

## List of Compositions [up to date as of December 2017]

Cat Hope's compositions are available as hard copy through [Material Press](#), Germany or through the [Australian Music Centre](#), and are read for performance using the [Decibel ScorePlayer iPad reader](#).

Cat Hope's music is conceptually driven, using mostly graphic scores, acoustic /electronic combinations and new score reading technologies. It often features aleatoric elements, drone, noise, glissandi and an ongoing fascination with low frequency sound. Her composed music ranges from works for laptop duet to orchestra, with a focus on chamber works. In 2013 she was awarded a Churchill Fellowship to develop her work, as well as Civitella Ranieri (Italy) and Visby International Composers residency (Sweden) fellowships. Her practice explores the physicality of sound in different media, and has been discussed in books such as *Loading the Silence* (Kouvaris, 2013), *Women of Note* (Appleby, 2012), *Sounding Postmodernism* (Bennett, 2011) as well as periodicals such as *The Wire*, *Limelight*, and *Neu Zeitschrift Fur Musik Shaft* (2013). Her works have been recorded for Australian, German and Austrian national radio, and her work has been awarded a range of prizes including the APRA|AMC Award for Excellence in Experimental Music in 2011, 2014 and the Australia Council for the Arts Peggy Glanville Hicks composer residency in 2014.

### Large Ensemble

*Speechless* – An animated notation wordless opera for community choir, bass orchestra and four vocal soloists (2017)

*Pure*. For string orchestra, percussion and sub tone (2014-2016)

*Bravo Compound*. For Laptop Orchestra. (2015).

*Her pockets full of inertia*. for flute choir. 13' (2014)

*The End of Abe Sada*. For bass orchestra. 12' (2014)

*The Moment of Disappearance* for mixed orchestra, guitars and percussion. 15' (2013)

*Black Emperor* for 2 organs and orchestra. 25'. (2012)

### Small Ensemble

*The Dying Pillow*. For eight cymbals. (2016)

*Erst*. For five instruments, synth and spatialisation. (2015)

*Wall Drawings*. For string quartet and theremin. (2014)

*Chrome Arrow*. For four sustaining instruments or laptop orchestra (2014)

*Sogno 102*, For Bass Flute, Bass Clarinet, Cello, Viola, piano and electronics. (2013).

*Miss Fortune X* for 2 strings, a.m. radio, percussion and piano 6'30" (2012).

*Juanita Neilson* for 2 violas and 2 cellos, electric guitar and piano 9'. (2012)

*Black Eels*, Sextet, 7' (2012)

*Platinum Fox* for sextet for three strings, brass and percussion, 6'. (2012)

*Stella Degradation* for five instruments 11' (2012).

*Liminum* for any instruments and electronics (2012). 9'

*Cruel and Usual* for String Quartet and bass amplifiers (2011). 12'

*The Talking Board* (co-written with Lindsay Vickery) 6 players and electronics 12' (2011)

*Longing* for 5 sustainable instruments (2011). (with MaxMSP Score reader).

*Empire* for shoe throwers, theramins and MaxMSP. (2010). 6'

*The Possible Stories of Harry Power* for alto flute, bass clarinet, laptop, AM radio and MaxMSP/ 7' (2010).

*Wolf at Harp* for 4 drum kits (indie rock, jazz, death metal and classical percussion) 14' (2010).

*In the Cut* for violin, cello, bass clarinet, bass guitar, turntable and sub woofer. 7' (2009). *Abe Sada Song Book Vol 1* (2006-2009) for multiple bass instruments. 21' (2009)

## **Solo**

*Kaps Freed.* For piano and electronics. (2017)  
*Black Tide.* For double bell trumpet (2017)  
*Tone Being.* For tam tam and sub woofer. (2016)  
*Dynamic Architecture.* For double bass and transducer (2015)  
*Broken Approach.* For bass drum kit. (2014)  
*Tension Lines.* For harp and electronics. (2015)  
*Fourth Estate.* For piano and electronics. (2014)  
*Signals Directorate.* For Bass clarinet and playback. (2014)  
*Chunk* for disklavier and grand piano (Max MSP patch required) 2010)

## **Duo**

*Shadow.* For string duo and sub woofer. (2016)  
*Great White.* For duo and electronics. (2016)  
*Sub Aerial.* For percussion duo. (2015)  
*The Sinister Glamour of Modernity* For viola and piano 8' (2013)  
*Stella Degradation.* For two instruments 11' (2012)  
*Kingdom Come,* for 2 laptops. 12' (2008)

## **Trio**

*Majority of One.* For sustaining trio of instruments and electronic feedback. (2016)  
*Marking time.* For sustaining trio of instruments (2016)  
*The Lowest Drawer.* For Bass drum, bass clarinet, bass flute and electronics. (2013)  
*Black Disciples.* For 3 low voices (2013)  
*Kuklinski's Dream* for 3 carving knives, three instruments, MaxMSP (with Max Score reader). 8' (2010)

## **Electronic Playback works**

*Pulupe Strings* Sweet Tribology, Paris, France. (2015)  
*Feather* (co-composed with Stuart James. Commissioned by the Totally Huge New Music Festival, 2015)  
*Languid Sigh* as part of the Transmuted signal project, for Kunst radio, Austria. (2013)

## **Film**

*Blight 2017* 13 min. Dir. Peron Bonser, St Kilda Film Festival, Sdney Film Festival. (2017)  
*Cetaphobia* 12 min. Dir. Erin Coates and Anna Nazzari. Revelation Film Festival, Paris Short Film Festival, 2015  
Horror Hotel Award. (2015)  
*Art Calls* series Dir. Tracey Moffatt. [GOMA](#), Brisbane, [Perth International Art Festival](#), PICA, Perth and [ABC Arts Online](#). (2014)  
*Paradise Falls I and II*, Paradise Falls, Dir. Kate McMillanVenn Gallery, Perth, WA. (2012),  
*The Making of The Moment of Disappearance.* Dir. Cat Hope. Haynes St Studios. London., (2014),

## Discography

Decibel *The Complete John Cage Variations*. Mode: New York. CD upcoming (2018)  
Mongraph CD *Ephemeral Rivers*. HatHutArt: Switzerland. CD (2017)  
*The Lowest Drawer*, Decibel, on *Tuned Darker*. Listen|Hear: Perth LP (2015)  
Decibel, *Still and Moving Lines- The Music of Alvin Lucier*, Pogus:New York. CD (2013)  
*Platinum Fox*, on Luminosity: Musical Treasures from UWA. University of WA (AUS). CD.(2013)  
*Longing* on Decibel, *Stasis Ecstatic*. Heartless Robot Productions, LP. (2014)  
Candied Limbs, *Sub Project 54*, with Lindsay Vickery. Tura Records, CD. (2013)  
*In The Cut, Kuklinski's Dream* on Decibel, *Disintegration: MutatioN*. HellosQare Records, CD (2010)  
Abe Sada, *Redux*, Heartless Robot LP. (2009)  
Abe Sada, *The Low Chord*, Kabutsuri Tape International, CD. (2009)  
Abe Sada, *Tatare Steppe*, VLZ Produkt, CD. (2008)  
Abe Sada, *Subzilla*, Bloodstar, (Aus), CD. (2007)  
Gata Negra, *Ruby*, Bloodstar (Aus), LP. (2007)  
Lux Mammoth, *New Gauge Sinner*, Pre Feed label (Italy), CD. (2007)

## Installations

Hope, C., McMillan, K., (2017) *The Past is Singing in Our Teeth*. Kunstbetheian, Berlin.  
Hope, C., Muir, R., (2013, 2016), *Sound of Decay. Semipermeable(+), 19th International Symposium on Electronic Art, Sydney*, Powerhouse Museum, Sydney and Ghost Biologies, CAST Tasmania.  
Hope, C. (2014). *The End of Abe Sada*. Perth Institute of Contemporary Art.  
Hope, C., McMillan, K., (2014), *The Moment of Disappearance* (installation). *Buruwan*, Carriageworks, Sydney.  
McMillan, K., & Hope, C. (2010). *Islands of Incarceration*, low frequency soundscape for installation Cockatoo Island, Sydney Biennale, NSW.  
McMillan, K., & Hope, C. (2010). *Lost*, soundscape for photomedia installation. PIAF, John Curtin Gallery, WA.  
Hope, C. (2014). *Plug*. Totally Huge New Music Festival, Perth.  
Hope, C. (2005). *D.A.C.S. International Symposium of Live Art*.  
Hope, C. (2003). *Unravelled*. National Festival of Live Art, Perth  
Hope, C. (2001). *Homefear*. New Directions Festival, Singapore  
Hope, C. (2001). *Drive*. Artrage Festival

## Music Curator

Sounding Art, Fremantle (2017)  
Decibel new music ensemble programs (2009 – )  
Sound Unbound - Music from Visitors, Spectrum Project Space (2013-2016 )  
New Music Network Mini Series (2013)  
Drawn From Sound exhibition, Perth & Sydney (2013-14)