

**Evelyn Ficarra**  
**Composer / Sound Artist**

**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, 15<sup>th</sup> 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 11-13<sup>th</sup> 2014

***Teacup Lady Justice*** music theatre for solo performer and electronic soundscore. MilkBar Salon, Oakland, 8<sup>th</sup> 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) 17<sup>th</sup> 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.

**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.

#### **concert/radio/fixd audio media/improvisation**

**Scores for Objects and Electronics** with Heather Frasch. Live performance, improvisation, Studio Acht, Berlin, 8<sup>th</sup> 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 Cherniak, Reader Michael Rosen, Commissioned by Poems on the Underground. Second performance 15<sup>th</sup> 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, 19<sup>th</sup> 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](http://www.sargasso.com) Concert première 23<sup>rd</sup> November 2016, Conservatoire de Nice, MANCA Festival.

**Submarine Revisited** fixed media audio, 15'09". Unknown Public/BMIC Critical Notice web project, 2007. Featuring Loré Lixenberg (soprano) Dominic Saunders (piano) and interviews from a number of ex-naval officers. <[www.criticalnotice.com](http://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. 16<sup>th</sup> 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, première 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&8<sup>th</sup> 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 – 26<sup>th</sup> 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 Frasc, Jeremy Hunt, Brian Kane, and John MacCallum, with artist Dawn Frasc, 22<sup>nd</sup> 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.