Krosi-Douté, and Tom Hall (with respondents: Alistair McDonald, John Gormley, Graham Hair and Jonathan Stephens)**

**Making Music with *Scottish Voices* in and out of Glasgow in the 21st century: Eight perspectives on the Creation and Reception of New Music in the "Post-Everything" Age.**

Four authors discuss four compositions composed in recent years which feature in the conference concert on Saturday May 4, from diverse points of view: historical, aesthetic, music-theoretical, political and other perspectives. Authors will refer to other work in musicology in which they are

engaged, pointing to the extent and limits of common ground between scholarship, historical change and moving perspectives, and the dominant paradigms of current times. Their remarks will also reference other works on the programme, including items from the *Office of St Kentigern* and the *Three-part Mass* of Robert Carver, as well as the *Piano Sonata* by James Macmillan. Input from some of the performers will be included in the discussion; these will be (amongst others) organist Kevin Bowyer, pianist Anne Robertson, harpist Sharron Griffiths and the four singers of the *Scottish Voices* ensemble.