

Evelyn Ficarra : music and writings 2023
evelynficarra@gmail.com / e.j.ficarra@sussex.ac.uk

- (i) Articles**
- (ii) Recordings**
- (iii) Published scores**
- (iv) Public performances/Exhibitions etc.**

(i) Articles

Ficarra, E. (2020). 'Sounding Time: Explorations in Audio Time-Lapse and Temporal Layering in Interdisciplinary Collaboration', *Leonardo Music Journal*, Vol 30, pp. 18-23.

Ficarra, E. (2019.) 'Hand, Cup, Stone', *Array*, pp. 23-27. *Array* is the annual Journal of the International Computer Music Association.

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

CD Recordings:

Isle Remix, 2014. New Music Collections Volume 2, Electronic, NMCD205

Fractured Marble, 2008. 7'30, released on Jonathan Harvey's Other Presences CD, SCD28057

Submarine Revisited, 2007. Critical Notice, BMIC/Unknown Public

Isle, 2006. Unknown Public Critical Notice

Frantic Mid-Atlantic, 1999. Sargasso SCD 28026 Debut solo CD contains *Search*, *Those Roads*, *Plus ça change*, *Source of Uncertainty*, *Deuce*, *Frantic Mid-Atlantic*

Source of Uncertainty, 1994. NOR 3, Musidisc 244992

Krazy Horse, 1994. Soundworks Exchange, SWECD1

(ii) Published scores:

The Arbitrariness of Language, 2010. Solo piano, 8'. Babelscores, ISMN 979-0-2325-0738-5

Vagues / Fenêtres, 2010. String trio and electronics, 14'. Babelscores 979-0-2325-0163-5

London Cries, 2002. 14'. ob, tpt, vn, va, vc, cb, mezzo sop, tenor & electronics. Contemporary Voices (BMIC) ISMN M-2255-0862-7

Nunca Olvida, 2000. Solo voice 5'. Contemporary Voices (BMIC) ISMN M-2255-0863-4

Search, 1997. String septet & electronics, 5'. Contemporary Voices (BMIC) ISMN M-2255-0866-5

The Empress's Feet, 1995 (published 2022) solo voice (music theatre) 25'

Deuce, 1993. Baroque flute, Harpsichord & electronics, 10'. Babelscores, ISMN 979-0-2325-1517-5

(iv) Public Performances / Exhibitions etc.

What Larks for mezzo soprano, flute/piccolo, clarinet, electric guitar, cello, piano and recorded sounds, 5'. Commissioned by the New Music Players, premiered on 20th June 2022, Attenborough Centre for the Creative Arts, Brighton.

strange birds for fixed audio media, 10'. Commissioned by the Rainy Days Festival in Luxembourg. Première at the Espace Découverte in Luxembourg on 14th November, 2021.

Submerged for solo cello, 7'. Premiered at the Royal Academy of Music, London, 25th November 2021. Part of the Academy's 200 project in celebration of their bicentennial.

Robo_Op 16 minute opera featuring a Cleo robot in the Mesmer range. Music co-devised / improvised by Evelyn Ficarra (electronics), Loré Lixenberg (voice) and Anton Lukoszevieve (cello). Performance co-devised with director Tim Hopkins, choreographer Janine Fletcher and the cast. University of Sussex Creativity Zone, 29th June 2021. Supported by a grant from MAH Research and Knowledge Exchange and the Sussex Humanities Lab.

Here, Kittykitty a 20 minute opera, workshop performance at the Sussex Humanities Lab, featuring Pepper the Robot, with singer Loré Lixenberg, cellist Anton Lukoszevieve, a robot cello and a robot cat. This work was the second iteration of the ongoing Robot Opera research strand, investigating performance, embodiment and vocality in creative interaction with humanoid robots. Sussex Humanities Lab, 28th June, 2019.

Broken Open Audiovisual Installation in a collaborative exhibit with Cameron Crawford (ceramicist / sculptor) and Elise Ficarra (poet). 1078 Gallery, Chico California, Jan 17th – Feb 10th, 2019. Contained four separate sound art pieces: *Tea POeT*, *Ghost Cup*, *Falling* and *Piano Bench Variations* (8 channels sound, 1 channel video).

Drawing For the Body, By the Body music / sound score for exhibit and performance by choreographer / visual artist Young Sun Lee. 17-28th October, 2018. National Museum of Art and Contemporary Art, Seoul, South Korea. Pieces *Dance Drawings for Snail IV* and *Dance Drawing for Black Drawing* use music from my works *Vagues / Fenêtres* and *Isle Remix*; soundtrack for the video installation *Soul/Soul* (animation by Kyja K-Nelson).

Dissonant Futures collaboration with composer/pianist Myra Melford and video artist Ian Winters, Electronic sound score for performance at San Francisco Music Days, 30th September, 2018. Veteran's War Memorial Building, San Francisco.

Listening Creates an Opening collaboration with Mary Armentrout Dance Theatre, commissioned by the Experimental Media and Performance Art Center (EMPAC) at Rensselaer Polytechnic Institute, New York State. September, 2018. Scored for two voices, cello and electronics. This work received additional performances in May, 2019 at the ODC Theater in San Francisco.

Summer, Winter, Spring installation in The Old Barn at the Djerassi Resident Artists Program, 26-27th August 2018.

Summer, Winter, Spring installation & performance collaboration with Ian Winters (video) and Mary Armentrout, Daiane Lopes da Silva, & paige starling sorvillo (choreographers). Installation 13th-31st Jan, performances 26th 27th Jan. 2018, San Francisco Arts Education Gallery at the Minnesota Street Projects.

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.

O, One 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.

La Stavaganza Ballet by Anjelin Prelcolaj revived National Theatre of Croatia June 2017. Created in 1997 for the New York City Ballet (NYCB), this ballet uses a clip from my 1993 electronic piece **Source**

of Uncertainty, finalist for the 1994 Prix Noroit. Revived by the NYCB in 2012 and 2014 at New York's Lincoln Center, this toured to Europe and was filmed in 2017; broadcast in France and Italy in 2019. This indicates how my music is embedded in international dance culture, evidencing a sustained contribution to the field of performing arts.

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

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

The Empress's Feet music theatre for solo voice, 20'. Revived February 2017 Trier, Germany; Sept 2014, by Director Michal Grover Friedlander, Tmuna Theatre, Tel Aviv; originally commissioned by Linda Hirst with funds from the Arts Council of England, premiered Dartington International Festival, 1995.

Fractured Marble fixed media audio, 7'30" Concert première 23rd November 2016, Conservatoire de Nice, MANCA Festival. Original release 2007, Sargasso SCD28057 as part of the Jonathan Harvey 'Other Presences' project <http://www.sargasso.com/?product=jonathan-harvey-other-presences>

War Poems; the dead returning lightly dance. 25 mins. 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 sound installation / performance collaboration with Myra Melford and Ian Winters, in *Inside Out* at the Atlantic Center for the Arts, Florida, June 2016, also University of Sussex, 19th Feb 2014.

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; 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

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.

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

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

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.

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 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.

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.)

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.

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.

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.

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. Featuring Myra Melford on piano. 16th November, 2006, 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.

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

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

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.

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.

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.

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.

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

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

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

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.

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.

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 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.

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

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.

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.

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.

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

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.

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.

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.

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

Corryvreckan 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.