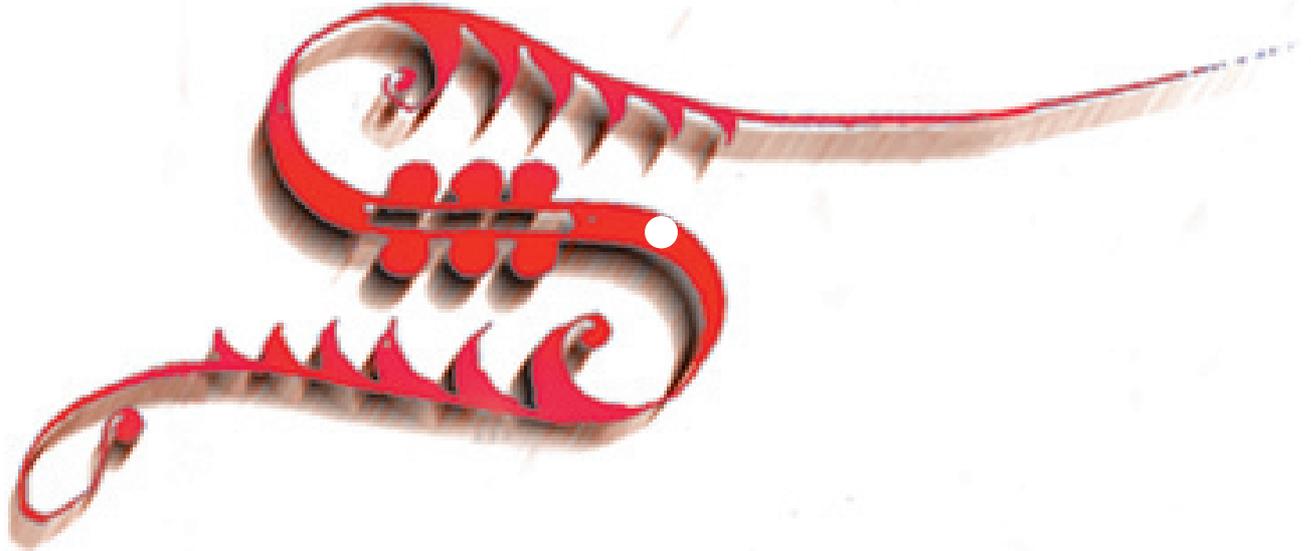


Musica Scotica

Twelfth Annual Conference

Saturday 22 April 2017

Tolbooth, Stirling



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Programme

09:30-09:45	Registration		
09:45-11:15	Session 1	<i>Chair: Gordon Munro</i>	
		Elizabeth Ford	The Scottish Hotteterre? Alexander Urquhart's <i>Instructions for the German Flute</i> (ca. 1726)
		Tim MacDonald	Robert Mackintosh of Tulliemet: A statistical and sociocultural analysis
		Elaine Moohan	Continuing towards the Complete Works of Robert Johnson
11:15-11:30	Coffee		
11:30-13:00	Session 2	<i>Chair: Moira Harris</i>	
		Michael Hannon	John Donaldson and 'The Flighty Dorothea' Findlay
		Inja Stanovic	(Re)discovering Donaldson
		Karen McAulay	A music library for St. Andrews? The considerable use of the University's copyright music collection
13:00-14:00	Lunch		
14:00-16:00	Session 3	<i>Chair: Karen McAulay</i>	
		Andrew Bull	Mauvoisin <i>and</i> Bernham? A rethinking of W1's creation dating
		Sally Gordon	"When the sheep are in the fauld" — or not!
		Gabriela Petrovic	Beethoven and Scotland: 25 Scottish Songs, op. 108
		Fiona Mackenzie	Saving the songs: Early 20th century recording techniques as used by folklorists John Lorne Campbell and Margaret Fay Shaw
16:00-16:15	Coffee		
16:15-17:45	Session 4	<i>Chair: M J Grant</i>	
		Graham Hair	Ideolect, dialect, sociolect, lingua franca, common practice: Remarks in the context of 20 years of <i>Musica Scotica</i>
		Keziah Milligan and Nick Bailey	Observations on tuning and temperament in the creation, performance, perception and interpretation of <i>Six Duets from Yunus Emre's "Verses of Wisdom and Love"</i>
		Richard McGregor	"A sense of loss...": John Maxwell Geddes approach to text in the <i>Castle Mills Suite</i>
18:00-18:45	Pre-Concert talk		
19:00	Concert		

Abstracts

(in alphabetical order)

Nick Bailey and Keziah Milligan, introduced by Graham Hair

Observations on tuning and temperament in the creation, performance, perception and interpretation of “Six Duets” from Yunus Emre’s “Verses of Wisdom and Love”

100 years ago, Bela Bartok, Percy Grainger and others began trying to indicate via musical notation, something of the complexity of folk musics as performed (as distinct from the somewhat simplistic way performances of material from aural traditions had often been transcribed in times before such pioneering ethnomusicological work).

The traditions which they initiated have continued to evolve in the century since, to encompass multi-factor relationships between what the composer writes down, what performers do in response to the score, what aspects of the performance are most salient for most listeners, and how what listeners perceive contributes to interpretations of the meaning and significance of the music for the community of practitioners and listeners.

The present study examines such relationships in Six Duets (newly-composed, using the 19-EDO scale), with a particular focus on questions raised by the use of alternative tunings and temperaments. The paper features new software to identify note-onsets automatically (thus avoiding tedious and error-prone manual markup of audio files), and is tuning-system-agnostic, in order to discover empirically the objective truth about what singers actually do

Andrew Bull

Mauvoisin and Bernham? A Rethinking of W1’s Creation Dating

The W1 manuscript (also known as the St Andrews Music Book, currently at the Herzog August Bibliothek, Wolfenbüttel, Germany; Codex Guelf. 628 Helmstadiensis) is one of the largest surviving sources of music from the 13th century, and its dating has long been the centre of debate. Recent scholarship has centred around two particular decades, the 1230s and 1240s, and on the activities of the two bishops of St Andrews during this time, Guillaume Mauvoisin and David de Bernham. Both sides of the debate have argued an ‘either or’ stance, believing that only one of these men and decades was involved in the creation of the W1 manuscript. This paper will critically examine the evidence presented for both sides of this argument, along with manuscript analysis, and pose the alternative stance that the manuscript’s creation was due to *both* Mauvoisin and Bernham.

To this end, this paper will look at a number of key issues affecting W1’s dating:

1. The two men mentioned in the manuscript, Walterus and Jacobo.
2. The illuminations of the initials, showing similarities to manuscripts throughout the 13th century.
3. How the manuscript was created, and the movements of the bishops.
4. The dating of the music contained within the manuscript, along with the lack of motets.

The differing dates linked to these factors suggests that the collection of materials and creation time for W1 was over a longer period than previously acknowledged, stretching over the episcopates of both Mauvoisin and Bernham and the early to mid-1200s.

Elizabeth Ford

The Scottish Hotteterre? Alexander Urquhart’s *Instructions for the German Flute* (c. 1726)

The first method for the one-keyed flute in English is widely believed to have been the flute section of *The Modern Musick-Master* compiled by Peter Prellieur (1730) from various sources. In the instance of the flute, the source is believed to have been Jacques Hotteterre’s *Principes de la Flute* (1707), the first method for one-keyed flute, but new evidence has come to light showing that the flute instructions

included in the 1726 *Aria di Camera* is an earlier translation of Hotteterre and the likely source for Preleur. *Aria di Camera: Being a Choice Collection of Scotch, Irish & Welsh Airs for the Violin or the German Flute* was compiled by Alexander Urquhart of Edinburgh, Derment O'Connor of Limerick, and Hugh Edwards of Carmarthen, and published by Dan Wright in London. This presentation seeks to explore the two translations of Hotteterre, and Urquhart's contributions to flute history. Alexander Urquhart may be identified as the maker of the flute stamped 'Urquhart' in the University of Edinburgh instrument collection and/or Alexander Urquhart (d. 1727), MP from Cromartyshire. This will highlight this largely unknown work's significance to flute pedagogy and performance in English and England in the eighteenth century.

Sally Garden

“When the sheep are in the fauld” – or not!

Lady Anne Lindsay (1750-1825), well-known to the literary world for her authorship of the song Auld Robin Gray which propelled her in barely hidden anonymity to the top of the 'charts' of popular Scots balladry, is rarely studied from a musicological point of view. What exactly was her musical inspiration? How did she get published? And was she just a one-song-wonder? A closer look at the sources is revealing.

Graham Hair

Ideolect, Dialect, Sociolect, Lingua franca, Common Practice: remarks in the context of 20 years of “Musica Scotica”.

The following remarks are offered as a preamble to the concert by “Scottish Voices” at the conclusion of the “Musica Scotica 2017” conference in Stirling.

As Peter van der Merwe memorably put it (*Origins of the Popular Style*, 1992): the English spoken in a truck driver's cafe is not quite the same as the English you'll hear at a funeral in Westminster Abbey!

And the way people in the UK speak north of the border is different from the way they speak south thereof. New Zealand English is recognisably different from Jamaican English.

Some scholars think that the way English was spoken in Britain in Victorian times was closer to the way English is now spoken in Australia than the way it's now spoken in Britain: that's to say, it's the British way of speaking English which has changed over 200 years, not the Australian.

But all of the above are nevertheless varieties of English, and despite the differences, most of the time we manage to understand one another, across those differences.

Contemplation of the significance of the Common Practice for the 21st century is an issue in my current book for Wildbird in Sydney on Australian composer Don Banks, who lived and worked in London for many years and studied there with Matyas Seiber. His nachlass in the National Library of Australia shows exactly what Seiber taught him over several years: a *locus classicus* of the so-called Common Practice, which at one time was the essential curriculum of musical education everywhere: drawn from species counterpoint, through Bach Chorales, inventions and fugues, dance movements by Haydn through to Brahms, lieder and chansons etc, up to movements from Bartok's *Mikrokosmos* (and perhaps a little more at either chronological end).

In recent years, however, Dmitri Tymoczko (*The Geometry of Music*, 2011) has proposed something he calls the Extended Common Practice, extending across vast gaps of time (a millennium plus) and distance (the global village). On the other hand, Ivan Hewitt (*Music: Healing the Rift*, 2005) proposed that — at least as far as music in the western democracies which self-identifies as “in the classical tradition” is concerned — what you hear in the concert hall exemplifies a collection of ideolects, driven by an extreme form of producer-autonomy. In this view, Scottish Music is not composed in a different dialect from that of Australian Music, but might well present a different collection of ideolects. My own opinion is that both Tymoczko and Hewitt are essentially right, and I wonder what the implications might be.

The foregoing reflections are prompted by the remark of an AHRC peer-reviewer who suggested that one of my applications might “well be of interest in Scotland and Australia” (!!). No prizes for guessing the provenance of the reviewer! (The committee gave me the money).

Michael Hannon

John Donaldson and ‘The Flighty Dorothea’ Findlay

This paper is based on research into the history of my 1804 Broadwood square piano, originally owned by Dorothy Findlay, widow of tobacco merchant Robert Findlay who died intestate in 1802. It sheds new light on John Donaldson’s marriage to Mrs Findlay’s daughter Dorothea, his early career change and lifelong litigation against her family for her patrimony; and challenges traditional views of his character.

In 1797 Robert Findlay, co-Director of Glasgow’s Sacred Music Institution, had commissioned John Donaldson’s father to install the Grand Organ in the Trades Hall. When the Broadwood was delivered to Mrs Findlay Dorothea was 12; Donaldson was 16, learning his father’s trade. By 1811 Donaldson (23), was teaching Dorothea (19) on the Broadwood; romance blossomed. Against ferocious family opposition, they married in 1820, *without her patrimony*. The Findlay ‘Red Book’ refers to the ‘The Flighty Dorothea’ who ‘ran away with a cur & a scoundrel who carried off a lady... above anything he had a right to aspire to...’. Undeterred, having published his Sonata around 1822, Donaldson changed course, read Law at Oxford, joined the Edinburgh Faculty of Advocates in 1826 and launched his litigation against Dorothea’s family to secure her patrimony. Dorothea died in 1858, he in 1865. Unresolved, the case went to the House of Lords in 1864 when all the sued parties were dead. Donaldson’s relentless litigation against the Findlays doesn’t sit easily with the view cited in an obituary that his ‘gentle, sensitive spirit... shrank from the discords of public life

Tim MacDonald

Robert Mackintosh of Tulliemet: A Statistical and Sociocultural Analysis

Robert Mackintosh (c. 1745-1807) occupies a unique and under-appreciated role in Scottish music history, being one of very few composers to write and publish both an Italianate sonata and a strathspey. Rather than being locked into a particular compositional style, Mackintosh’s writing adapted to the changing sociocultural context of both Enlightenment Scotland and—with his move to London at the turn of the 19th century—Regency England. The proposed paper examines the evolution of Mackintosh’s diverse compositional output over time in relation both to itself and to the society and culture of Edinburgh and London. Changes in genre are analysed using traditional methods, whereas his immense output of reels, strathspeys, and jigs is evaluated using a rigorous mathematical procedure. This analysis extracts key features from the corpus of compositions and applies nonparametric statistics to numerically illustrate the changes in style demonstrated by his country dance tunes over a 20-year period.

Mackintosh’s final collection of reels and strathspeys was published in London, and as such his move there is also considered. The date and motive for the move are both unclear; modern writers claim a date of 1803 (Charles Gore) or 1804 (David Johnson), and Johnson writes that Mackintosh had “no conception of [his] provinciality compared with London standards” and “met with no success” once there. However, primary sources seem to indicate an earlier date and more positive reception (a dancing master called him one “of the best Performers of Ball Music in this country” in 1802).

Some research for this paper was undertaken as an Arthur and Lila Weinberg Fellow at the Newberry Library in Chicago during the 2015-16 academic year.

Fiona Mackenzie

Saving the Songs: Early 20th century recording techniques as used by Folklorists John Lorne Campbell and Margaret Fay Shaw

The Canna Collections of Folklore and Gaelic Song were amassed by world renowned folklorists John Lorne Campbell and Margaret Fay Shaw Campbell in the 1930s and 40s in the Hebrides. They comprise John's unique collection of 1500 original archive sound recordings of Gaelic song and about 350 archive recordings of original folk tales. There is in addition, Margaret's irreplaceable collection of 6000 black and white photographs and colour film from the 1930s/40s, all the immaculately notated transcriptions of the songs and notebooks filled with correspondence and notes on the collecting of the songs.

In the 1950's Margaret wrote a paper entitled "Saving the Songs" which described the physical process of recording in the early 20th Century, the challenges presented by the equipment, where it came from, the pros and cons of each type and their quarrels with Customs (!). This is a representation, with an introduction, of that unpublished paper, enhanced with Margaret's photographs of the equipment (which still all lives in Canna House), original film, the original brochures for the equipment, the invoices, original sound archive examples recorded using that equipment and live sung versions of those songs collected.

A unique opportunity to experience the life of an early 20th century folksong collector, presented by Canna House Archivist and Mod gold medallist Fiona J Mackenzie who took up the post with the National Trust for Scotland in 2015 and now lives on the island.

Karen McAulay

A Music Library for St Andrews? The Considerable Use of the University's Copyright Music Collection

My researches into the Copyright Music Collection at the University of St Andrews led me, inevitably, to the Library's Receipt Books, in which all loans were recorded, whether to professors, students, or "Strangers" – friends of the professors who borrowed under the names of obliging academic staff.

Several thousand pages later, I have now logged every music loan between 1801 and 1848. Notwithstanding the difficulties of inferring much detail from over 400 *Sammelbände* (ie, bound collections of multiple items), there are still many interesting observations to be made.

In this paper, I shall share my findings, and give an update on the progress of my research into this little-known subject, in which music and library history meet, thereby shedding light on early nineteenth century musical activities in a small university town.

Richard McGregor

"A sense of loss..." – John Maxwell Geddes's approach to text in the *Castle Mills Suite*

Surprisingly, Geddes's song cycle *Castle Mills Suite* is his longest song cycle, or more precisely, longest original song cycle. The majority of his works for singers or choir are settings of Scottish songs for which he has composed new and characteristic accompaniments to the original melodies: characteristic not of the song as such, but of his own personal reaction to the meaning of the words and the song's existing melody.

Given that the only other comparable song cycle *Kitty Haikai* [Five Haikai of George Bruce] is necessarily aphoristic in nature, it seems that in his 70s the composer has engaged with a genre which really has no exact parallel in the rest of his output, extensive though it is.

The music for the *Castle Mills Suite*, while not in the nature of folksong, is firmly rooted in the traditions of both the song cycle and Scottish musical story telling. If there is an underlying 'theme'

for the cycle it lies, as Geddes himself has remarked, in “a sense of loss”, the expression of which informs the interaction between text, melody and accompaniment.

This paper will explore how Geddes interprets the texts which make up this Suite, but will also consider in what ways these songs reflect his folk-song settings and thus what might be perceived as typical characteristics of his approach to texts,

Elaine Moohan

Continuing towards The Complete Works of Robert Johnson

Johnson’s large-scale anthem ‘Ave Dei Patris’ survives in at least sixteen manuscripts. This is a significant number of sources to control and marshal into an edited score and the accompanying critical apparatus. As such, this work has attracted the attention of many scholars, and it has served as a focus for at least two PhDs. In this paper I will investigate the relationships between these sources and what they might tell us about the work itself as well as Johnson’s reputation.

Gabriela Petrovic

Beethoven and Scotland – 25 Scottish Songs, Op.108

In the early 18th century, the court was, besides the church, the primary place of employment and education for most European musicians. Ludwig van Beethoven and many of his contemporaries were raised, educated and socialized in this system. The French Revolution caused a massive disruption to this order: some courts were completely dissolved others consolidated and others remained under a new organisation. This created both opportunities and challenges for musicians of this generation. Whether it involved a reliance on court patronage, gifts from the nobility, freelancing, or a balance of all three, the nature of a musical career changed dramatically.

A central focus of this presentation will be on Beethoven’s Scottish Songs Op. 108, 25 of them.

My theme also concerns aspects of social and cultural history throughout this time period in Scotland and Vienna. An increasing internationalisation in both, the activities of musicians and troupes and the repertoire itself, would have consequences in the musical style of Beethoven and his contemporaries. Or not? Let’s discuss that.

Inja Stanovic

(Re)discovering Donaldson

John Donaldson's name is permanently lodged in the collective musical memory as a Reid Chair of Music; after establishing the world's first purpose-built museum of musical instruments at Edinburgh University, Donaldson founded the Reid Music Library, and became an extraordinary important music figure around the first half of nineteenth-century, proving his excellence in innovative and ambitious teaching methods, as well as leading the Music Department for twenty years. Undoubtedly famous for his contribution to the music profession in Edinburgh, Donaldson was also a composer; this is often forgotten, or overlooked, due to the fact that Sonata for Piano in G Minor is the only remaining composition from his entire opus. Published in 1822, and dedicated to Muzio Clementi, Donaldson’s sonata united techniques common to the London Pianoforte School whilst offering a range of highly progressive and Romantic compositional ideas. In this context, it seems surprising to discover that the piece was not publicly available, either as a score or recording, until very recently. This paper considers Donaldson's significance as a composer, and questions how his Sonata in G Minor may be understood relative to the social and cultural context in which it was composed. Excerpts of the sonata, recorded by the author in 2015, are presented and discussed, highlighting the practical challenge of performing Donaldson's work without recourse to precedent or interpretational lineage. The presentation will conclude by offering Donaldson's sonata as one of the most ambitious of a British native composer, and it is therefore crucial that we uphold its place within the legacy and history of Scottish music.