



UNIVERSITY OF LEEDS

The University of Leeds
&
The Royal Musical Association
Postgraduate Study Day on
'Collaborations in Practice Led Research'
23rd October 2010

The 'Collaborations' study day aims to explore the role of collaboration within practice-led research in music and hopes to examine the creative process within the setting of collaborative partnerships. This event is intended for research postgraduates and will incorporate papers, lecture recitals, training, live music, as well as a key note address given by Ian Pace and Michael Finnissy.

As well as a traditional call for papers we will endeavour to work with a small group of participants, creating one-on-one collaborations between postgraduate composers and performers. This will culminate in a concert where the composers and performers can present aspects of their work together. Proposals for discussion of any aspect of collaboration with a practice led outcome will be welcomed.

Call for Composers

Proposals are invited from composers who would like to be involved in the creation of a new solo work, in collaboration with a performer whose details can be found overleaf. This work will be performed on the study day, where there will also be the opportunity to present and discuss your collaborative partnership. You must be able to commit to attending the study day on 23-10-10 and will ideally be researching at postgraduate level with a practice-led compositional outcome.

Applications must include a short outline (200 words max.) of the proposed collaborative project, written specifically for one of the three performers detailed (N.B. no electronics available). Short proposals should be accompanied by a summary of your CV or biography, research interests, and details of your current practice. MP3 or compressed recordings may be included but are not required.

This should be sent to carolinelucas@hotmail.co.uk and laurenredhead@gmail.com until **30-04-10**. See <http://collaborationsrmastudyday.co.uk/> for more details and updates.

Performer Details

Coreen Morsink

piano

<http://www.newmusiccomposition.com/coreenmorsink>

Born in Toronto, Canada she received her ARCT in Piano Performance at the Royal Conservatory of Music Toronto studying with Margaret Parsons-Poole. She was the top scholarship winner as piano soloist in the Canadian Contemporary Music Showcase in her late teens. She holds a MA in music composition from University of Indianapolis, M.Mus in piano performance, Leeds University, (Dame Fanny Waterman and Benjamin Frith tutors) and a B.Mus in performance from McGill University (Marina Mdivani) with distinction in piano. Currently, she is working on a PhD in music composition at Goldsmiths, University of London tutored by composer Roger Redgate. She performed the Greek premiere of *Monk* by Roger Redgate at which was part of **“The First Athens Composer/Performer Conference for PhD students in co-operation with Goldsmiths, University of London and St. Catherine’s British School, Athens, Greece”** which she organized along with composer Roger Redgate. The piece was also performed by Coreen as part of a solo piano recital at the Deptford Town Hall, London England in October of 2009. She has premiered several works including Paul Sarcich’s *Cross Purposes* and Neil March’s *Piano Sonata No. 1* which was written for her.

Carla Rees

quarter tone alto flute

www.altoflute.co.uk

Carla is a leading specialist in alto and bass flute, and works to develop repertoire for her instruments in collaboration with a wide range of composers of all backgrounds. She has performed at flute conventions in the UK and USA, as well as in recitals and festivals internationally, including Proms composer portraits, Huddersfield Contemporary Music Festival, Spark Festival (Minneapolis), and Sonic Circuits Festival (Washington DC). She is Artistic Director of rarescale, with whom she has given over 250 premiere performances, and has recorded for rarescale records, Cadenza and Metier. She has also performed with Madestrangle Opera, BEAST, Pagrav Dance Company, Contemporary Consort, and The Ossian Ensemble, among others. She teaches the flute at Royal Holloway, University of London and composition at the Open College of Arts and has given masterclasses and workshops at some of the world’s top institutions, including the Juilliard School in New York and The Royal Academy of Music in London. She is assistant editor of Pan, the Journal of the British Flute Society, a reviewer for MusicWeb International and currently holds a DMus studentship in the Centre for Music and Multimedia at the Royal College of Music, where she is researching contemporary techniques for quarter tone system alto and bass flute.

Heather Roche

clarinet

<http://heatherroche.wordpress.com>

Born in Canada, clarinettist Heather Roche has trained extensively in England and has recently moved to Cologne, Germany. Performances in the last two years include a performance at Toronto’s somewhere there with the ensemble neither/nor, a performance at the TransArt Festival in Bolzano; a short at the 2008 Huddersfield Contemporary Music Festival and a performance of Louis Andriessen’s *Double* in The Hague as a celebration of his winning the Johan Wagenaar prize, both in her duo with pianist Kate Ledger. Heather has also performed at venues across London including Kings Place, the Barbican, the Space and the Louise T. Blouin Institute. She also performs regularly as a duo with bass clarinettist Sarah Watts; they have performed recently in Sheffield, Edinburgh and London. She is a fervent advocate of collaboration, and her PhD research at the University of Huddersfield explores the nature of performer-composer relationships. Her practice explores how a dialogue-based, process-focused approach leads to the possibility of a more ‘intimate’ collaboration, and work more integrated with the practices, personalities, aesthetics and goals of both the performer and the composer.