**CAT HOPE COMPOSITIONS LIST [as of JANUARY 2020]**

**Solo** (or with electronics)

*Wanderlust.* F*or solo (or duo) and self -recorded playback (variable length) (2018)*
*Their Lives are Stripped of Meaning*. For instrument, voice and electronics 7’40” (2018)

Silenced (co composed with Dobromila Jaskot and Karina Utomo). Voice and electronics 12’ (2018)

The Shadow of Mill. For cello and subtone. 20’ (2016-2018)
*Kaps Freed.* For piano and electronics 20‘ (2017)
*Black Tide.* For double bell trumpet and electronic playback 13’ (2017)
*Tone Being*. For tam tam and sub woofer.13’30” (2016).
*Dynamic Architecture*. For double bass and transducer. 22’ (2015)
[*Broken Approach.*](http://www.cathope.com/broken-approach-2014.html) For bass drum kit. 12’ (2014)
*Tension Lines.* For harp and electronics. 20’ (2015)
*Fourth Estate.* For piano and electronics. 8’30” (2014)
*Signals Directorate.* For Bass clarinet (with or without any other instruments) and playback. 7’ (2014)
*Chunk* for disklavier and grand piano (Max MSP patch required) 7’45” (2010).

**Duo**
*Human Cathedral*. For solo or20’two electric basses. 20’ (2019)

*Their Lives are Stripped of Meaning.* For instrument, voice and electronics. 7’40” (2018)

*The Last Days of Reality.* For bass flute, tam tam and partion concrete (by Lionel Marchetti) 9’47” (2018)
*Shadow.* For string duo and subtone. 10’(2016)
*Great White****.*** For sustaining instrument duo and networked electronics. (variable length) (2016)
*Sub Aerial.* For percussion duo. (variable length) (2015)
*The Earth Defeats me.* For two sustaining instruments and part concrete (by Lionel Marchetti) 13’30” (2014)
*The Sinister Glamour of Modernity* For viola and piano 8’ (2013).
*Stella Degradation.* For two or five instruments 11’ (2012).
*Kingdom Come.* For 2 electronic performers 7’33” (2008)

**Trio**Black Vulture. For Electric harp, synthesiser and electric bass guitar. 30’ (2019)

Our House is On Fire. For percussion, ruined toy piano and bass guitar. 7’20” (2019)
*Majority of One.* For sustaining trio of instruments and electronic feedback.  10’46” (2016)
[*Marking time.*](http://www.cathope.com/marking-time-2016.html) For sustaining trio of instruments and sine tone. 12’30” (2016)
*The Lowest Drawer.* For cello or double bass, bass clarinent and bass flute and electronics. 8’30” (2013)
*Black Disciples.* For 3 low voices. 8’20” (2013).
*Kuklinski’s Dream* for three instruments doubling on carving knives and electronics 8’ (2010).

**Small Ensemble***Sub Decorative Sequences I-IV. For small ensemble of up to 6 sustaining instruments and subtone (2019)*

*The Dark Hip Falls. For Theremin, piano, violin, vioa, cello, percussion and electronics (2019)*

*The Aesthetics of Disappearance. For electric lapsteel, organ, cello, viola, bass clarinet, percussion and sub tone 9’ (2018)*

*U Mangibeddu Nostru.* For cello, viola, violin, electric guitar, organ, cor anglais, percussion and turntable. 10’20” (2018)
*Smoothing the Pillow of the Dying Race.*For 12 cymbals (four players). 3’ (2015)
*Erst*[.](http://www.cathope.com/erst-2015.html) For five instruments, synth and spatialisation. 8’ (2015)
[*Wall Drawing.*](http://www.cathope.com/wall-drawing-2014.html)For string quartet and theremin. 10’30” (2014)
[*Chrome Arrow*.](http://www.cathope.com/chrome-arrow-2014.html) For four sustaining instruments or laptop orchestra. 10’ (2014)
*Sogno 102.*For Bass Flute, Bass Clarinet, Cello, Viola, piano and electronics. 7’( 2013).
[*Miss*](http://www.cathope.com/miss-fortune-x-2012.html) 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,* For 2 turntables, 2 flutes, snare drum and electric guitar. 7’ (2012)
*Platinum Fox*. For sextet for three strings, brass and percussion, 6’. (2012)
*Stella Degradation*. For five instruments 11’ (2012).
*Liminum. F*or any instruments and electronics (2012). 9’
[*Cruel*](http://www.cathope.com/cruel-and-usual-2012.html) and Usual. For String Quartet and bass amplifiers (2011). 12’
*The Talking Board*. (co-written with Lindsay Vickery) 1 - 6 players and electronics. 12’ (2011)
*Longing. F*or 5 sustainable instruments. 8’ (2011).
*Empire.* For shoe throwers, iPhone therimins and MaxMSP. (2010). 6’
*The Possible Stories of Harry Power. F* or alto flute, bass clarinet, laptop, AM radio and MaxMSP/ 7’ (2010).
[*Wolf at Harp.*](http://www.cathope.com/wolf-at-harp-2010.html)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*. For multiple bass instruments. 21’ (2009)

**Large Ensemble**

*Submerging in the Greater Will*. For 2 cellos and large choir 12’ (2019)

Musk. For large mixed ensemble. 15’ (2019)
*The Post Truth Pleasure Garden* For large ensemble and electronics. 17’ (2018) *Speechless.* Opera for four soloists, community choirs and bass orchestra. 70’ (2019)
[*Pure.*](http://www.cathope.com/pure-2014-16.html)For string orchestra, percussion and sub tone 10’ (2014-2016)
[*Bravo Compound.*](http://www.cathope.com/bravo-compound-2015.html)For Laptop Orchestra.  10’ (2015).
*Her pockets full of inertia.* For flute choir, solo bass flute and flute choir or solo bass flute and playback. 13’ (2014)
[*The End of Abe Sada*.](http://www.cathope.com/the-end-of-abe-sada-20141.html) 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)

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

**Film**
*Dark Water*, Dir. Erin Coates and Anna Nazzari 15’ (2019)

*Blight*. Dir. Peron Bonser 13’ (2017)
*Cetaphobia* Dir. Erin Coates and Anna Nazzari. 12’ (2015)
*Art Calls* series Dir. Tracey Moffatt.  4’ (2014)
*Paradise Falls I and II,* Paradise Falls, Dir. Kate McMillan 8’ (2012)

**Music and Dance**

*We have Become Kin,* for piano, dancer and subtone (2019)

*Delay Taints,* for cello, dancer and subtone (2018)