

MUSICA SCOTICA NINTH ANNUAL CONFERENCE: DRAFT PROGRAMME

<b>Saturday 26 April</b>	
1100	Registration
1120	Welcome <b>(055)</b>
1130	Session A: Bass Cultures Panel <b>(055)</b>
1300	Lunch <b>(047)</b>
1400	Session B: Twentieth-Century Scottish Composers <b>(055)</b> Session C: Church Music <b>(613)</b>
1530	Refreshment <b>(047)</b>
1600	Session D: Contemporary Composition as Research Panel <b>(055)</b>
1730	Book Launch Reception, <i>Taking Part in Music</i> <b>(613)</b>
1830	Concert <b>(Chapel)</b>
2000	Dinner <b>(Goulash Hungarian Restaurant)</b>
<b>Sunday 27 April</b>	
0900	Registration
0930	Session E: Twentieth Century <b>(028)</b> Session F: A Year of Scott: Homecoming 2014 <b>(055)</b>
1030	Refreshment <b>(027/029)</b>
1100	Elizabeth Ford, <i>In Imitation of Corelli? Reconstructing and Re-Appraising the Sonatas of William McGibbon</i> (Lecture-Recital) <b>(051)</b>
1200	Lunch <b>(027/029)</b>
1300	Session G: Traditional Music <b>(028)</b> Session H: Eighteenth- and Nineteenth-Century Figures <b>(055)</b>
1400	Session I: Musical Societies <b>(028)</b> Session J: Ethnomusicology <b>(055)</b>
1500	Refreshment <b>(027/029)</b>
1530	Session K: Learning and Education <b>(028)</b> Session L: Analysis <b>(055)</b>
1700-1715	Closing Remarks <b>(028)</b>

(Room number/Location)

<b>Session A: Bass Cultures (055)</b> Chair: Ronnie Gibson
David McGuinness, <i>The Urbanisation of Niel Gow's Music</i>
Barnaby Brown, <i>The Campbell Canntaireachd Manuscripts of Pibroch (c. 1782-c. 1819): Interpreting a 'Cloud of Witnesses'</i>
Karen McAulay, <i>Scottish Airs in London Dress: Vocal Airs and Dance Tunes in Three 18<sup>th</sup>-Century London Collections</i>

<b>Session B: Twentieth-Century Scottish Composers (055)</b>
Mark Spalding, <i>The Arbroath-Born Composer Morris Pert (1947-2010)</i>
Jane Mallinson, <i>William Stewart Roddie (1845-1931): Unsung Local Hero</i>
Sally Garden ( <b>Chair</b> ), <i>An Aberdeen Composer in Dresden: The 'Genius' John Moir Clark (1862-1928)</i>

<b>Session C: Church Music (613)</b>
Ben Whitworth, <i>Can we Reconstruct the Medieval Office of St Magnus?</i>
Pamela Barrowman, <i>The Episcopalian Musicians of Glasgow</i>
Shelagh Noden ( <b>Chair</b> ), <i>Two Easter Sundays: Music from Aquhorties and Fort William</i>

<b>Session D: Contemporary Composition as Research (055)</b> Chair: David Smith
Graham Hair, <i>Quis custodiet ipsos custodes? — Celtic Connections, Contemporary Classical Composition and Cultural Colonisation</i>
Jonathan Stephens, <i>Untitled: Composition as Research Activity</i>
Richard McGregor, <i>Music Composition as Research — So Prove it!</i>

<b>Session E: Twentieth Century (028)</b>
Morag Josephine Grant, <i>'And for bonnie Annie Laurie...': A Scots Song in the Trenches</i>
Edward Campbell ( <b>Chair</b> ), <i>Tartan from Baden-Baden: Boulez at the 1965 Edinburgh International Festival</i>

<b>Session F: A Year of Scott: Homecoming 2014 (055)</b>
Sigrid Rieuwerts ( <b>Chair</b> ) and Sally Garden, <i>Exploring a Musical Conundrum: Sir Walter Scott and his Minstrelsy of the Scottish Border</i>

<b>Session G: Traditional Music (028)</b> Chair: David McGuinness
Will Lamb, <i>On the Naming of the 'Strathspey', Toponymic Evidence from Early Fiddle Collections of Intercultural Transfer in the Highlands</i>
Ronnie Gibson, <i>Nineteenth-Century Scottish Fiddle Competitions</i>

<b>Session H: Eighteenth- and Nineteenth-Century Figures (055)</b>
Almut Boehme, <i>The Schetkys — A Family of Immigrant and Emigrant Musicians</i>
Jo Clements ( <b>Chair</b> ), <i>John Ramsay of Ochertyre and the Creation of Ancient Scottish Music History</i>

<b>Session I: Musical Societies (028)</b> Chair: Shelagh Noden
Fiona Donaldson, <i>The Scottish Musical Society: Ambitions and Legacy</i>
Moira Harris, <i>The Glasgow Society of Musicians: A Musical Hub for the Second City of the Empire</i>

<b>Session J: Ethnomusicology (055)</b>
Ian Russell, <i>Community Musicality and Vernacular Performance: Flute Bands and their Annual Walks in North-East Scotland</i>
Frances Wilkins ( <b>Chair</b> ), <i>The Old Ship of Zion: Sacred Singing as Expression of Identity in North-East Scotland's Coastal Communities</i>

<b>Session K: Learning and Education (028)</b>
David McLean, <i>Music Education in Scottish Primary Schools: The Kodaly Method in Scotland</i>
John Lawson, <i>An Improved Pedagogic Solfège Model for the Great Highland Bagpipe</i>
Jo Miller ( <b>Chair</b> ), <i>Sessions as Structured Learning in a Community-Based Traditional Music Group</i>

<b>Session L: Analysis (055)</b>
Nicholas Young, <i>James MacMillan's 'The Mysteries of Light' and the Continuation of a Catholic Piano Concerto/Concertante Tradition</i>
Christopher Hepburn, <i>Valar Morghulis: Death and Diegesis in George R R Martin's A Song of Ice and Fire and the HBO TV Series, Game of Thrones</i>
Richard McGregor ( <b>Chair</b> ), <i>Agents of (their) Destruction; Reconfiguring Musical Narrative in Maxwell Davies's 'The Lighthouse'</i>

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