Questions for Eliza

I understand that you’ve met with a diverse group of local people so far, perhaps people that you would not have encountered otherwise. Has this altered your impression of Hull in any way?

Have any particular people made an impression on you in your interactions as part of the residency? What have been the most interesting conversations you’ve had with local people as part of your residency?

I understand that you are going to create a cup song within your residency, working with Hull musicians Gary Hammond and Sam Pirt. What was your inspiration for this and what interests you about this form?

As your family are from Hull originally, and made a significant contribution to the city’s culture, this gives you a special connection to Hull that the other composers involved in the residencies don’t have. How do you think that will impact on your work for the residency? (Does it give you any special insight and inspiration?)

Questions for Errollyn

Your residency is going to focus on creating a modern spiritual – what led you to choose that theme for your work.

Can you tell us about the groups that you are working within the Community for your Residency.

What are your hopes for your residency as a whole (e.g. it’s impact, effect on participants etc.)?

You’re going to be running a Composer Lab day as part of your residency, at Albemarle Music Centre. This co-incides with Hull WOW Festival – and I know you’re contributing a performance and will be a member of a panel discussion about women composers. What are the key messages you’d like to convey in that aspect of your residency?

Questions for Jason

Can you explain what you want the outcomes of your Residency to be?

We understand that you’ve not worked in Hull previously, what are your impressions of Hull so far?

You’ve got a considerable team of supporting musicians/artists involved in your residency, would you like to say something about the people that you are bringing together for this project?

As well as a performance element – you’re planning an installation as part of your residency. You’re the only composer involved in the project who will take this route. Can you explain what’s special about the technology that you’ll utilise in the ambisonic installation, and what excites you about the prospect of developing this work?