

education

PhD in Composition University of Huddersfield	2015–20
BA in Music Corpus Christi College University of Cambridge	2009–12
Trinity College of Music (Junior Dept.)	1999–2009
Matthew Arnold School, Oxford	2004–2009

employment

Commissioning Editor

Bachtrack Ltd.

2022–

- Editing and writing features and articles for classical music website Bachtrack.
- Commissioning new articles from authors.
- Overall publication and social media strategy.
- Improving coverage of 20th century and contemporary music.

Teaching Associate, Composition

Music Department

University of Sheffield

2021

Orchestral Technique, 2nd/3rd-year undergraduates

- Lead lecturer, developing new course. · Historical development of instruments and ensembles. · Approaches to arrangement and orchestration, adaptation and transformation. · Western classical ensembles as institutions in the 21st century.

Composition, Level 1, 1st-year undergraduates

- Supporting lecturer, adding new material. · Exploring and nurturing free composition. · Workshopping and developing new compositions. · Notated and non-notated forms of composition.

Supervision of Masters in Composition students.

Assisting the Film Sound and Composition module.

Composition Tutor

National Youth Orchestra

2019–20

- Tutor to 16–18 year old composers, in Winter and Summer residencies. · Preparation for chamber and orchestral performances. · Individual mentoring. · Development of composition curriculum for the NYO. · Assisting with NYO publicity.

Lecturer

Music Department

University of Huddersfield

2016–20

Orchestration, 2nd/3rd-year undergraduates

- Lead lecturer for Orchestration. · 25 classes of 90 mins, across Autumn and Spring terms.
- Covering development of instruments and ensembles from 16th to 21st centuries.

- Grading and assessing ~150 student assignments for chamber ensemble and orchestra.
- Composition, 2nd and 1st-year undergraduates
- Co-lecturer for 1st-year Composition, assisting Module Leader Bryn Harrison.
 - Overseeing workshops with visiting musicians. · Teaching classes on writing for solo instruments. · Assessing and grading ~40 student compositions.

Supervisor

Music Department

University of Cambridge

2013–18

History (20th Century Music), 2nd-year undergraduates;

Composition, 2nd/3rd-year undergraduates;

Dissertation, 3rd year undergraduates

- Small-group teaching, 1-3 students per class. · Setting essays and presentation topics and providing individual feedback. · Preparing students for examination. · Suggesting improvements to dissertation and composition assignments.

Administrator

SRLA Consulting

2016–

- Office organisation, record keeping and filing. · Account preparation · Invoicing and payments · Travel booking · Expenses reviews · Client liaison (email and phone)

Freelance composer

2014–

see worklist, over

- Composed for and worked with many professional musicians across UK and Europe.
- Featured and performed at a number of festivals, including Tectonics Glasgow 2017, London Contemporary Music Festival 2018, Gaudeamus Musicweek 2018, Klangspuren Schwaz 2018, Angelica Bologna 2019. · Shortlisted for Gaudeamus Award 2018. · Featured in The Wire magazine, March 2019.

Classroom Music Teacher

Rushey Green Primary School

Lewisham, London

2012–15

- Music classes from Nursery (Pre-K, age 3-4) up to Year 6 (6th Grade, ages 10-11). · Singing, arrangement, and composition. · Explorations of Dalcroze and music-and-movement. · Listening and ear training. · Music appreciation and experimental music for children. · Co-ordinating with wider curriculum topics. · Extra-curricular music and productions. · Close collaboration with colleagues across the school.

Peripatetic Music Teacher

London, Manchester

2012–

Piano and Composition

- Preparation for ABRSM Grades. · Beginners to advanced. · Theory and notation.
- Improvisation and partimenti. · Classical, jazz and popular music.

House of Fraser

Head Office, Baker St.

Allocator

June-Aug. 2010

- Database management. · Minute-taking. · Fielding calls from concessionary clients.
- Working across multiple teams in Womenswear.

Software proficiencies: MS Office (PC & Mac), Blackboard, Brightspace, Turnitin, Adobe InDesign, Premiere Pro, Photoshop, Audition, Logic X, Sibelius, LilyPond, HTML & CSS.

references

Alison Karlin, Bachtrack
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Dorothy Ker, University of Sheffield
d.ker@sheffield.ac.uk

Bryn Harrison, University of Huddersfield
b.d.harrison@hud.ac.uk

compositions

- 2022 *Solfalazol variation*
 nonet
 alto flute, b. clarinet, bassoon, horn, piano,
 perc., 2 violins, viola
The Answer
 piano and electronics, 25'
May song
 vocal sextet, 16'
Aldabra fody
 cello solo, 6'
- 2021 *Suite*
 sextet, 21'
- 2020 *Waiting*
 6 multi-tracked violins, 12'
Promenades
 orchestration of Poulenc's suite FP24, 16'
- 2019 *We are all okay*
 ensemble and fixed media audio, 15'
 1(a.fl)1(c.a.)11.1010.2kbd.2111.audio
- 2018 *Maya Verlaak*
 piano, piccolo + assistants
Disappointment rondeau
 percussion quartet
- 2017 *Set of four*
 violin, keyboard, percussion, e. guitar (Just
 Intonation)
 also quintet version for 2 kbds, perc., vc., vln.
 vc. part obbligato.
- Carrying*
 string quartet, 12'
- Three Heames Settings*
 baritone, trumpet, trombone, b. clarinet
 text by Ian Heames, 13'
- Habitual*
 violin solo, 11'
- For piano (dancing)*
 piano solo, 11'
- While we are both*
 soprano + fixed media /
 soprano + 4 keyboards
 (3 midi, chamber organ/celesta)
 text by Caitlin Doherty, 15'
- Commissioned by Lucerne Festival Forward.
 Interleaved within Ligeti Violin Concerto,
 performed by Patricia Kopachinskaja. Nov. 2022.
- Produced in residency at AME, Huddersfield.
 Perf. June 2022. Performed Cafe Oto, April 2023.
- Written for Exaudi. Perf planned for Spring
 2023.
- Written for Anton Lukoszevieze.
- Comm. by Explore Ensemble/Ernst von Siemens
 Musikstiftung/Wigmore Hall. Perf Wigmore Hall
 July 2022; Snape Maltings Sept 2022. Recorded
 for release on HCR Records.
- New work for violin and electronics for Ilya
 Gringolts, comm. by I&I Foundation (Zurich)
- Comm. by Ensemble Modern (IEMA). Prem.
 Frankfurt, March 2020. Broadcast on HR2, June
 2020.
- Premiered by Ensemble L'Instant Donnée, Jun
 2022.
- Commissioned by Gaudeamus Muziekweek for
 Slagwerk den Haag. Perf. Utrecht, Sept 2018.
- Written for Plus-Minus (Mark Knoop, Aisha
 Orazbayeva, Tom Pauwels, Serge Vuille). Perf.
 March 2018. Studio recording made
 Huddersfield Apr 2018.
- Quintet version written for Apartment House.
 Performed at London Contemporary Music
 Festival, Dec. 2018. Broadcast on BBC Radio 3
 Perf. by Ensemble Mosaik, Berlin,
 Kulturbrauerei Oct. 2022
 Perf. by Explore Ensemble, Kings Place Nov.
 2022.
- To be perf. by Ensemble L'Instant Donnée,
 Spring/Summer 2023.
- Written for Quatuor Bozzini. Preliminary
 version performed in Montreal, Apr. 2017. Final
 version perf. Aberdeen, Oct 2017. Perfs. at
 Utrecht, and Klangspuren Schwaz, Sept 2018.
 Broadcast on NPO Radio 4.
- Written for Loadbang. Perf. Huddersfield, Nov
 2017.
- Written for Sarah Saviet. Perf. Aldeburgh, July
 2017; New York, Oct. 2017; Cologne, Apr. 2018;
 Huddersfield, London, March 2019; Berlin, Jan
 2021.
- Written for Philip Thomas. Performed Jan 2018.
 Performed by Ben Smith, Durham, June 2021.
- Written for Juliet Fraser. Fixed media version
 Perf. Huddersfield, January 2017. Subsequent
 perfs. in Chicago (ESS), Penzance, London,
 spring-summer 2017, Angelica festival, Bologna,
 May 2019. Marseille, 2022; and by Ensemble
 Insomnio in Utrecht, Sept. 2018; and by Jessica
 Azodi in Belfast, Nov. 2018. Studio recording by
 Juliet Fraser released on HCR Records, 2020.

- 2016 *Claribel*
violin with piano, c. 20'
- Contradanse*
viola, percussion, 3 dancers, 13'
- Two hundred pieces of music*
open instrumentation, c. 200'
- Ambling, waking*
orchestra, 14'
- Your wits an E la*
2 violins, 7'
- Sentimental drifting music*
soprano, guitar, alto flute, keyboard, 13'
- 2015 *For piano (singing)*
piano solo, 10'
- Jumping song*
automatic piano + tape, 7'
- More music for the asleep*
ensemble + five singers, 4'
- Trio 'O, Jean Armour'*
piano trio, 15'
- 2014 *Of the immortality of the crab*
ensemble + four singers, 11'
- Going in and coming back out again*
two pianos, 9'
- 2013 *Organ piece*
organ solo, 16'
- 2011 *All and said carefully*
cello + tape, 8'
- Machines to speak and feel themselves thinking*
installation in two rooms, 200'/35'
- 2009 *Oy*
six clarinets + almglocken, 6'
- Written for Aisha Orazbayeva & Joseph Houston. Perf. Huddersfield, January 2017.
Perf. by Sarah Saviet and Imri Talgam in New York, Oct 2017. Digital release on Bandcamp, Dec 2020.
- Commissioned by Sound and Music/Sounding Motion (with Stephen Upshaw and Calie Hough). Choreographed by Imogen Bland. Performed London, October 2016.
- Written for the Set Ensemble. Performed in Cheltenham, December 2016.
- Performed at Tectonics 2017 with Ilan Volkov and BBC Scottish Symphony. Broadcast on BBC Radio 3.
- Commissioned by Listenpony and performed by Mainly Two (John Garner + Marie Schreer). Released on live EP.
- Originally written for Trace Ensemble (Diego Castro Magas, Alba Bru, Peyee Chen).
New all synth version presented on The Wire website, March 2019.
Ensemble version pf. Explore Ensemble, HCMF Nov 2020. Glasgow cathedral, Sept 2021.
Ensemble version pf. Ensemble L'Instant Donn e, Montreuil/Opera Lille, Sept 2022.
Recorded Manchester, summer 2016.
- Performed by RHEA Automatic Piano, designed by Winfried Ritsch, Huddersfield, Oct 2015.
- Performed by Orkest de Ereprijs, Appeldoorn, March 2016, Gaudeamus Muziekweek, Sept 2016.
- Performed by Kathrine Tinker, Reuben Zilberstein and Zoe Saubat, at 84o, London.
- Recorded London, Autumn 2014.
- Recorded London, Autumn 2014.
- Recorded Manchester, 2016.
- Written for Oliver Coates, perf. Cambridge Oct 2011.
- Installed at Whipple Museum of Science, Cambridge Nov 2011. Collaboration with Oscar Dub.
- Performed by Aurora Orchestra, winner of BBC Young Composers Competition 2009. Broadcast on BBC Radio 3.

conference papers / invited talks

- ‘What has indeterminacy to do with experimentalism’
University of Leeds, 2017
Talk at *Performing Indeterminacy* conference
- Invited talk on Berio *Sequenza IX*
University of Hull, 2016
Conference on Berio
- ‘Melody in Experimental Music’
Lithuanian Composers Union,
Invited talk
Vilnius, 2015
- ‘Process as escape mechanism’
Christ Church University,
Talk given to *Music and/as Process* conference
Canterbury, 2014
- ‘Rauschen: or the soundscape is music’
University of Kent, 2013
Talk given to Symposium on Acoustic Ecology

publications

Regular features and interviews for Bachtrack.

Review of Éliane Radigue: Indeterminate states
Tempo, forthcoming 2022

Review of Post-Paradise Concerts
Tempo, vol. 73 2019

Review of London Contemporary Music Festival (Dec 2017)
Tempo, vol. 72 2018

Cerenem Journal no. 6 2017
Editor. Included interviews with Christian Wolff, Michael Finnissy, Matteo Fargion/Jonathan Burrows, and profiles on Mira Benjamin, Mark So, and an editorial essay.

CD Review of Alexander Manotskov, *Boye* and *The Passion of Nicodemus*
Tempo, vol. 69 2015

CD Review of Matthew Shlomowitz, *Popular Contexts*; and Peter Ablinger, *Voices and Piano*
Tempo, vol. 68 2014