

MRSS 2016-2017 (First Half Session) (Aberdeen)

Date	Speaker	Affiliation	Topic	Abstract	Contact detail	Chair
15 September 2016	Professor Barbara Kelly	RNCM	Performance as action, embodiment and debate: Parisian Avant-Garde Concerts in War and Peace (1916-1926).	TBC	Barbara.Kelly@rncm.ac.uk	Eddie Campbell
29 September 2016	John Hudson	University of Aberdeen	Demimondaine	John Hudson will explore the musical and psychological themes in his new chamber opera, <i>Demimondaine</i> , to be premiered on 28 and 29 October 2016 in collaboration with the University of Aberdeen and the Sound Festival.	johnfrederickhudson@gmail.com	Phillip Cooke
13 October 2016	Dr Sarah Watts	University of Sheffield	Spectral Immersions; The Theory And Practice Of Bass Clarinet Multiphonics.	Dr Sarah Watts will discuss and demonstrate her ground-breaking research into bass clarinet multiphonics and the creation of new charts formulated for her PhD research, recently published in an extensive new resource. Included in the presentation will be practical demonstrations from new works written for the project, illustrating how these chords may be successfully integrated in new compositions.	sarahkwatts@yahoo.com	Phillip Cooke
27 October 2016	Dr Tullis Rennie	SARC	Shadows In The Field: Recording and Representation in Sonic Arts Practice	Examining the power-dynamic between the recordist, the recorded, and the listener, this talk will present recent works that address issues of responsibility, agency, ethics and participation in field recording and related sonic arts practices.	trennie01@qub.ac.uk	Pete Stollery

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10 November 2016	Professor David Smith	University of Aberdeen	Continuity, change and the emergence of idiomatic organ repertoire in seventeenth-century England	Previous accounts of seventeenth-century English keyboard music have viewed the early years of the century as an extension of a 'long' sixteenth century. By c.1625, most of the composers of the so-called English virginalist school had died, and the period immediately following is usually considered one of decline, or as a transition to the keyboard music of the Restoration. At either end are two 'great' English composers: William Byrd and Henry Purcell. There is a tendency to regard seventeenth-century keyboard music in general either in relation to what went before – the English virginalists – or to view the seventeenth century through the prism of the eighteenth in which any music exhibiting tonal characteristics or cast in two movements is forward-looking, whereas other forms and anything modal is retrospective. In the specific case of music for organ, the years of the Civil War and Commonwealth are seen as barren, with the removal of organs from church when they ceased to serve any liturgical function. However, it is possible to construct a different view of the music in which there is a connection between the function and use of music before the so-called virginalist school and what came after.	D.j.smith@abdn.ac.uk	Frauke Jurgensen
24 November 2016	Professor John Casken	University of Manchester (Emeritus)	Composing Concertos	Sometimes the title 'Concerto' conceals extra-musical associations, and sometimes poetic titles announce that the work is perhaps more than a concerto. John Casken introduces four of his works, two in each category: his Cello Concerto (1991) and Violin Concerto (1995); and <i>That Subtle Knot</i> , a double concerto for violin and viola (2012), and <i>Apollinaire's Bird</i> , for oboe and orchestra (2013).	john@casken.myzen.co.uk	Paul Mealor