

Evelyn Ficarra - Curriculum Vitae
Composer / Sound Artist / Teacher

Flat 12, 50 Rochester Gardens, Hove BN3 3HT, England, UK

Tel UK: +44-7415-776087

Tel USA: +1-510-637-8181

email: evelynf@berkeley.edu

Dual Nationality, USA/UK

EDUCATION

2010 PhD, Music Composition, University of California, Berkeley

1994 Film Music Composition, National Film and Television School, England, UK

1986 MA, Composition and Aesthetics, University of Sussex, England, UK

1985 BA (Hons) First Class, Music, University of Sussex, England, UK

COMPOSITION

1988-cont.: Freelance composer writing for experimental film, installations, dance, theatre, radio and the concert hall. Screenings/performances/broadcasts in UK, Europe, USA, South America, Viet Nam, Japan and Australia. Festivals include: *Manca Festival, London International Festival of Theatre* (LIFT), *Vienna Festival, City of London Festival, Cutting Edge, Brighton Festival, Sonorities, Dartington International Festival*. Venues include: *Lincoln Center, Queen Elizabeth Hall, Purcell Room, The Place, Lyric Hammersmith Studio, Hanoi Opera*. Broadcasts include: *BBC Radio 3, Radio France, Netherlands Radio, Swedish Radio*.

DISCOGRAPHY

- **Fractured Marble**, 7'30, released on Jonathan Harvey's Other Presences CD, SCD28057, 2008
- **Submarine Revisited** 2007 (out of print) Critical Notice <www.criticalnotice.com>
- **Isle Unknown Public** 2006 (out of print) <www.criticalnotice.com>
- **Frantic Mid-Atlantic**, Sargasso, SCD 28026, 1999. Debut solo CD contains *Search, Those Roads, Plus ça change, Source of Uncertainty, Deuce, Frantic Mid-Atlantic* www.sargasso.com
- **NOR 3**, Musidisc 244992, 1994 contains *Source of Uncertainty*
- **Soundworks Exchange**, SWECD1, 1994 contains *Krazy Horse*
- **Unknown Public 5**, Voicebox, contains *Ding*

SELECTED RECENT PERFORMANCES OF FICARRA'S WORKS AND COLLABORATIONS:

Y	M	CITY	VENUE	WORK
2017	Oct	Troy	EMPAC	<i>Listening Creates an Opening</i> work in progress performance, collaboration with Mary Armentrout Dance Theatre, commissioned by the Experimental Media and Performance Art Center at Rensselaer Polytechnic Institute, New York State.
2017	June	Brighton	Sussex U	<i>O, One</i> a 5 minute opera for two Nao Robots and cello. Performed at the Robot Opera Mini Symposium, by two robots and Alice Eldridge (cello). Directed by Tim Hopkins, co-devised and programmed by Ron Chrisley.
2017	May	Berlin	Studio Acht	<i>Scores for objects and electronics</i> with Heather Frasch.
2017	April	New York	Columbia U	<i>Ghost Cup</i> installation exploring sound objects and memory. Columbia University Computer Music Center, as part of the Reembodied Sound Symposium 7 & 8 th April.
2017	Jan	Richmond	MilkBar	<i>Summer Winter Spring</i> work in progress, performance collaboration with Ian Winters (video) Heather Frasch (co-composer) and Mary Armentrout, Daiane Lopes Da Silva, & paige starling sorvillo (choreographers).
2016	Nov	Nice	CRRN	<i>Fractured Marble</i> fixed audio piece (released 2007) concert première. MANCA Festival, 23 rd November, Conservatoire à Rayonnement Régional de Nice, France.
2016	Nov	London	Europe House	<i>War Poems: the dead returning lightly dance</i> for large ensemble and recorded sounds. Commissioned by Poems on the Underground, performed by the Apollo Chamber Orchestra, conducted by David Cherniak. Reader: Imtiaz Dharker. 15 Nov. 2016.
2016	Nov	London	London Transport Museum	<i>War Poems: the dead returning lightly dance</i> for large ensemble and recorded sounds. Commissioned by Poems on the Underground, performed by the Apollo Chamber Orchestra, conducted by David Cherniak. Reader: Michael Rosen. World Première, 2 Nov. 2016.
2015	Aug	Richmond	MilkBar	<i>Truckhands</i> video installation with Sima Belmar

2015	Aug	Richmond	MilkBar	<i>Teapot Hotpot</i> sound object installation/performance
2015	July	Grass Valley	Poto Festival	<i>Piano Teacup Distress</i> sound installation / performance
2015	July	San Francisco	ODC	<i>Bestiarium</i> Live sound score for physical performance piece with paige starling sorvillo/blindsight.
2015	June	San Francisco	San Francisco International Festival	<i>Reveries and Elegies</i> . Mary Armentrout Dance Theatre – sound installation and video soundtrack
2015	May	Brighton Fringe	SeaFront	<i>Reveries and Elegies</i> . Mary Armentrout Dance Theatre – sound installation and video score
2014	Sept	San Francisco	Z Space	<i>Fantasia upon the moment when....</i> sound score for Mary Armentrout Dance Theatre
2014	Sept	Tel Aviv	Tmuna Theater	<i>The Empress's Feet</i> music Theatre for solo voice. Directed by Michal Grover-Friedlander. 4 th & 5 th Sept
2014	Aug	Oakland	MilkBar	<i>Teacup Lady Justice</i> solo music theatre piece, electronic music score. 8 th Aug. Work in Progress
2014	Feb	New York	David H. Koch Theater	<i>La Stravaganza</i> New York City Ballet, Chor. Anjelin Preljocaj, used excerpt from <i>Source of Uncertainty</i> , spring 2014, revival from 1997
2014	Feb	Brighton	Sussex	<i>Dissonant Futures</i> collaboration with Myra Melford and Ian Winters. Prepared amplified piano, laptop improvisation and live video.
2014	Feb	London	Roehampton	<i>Reveries and Elegies</i> . Mary Armentrout Dance Theatre – sound score for 2 videos
2014	Jan	Oakland	MilkBar	<i>Reveries and Elegies</i> . Mary Armentrout Dance Theatre – sound score for 2 videos
2013	Nov	London	Resonance 104.4FM	<i>les soeurs sonores</i> Laptop duo realtime composition, collaboration with Heather Frasch, performed on 'Clearspot'.
2013	Nov	Oakland	MilkBar	<i>Lookout Point</i> sound score for film by Kyja Kristjana-Nelson
2013	Sept	Brighton	ACCA Creativity Zone	<i>Memory Table V2</i> intermedia collaboration with video artist Ian Winters and choreographer paige starling sorvillo
2013	Sept	Oakland	MilkBar	<i>Memory Table V2</i> intermedia collaboration with video artist Ian Winters and choreographer paige starling sorvillo
2013	Sept	San Francisco	Center for New Music	<i>Memory Table V2</i> intermedia collaboration with video artist Ian Winters and choreographer paige starling sorvillo
2013	Sept	Seoul	Ansan Arts	<i>Soul / Soul</i> sound score for dance film by Young Sun Lee and Kyja Kristjana-Nelson, 6' (screened as part of <i>Homemade and Organic</i> , see below).
2013	Sept	Seoul	Ansan Arts Centre	<i>Homemade and Organic</i> dance solo evening performance choreographed to several pre-existing and specially made pieces / sound scores. Company: One Pound Chocolate Arts Collective
2013	Aug	Oakland	MilkBar	<i>Pianohands</i> for piano, performer and video projections
2013	May	Brighton	ACCA Creativity Zone	<i>les soeurs sonores</i> Laptop duo realtime composition, collaboration with Heather Frasch
2013	May	Seoul	Dream Forest Arts Center	<i>Caprice</i> dance solo choreographed to my piano piece <i>The Arbitrariness of Language</i> Company: One Pound Chocolate Arts Collective
2013	May	San Francisco	The Garage	<i>With and Alone</i> Mary Armentrout Dance Theatre
2013	March	Baton Rouge	LSU	<i>Reveries and Elegies</i> . Mary Armentrout Dance Theatre – sound score for 2 videos
2013	Feb	San Francisco	Baker Beach	<i>Reveries and Elegies</i> . Mary Armentrout Dance Theatre – sound score for 2 videos
2013	Jan	San Francisco	CounterPulse	<i>Reveries and Elegies</i> . Mary Armentrout Dance Theatre – sound score for 2 videos
2013	Jan	Oakland	Temescal Gallery	<i>Reveries and Elegies</i> . Mary Armentrout Dance Theatre – sound score for 2 videos
2012	Dec	Oakland	Milkbar	<i>Reveries and Elegies</i> . Mary Armentrout Dance Theatre – sound score for 2 videos
2012	May	Berkeley	Home Theater Festival	<i>Teapot/Notpot</i> Installation, part of Mary Armentrout Dance Theater's event <i>hillside reveries/illusions/sleights of hand and foot</i> .
2012	Apr	Berkeley	St John's Presbyterian	<i>Wild Debris</i> , 11'00, commissioned by Under Construction, Berkeley Symphony Orchestra.
2012	Apr	San Francisco	Intersection for the Arts	<i>Endangered</i> ; Sound installation, collaboration with artist Karrie Hovey and poet Elise Ficarra
2012	Jan	Berkeley	St John's Presbyterian	<i>Lines/Panels/Fragments</i> for orchestra, 7'30, commissioned by Under Construction, Berkeley Symphony Orchestra.
2011	Nov	Malmö	Connect Festival	<i>Rendition</i> for prepared piano and harpsichord, commissioned by Keynote+ (Kate Ryder and Jane Chapman) collaboration with video artist Ian Winters. 8'
2011	Oct	San Francisco	Noh Space	<i>Memory Table</i> collaborative intermedia work for video, electronic sound and performer, with video artist Ian Winters.
2011	July	Oakland	MilkBar	<i>Woman Invisible to Herself</i> Mary Armentrout Dance Theatre; music/sound design for Roof Piece.
2011	May	Salamanca	Conservatorio Profesional de Salamanca	<i>Deuce</i> for flute, harpsichord and electronics, performed by Alfonso Sebastián and Alicia Garrudo. Original commission/première in 1993 by Eleanor Dawson and Jane Chapman with funds from the Arts Council of Great Britain.
2011	Feb	Chicago	Defibrillator	<i>In-apt</i> improvised electronic sound score, collaboration with dancer paige starling sorvillo/blindsight. 10'
2011	Feb	Berkeley	Hertz Hall	<i>Vagues / Fenêtres</i> for string trio and electronics; Eco Ensemble. 14'
2010	Sept	Oakland	MilkBar	<i>Woman Invisible to Herself</i> Mary Armentrout Dance Theatre; music/sound design for Roof Piece.

2010	Aug	Köniz	Zingghaus	<i>The Arbitrariness of Language</i> for solo piano, commissioned by Chamber Bridge, performed by Eva-Maria Zimmermann. 8'
2010	June	San Francisco	The Garage	<i>In-apt</i> improvised electronic sound score, collaboration with dancer <i>paige starling sorvillo/blindsight</i> . 10'
2010	May	London	City University	<i>Short films about water / submarine</i> , film version, collaboration with video artist Ian Winters. 15'
2010	May	Berkeley	Hertz Hall	<i>The Arbitrariness of Language</i> for solo piano, commissioned by Chamber Bridge, performed by Eva-Maria Zimmermann, première 5 th May. 8'
2010	May	San Francisco	Old First Church	<i>The Arbitrariness of Language</i> for solo piano, performed by Eva-Maria Zimmermann. 8'
2010	May	Berkeley	Trinity Chapel	<i>The Arbitrariness of Language</i> for solo piano, performed by Eva-Maria Zimmermann. 8'
2010	May	Portola Valley	Portola Valley Church	<i>The Arbitrariness of Language</i> for solo piano, performed by Eva-Maria Zimmermann. 8'
2010	Jan	Oakland	The MilkBar	<i>In-apt</i> improvised electronic sound score, collaboration with dancer <i>paige starling sorvillo/blindsight</i> and composer Heather Frasch. 10'
2009	Jan-Mar	New York	Lincoln Center	<i>La Sravaganza</i> , New York City Ballet, Chor. Anjelin Preljocaj, used excerpt from <i>Source of Uncertainty</i> , winter and spring season 2009, revival from 1997.
2009	Dec	Berkeley	Hertz Hall	<i>Vagues / Fenêtres</i> for string trio and electronics; Berkeley New Music Project. 14'
2009	Nov	Nice	MANCA Festival	<i>Vagues / Fenêtres</i> for string trio and electronics, performed by students at the conservatory CRRN. 14'
2009	Sept	San Francisco	The Luggage Store	<i>Short films about water / submarine</i> , installation/performance, collaboration with video artist Ian Winters and flautist/composer Heather Frasch. 30'
2009	July	Oakland	The Noodle Factory	<i>In-apt</i> improvised electronic sound score, collaboration with dancer <i>paige starling sorvillo/blindsight</i> . 20'
2009	July	Grass Valley	Poto Festival	<i>Short films about water / submarine</i> , installation, collaboration with video artist Ian Winters. 45'
2009	June	London	St Giles, Cripplegate	<i>London Cries</i> for mezzo soprano, tenor, strings and electronics, commissioned by Poems on the Underground and the Apollo Chamber Orchestra. 12'
2009	May	Mantova	Mantova University	<i>Deuce</i> for flute, harpsichord and electronics, performed by Novecebalo. Original commission/première in 1993 by Eleanor Dawson and Jane Chapman with funds from the Arts Council of Great Britain.
2009	May	Berkeley	Center for New Music and Audio Technologies	<i>Bewilderment</i> for actress, dancer and musician with electronic sound. Workshop performance.
2009	May	Port of Oakland	Illuminated Corridor	<i>Short films about water / submarine</i> , site specific installation collaboration with video artist Ian Winters. 60'
2009	Mar	Milan	Festival5 Giornate	<i>Deuce</i> for flute, harpsichord and electronics, performed by Novecebalo.
2008	Nov	Moscow	Composer's Union	<i>Short films about water / submarine</i> , film version, collaboration with video artist Ian Winters. 10'
2008	Oct	Paris	CDMC, Noisiel	<i>Short films about water / submarine</i> , film version, collaboration with video artist Ian Winters, screened during the <i>Journées de l'électroacoustique</i> . 10'
2008	Sept	Oakland	The Noodle Factory	<i>Short films about water / submarine</i> , film version, collaboration with video artist Ian Winters, screened during the <i>2008 MilkBar Live International Film Festival</i> . 15'
2008	Aug	St. Petersburg	Moving Baltic Festival	<i>Short films about water / submarine</i> , installation version, collaboration with video artist Ian Winters. 120'
2008	Apr	Berkeley	Hertz Hall	<i>Night Edge II</i> for mezzo soprano, flute, violin, cello and prepared piano. Premiered by Lucy Shelton (mez), Heather Frasch (fl), Evan Price (vn), Leighton Fong (vc) and Myra Melford (pno). 12'
2008	Feb	London	British Museum	<i>A Bach Concert</i> for flute, viola cello and reciter, setting a poem by Bei Dao, commissioned by Poems on the Underground. 4'
2008	Jan	CD Release	Sargasso	<i>Fractured Marble</i> fixed audio media, released on Jonathan Harvey's <i>Other Presences</i> CD, SCD28057. 7'30"
2007	Dec	Berkeley	Hertz Hall	<i>Night Edge I</i> for solo dancer, voice, flute and prepared piano. Premiered by <i>paige starling sorvillo</i> (dancer), Aurora Josephson (voice), Heather Frasch (fl) and Myra Melford (pno.) 12'
2007	Nov	Broadcast	BBC Radio 3	<i>Isle Remix</i> fixed media audio, Late Junction. 7'
2007	June	Corsham	Town Hall	<i>Rendition</i> for prepared piano and harpsichord, commissioned by Keynote+ (Kate Ryder and Jane Chapman) collaboration with video artist Ian Winters. 8'
2007	Apr	Berkeley	CNMAT	<i>Rendition</i> for prepared piano and harpsichord, commissioned by Keynote+ (Kate Ryder and Jane Chapman) collaboration with video artist Ian Winters. 8'
2007	Mar	Internet release	<www.criticalnotice.com>	<i>Submarine Revisited</i> fixed audio media, contains performances by Loré Lixemberg (voice) and Dominic Saunders (pno). Pub. Unknown Public/Critical Notice. 15'
2007	Feb	San Francisco	Dance Mission	<i>these are my arms holding you – tearing you apart</i> text soundscape for pre-show installation. Choreographer/director <i>paige starling sorvillo/blindsight</i> .
2006	Nov	Berkeley	Hertz Hall	<i>Rendition II</i> for 3 flutes, 2 trumpets, prepared piano and video, featuring Myra Melford on piano. 8'
2006	Oct	London	The Warehouse	<i>Rendition</i> for prepared piano, harpsichord and video, commissioned by Keynote+ (Kate Ryder and Jane Chapman) premiered in the Cutting Edge Festival,

				collaboration with video artist Ian Winters. 8'
2006	May	Berkeley	Hertz Hall	<i>like this (like this?)</i> instrumental music theater for three cellos.
2006	Feb-May	UK Tour	Theatre-Rites	<i>In One Ear</i> music theatre for voice, percussion, violin and puppeteers, directed by Sue Buckmaster.
2006	Feb	Oakland	21 Grand	<i>Refigured</i> soundscape installation for Ian Winter's photographic exhibit.

Research Presentations:

Poto Festival 5 August 2017 *Ideas and Methodologies in my Recent Concert Music*. Poto Festival 2017. Grass Valley
Kinetech Arts San Francisco, Featured Artist, 25 July 2017.

Robot Opera Mini Symposium *Why Robot Opera?* 15 June 2017. I organised this research event, which was a combination of scholarly presentations and performance practice.

Reembodied Sound Symposium *The Sound Object in Theatrical and Installation Contexts* 8 April 2017, Columbia University, New York.

Djerassi Residents Artist Program 25th June 2016 *Thoughts on Performance and Interactivity*

Atlantic Center for the Arts 23rd May 2016 *Thoughts on Performance and Interactivity*

Center for New Music and Audio Technology 5th April 2016 *Thoughts on Performance and Interactivity*

Sussex Humanities Lab 8 Dec 2015 respondent for research presentation given by Laetitia Sonami

Centre for Research In Opera and Music Theatre 26 Nov 2015 chair for Stephanie Pan visiting artist presentation and discussion *Implied Manifesto*

Music Research in Progress Series Oct 2015 *Thoughts on Performance and Interactivity*

Kinetech Arts San Francisco 10 July 2015, artist talk with Ian Winters, work in progress report on *Summer Winter Spring*

Research in Progress MFM University of Sussex 1st Oct 2014 Talk on *Object Theatre work in progress*

Found in Translation University of Sussex 2 May 2014 Talk on *The Arbitrariness of Language*

CCPRG* University of Sussex 5th March 2014 Talk on *Dissonant Futures*

CCPRG* University of Sussex 13th Nov 2013 Talk on *Object Theatre work in progress*

Puppet Talk University of Sussex 15th June 2013 Installation: *Teapot / Notpot*

CCPRG* University of Sussex 10th April 2013 Talk on *Object Theatre work in progress*

Puppet Talk University of Sussex 13th March 2013 Talk on *Object Theatre work in progress*

Research in Progress MFM University of Sussex 13th Feb 2013 Talk on *Object Theatre work in progress*

Music and the Moving Image University of Sussex 30th November 2012 Talk on *Those Roads*

* **Creative and Critical Practice Research Group**

Journal Articles:

'*Close Relations: Harpsichord and Electronics*' in *Sounding Board*, the online journal of the British Harpsichord Society, Issue No. 11, August 2017.

AWARDS/HONORS/FUNDING SUPPORT

2015 (Sept) Judging panel for British Composing Awards

2012 (March – April) Djerassi Resident Artist Program

2011 October (until April 2012) Selected for Berkeley Symphony's Under Construction program.

2010-2011 George Ladd Prix de Paris

2010 Djerassi Djerassi Resident Artist Program Winter Residency

2010 Nicola de Lorenzo Prize for Composition

2010 Meet the Composer (for *The Arbitrariness of Language*)

2008 FACE Fellowship (French American Cultural Exchange, residency at CIRM in Nice.)

2009 Outstanding Graduate Student Instructor Award UC Berkeley.

2008 The Christofilos Prize, UC Berkeley.

2008 Eisner Award for Music, UC Berkeley.

2008 Meet the Composer (for *Short Films about Water/Submarine.*)

2005-2010 UC Berkeley Music Department Fellowship/Teaching funding for PhD study.

2004 Djerassi Resident Artist Program

2002 *Ralph Vaughan Williams Trust* Composer Commission for 'Submarine'

1997 Arts Council of England Support for 'Search' string septet for Gogmagogs.

1995 *Hinrichsen Foundation* Composer's Bursary

1995 Arts Council of England Commission support for *The Empress's Feet.*

1994 Short listed *Luigi Russolo* Competition (for *Source of Uncertainty*)

1994 London Arts Board Commisison support for *Those Roads*

1993 *Ralph Vaughan Williams Trust* Electroacoustic Composer's Scholarship. Funded 5 months as guest composer at EMS Stockholm.

1993 Finalist ***Prix Noroit*** (for *Source of Uncertainty*)

1993 Short listed ***Bourges*** (for *Deuce*)

1992 Arts Council of Great Britain Commission support for *Deuce*.

1988 Arts Council of Great Britain Composers for Dance Award *Second Stride*.

PROFESSIONAL AFFILIATIONS

Performing Rights Society, Associate Member

Sound and Music Contemporary Voices.

PRESS

Interviewed for i-news on Robot Opera project, 9 June 2017. [https://inews.co.uk/essentials/meet-pavarobotti-first-robot-opera-bad-news-temperamental-tenor s/](https://inews.co.uk/essentials/meet-pavarobotti-first-robot-opera-bad-news-temperamental-tenor-s/)

Interviewed for Swipe, a Sky News technology programme, on Robot Opera Project, June 2017
<https://www.youtube.com/watch?v=sxfljYh4Kgc>

TEACHING AND OTHER EMPLOYMENT

2012 –cont. University of Sussex. 2012 – 2016 *Lecturer in Music Theatre* 2016 continuing: *Lecturer in Music*.

My current roles are: Associate Director for the Centre for Research in Opera and Music Theatre (CROMT); Admissions Tutor (Music); School Research Ethics Officer for Media, Film and Music. At University of Sussex I have taught the following modules: History and Practice of Electronic Music, MA Composition, Film Music and Audiovisual Project, Music and Society, Music and Site Specific Art, Film Music After 1950, Music Stage and Screen: From Opera to Film; Music Project II, the Rise of Classical Music. I have also taught on the Creative Music Technology module and have guest lectured in American Studies. Additional roles include Convenor of the MA in Music and Sonic Media (2013 – 2016)

2012 University of California, Berkeley, Summer Session, designed and taught Film Soundtrack Analysis course.

2011 Oct-Dec; Sound Technician, Center for New Music and Audio Technologies

2011 April, one day visiting lecturer in sound art, Massachusetts College of Art and Design, Boston

2010/2011 George Ladd Prix de Paris

2010 Spring, Music 29, 'Music Now' (TA for Professors Edmund Campion and Ken Ueno) UC Berkeley

2009 Spring, Music 25A, Introduction to Music Theory, UC Berkeley

2008 Spring, Music 27, History of Western Music (TA for Professor Nicholas Mathew) UC Berkeley

2007 Fall, Music 20A, General Musicianship, UC Berkeley

2006-2007: *Manager*, UC Berkeley Student Orchestra.

2005-2006: Fellowship for graduate study at UC Berkeley.

1998-2005: *Freelance Sound Editor/Sound Designer* working in Film and Television on productions by BBC, ITV, Nordisk Films and others. Culminated in 2005 with *Zozo*, which was selected by the Swedish Film Board to represent Sweden in the 2006 Academy Awards. See www.IMDB.com for significant credits.

2000 (November) Dartington College of Arts Visiting lecture on my work with experimental film maker Suse Bohse, *Those Roads (1994) and time – is all there is (1995)*

1994-1998 University of Westminster. Visiting Lecturer in the Commercial Music Department, teaching courses on Film Music Composition, Electroacoustic Music and the Avant Garde, Sound Studies, Music and its Audiences, Song Writing.

1997 (October) National Film and Television School. I ran a short course on sound track for experimental film, working with composition students.

1991-1995: University of Hertfordshire. Visiting Lecturer in the Electronic Music Department. Courses taught included Composition, Film Music, Sampling, Sequencing, Mixing, Effects, Sound Editing.

1995 (March/April) University of Liverpool. Composer in Residence. This involved lectures on my music followed by seminar and tutorials coaching students in writing compositions for the Hearing in Believing Radio Station and creating my own work, *Frantic Mid-Atlantic*, for broadcast.

LIST OF WORKS (BY GENRE)

music/sound design for music-theatre / dance-theatre / theatre

O, One a 5 minute opera for two Nao Robots and cello. Performed at the Robot Opera Mini Symposium, by two robots and Alice Eldridge (cello). Directed by Tim Hopkins, co-devised and programmed by Ron Chrisley. University of Sussex, 15th June 2017.

Listening Creates an Opening work in progress performance, collaboration with Mary Armentrout Dance Theatre, commissioned by the Experimental Media and Performance Art Center at Rensselaer Polytechnic Institute, New York State. October, 2017. Scored for two voices and electronics.

Dissonant Futures sound installation / performance collaboration with Myra Melford and Ian Winters, in *Inside Out* at the Atlantic Center for the Arts, Florida, June 2016

Teapot / Hotpot sound object installation/performance, MilkBar, Oakland Aug 2015

Truckhands video installation with Sima Belmar, MilkBar, Oakland Aug 2015

Piano Teacup Distress sound installation / performance, Poto Festival Grass Valley California, July 2016

Bestiarium Live sound score for physical performance piece with paige starling sorvillo/blindsight, San Francisco Summer Performance Festival, Oberlin Dance Commons, Moss Studio July 2015.

Reveries and Elegies collaboration with Mary Armentrout, Sound Installation / Performance San Francisco International Arts Festival, June 2015

Reveries and Elegies collaboration with Mary Armentrout, Sound Installation / Performance Brighton Fringe, May 2015

Fantasia upon the moment when the woman invisible to herself and the man who doesn't know whether he wants to exist yet or not decide to go in on an apartment together sound score for Mary Armentrout Dance Theatre, Z-Space, San Francisco, September 11-13th 2014

Teacup Lady Justice music theatre for solo performer and electronic soundscore. MilkBar Salon, Oakland, 8th Aug 2014.

memory table v2 inter-media collaboration with video artist Ian Winters and choreographer paige starling sorvillo. Milkbar, Oakland; Center for New Music, San Francisco; Attenborough Centre Creativity Zone, Brighton; Sept 2013

memory table inter-media collaboration with video artist Ian Winters, Noh Space, San Francisco, Oct/Nov 2011. Performers Megan Nicely and Claire Willey.

in apt dance theater with live electronic improvisation; collaboration with Bhutto influenced dancer/choreographer paige starling sorvillo, Defibrillator Performance Art Gallery, Chicago, Feb 2011 The Garage, San Francisco June 2010; Oakland Noodle Factory July 2009; MilkBar, Oakland Jan 2010

night edge I for mezzo soprano, flute, piano and dancer 2007. Premiered by Aurora Josephson (singer), Heather Frasch (flute), Myra Melford (piano) and Paige Sorvillo (dancer) 17th December 2007, Hertz Hall, University of California, Berkeley.

night bed is in mess for mezzo soprano, flute and piano. Premiered by Shie Shoji (singer) with Klio Blonz (Flute) and Elena Konstantinou (piano) in the Kushiro City Art Hall, Hokkaido, Japan, August 2006. Shonorities DVD produced 2008; <www.shonorities.com>

Such Sweet Thunder Music re-mix and sound design. The Place Prize Finals, London, Sept 2006, Director/choreographer, Sarah Fahie.

In One Ear Music and sound design. **theatre-rites**. Music Theatre featuring Kurdish drummer Hussein Zahawy. Lyric Hammersmith, London and UK Tour 2004/2005, revived spring 2006. Director Sue Buckmaster, Design Sophia Clist.

Nocturne for Night Cleaning Music and sound design. Naked Fish Productions, Director/choreographer, Sarah Fahie. 2004 Jerwood Space and Robin Howard Theatre at The Place, London.

The Lover Music composer and advisor. 2003 Choreodrome. Director Romilly Gordon-Masters, choreographer Sarah Fahie. The Place Studio 2 August 2003, London.

Shopworks Music and sound design. **theatre-rites**. Co-commissioned for London International Festival of Theatre and Vienna Festival. Performed London May, 2003; Vienna June 2003. Directors Sue Buckmaster & Gary Stevens, Installation Artist Sophia Clist.

Fugue for a Furnished Flat Music director. Naked Fish Productions. The Place, London, 14th Feb 2003.
Director/choreographer, Sarah Fahie.

The Registry Music and sound design. Hampstead Theatre and The Place Learning and Access, London, December, 2002.
Director/choreographer, Sarah Fahie.

Submarine for piano, voice and tape, dance theatre score, **naked fish productions**, The Place Theatre, London, June, 2002.
Director/choreographer, Sarah Fahie.

Borrowing Intimacy for violin, saxophone and tape. Collaboration with composer John Sweeney and choreographer Sarah Fahie, The Place Theatre, London, September, 1999.

Dangerous Talk for 2 sopranos. Second Stride's Choreodrome Workshop. The Place Theatre (London) and Cambridge, August 1997. Director, Ian Spink.

Goldmines Music and sound design. Clean Break Theatre Company, London's Et Cetera Theatre and National Tour, April - June 1997. Director, Nadia Molinari.

The Hour We Knew Nothing of Each Other Sound score. National Youth Dance Theatre, The Place Theatre, London, 1995; British Tour, 1996. Directors, Pete Brooks and Ian Spink.

The Empress's Feet a music theatre piece for solo voice; 20', 1995 (revised 1997.) Commissioned by Linda Hirst with funds from the Arts Council of England, premiered Dartington International Festival, 1995. Revived by Director Michal Grover Friedlander, Tmuna Theatre, Tel Aviv, Sept 2014.

Canzonet for tape. Dance solo by Steve Goff, Islington Arts Factory & Lilian Baylis Theatre, London, 1994.

The Dragon Music and sound design. Theatre Clywdd, Wales, Welsh tour, Autumn 1991. Director, Janine Wunsche.

Corrvreckan Music and sound design, in collaboration with Francesca Hanley. Spark Theatre Company, Old Red Lion, London, 1990. Nominated Best Sound Design London Fringe Awards, 1991. Director, Janine Wunsche.

Dancing and Shouting for clarinet, voice, percussion and tape. Second Stride Dance Theatre, British tour, 1988. Arts Council of Great Britain Composers for Dance Award. Director/choreographer, Ian Spink.

Underground Man, Music and sound design. Dark Horse Theatre Company, Brighton Nightengale Theatre 1987. Director Fiona Buffini.

concert/radio/fixed audio media/improvisation

Scores for Objects and Electronics with Heather Frasch. Live performance, improvisation, Studio Acht, Berlin, 8th May 2017.

War Poems; *the dead returning lightly dance*. Duration 25 mins. Première of large ensemble piece with live and recorded voice, London Transport Museum, 2nd November 2016, performed by Apollo Chamber Orchestra, Conductor David Chernaik, Reader Michael Rosen, Commissioned by Poems on the Underground. Second performance 15th Nov, Europe House, London. Reader: Imtiaz Dharker.

Dissonant Futures collaboration with Myra Melford (pianist / composer) and Ian Winters (video artist). Prepared amplified piano, laptop improvisation and live video. Performed University of Sussex, 19th Feb 2014.

Wild Debris for orchestra, Berkeley Symphony Orchestra, 29 Apr 2012, conductor Joana Carneiro, commissioned by Under Construction.

vagues / fenêtres for string trio and electronic sounds, Eco Ensemble, Berkeley, Feb 6 2011. Premiered in the 2009 MANCA Festival.

The Arbitrariness of Language for solo piano, 8', commissioned by Chamber Bridge with funds from Meet the Composer, performed by Eva-Maria Zimmermann in San Francisco and Switzerland, May – Aug 2010.

night edge II for mezzo soprano, flute, violin, cello and piano, 2008. Performed by Lucy Shelton (singer), Heather Frasch (flute), Myra Melford (piano), Garret Maclean (violin) and Leighton Fong (cello) April 2008, Hertz Hall, University of California, Berkeley.

A Bach Concert for flute, viola, cello and reader, 4'00, a setting of a poem by Bei Dao, premiered 14 Feb 2008 by the Apollo Chamber Players at the British Museum, commissioned by Poems on the Underground.

Fractured Marble fixed media audio, 7'30", November, 2007. Part of the Jonathan Harvey 'Other Presences' project, released on Sargasso SCD28057. www.sargasso.com Concert première 23rd November 2016, Conservatoire de Nice, MANCA Festival.

Submarine Revisited fixed media audio, 15'09". Unknown Public/BMIC Critical Notice web project, 2007. Featuring Loré Lixemberg (soprano) Dominic Saunders (piano) and interviews from a number of ex-naval officers. <www.criticalnotice.com>

Rendition for prepared piano, harpsichord and video. Collaboration with **Keynote+** (Kate Ryder and Jane Chapman) and photographer/video artist Ian Winters for the Cutting Edge Festival, London, October 2006. Subsequent performances in UK and California, 2007.

Rendition II for prepared piano, three flutes, two trumpets and video. Feathruing Myra Melford on piano. 16th November, 2006, Hertz Hall, University of California, Berkeley.

like this (like this?) Instrumental music theatre for three cellists, premiered by Leighton Fong, Michael Graham and Paul Hale, Hertz Hall, University of California, Berkeley, May 2006.

Isle Remix fixed media audio, 7'. Electronic sound. Unknown Public/BMIC Critical Notice CD, 2006. Broadcast BBC Radio 3 'Late Junction' 27 Nov 2007.

Submarine - radio edit fixed media audio, 15', 2002. Broadcast on Resonance 104.4fm, October 2002, May 2003. Featuring singer Shie Shoji. Supported by a grant from the Ralph Vaughan Williams Trust.

London Cries for mezzo soprano, tenor, strings and tape, 12', 2002. Commissioned by Poems on the Underground, premiered by the Apollo Chamber Orchestra, City of London Festival, July 2002; Hanoi Opera House, Vietnam, July, 2003; St Giles Cripplegate, London 2009.

Nunca Olvida for solo voice, 5', 2000. Premiered by Linda Hirst, London, November 2000.

Search for string septet and tape, 5', 1997. Commissioned by the Gogmagogs with funds from the Arts Council of England, premièred in the City of London Festival, 1997. Released on Sargasso CD 28026.

Frantic Mid-Atlantic for solo tape, 13'53, 1995. Commissioned by Hearing is Believing, Radio broadcasts in Britain and Canada. Released on Sargasso CD 28026.

Those Roads for solo tape, 9'07, 1994. Commissioned by the Sonic Arts Network with funds from the London Arts Board as part of a sound and image collaboration. (See music for film.) Released on Sargasso CD 28026.

Ding for solo tape, 1', 1994. Unknown Public 05 Voicebox

Close for two harpsichords and tape, 8'30, 1994. Commissioned by Annelie de Mann. Premiered in Amsterdam, 1996.

Source of Uncertainty (Model 266) for solo tape, 8'00, 1993. Premiered in Aberdeen, 1994. Finalist in 1993 Prix Noroit, short-listed for 1994 Luigi Russolo. Supported by a grant from the Ralph Vaughan Williams Trust. Released on Sargasso CD 28026.

Deuce for flute, harpsichord and tape, 10', 1993. Commissioned by Eleanor Dawson with funds from the Arts Council of Great Britain. Premiered in Belfast, 1993. Broadcast on Radio Nederlands, 1994. Released on Sargasso CD 28026.

Krazy Horse for solo tape, 1'42, 1992, released on Sound Works Exchange CD 01, 1995; BBC Radio 3 broadcast, 'Mixing It', 1995.

Sinking the Titanic for solo clarinet, 12'00, 1991. A music theatre piece commissioned by Ian Mitchell. Premiered in Coventry, 1991.

Plus ça change for violin, marimba and tape, 14'00, 1991, revised 1997. Premiered by Marimolin at the Purcell Room, London, 1991. Broadcast on Swedish radio, 1991. Released on Sargasso CD 28026.

Brasserie for brass trio and tape, 4', 1992, performed in Dartington 1992, Lucerne, 1997.

music/sound design for film and installations

Ghost Cup sound installation. Objects and memory. Columbia University Computer Music Center, 7&8th April 2017.

Endangered sculpture/poetry/sound installation collaboration with artist Karrie Hovey and poet Elise Ficarra. Intersection for the Arts, San Francisco, 11 April 2012 – 26th May 2012.

short films about water / submarine film/sound collaboration with video artist Ian Winters; showings in 2008: Oakland Noodle Factory (Sept); St Petersburg (Aug); Noisiel (Oct); Moscow Autumn (Nov.) In 2009, installation version: Illuminated Corridor; site specific in the Port of Oakland (May); Poto Festival, Grass Valley (July); Luggage Store Performance including live electronic improvisation (Sept.)

these are my arms holding you – tearing you apart text soundscape for pre-show installation. Dance Mission, San Francisco, Feb 2007. Choreographer Paige Starling Sorvillo, video artist/set design Ian Winters.

Sound Garden outdoor sound installation, Hertz Hall, University of California, Berkeley; collaboration with composers Heather Frasch, Jeremy Hunt, Brian Kane, and John MacCallum, with artist Dawn Frasch, 22nd April 2006.

21 Grand gallery soundscape for Re-figured exhibition featuring photographs by Ian Winters. Electronic sound score, Feb 2006. Featuring recordings of accordionist Marié Abe.

Zozo feature film, co-sound design with *Ludligan*, Sweden. Memfis Films, 2005. Directed by Josef Fares. Selected to represent Sweden for the Academy Awards, 2006.

Moerk feature film, sound edit/sound design for Clarity Post Production. Director Jannik Johansen, Fine and Mellow, Denmark, 2005.

Oh Happy Day feature film, sound edit/sound design for Clarity Post Production. Director Hella Joof, Nordisk Films/Fine and Mellow, Denmark, 2004.

last june - 4:30am, 16mm/video, 11'23, 1997, sound score. Image: Suse Bohse. Screenings: UK, including Queen Elizabeth Hall, London 2000.

Time is all there is 16mm, 9 mins, 1995, electronic sound score. Image: Suse Bohse. Screenings: Hamburg, 1995; Lesbian and Gay Film Festival, London NFT, 1996.

Those Roads 9'07, 1994. Sound score. Commissioned by the Sonic Arts Network with funds from the London Arts Board. Image: Suse Bohse. Screenings: UK, Holland, Germany, Greece, Russia, USA.

Sirko 16mm, 38 mins; fiction, NFTS 1994. Director, Ineke Smits. Music scored for string quartet, tuba and electric guitar. Screenings: London NFT, Rotterdam, 1994; Dutch Television broadcast, 1995.

Songs Unheard 16mm, 27 mins, NFTS 1994. Director, Megumi Adachi. Music scored for solo voice. Screenings: London NFT, BP Expo, Austria.

Silken Lines and Silver Hooks 35mm, 8 mins; NFTS 1993. Music and co-sound design with Paul Davies. Dir/Animator, Alison Pook. Scored for flute and electronics. Festival screenings: Munich, Paris, Poitiers, Rome, Edinburgh, Brest, Uppsala, Tokyo. Broadcasts: European Satellite, BBC2, 1995.

Augustine 16mm, 39 mins; NFTS 1991. Director, Coral Houtman. Music, scored for violin, viola, cello, clarinet, trumpet, soprano and percussion. Several festival screenings. Winner Grand Jury Prize for student film, Houston International Film and Video Festival.