

FABER *ff* MUSIC

Jonathan Harvey

*"He is a rare spirit, ever in search of
the new and numinous"*

The Sunday Times

JONATHAN HARVEY

List of Works

BIOGRAPHY

Born in Warwickshire in 1939, Jonathan Harvey was a chorister at St Michael's College, Tenbury and later a major music scholar at St John's College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and (on the advice of Benjamin Britten) also studied privately with Erwin Stein and Hans Keller. He was a Harkness Fellow at Princeton (1969-70). An invitation from Boulez to work at IRCAM in the early 1980s has so far resulted in seven realisations at the Institute, and two for the Ensemble Intercontemporain, including the celebrated tape piece *Mortuos Plango, Vivos Voco*, *Bhakti* and *Advaya* for cello, live electronics and pre-recorded sounds. Harvey has also composed for most other genres: orchestra (*Tranquil Abiding*, *White as Jasmine* and *Madonna of Winter and Spring* - the latter scheduled for a performance by the Berlin Philharmonic and Simon Rattle in autumn 2006), chamber (four string quartets, *Soleil Noir/Chitra*, and *Death of Light, Light of Death*, for instance) as well as works for solo instruments. He has written many widely-performed unaccompanied works for choir - as well as the large-scale cantata for the millennium BBC Proms, *Mothers shall not Cry* (2000). His church opera *Passion and Resurrection* (1981) was the subject of a BBC television film, and has received twelve subsequent performances. His opera *Inquest of Love*, commissioned by ENO, was premiered under the baton of Mark Elder in 1993 and repeated at Théâtre de la Monnaie, Brussels in 1994. His third opera, *Wagner Dream* is commissioned by Nederlandse Oper in association with the Grand Théâtre de Luxembourg, the Holland Festival and IRCAM, and is to be premiered in 2007.

Harvey is in constant demand from a host of international organisations, attracting commissions far into the future, and his music is extensively played and toured by the major ensembles of our time (Ensemble Modern, Ensemble Intercontemporain, Ictus Ensemble to name but three). His music has been showcased at Strasbourg Musica, Ars Musica Brussels, Musica Nova Helsinki, the Acanthes and Agora festivals, and at many centres for contemporary music. Some 150-200 performances are given or broadcast each year and about 60 recordings of his music are available on CD. He has honorary doctorates from the universities of Southampton, Sussex and Bristol, is a Member of Academia Europaea, and in 1993 was awarded the prestigious Britten Award for composition. He published two books in 1999, on inspiration and spirituality respectively. Arnold Whittall's study of his music appeared in 1999, published by Faber & Faber (and in French by IRCAM) in the same year. Two years later John Palmer published a substantial study: "Jonathan Harvey's *Bhakti*" Edwin Mellen Press. Harvey was Professor of Music at Sussex University between 1977 and 1993 where he is currently an Honorary Professor. He was Professor of Music at Stanford University (US) between 1995 and 2000, Visiting Professor of Music at Imperial College, London and is an Honorary Fellow of St. John's College, Cambridge. He has been Composer-in-Association with the BBC Scottish Symphony Orchestra since 2005.

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Abbreviations

WOODWIND

picc piccolo; fl flute; afl alto flute; bfl bass flute; ob oboe; ca cor anglais; cbcl contrabass clarinet; bsn bassoon; cbsn contrabassoon

BRASS

hn horn; fl.hn flugelhorn; ppt piccolo trumpet (B^b); tpt trumpet; trbn trombone; btrbn bass trombone

PERCUSSION

ant.cym antique cymbals; BD bass drum; c.bell cow bell; cast castanets; ch.bl chinese block; chin.cym chinese cymbal; ch.dr chinese drum; chtpl.bl chinese temple block; chi.ba chime bars; crot crotales; cym pair of cymbals; glsp glockenspiel; mcas maracas; mar marimba; met.bl metal block; riv.cym rivet cymbal; SD side drum; siz.cym sizzle cymbal; susp.cym suspended cymbal; t.bells tubular bells; tab tabor; tam-t tam-tam; tamb tambourine; TD tenor drum; tgl triangle; timb timbale; tpl.bl temple block; vib vibraphone; wd.bl wood block; xyl xylophone; xylrim xylorimba

STRINGS

vln violin; vla viola; vlc cello; db double bass

KEYBOARDS

pno piano; cel celesta; synth synthesiser

OTHERS

gtr guitar; bgtr bass guitar; hp harp

All other instrument names are given in full

INTRODUCTION TO THE MUSIC OF JONATHAN HARVEY

I have the feeling there's some new type of music hovering on the horizon, which I can glimpse very fleetingly now and then, and which does seem like a change of consciousness.

Jonathan Harvey says a lot about his music in this innocent sentence — not least in the innocence of it, and the modesty. There is the idea of music as having a physical presence, yet one not subject to gravity, and the related idea of it being seen, glimpsed. Music is light, in two senses, hovering and visible. And then there is the newness of it. It is coming from somewhere else, over the horizon, and bringing with it, or being brought by, a revolution in thinking. While existing outside us — floating in the air, perhaps like clouds in changing sunlight, or like stars and aurorae illuminating the night sky — it is with us, or, rather, it excites us to be with it, to rise up into its wafting light.

To some extent this 'new type of music' is very old, a renewal of what existed in Europe before the Renaissance: a music neither grounded nor driven by the harmonic forces of the major-minor system, a music whose unfolding, while certainly calculated and certainly persuasive, is not rational. One of Harvey's ideals, often evoked in his choral writing and sometimes elsewhere, is plainsong, with its ability indeed to hover, to float, and to evoke a space and a time beyond where we are now. Thus knowing the past, his music is also aware of other cultures, especially those of India, cultures that seem specially sympathetic to a person whose indomitably sunny disposition suggests a gentle serenity (Harvey is never seen but smiling), and to an artist for whom sensuality and spirituality exist in an embrace.

Harvey's calm, soft-spoken manner, and the richness of his art, go along with a mental toughness that has led him to deal seriously with himself, and to take some hard roads. Many composers sharing his view of artistic regeneration would have turned right away from the central western legacy; Stockhausen provides an outstanding instance. But though Harvey was, particularly in the sixties and seventies, fascinated by Stockhausen's example, he could never forget the musical experience he had been gathering since childhood.

As a boy chorister he was brought up in a tradition going back, through the great repertory of Anglican sacred music, precisely to plainsong. From those years he may also have retained the notion of music as worship, of voices and instruments as always joined in addressing the divine. Later he came to know Britten, and, at Britten's suggestion, to take instruction from Erwin Stein and Hans Keller, from whom he gained a thorough grounding in the Viennese tradition from Haydn to Schoenberg. Nor did his education stop there. In 1969–70, when he was thirty and well established as both composer and teacher, he went to Princeton for a year to learn new lessons in deep musical structure from Milton Babbitt. And a decade later still he was among the first visitors to Pierre Boulez's computer music studio, IRCAM.

With Harvey high technology, thoroughly western and contemporary, by no means contradicts but indeed assists the connection with musical imperatives from far away and long ago. After all, his concern is with a 'new type of music', not with regression. Also, he has taken deep note of how so conspicuously a European nineteenth-century composer as Wagner — the subject of an opera on which he is now working — was thinking towards Buddhist ideas. Advance, even in directions the west seems to have created for itself, often moves spirally, revisiting what was there before or elsewhere, but at a remove. Thus twelve-note thinking becomes, for Harvey, a way of developing and controlling harmonies that levitate, free of the bass, and of modelling melodies that are raga-like in their appeal and in their bounty of implications. Similarly, he most often uses electronics not only to create and transform sounds but to open them to exploration — the same kind of exploration as the ear will make in listening to the reverberation of a bell.

It is perhaps because bell sounds absorb the mind that they occur so widely as ritual instruments. Harvey's music is full of them — not least his striking contribution to the small repertory of purely electronic classics, *Mortuos Plango, Vivos Voco* (1980), made from recordings of the great bell of Winchester Cathedral and of a boy's singing voice. But his music is also full of melodies, sounding like the chants of a hitherto unencountered people, or like their dances — melodies that come as lively emanations of whatever sound is undergoing a slower process of change. Here his *First*

String Quartet (1977) is exemplary. Playing continuously, the work starts with the gradual arrival of the note D, played in all kinds of ways and so seeming indeed a sound in growth, almost a tangible substance, which then gives rise to a melody, whose journey is the rest of the piece.

Harvey was in his late thirties by the time he wrote this quartet, and had by then produced a substantial output that included several big orchestral scores and a sequence of seven 'cantatas' for various forces, but the quartet was a new beginning. Its melody is a thing alive, running with a fresh kind of energy. Some of the harmony was stimulated by Rudolf Steiner's idea of a piling of overtones as 'leading straight into the world of the spirit', and so from this point Harvey began to move in parallel with spectralist colleagues in Paris. But his poetic aims were decidedly his own, above all in an accelerated passage towards the end, which he saw as suggesting 'past life ... reviewed ... in one tableau, like one of those experiences people have reported at the gates of death'.

Many of Harvey's abiding concerns were thus set in place, concerns with sound which, by its change, draws the mind into an essential sameness, with music as a metaphysical agent, with melody as the flower of that music, and with penetrating the boundaries of earthly life. Much of his music conveys images similar to those reported by contemplatives, whether, to take two works written almost side by side, a lake surface ruffled with shadows and reflections (*Tranquil Abiding*, 1998) or the gyrations of some monster whose voice is also heard (*Wheel of Emptiness*, 1997). All three of his operas — the church drama *Passion and Resurrection* (1981), the spiritual thriller *Inquest of Love* (1993) and the coming one on Wagner — are about the passage through death to new life.

If Harvey's First Quartet thus provided the seed for so much that has followed — and it is an extraordinary amount that has, indeed, followed — his output has been as various as abundant, and the distance travelled immense. Some of that distance may be tracked by comparing his First Quartet with his Fourth (2003), in every way spaced out: longer, larger (involving electronics), open to silence and the pianissimo, its posture alertly attentive, its sounds, by virtue of the electronics, released from the instruments into space, as Harvey likes to have them. Held or moving in space, the sounds so much more readily take on the character of living beings — of magical birds in the delightful *Bird Concerto with Pianosong* (2001), which was Harvey's parting homage to California, after five years on the faculty of Stanford University, coming after his long association with the University of Sussex.

Harvey's bird concerto — populated by songs as colourful as the singers' names: indigo bunting, orchard oriole, golden-crowned sparrow — is just one of many works in which the electronic sounds are as beguiling and lively as those of instruments or voices, to the extent that 'artificial' and 'natural' components can be seamlessly joined. There may be a sense in which electronic sounds, bodiless and with magnified powers of volume, intonation, colour and pitch spectrum, represent immaterial aspects of existence: spirits, gods, demons, landscapes of paradise. But in Harvey's universe the material and the immaterial are in fluent conference, and, accordingly, electronic and instrumental resources most often are combined.

They are so in two of Harvey's outstanding achievements. *Madonna of Winter and Spring* (1986), for large orchestra including synthesizers and means of electronic transformation, is one of the great symphonic works of the late twentieth century, reaching its culmination in a long movement of arrival in the vibrant, glistening, high-register world that is Harvey's goal in numerous works. *Soleil Noir/Chitra* (1995), for nine instruments and electronics, offers a prime example of another of his musical metaphors: the encounter of west and east, of 'Europe, with its fascination with darkness, melancholy and madness' and 'India, with its radiance, its naivety, its nostalgia for the divine presence and its mysteriously inviting profundity'. Leaving aside the fact that most of these features — the melancholy and the mystery, the darkness and the radiance — may be found in so much of his music, this particular work provides a rich dialogue of dance (flute-led, high, irregular in rhythm) with death-knell (brass-loud, low, pulsating). The outcome, as so often in Harvey, is a strange union — of shining dark, of grave dance, of a world where spirit and body, east and west, are one.

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EINE EINFÜHRUNG IN DIE MUSIK VON JONATHAN HARVEY

Es kommt mir so vor, als ob eine völlig neuartige Musik am Horizont auf uns wartet. Ab und zu gelingt es mir, einen flüchtigen Blick darauf zu erhaschen. Dann ist mir, als ob sich mein Bewusstsein irgendwie verändert habe.

In diesem unschuldig vorgebrachten Satz verrät Jonathan Harvey eine Menge über seine Musik – nicht zuletzt auch über die Unschuld seiner Musik und über ihre Bescheidenheit. Da geht es um die Vorstellung, dass Musik über eine greifbare Präsenz verfüge, die jedoch nicht den Gesetzen der Schwerkraft unterliegt. Damit verbunden ist das Konzept, dass man Musik sehen könne, sozusagen einen Blick darauf erhaschen kann. Musik ist etwas Leichtes und etwas Lichtes zugleich, etwas Sichtbares und Schwebendes. Und dann wäre da noch der Aspekt des völlig Neuartigen. Es scheint aus einer anderen Welt zu kommen, taucht langsam am Horizont auf, und es bringt einen Umbruch im Denken mit sich – oder rührt das Neuartige aus diesem andersartigen, neuen Denken? Zwar ist die Musik etwas, das außerhalb unseres Körpers existiert – sie schwebt in der Luft, ähnlich wie Wolken vor dem Spiel des Sonnenlichts oder wie der Schein, den die Sterne und das Morgenrot auf den nächtlichen Himmel zaubern. Die Musik ist bei uns, begleitet uns, oder besser gesagt, sie weckt in uns das Verlangen, bei ihr zu sein und uns in ihrem wehenden Lichtschein zu erheben.

In gewisser Hinsicht ist diese „neuartige Musik“ etwas sehr Altes, eine Wiedergeburt dessen, was in Europa schon vor der Renaissance bekannt war: eine Musik, die nicht in den harmonischen Zwängen von Dur und Moll gefangen war und von ihnen vorangetrieben wurde; eine Musik, die sich beim Entfalten – welches mit Bestimmtheit genau kalkuliert und ohne Frage überzeugend war – keinerlei rationalen Zwängen unterwirft. Eines der Ideale Harveys ist der Gregorianische Gesang – Anspielungen daran tauchen oft in seinen Chorgesängen und manchmal auch andernorts auf – der über die Fähigkeit des Schwebens, des leichten Dahinziehens verfügt und dem es gelingt, uns an einen Ort und in eine Zeit zu versetzen, die jenseits unseres jetzigen Daseins liegen. Aus der Kenntnis der Vergangenheit schöpft seine Musik auch das Bewusstsein für andere Kulturen, insbesondere der indischen Folklore – Kulturen also, die eine besondere Sympathie für Menschen an den Tag legen, deren unbezähmbar sonniges Gemüt ihnen eine Aura sanfter Gelassenheit verleiht (auch Harvey sieht man immer nur mit lächelndem Gesicht) – und im selben Zuge auch für Künstler, bei denen sich Sinnlichkeit und Spiritualität in inniger Umarmung vereinen.

Harveys ruhige, sanfte Art und der Reichtum seiner Kunst gehen Hand in Hand mit einer geistigen Stärke, die ihn dazu veranlasste, sich sehr ernsthaft mit sich selbst zu befassen und nicht immer den leichtesten Weg für sich zu wählen. Zahlreiche Komponisten, die seine Sichtweise der künstlerischen Regeneration mit ihm teilen, hätten sich ohne Zögern vom zentralen Kulturerbe des Westens abgewandt; Stockhausen ist dafür ein herausragendes Beispiel. Harvey jedoch war – besonders in den sechziger und siebziger Jahren – fasziniert von Stockhausens Exempel. Die musikalischen Erfahrungen, die er seit seiner Kindheit gesammelt hatte, waren ihm unvergesslich.

Als Sängerknabe wuchs er mit einer weit zurückreichenden Tradition auf, die sich auf das großartige Repertoire der anglikanischen Kirchenmusik, insbesondere auf den Gregorianischen Gesang, bezog. Aus dieser Zeit mag auch seine Einstellung herrühren, dass Musik immer etwas Heiliges ist, bei dem sich Stimmen und Instrumente zur Verehrung des Göttlichen vereinen. Später lernte er dann Benjamin Britten kennen, auf dessen Rat hin er Unterricht bei Erwin Stein und Hans Keller nahm, die in ihm ein tiefgreifendes Verständnis für die Wiener Tradition von Haydn bis Schönberg begründeten. Doch damit war seine Ausbildung noch lange nicht beendet. Im Alter von dreißig Jahren, 1969-70, als er sich schon als Komponist und Lehrer einen Namen gemacht hatte, ging er noch einmal für ein Jahr nach Princeton und nahm dort bei Milton Babbitt Unterricht in musikalischer Tiefenstruktur. Nochmals zehn Jahre später war er unter den ersten Besuchern in Pierre Boulez' Computer-Musikstudio IRCAM.

Bei Harvey ist die moderne Technik – ein durch und durch modernes Element der westlichen Kultur – keinesfalls ein Gegensatz, sondern eher eine Ergänzung zu musikalischen Ansätzen aus vergangenen Epochen und entfernten Gefilden. Schließlich geht es ihm um eine „völlig neuartige Musik“ und nicht um einen Rückschritt. Mit großem Interesse hat er auch verfolgt, wie sich ein so bedeutsamer europäischer Künstler des 19. Jahrhunderts wie Wagner – der übrigens Thema einer Oper ist, an der er zurzeit gerade arbeitet – mit buddhistischem Gedankengut beschäftigte. Der Fortschritt nimmt – auch wenn er sich in Richtungen bewegt, die der Westen anscheinend für sich selbst in Beschlag genommen hat – oftmals spiralförmig seinen Lauf und arbeitet dabei Vergangenes oder aus anderen Regionen Übernommenes auf, allerdings unter neuen Betrachtungsweisen. So wird die Zwölftonmusik für Harvey zu einer Methode, Harmonien aufzubauen und zu steuern, die ganz ohne Bass frei im Raum umherschweben. Daraus modelliert er Melodien, die mit ihrer Anziehungskraft und ihrem Verwicklungsreichtum dem raga ähnlich sind. In ähnlicher Weise verwendet er oft die Elektronik nicht nur dazu, um Klänge zu erschaffen und zu verwandeln, sondern um sie für weitere Entdeckungen zugänglich zu machen. Dabei handelt es sich um dieselbe Entdeckerlust, die das Ohr beim widerhallenden Klang einer Glocke verspürt.

Glocken vermögen den menschlichen Geist mit ihrem Klang gefangen zu nehmen. Vielleicht ist das der Grund, warum sie so oft als rituelle Instrumente eingesetzt werden. Harveys Musik ist voll vom Klang der Glocken. Nicht zuletzt besteht sein viel beachteter Beitrag vom kleinen Repertoire an rein elektronischen Klassikern, *Mortuos Plango, Vivos Voco* (1980), aus den Klängen der großen Glocke der Winchester Cathedral und der

Singstimme eines Knaben. Doch seine Musik steckt auch voller Melodien, die sich anhören wie die Gesänge beziehungsweise Tänze eines bisher noch nicht bekannten Volkes – Melodien, die die lebhafteste Ausstrahlung eines Klanges besitzen, der sich einer gemächlichen Veränderung unterzieht. Sein Erstes Streichquartett (1977) ist dafür ein gutes Beispiel. Unter anhaltendem Spiel beginnt das Werk mit dem allmählichen Auftauchen der Note D, die auf alle möglichen Weisen dargeboten wird und so tatsächlich als anschwelliger Ton wahrgenommen wird, fast wie ein greifbares Etwas, aus dem dann eine Melodie hervorgeht, deren Reise den Rest des Werkes bestimmt.

Als Harvey dieses Quartett verfasste, war er Ende dreißig und hatte bereits eine beachtliche Zahl an Stücken geschrieben, darunter mehrere große Orchesterpartituren und eine Sequenz aus sieben Kantaten für verschiedene Tonstärken. Das Quartett stellte jedoch einen Neuanfang dar. Die Melodie ist etwas Lebendiges, das sich mit einer vollkommen neuen Energie bewegt. Ein Teil der Harmonie wurde von Rudolf Steiners Idee inspiriert, harmonische Oberschwingungen derart aufzutürmen, dass sie „direkt in die Welt des Geistes führen“. In diesem Sinne bewegte sich Harvey in dieselbe Richtung wie seine spektralistischen Kollegen aus Paris. Er verfolgte jedoch eindeutig eigene poetische Ziele, was besonders in einer sehr schnellen Passage gegen Ende des Stückes deutlich wird. Für ihn verkörperte diese das „Leben der Vergangenheit ... zusammengefasst ... in einer bildlichen Szene, wie einer dieser Erfahrungsberichte von Menschen, die dem Tod von der Schippe gesprungen sind“.

Ein Großteil von Harveys bleibenden Anstrengungen hatte somit einen festen Platz. Er bemühte sich um einen Klang, der durch seine Veränderung die Gedanken in einen Zustand essenzieller Gleichheit zu versetzen vermag. Die Musik ist dabei ein metaphysischer Mittler, die Melodie die Blüte dieser Musik, welche die Grenzen des irdischen Lebens durchbricht. Viele seiner Stücke vermitteln Bilder, wie sie auch von nachdenklichen Menschen erzählt werden – zum Beispiel sieht man, um zwei Werke sprechen zu lassen, die fast gleichzeitig entstanden – einen See, dessen Oberfläche von Schatten und Lichtreflexionen durchbrochen wird (*Tranquil Abiding*, 1998), oder aber die kreisenden Bewegungen eines Ungeheuers, dessen Stimme ebenfalls zu hören ist (*Wheel of Emptiness*, 1997). In allen drei Opern von Harvey – dem Kirchendrama *Passion and Resurrection* (1981), dem spirituellen Thriller *Inquest of Love* (1993) und der gerade in der Entstehung befindlichen Wagner-Oper – geht es um den Weg durch den Tod hin zu neuem Leben.

Wenn also Harveys Erstes Quartett den Grundstein für so viel Folgendes gelegt hat – und darauf folgte in der Tat eine Menge Beachtenswertes – dann ist das Ergebnis ebenso vielschichtig wie reichhaltig. Dabei hat er eine gewaltige Strecke zurückgelegt. Einen Eindruck von dieser Entwicklung erhält man, wenn man sein Erstes Quartett mit seinem Vierten (2003) vergleicht, das in jeder Hinsicht weitaus raumgreifender wirkt: es ist länger, größer (er arbeitet auch mit elektronischen Mitteln), es ist offen für die Stille und Pianissimo-Momente, seine Haltung ist gekennzeichnet von wacher Aufmerksamkeit; die Töne werden – dank elektronischer Mittel – von den Instrumenten in den Raum hinein gestellt, so wie Harvey es gerne mag. Indem sie im Raum stehen bleiben oder sich umher bewegen, nehmen die Klänge viel eher den Charakter lebendiger Wesen an – im *Bird Concerto with Pianosong* (2001) verkörpern sie magische Vögel. Das Stück war Harveys Abschiedsgeschenk an das Land Kalifornien nach seiner fünfjährigen Tätigkeit an der Fakultät der Stanford University, die aus seiner langen Verbindung mit der University of Sussex hervorgegangen war.

Harveys Vogelkonzert schäumt über vor Songs, die ebenso farbenfroh sind wie die Namen ihrer Sänger: da gibt es den Indigofink, den Gartentrupial oder die Kronenammer. Wie in vielen anderen seiner Werke sind die elektronischen Klänge ebenso verführerisch und lebhaft wie die Instrumente und Singstimmen. Im Ergebnis gelingt es dem Komponisten, „künstliche“ und „natürliche“ Töne nahtlos miteinander verschmelzen zu lassen. In gewisser Weise widerspiegeln die elektronischen Klänge in ihrer Körperlosigkeit und mit überhöhter Lautstärke, Intonation, Farbigkeit und Tonhöhenpektren die immateriellen Dinge des Lebens: die Geister, Götter und Dämonen sowie die Landschaft des Paradieses. In Harveys Universum jedoch befinden sich das Materielle und das Immaterielle in einem ständig fließenden Übergang. Entsprechend vereinen sich auch elektronische und instrumentale Klangquellen.

Dies ist auch der Fall in zwei von Harveys bemerkenswertesten Werken. *Madonna of Winter and Spring* (1986) ist ein Stück für ein großes Orchester mit Synthesizern und bezieht die Mittel der elektronischen Klangumwandlung mit ein. Es ist eines der großen symphonischen Werke des späten zwanzigsten Jahrhunderts. Seinen Höhepunkt erreicht es in einem langgezogenen Moment der Ankunft in der pulsierenden, glitzernden Welt der hohen Register, die Harvey in vielen seiner Stücke als oberstes Ziel betrachtet. *Soleil Noir/Chitra* (1995), ein Stück für neun Instrumente und elektronische Klangmittel, ist ein erstklassiges Beispiel für eine weitere seiner musikalischen Metaphern: der Begegnung zwischen West und Ost, der Begegnung zwischen „Europa, auf das Dunkelheit, Melancholie und Wahnsinn eine verführerische Faszination ausüben“, und „Indien mit seinem Glanz, seiner Naivität, seiner nostalgischen Auffassung von der göttlichen Präsenz und seiner geheimnisvollen, einladenden Tiefgründigkeit“. Lässt man die Tatsache beiseite, dass die meisten dieser Konzepte – Melancholie und Wahnsinn, Dunkelheit und Glanz – in so vielen seiner Stücke auftauchen, dann ist dieses Werk ein reichhaltiger Dialog aus Tanz (flötendominiert, mit unregelmäßigen Rhythmen) und Totenglocken (laute Blechbläser, tiefe Klänge, pulsierend). Das Ergebnis ist, wie so oft bei Harvey, eine eigentümliche Einheitlichkeit – eine Verbindung aus leuchtender Dunkelheit und Grabestänzen zu einer Welt, in der Körper und Geist, West und Ost, vereint sind.

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INTRODUCTION À LA MUSIQUE DE JONATHAN HARVEY

J'ai l'impression qu'un nouveau type de musique se profile à l'horizon, que j'entrevois fugitivement de temps à autre et qui ressemble à un changement de conscience.

Jonathan Harvey en dit long sur sa musique dans cette phrase innocente - et en particulier dans l'innocence et la modestie qui s'en dégage. La musique aurait une présence physique, qui pourtant ne serait pas soumise à la pesanteur, et on pourrait également la voir, ou l'entrevoir. Flottante et visible, la musique est à la fois lumière et légèreté. Et elle possède quelque chose de nouveau. Venant d'ailleurs, elle apparaît à l'horizon et apporte avec elle une révolution de la pensée, à moins qu'elle n'en soit le fruit. Bien qu'existant en dehors de nous - elle flotte dans les airs, comme des nuages à la lumière changeante du soleil ou comme des étoiles et des aurores qui brillent dans la nuit - elle est avec nous ou, plutôt, elle nous invite à être avec elle, à la suivre dans sa lumière mouvante.

Dans une certaine mesure, ce " nouveau type de musique " est très ancien. Il nous vient de ce qui existait en Europe avant la Renaissance : une musique dont les racines et l'impulsion ne sont pas à rechercher dans les forces harmoniques du système majeur-mineur, une musique dont le déroulement, certes calculé et convaincant, n'est pas rationnel. Un des idéaux de Harvey, souvent évoqué dans ses œuvres pour chœurs et aïeux parfois, est le plain-chant, avec sa capacité de planer, de flotter et d'évoquer un espace et un temps au-delà de l'ici et du maintenant. Si elle s'appuie sur la connaissance du passé, sa musique est également empreinte d'autres cultures, notamment celles de l'Inde, des cultures qui semblent particulièrement sympathiques à une personne dont la disposition résolument radieuse laisse deviner une douce sérénité (on ne voit jamais Harvey autrement que souriant) et à un artiste pour qui la sensualité et la spiritualité ne font qu'un. Le calme et la douceur de Harvey, et la richesse de son art, s'accompagnent d'une force de caractère qui l'a conduit à ne pas céder à la facilité et à faire des choix difficiles. Nombre de compositeurs partageant son point de vue sur la régénération artistique auraient remarqué délaissé l'héritage occidental. Stockhausen en est un exemple remarquable. Mais bien que Harvey ait été, en particulier dans les années 1960 et 1970, fasciné par l'exemple de Stockhausen, il n'a jamais pu oublier l'expérience musicale qu'il a acquise depuis son enfance. Enfant, Harvey était choriste. Il grandit dans la tradition du retour en arrière, en travaillant sur le grand répertoire de la musique sacrée anglicane, plus précisément le plain-chant. De toutes ces années, il a peut-être aussi conservé la notion de la musique de culte, des voix et des instruments qui toujours se rejoignent pour s'adresser au divin. Plus tard, il fit la connaissance de Britten et, sur ses conseils, il prit des cours avec Erwin Stein et Hans Keller, ce qui lui permit d'acquérir une solide connaissance de la tradition viennoise, de Haydn à Schoenberg. Mais sa formation ne s'arrêta pas là. En 1969-1970, compositeur et enseignant bien établi de trente ans, il se rendit pour une année à Princeton, afin d'en apprendre davantage sur la structure musicale profonde de Milton Babbitt. Dix ans plus tard, il fit partie des premiers à entrer dans le studio de musique électronique de Pierre Boulez, l'IRCAM.

Pour Harvey, la haute technologie, dans tout ce qu'elle a d'occidental et de contemporain, ne nuit en rien mais au contraire contribue au rapprochement avec les impératifs musicaux d'autres lieux et d'autres temps. Après tout, ce qui l'intéresse, c'est " un nouveau type de musique ", et non pas la régression. De même, il a été profondément marqué par la façon dont un compositeur du dix-neuvième siècle aussi manifestement européen que Wagner - sujet d'un opéra sur lequel il travaille actuellement - se rapprochait des idées bouddhistes. Le progrès, même dans des directions que l'Occident semble s'être créées pour lui-même, suit souvent une évolution en spirale, en revenant à ce qu'il y avait avant ou ailleurs, mais en gardant une distance. Ainsi, la pensée chromatique devient, pour Harvey, une façon de développer et de contrôler des harmonies qui s'élèvent, libérées des graves, et de modeler des mélodies qui ressemblent à un raga dans leur attrait et dans leurs multiples implications. De même, il emploie très souvent l'électronique non pas pour créer et transformer des sons, mais pour les ouvrir à l'exploration - le même type d'exploration que celle pratiquée par l'oreille lorsqu'elle écoute la résonance d'une cloche.

C'est peut-être parce que les sons de cloche absorbent l'esprit qu'on les retrouve si souvent dans les musiques rituelles. La musique de Harvey en est remplie - notamment sa remarquable contribution au petit répertoire de classiques purement électroniques, *Mortuos Plango, Vivos Voco* (1980), réalisée à partir d'enregistrements de la grande cloche de la cathédrale de Winchester et du chant d'un garçon. Mais sa musique est également remplie de mélodies, qui sont comme les chants d'un peuple encore inconnu, ou comme leurs danses - des mélodies qui ressemblent aux émanations vivantes d'un son subissant un lent processus de transformation. Son premier quatuor à cordes (1977) est à ce titre

exemplaire. Exécutée sans interruption, l'œuvre commence par l'arrivée progressive de la note D, jouée de multiples manières différentes. On dirait un son en croissance, presque une substance tangible, qui donne ensuite naissance à une mélodie, dont le reste de la pièce relate le voyage.

Harvey approchait de la quarantaine lorsqu'il écrivit ce quatuor et il avait déjà produit un important répertoire comprenant plusieurs grandes œuvres pour orchestre et une séquence de sept " cantates " pour forces différentes. Mais le quatuor était un nouveau départ. Sa mélodie est une chose vivante, dont il émane une énergie pleine de fraîcheur. L'harmonie a dans une certaine mesure été stimulée par une idée de Rudolf Steiner, celle d'un amoncellement d'harmoniques " conduisant directement au monde de l'esprit ". Dès lors, Harvey commença à évoluer parallèlement à ses collègues du courant spectraliste de Paris. Mais ses visées poétiques étaient résolument les siennes, surtout dans un passage accéléré vers la fin, qui pour lui suggérait " une vie écoulée... qui défilerait... devant nos yeux, comme une de ces expériences racontées par ceux qui sont revenus des portes de la mort ".

Plusieurs des préoccupations constantes de Harvey ont ainsi été énoncées, dont celle du son qui, par son changement, attire l'esprit dans une uniformité essentielle, avec la musique comme agent métaphysique, la mélodie comme fleur de cette musique et avec pénétrant les frontières de la vie sur terre. Sa musique évoque souvent des images similaires à celles décrites par les contemplatifs, qu'il s'agisse, pour citer l'exemple de deux œuvres écrites presque côte à côte, de la surface d'un lac agitée par des ombres et des reflets (*Tranquil Abiding*, 1998) ou des acrobaties d'un monstre dont la voix se fait également entendre (*Wheel of Emptiness*, 1997). Ses trois opéras - le drame religieux *Passion and Resurrection* (1981), l'opéra à suspense spirituel *Inquest of Love* (1993) et son tout prochain opéra sur Wagner - parlent tous du passage de la mort à une vie nouvelle.

Si le premier quatuor de Harvey contenait les germes d'une bonne partie des œuvres qui ont suivi - et l'on peut dire qu'une production extraordinairement prolifique a suivi - sa production a été aussi variée qu'abondante, et la distance parcourue immense. Pour la mesurer, il suffit de comparer son premier quatuor avec son quatrième (2003), qui est à tous égards plus espacé : plus long, plus large (il fait intervenir l'électronique), ouvert au silence et au pianissimo, son attitude d'une attention vigilante, ses sons, en raison de l'électronique, libérés dans l'espace par les instruments comme Harvey aime le faire. Immobiles ou se mouvant dans l'espace, les sons prennent tellement plus facilement le caractère d'êtres humains, ou d'oiseaux magiques dans le charmant *Bird Concerto with Pianosong* (2001) écrit par Harvey en hommage à la Californie lorsqu'il en partit après cinq années passées à la faculté de l'université de Stanford, suite à sa longue association avec l'université du Sussex.

Le concerto pour oiseaux de Harvey, rempli de chants aussi hauts en couleur que les noms des interprètes (passerine indigo, oriole des vergers, bruant à couronne dorée), n'est qu'une parmi plusieurs œuvres dans lesquelles les sons électroniques sont aussi captivants et vivants que ceux des instruments ou des voix, à tel point que les composants " artificiels " et " naturels " se mêlent de manière parfaitement harmonieuse. On pourrait presque dire que les sons électroniques, sans corps et avec la puissance amplifiée du volume, de l'intonation, de la couleur et de l'éventail de tons, représentent les aspects immatériels de l'existence : les esprits, les dieux, les démons, les paysages du paradis. Mais dans l'univers de Harvey, le matériel et l'immatériel s'accordent bien et, par conséquent, les ressources électroniques et instrumentales sont très souvent combinées.

Elles le sont dans deux des plus grandes réalisations de Harvey. *Madonna of Winter and Spring* (1986), pour grand orchestre avec synthétiseurs et transformation électronique, est une des grandes œuvres de la fin du vingtième siècle, qui culmine dans un long mouvement d'arrivée dans le monde éclatant, scintillant et au registre élevé que Harvey cherche à évoquer dans plusieurs œuvres. *Soleil Noir/Chitra* (1995), pour neuf instruments et électronique, est un bel exemple d'une autre de ses métaphores musicales : la rencontre de l'Occident et de l'Orient, de " l'Europe, avec sa fascination pour les ténèbres, la mélancolie et la folie " et de " l'Inde, avec son éclat, sa naïveté, sa nostalgie de la présence divine et sa profonde mystérieusement attirante ". Bien que la plupart de ces caractéristiques - la mélancolie et le mystère, les ténèbres et l'éclat - soient présentes dans la majorité de sa production, cette œuvre particulière contient un riche dialogue entre la danse (menée par une flûte, au son haut, au rythme irrégulier) et le glas (au son bas, fort et régulier). Le résultat, comme cela est souvent le cas avec Harvey, est une union étrange : celle de ténèbres lumineuses, d'une danse grave, d'un monde où l'esprit et le corps, l'Orient et l'Occident, ne font qu'un.

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OPERA

Inquest of Love (1991-92)

opera in two acts

for soloists, chorus, orchestra and electronics

Duration 135 minutes

Libretto (Eng): Jonathan Harvey and David Rudkin

Singers: Abbot (B)/Ann (S)/John (Bar)/Elspeth (S)/Philia (MS)/
the Psychopomp(S)/Josh (T); semi-chorus (SSATBB)/
Chorus of Monks (Bar&B)

3(II=af1+picc.III=picc).2(II=ca).3(II=E♭cl+asax.III=bcl).2.cbsn - 4331 -
perc(3): vib/glsp/crot/t.bells/5 susp.cym/2 gong/tam-t/2 tgl/2 timp/
4 tom-t/bongos/logdrum/2 SD/mcas/bamboo cluster/guio/5 tpl.bl/
2 wdbl/claves/sandblocks/guard's whistle/BD/cyms/roto-tom - 2 harp -
3 synth (2 DX7, 1 Yamaha SY77) - strings - electronics

Commissioned by the English National Opera

FP: 5.6.93, Coliseum, London: English National Opera/Mark Elder/

David Pountney

*Libretto 0571-51411-1 on sale, full score, vocal score, parts and discs/CDs
for hire*

Passion and Resurrection (1981)

church opera in twelve scenes

for soloists, chorus and ensemble of 20 (or 21) players

Duration 90 minutes

Libretto (Eng): Michael Wadsworth (Benedictine Latin Church Dramas)

Singers: Principals: Jesus (Bar)/Mary Magdalene (S)/Second Mary (S)/
Third Mary (MS)/Pilate (T)/Caiaphas (Bar)/Judas (B-Bar)/Priest (Bar)
Small Roles: 2 Angels (2 Trebles)/Peter (Bar)/John (T)/Good Thief B)/
Procula (CT)/Procula's Maid (S)/Thief (T)/Servant Girl (S)/Annas (Bar)

0000 - 1121 - perc(2): timp/t.bells/BD/2 gong/2 tpl.bl/susp.cym/
bronze sheet/vib/crot/tam-t/SD/bongos/roto-tom - 7 vln.vla.2 vlc.2 db -
large organ/(chamber organ)

Commissioned by Martin Neary

FP: 21.3.81, Winchester Cathedral, Winchester: Waynflete Singers/Winchester
Cathedral Choir/Music Projects/Donald Sweeney/Brian Burrows/Allan
Mottram/Rosemary Hardy/Penelope Walmsley-Clarke/Linda Hirst/Martin
Neary

Vocal score 0-571-50616-X on sale, full score and parts for hire

An extract from the score of *Two Interludes from an Opera* (2004)

Inquest of Love

... of the ENO opera commissions this is, I believe, the outstanding achievement so far, the one built to last... an arresting piece of modern music-drama. In its conjoining of old and new, traditional and innovation, it proves to be that rare achievement of the modern opera house, a new opera realised with equal amounts of artistic idealism and practicality. Financial Times (Max Loppert) 7 June 1993

... a stirring and beautiful adventure... He has written some of the most ardent love music since Messiaen's, and love music finds its place in the opera... There is also music of pain and despair. Bell sounds, chants, choruses, electronics, swelling harmonies, sharp-focus solo lines fill the theatre with deep, ever-changing ever-stirring music. The Observer (Andrew Porter) 13 June 1993

What Harvey's music adds, in its bold individuality and freshness of inspiration... is brilliantly imaginative use of electronics, surely the most successful yet in the opera. The mixture of orchestral and electronic sound produces effects of spell-binding beauty- the music of the spheres, indeed, unsurpassed even by Stockhausen... For the most part the extra-orchestral sounds are used to suggest disorder, dislocation, the descent into chaos, and to scarifying effect. Inquest is above all theatre music... and there are countless immediately striking passages. They include a dangerously Wagnerianly ecstatic love duet at the beginning; a deliciously loonie waltz (Ravel squared); howls of anguish from the brass to end the first act; Gluckian airiness in Elysium and sheer black terror in limbo, where verbal references to identifiable murder cases and war crimes add context and universality to what at first sight could seem a parochial scenario. The quadruple fortissimo affirmation of the finale, complete with the voices of Straussian unborn children, is a knock-out... at 54, he (Harvey) has emerged as a born opera composer. The Times (Rodney Milnes) 7 June 1993

Passion and Resurrection

Harvey's liturgical drama is sometimes claimed as the first operatic setting since the middle ages of the passion story (Michael Wadsworth's text is a translation of a 12th-century Latin passion play). However, more relevant comparisons would be with Bach's Passions - it's set within the context of the Eucharist, and includes hymns sung by the audience - or with Britten's church parables, which were clearly a model for the plainsong-rooted calls and responses with which Harvey's work begins.

Wagner Dream (2006)

opera in nine scenes

for soloists, actors, chorus and ensemble of 22 players with electronics

Duration c. 105 minutes

Libretto (Eng): Jean Claude-Carrière

Singers: Vairochana (B)/Ananda (T)/Prakriti (S)/

Mother of Prakriti(M)/Buddha (Bar)

Old Brahmin(B); pit chorus (4 singers - SATB)/

stage chorus (2 singers - TB)

Actors: Wagner/Cosima/Betty/Dr. Keppler/Carrie Pringle

1121-1111-perc(2): mar/crot/t.bells/2 Tibetan bells/2 gong/cym/
tam-t/spring coil/vibraslap/guero/maraca/mark tree/glass chimes/
bamboo cluster/mark tree/susp.cym/SD/4 tom-t/BD/4 wdbl//3 bowls/
2 high drums/tgl - harp - elec keyboard - 4 vln.2 vla.2 vlc.db -
electronics

Electronics (2 operators): 8 or 6 channel system/digital mixer/
1 (or 2) Mac computers with soundcards/Wacom Graphic Tablet/
16 MIDI faders/Clip-on mics for all instruments and several close mics
for percussion/CD-ROM

Commissioned by De Nederlandse Opera, the Holland Festival and
Grand Théâtre de Luxembourg, and IRCAM

FP: 28.4.07, Holland Festival, Amsterdam; soloists of The Netherlands Opera/
Ictus/IRCAM/Martyn Brabbins/Pierre Audi

*Libretto, full score, vocal score and parts in preparation, electronics to be
available from IRCAM*

ORCHESTRAL

Calling Across Time (1998)

chamber orchestra

Duration 16 minutes

2(I=picc.II=af).2(I=wdbl).2(II=wdbl).2(I=crot) - 2100 - perc(1): mar/crot -
synth (e.g. Yamaha SY77) - harp - strings (min 5.4.3.2.1)

Electronics: synth or sampler, small mixer

Commissioned by the British Library to celebrate the opening of
Sir Colin St John Wilson's new building on 13 June 1998

FP: 13.6.98, The British Library, London: Sinfonia 21/Martyn Brabbins

Score, parts and disk for SY77 for hire

Cello Concerto (1990)

cello and orchestra

Duration 19 minutes

3(II+III=picc).3(III=ca).3(III=bcl).3(III=cbsn) - 4331- perc(2):
2 wdbl/tpl.bl/2 tgl/5 susp.cym/mark tree/t.bells/tam-t/guero/4 c.bell/
japanese temple bell/bongos/BD/gong - vib - glsp(=crot/tgl) - cel -
elec keyboard - harp - strings (14.12.10.8.6)

Electronics: 4-octave keyboard with amplifier and speaker
(e.g. Yamaha DX7)

Commissioned by the Orchestra Sinfonica dell'Emilia-Romagna 'Arturo
Toscanini'

FP: 7.12.90, Royal Festival Hall, London: BBC Symphony Orchestra/
Frances-Marie Uitti/Lothar Zagrosek

Score (fp) 0-571-55711-2 on sale, DX7IID disc and parts for hire

What begins austere and ritualistically, though, becomes more florid in the final scenes. It's an effective musical plan, and this BBC recording... should encourage other choirs to investigate it further.

The Guardian (Andrew Clements)
3 September 2004

... the sound of dispersing brasses leading the congregation back into the world after the final Amen is a masterstroke...

The Wire (Brian Morton), November 2004

Passion and Resurrection is without doubt an outstanding sacred work of the 20th century. Choir & Organ, November 2004

... it left a remarkable impression - a 90-minute work of controlled mastery, economical in its forces, sure in their employment, and hypnotically powerful in overall effect... The sum is a purposeful, compelling modern revival - from the inside, as it were - of an ancient artistic form.

Financial Times (Max Loppert) 13 March 1993

The work is austere but intently composed, with Harvey's command of eloquent interval, telling rhythmic declamation, exactly spaced harmony... instant-ecstasy holy music that stands high on today's charts.

The Observer (Andrew Porter) 21 March 1993

... a cunning blend of simple dramatic imagery and apparently effortless music subtlety and elegance.

The Observer, 29 March 1981

Cello Concerto

It is a careful balancing act, which is sustained well... its working-out contains more than enough arresting sounds and soloistic intricacy to keep the ear hanging on every bar.

Financial Times (Andrew Clements)
December 1990

... le concerto pour violoncello du compositeur britannique démontre une maîtrise extrême des climats et des couleurs, une mesure exacte des durées et du poids de chaque chose, un sens admirable du dialogue. Le solo, suspendu ou profond, est répercuté par un orchestre miroirant où ne cessent de se refléter ses humeurs changeantes, ses grandes phrases lyriques ou ses traits acerbes, ses hérissements soudains et ses caresses délicates.
Journal de Genève (Pierre Michot) June 1991

The Cello Concerto itself is a live performance, although the transfixed audience completely forgets to rustle or cough. The piece is in the form of a spiritual quest and opens with a series of incidents that suggest a gathering of strength and resources before a triumphant release into flight.

Easter Orisons (1983)

chamber orchestra

Duration 19 minutes

2(II=picc).2(II=ca).2.2 - 2000 - perc(1or 2): (vib)/4 gong/3 susp.cym/
3 tgl/2 c.bells/4 tpl.bl/crot - strings (min 6.5.3.3.1)

Commissioned by the Northern Sinfonia

FP: 15.1.84, Newcastle: Northern Sinfonia/Steuart Bedford

Score 0-571-50821-9 on sale, parts for hire

Fanfare for Utopia (1995)

chamber orchestra

Duration 1 minute

0000 - 2100 - strings

Written for Tim Joss and the Bath Festival

FP: 4.6.95, Bath International Festival, The Forum, Bath: Academy of St Martin
in the Fields/Sir Neville Marriner

Score and parts for hire

Hymn (1979)

SATB chorus and orchestra

Duration 21 minutes

Text (Eng): Biblical (incorporating Praise Ye the Lord)

4(IV=picc).picc.4.ca.2.3.cbsn - 4.4.ptpt.3.1 - perc(2): BD/bongos/
2 susp.cym/2 vib/glsp/crot - 6 vlc.4 db - (organ)

Commissioned for the 900th anniversary of Winchester Cathedral

FP: 12.7.79, Winchester Cathedral, Winchester: Louis Halsey Singers/
Lay Clerks of Winchester Cathedral/London Sinfonietta/Martin Neary

Full score, vocal score and parts for hire

Lightness and Weight (1987)

tuba and orchestra

Duration 14 minutes

2(I=picc.II=af).picc.2(II=ca).ca.2.bcl.2.cbsn - 5231- perc(6): mar/
coiled spring/2 congas/lujon/3 rototom/(darabuka)/t.bells/2 wdbl/
guiro/2 c.bell/2 susp.cym/2 ch.cym/tam-t/BD/2 tgl/2 gong/sanza/
temple bell - harp - strings (min 14.12.10.8.6)

Commissioned by the Bournemouth Symphony Orchestra for

Melvyn Poore with funds provided from Southern Arts

FP: 18.2.87, Poole: Bournemouth Symphony Orchestra/Melvyn Poore/
Lothar Zagrosek

Score and parts for hire

Little Concerto for Strings (1961/97)

string orchestra

Duration 10 minutes

FP: 14.3.98, Imperial College, London: Sinfonia 21/Martyn Brabbins

Score (fp) 0-571-56757-6 on sale, parts for hire

It manages to be a stilled meditation whose piercing insights propel it further along its journey without a single backward glance at previous themes or notes. Endlessly inventive, Harvey's radiant world guarantees more mind-expansion and pumped adrenalin than any contemporary British composer.

The Wire (Rob Young) 1993

He is writing some of the most fastidious and subtly beautiful music of the present day; it embodies a degree of spiritual searching and understanding that makes the insights of currently popular ritualistic composers seem earthbound and obvious. It has a solo part of typical impulsiveness and refinement, at once virtuoso and delicate, and given a wonderfully responsive performance here by its dedicatee, Frances-Marie Uitti.

The Independent (Robert Maycock)

8 December 1990

Hymn

Music of highly charged spiritual ecstasy...

The Birmingham Post (Barrie Grayson)

16 July 1979

Harvey's choral writing is bold and grateful to sing; the progression of its argument is clearly set out.

Financial Times (Andrew Clements) 18 July 1979

Jonathan Harvey's Hymn, written for the 900th celebrations of Winchester Cathedral, like the other works in the programme, Bruckner's E minor Mass and Stravinsky's Symphony of Psalms, sounded marvellous in the cathedral ambience. Harvey is a natural harmonist. His system, if it is a system, included everything from simplest hymn book progression to strange and unanalysable clusters... The variations of speed and density in this rich score are calculated for broad as well as for detailed effects.

The Guardian (Hugo Cole) 16 July 1979

Lightness and Weight

It immediately confronts its beholders with long, low and quietly seductive notes, picked up by double basses. We have to think about colour and softness as well as sheer density... it tests combinations of sounds, often high against low, using a big orchestra, mostly with a delicacy that continues to draw out the quality of the tuba's sound, rather than rely on its force.

The Independent (Robert Maycock) February 1987

... timbres have been so imaginatively deployed and contrasted with the orchestral scoring.

The Daily Telegraph (Geoffrey Norris)

February 1988

Madonna of Winter and Spring (1986)

orchestra, synthesizers and electronics

Duration 37 minutes

3(III=picc).picc(=af).3(III=ca).3(III=bcl).3(III=cbsn) - 4.4(IV=ptpt).3.1 - perc(5): vib/SD/2 tom-t/xyl/3 susp.cym/tam-t/2 gong/claves/whip/glsp/wdbl/mcas/BD/bongos/5 tpl.bl/2 c.bell/cyms/2 tgl/t.bells/ Indian bells - pno - harp - strings (min 16.16.12.12.8) - 2 synth (Yamaha DX1 with TX816 module (1) - Emulator II synth(1) - ring mod for pno, harp & vib - reverb/amp for ca, cl(1), hn(1), tpt(1) - mixer

Commissioned by the BBC Proms in the Royal Albert Hall with assistance for the electronics from Syco and Yamaha-Kemble

FP: 27.8.86, BBC Proms, Royal Albert Hall, London: BBC Symphony Orchestra/ Peter Eötvös

Score and parts for hire

Magnificat & Nunc Dimittis (ensemble version)

(1978/2002)

double SATB chorus and ensemble of 26 players

Duration 12 minutes

Text: Liturgical Latin

2(II=picc).2.2.1.cbsn - 2221 - 3 vln.2 vla.2 vlc.db

Commissioned by Ensemble Intercontemporain

FP: 21.5.02, Cité de la Musique, Paris, France: Jeune Choeur de Paris/ Ensemble Intercontemporain/Pierre-André Valade

Vocal score 0-571-50551-1 on sale, full score and parts for hire

Mothers Shall Not Cry (2000)

soprano and tenor soloists, female semi-chorus, female chorus, orchestra and electronics

Duration 45 minutes

Text: traditional Buddhist, Christian, Judaic, Hindu texts and Rumi

3(II+III = picc).3(III = ca).3(III=bcl+cbcl) - 4.4.3.1 - perc(5): 5 whip/timp/BD/boobams/2 tom-t/mar/glsp/2 tam-t/2 bongos/4 tuned temple bowls/SD/gliss gong/5 tpl.bl/4 wdbl/cast/vib/gong/susp.cym/claves/ratchet/ high drum/t.bells/mcas - cel - pno - strings

Electronics (5 operators): Mac G4 computer. 'Orville' Eventide Harmoniser (multi-effects processor), 2 ADAT 8-track tape recorders, 8 loudspeakers, Mixer + amplification

Commissioned by the BBC for the Millennium Season, 2000

FP: 2.8.00, BBC Proms, Royal Albert Hall, London: Susannah Glanville/Robert Brubaker/BBC Singers/New London Chamber Choir/BBC SO/Jac van Steen

Full score, vocal score, parts, CD-ROM, Orville Memory Card and 2 ADATS for hire

The Path of Devotion (1983)

SATB chorus and small orchestra

Duration 20 minutes

Text (Eng): Maharishi Mahesh Yogi

2(II=picc).2.2.2 - 2200 - perc(1): 2 susp.cym/2 timp/2 rototom/2 wdbl/ 2 tpl.bl/tgl/tam-t - strings (min 6.4.3.3.2)

Commissioned by Collegium Musicum

FP: 16.2.85, St John's Smith Square, London: Collegium Musicum/Laszlo Heltay

Study score (fp) 0-571-56018-0 and vocal score (fp) 0-571-56064-4 on sale, parts for hire

Madonna of Winter and Spring

... we finally reached what, in other parts of showbiz they would call the main attraction: Jonathan Harvey's Madonna of Winter and Spring. It was worth the wait. Few pieces can match Harvey's mystical 1986 work for fusing live orchestral sounds with electronics...

What's more, the piece has a clear-cut structure: unrest gives way into a descent into "hell" and then a rebirth into a stratosphere of bells and trumpets... there is no doubting the piece's stature.

The Times (Richard Morrison) September 1995

The music's 40-minute course through its four linked sections - is charted with agreeable clarity and latterly contains passages of genuine radiance, with Harvey's gift for sustained melody much in evidence.

The Sunday Telegraph (Malcolm Hayes) 1986

From the instantly compelling, densely argued conflict of the opening, through the long, variously coloured predominantly electronic descent of its second section and the cavernous, hibernating stillness of the third, to its peacefully transfigured finale, it exercised a powerful grip by the sheer force of its inner logic and the firm, spiritually assured direction of its spiritual progress.

The Daily Telegraph (Robert Henderson) 29 August 1986

Few pieces can match Harvey's mystical 1986 work for fusing live electronic sounds with electronics that transform the acoustic instruments and add synthesizers for good measure. What's more, the piece has a clear-cut structure: unrest gives way to a descent into 'hell' and then a rebirth into a stratosphere of bells and trumpets. Some of its sounds are marvellous... there is no doubting the piece's stature.

The Times (Richard Morrison)

Percussion Concerto (1997)

solo percussion and orchestra with electronics

Duration 23 minutes

3(III=picc).2.3(III=bcl).3(III=cbsn) - 4331 - perc(1): t.bells/glsp/
2 oriental gong/3 wdbl/tpl.bl/tom-t/BD - pno - harp - strings -
reverberation unit + amplification (ad lib) or CD (ad lib) - solo
percussion: mar/vib/2 balinese gamelan keyboards/8 tpl.bl/
6 wdbl/mark tree

Commissioned by the BBC for the 1997 BBC Proms
FP: 26.7.97, BBC Proms, Royal Albert Hall, London: Evelyn Glennie/
BBC Philharmonic Orchestra/Richard Hickox

Score, parts and CD for hire

Songs of Li Po (2002)

mezzo-soprano, strings, two percussion and harpsichord

Duration 15 minutes

Text: poems of Li Po translated into English by David Hinton

perc(2): 2 small drum/tpl.bl/wdbl/t.bells/11 tuned Thai gong/2 guiro/
2 tgl/steel pans - harpsichord - strings (5.5.4.4.2)

Commissioned by the Aldeburgh Festival
FP: 20.6.02, Aldeburgh Festival, Snape Maltings Concert Hall: Sarah Connolly/
Northern Sinfonia/Pierre-André Valade

Score and parts for hire

Timepieces (1987)

orchestra (with two conductors)

Duration 15 minutes

3(=picc).2(II=ca).2(I=E♭cl.II=E♭cl+bcl).2(II=cbsn) - 4231 - perc(5):
vib/glsp/lujon/mcas/xyl/coiled spring/mark tree/ BD/tpl.bl/c.bell/mar/
siz.cym/crot/gong/t.bells/guio/4 oriental gong/susp.cym/2 tgl/3 tom-t/
2 wdbl/tamb/tam-t - pno(=small elec organ or synth) - strings
(min 14.12.10.8.6)

Commissioned by the Koussevitsky Foundation
FP: 23.9.88, Saarbrücken: Saarbrücken Radio Symphony Orchestra/
John Carewe/Fleming Vistissen

Score (fp) 0-571-55712-0 on sale, parts for hire

...towards a pure land (2005)

large orchestra

Duration 15 minutes

3(III=picc).3.3(III=bcl).3 - 5331 - perc(5): crot/glass chimes/siz.cym/
3 wdbl/5 tpl.bl/wind machine/2 Tibetan bells/xyl/bell plate/mark tree/
mcas/2 oriental finger cym/3 susp.cym/brass chimes/2 tgl/tam-t/
slit drum/BD/2 tom-tom/ bongos/geophone/bamboos/vib/glass or
metal chimes/sandpaper blocks - harp - cel strings (14.12.10.8.6)

Commissioned by BBC Radio 3 for Ilan Volkov and the BBC Scottish Symphony
Orchestra to celebrate the restoration of Glasgow City Hall
FP: 19.1.06, The City Hall at The Gait, Glasgow: BBC Scottish Symphony
Orchestra/Ilan Volkov

Score and parts for hire

Percussion Concerto

Distilling much of Harvey's technical, imaginative, philosophical preoccupations to date, this is a work of breathtaking beauty. It is complex and daring in its fresh view of what it may mean to be percussive; yet spare, clear, playful.

The Times (Hilary Finch) July 1997

Jonathan Harvey's Percussion Concerto is a fantastically good piece - if posterity has any sense this stupendously well-orchestrated concerto will become a late 20th century classic. The first movement rustles and twinkles, the nocturnal second glows evocatively, and the third fizzles with electrical energy.

The Daily Telegraph (Brian Hunt) July 1997

Songs of Li Po

The textures Harvey draws from his small orchestra of strings and percussion are as fascinating as they are fastidious, and at times spectacular. But for the most part, the music is gentle, contemplative and exquisitely beautiful.

The Times (Rodney Milnes) June 2002

... the theme is a Buddhist renunciation of life, played out against a background of numinous natural beauty. In setting these texts so close to his heart Harvey has produced an eloquent essay in finely-drawn string sonorities.

Opera Magazine (Paul Driver) September 2002

Timepieces

Timepieces, written fourteen years ago but here - astonishingly - receiving its UK première. Three different movements, investigating the time-worlds we inhabit. The possibilities are endless, but Harvey skilfully contains himself to just three scenarios utilising two conductors, with the players not necessarily following the same conductor throughout each piece... This was without doubt one of the most important and memorable premières in Britain this year.

The Classical Source (Nick Breckenfield) October 2002

The first timepiece projects fragments of violent music over a serene foundation of string harmonics. The second builds from a delicate tapestry of percussion to a rhythmic explosion for full orchestra. It's the strongest possible contrast with the final movement, which creates slow swells of sound in an ebb and flow of interweaving crescendos. Yet for all its impressive technical armoury, Timepieces is no abstract exercise.

Tranquil Abiding (1998)

chamber orchestra

Duration 14 minutes

2(II=picc).2.2(II=bcl).2(II=cbsn) - 2200 - perc(1): tam-t/4 gongs/
4 bamboo clusters/10 small bowls and bells/4 Japanese rin/
3 crot/2 susp.bells/wdbl - strings (min 7.6.4.3.3)

Commissioned by the Riverside Symphony

FP: 10.6.99, Lincoln Center, New York: Riverside Symphony/George Rothman

Score 0-571-52051-0 on sale, parts for hire

White as Jasmine (1999)

soprano and large orchestra

Duration 14 minutes

Text (Eng): Poems by Mahadevi and Allama Prabhu, translated by
A.K. Ramanuja

3(II=af1+picc.III=picc).3(III=ca).3(III=bcl).3(III=cbsn) - 4331 - perc(5):
t.bells/SD/2 conga/Tibetan finger cym/vib/c.bells/2 temple bowl/
2 small marbles/crot/2 susp.cym/claves/slide whistle/BD/2 high bongo/
5 tpl.bl/tam-t/2 tgl/boobams - harp - cel - pno - synth (Yamaha SY77) -
strings (min 14.12.10.8.6)

Commissioned by the Wiener Konzerthausgesellschaft

FP: 13.4.00, Wiener Konzerthaus, Austria: Anu Komsj/Vienna Symphony
Orchestra/Theodor Guschlbauer

Score, parts and floppy disk for SY77 for hire

Whom Ye Adore (1981)

orchestra

Duration 15 minutes

3(I+II=picc.III=af1).3(III=ca).3(II=E♭cl.III=bcl).3(III=cbsn) - 4431 - perc(3):
5 gong/vib/tam-t/4 rototom/xyl/crot/2 susp.cym/tamb/3 wdbl/glsp/cast/
t.bells - pno - harp - strings

Commissioned by Musica Nova 1981

FP: 19.9.81, SNO Centre, Glasgow: Scottish National Orchestra/
Sir Alexander Gibson

Score and parts for hire

ENSEMBLE

Bhakti (1982)

ensemble of 15 players and quadraphonic tape (or CD-ROM)

Duration 50 minutes

fl(=picc).ob(=ca).cl(=E♭cl).bcl - hn.tpt(=ptpt).trbn - perc(1/2): tam-t/vib/
2 wdbl/3 tom-t/2 susp.cym/crot/mar/gong/2 tpl.bl/t.bells/tgl -
pno(=glsp) - harp - strings (3 vln.vla.vlc)

Commissioned by IRCAM

FP: 3.12.82, IRCAM, Paris: Ensemble Intercontemporain/Denis Cohen

Score 0-571-51029-9 on sale, parts and tape or CD-ROM for hire

Harvey's writing, with its oppositions of textures and time-scales, is sensuous stuff... each layer was keenly characterised and expertly balanced.

The Guardian (Tom Service) 12 October 2001

...towards a pure land

...towards a pure land - the first of his commissions as the BBC Scottish Symphony Orchestra's Composer in Association - was a deeply felt orchestral meditation. The music was as sensuous as it was moving... Harvey's piece was the perfect way to assess the magnificently revamped City Halls in Glasgow ...towards a pure land began with a rustle of strings trills and percussive shimmers. On top of this musical stasis chirruped choruses of birdsong in the woodwind before an explosive dance for full orchestra.

Harvey's "pure land" comes from Buddhist philosophy, a "state of mind beyond suffering", but the piece is no mere bland depiction of unalloyed bliss. Instead, the relationship between the Ensemble of Eternal Sound, with its music of still contemplation, and the worldly activity in the rest of the orchestra made for a dynamic, unpredictable experience.

The Guardian (Tom Service) 21 January 2006

A new commission from its composer in association, Jonathan Harvey appropriately titled ...towards a pure land, shimmered and twittered, fragments of melody and strands of harmony dancing weightlessly, the material tossed enticingly between a discreet string ensemble and the orchestra in full, glorious voice at the work's glowing extremes

The Independent (Lynne Walker) 27 January 2006

... the piece specifies an array of effects which one suspects the makers of the player's instruments never imagined. The sounds conjured by this most gentle of modernists were at times eerie, at times dreamy, at times something like morning prayer at a Buddhist temple. The out and back structure - suggestive of the journey implicit in the title - was clear enough, but it was aural landscape that caught the attention. A new work by Harvey is an event in itself.

The Times (Robert Dawson Scott) 23 January 2006

... it's above all the extraordinary colours of this music, selected from a vast orchestral palette with a huge quotient of percussion, that strike the listener immediately and linger powerfully in the memory. This vibrant and visionary piece, precisely written and skilfully organised, struck an instant and positive response from the audience.

The Observer (George Hall) 29 January 2006

Bird Concerto with Pianosong (2001)

solo piano and sampler, and ensemble of 17 players and live electronics

Duration 30 minutes

picc.ob.2 cl(II=cbl).bsn - hn.tpt.trbn - perc(2): vib/xyl/crot/gong/
susp.cym/tam-t/2 tom-t/BD/mcas/2 tpl.bl/guero/claves/lion's roar/
slide whistle - harp - accordion - 2 vln.vla.vlc.db - piano solo
(=Yamaha SY77 sampler keyboard)

Electronics (2 or 3 operators): 5 (or 10) speakers with their amplifiers/
Mac computer(s)/2 joy sticks/game sprockets 1.7.5 for Mac/
Yamaha SY77 synth/emulator E64 sampler/SIP driver for MAC100
iomega disks/sophisticated computerised mixer/audio and MIDI
cables. Software: ZIP disc/floppy disc and CD-ROM for computer/
mixer/treatments

Commissioned by Sinfonia 21, the French Ministry of Culture
(a State commission) and GRAME/Ensemble Orchestral Contemporain (Lyon)
FP: 11.7.01, Cheltenham International Festival of Music: Joanna MacGregor/
Sinfonia 21/Martyn Brabbins

Full score, parts and computer software for hire

Climbing Frame (2004)

Improvisation piece for c. 12-15 players

Duration variable

No fixed instrumentation (no double basses) Divided into 4 parts
(+ percussion at end)

Commissioned by COMA, with funds from the Esmée Fairbairn Foundation, the
Performing Rights Society, the Arts Council of England and Friends of COMA
FP: 23.11.04, Huddersfield Festival, Huddersfield: COMA participants

Playing score available on special sale from the Hire Library

Gong-Ring (1984)

ensemble of 22 players and ring modulation

Duration 22 minutes

perc(4): 2 cup gong/2 tgl/xyl/mar/vib/t.bells/finger.cyms/tam-t/2 gong/
2 susp.cym/2 wdbl/2 tpl.bl/crot/tamb/ch.cym - cel - pno - harp - strings
(8 vln.3 vla.3 vlc.db)

Electronics (2 operators): 2 ring modulators, 2 mixers, mics, speakers

Commissioned by the Edinburgh Festival
FP: 1.9.84, Edinburgh: Koenig Ensemble/Jan Latham-Koenig

Score and parts for hire

Hidden Voice 1 (1995)

ensemble of 13 players

Duration 7 minutes

picc.ob.cl.bsn(=cbsn) - 2 hn - perc(1): tpl.bl/small.cym/crot/t.bells -
2 vln.vla.2 vlc.db

Commissioned by Sinfonia 21 with funds generously provided by
Amerada Hess Limited
FP: 8.2.96, St John's Smith Square, London: Sinfonia 21/Martyn Brabbins

Score and parts for hire

... a shimmering soundscape that blossoms into tentative solos, before brittle percussion signals an increase in tempo and a headlong rush towards the first big climax. There are moments of jangling energy, yet the Buddhist inspiration behind the work makes it essentially meditative in nature.

The Sunday Telegraph (John Allison)
29 January 2006

Tranquil Abiding

Tranquil Abiding was a haunted meditation on a musical idea. A simple rocking melody was overlaid with opulent flashes of woodwind writing.

The Guardian (Tom Service) October 2001

White as Jasmine

White as Jasmine, a dramatic scene... which sets the poetry of two 12th-century Indian saints and mystics. The piece finds a way of realising the image of dawn breaking as a "million million suns": a blinding burst of orchestral sound... as if the music had transformed into a dazzling, cosmic light.

The Guardian (Tom Service) May 2003

Jonathan Harvey, dont le White as Jasmine, fut le sommet de la soirée et peut-être du festival: par la richesse de l'inspiration autant que par l'interprétation puissante et sensible de la soprano dramatique Hélène Bernardy, ce cycle s'est bien imposé comme un classique du genre hors du temps, pour toujours dans l'ars musica.

La libre Belgique (Martin Dumont-Mergeay)
27 March 2003

Aptly voluptuous and fiercely ecstatic music in which a big orchestra is spangled by jangling percussion and turbo-charged by rich splurges of synthesiser... All this, however, is offset by the voice, which is often calm, almost ascetic.

The Times (Richard Morrison) 31 May 2003

Whom Ye Adore

A 19 minute hymn of praise, this laid out as a monumental set of variations... upon its opening chorale, alternately serene and jubilant... in their mixture of schematic, Messiaen-like harmonies and perferoid expressionistic gestures... attaining at times an ecstatic luminosity of sound.

The Sunday Telegraph (Bayan Northcott)
27 September 1981

Of the new British works, Jonathan Harvey's Whom Ye Adore impressed the most... This new piece confirmed Harvey's exceptional ear and an excellent formal sense of forward drive.
The Times Educational Supplement
(Ian Robertson) 2 October 1981

Hidden Voice 2 (1999)

ensemble of 12 players and CD

Duration 6 minutes

picc.ob.cl.bsn - 2 hn - perc(1): t.bells/crot/SD/susp.cym - vln.db - concertante string trio (vln.vla.vlc)

Commissioned by Sinfonia 21, with help provided by the Arts Council of England, and Le Nouvel Ensemble Moderne
FP: 15.5.99, Imperial College, London: Sinfonia 21/Martyn Brabbins

Score, parts and CD for hire

Inner Light 2 (1977)

SSATB soli, ensemble of 12 players and ADAT

Duration 36 minutes

Text (Eng/Ger): Kipling, Blake, T S Eliot, St John's Gospel, Rudolf Steiner

0000 - 1110 - perc(1): claves/2 susp.cym/vib/2 wdbl/2 small drum/SD/guero/crot/2 tpl.bl/bongos/2 congas/hi-hat/3 c.bell/tom-t/finger.cyms/tgl/mcas/tam-t - pno - harp - elec organ - string quartet - synth (player + assistant) - amplification system

Commissioned by the Cheltenham International Music Festival
FP: 8.7.77, Cheltenham Town Hall: London Sinfonietta/Elgar Howarth

Score 0-571-50599-7 on sale, parts and ADAT for hire

Jubilus (2003)

viola and ensemble of 8 players

Duration 15 minutes

solo vla - fl.cbcl.tpt - harp - gtr - perc(1): 3 Taiwanese temple bowls/Javanese gong/2 Korean sheung cyms/crot/2 tam-t/tgl/2 wdbl/5 tpl.bl/c.bell/guero/ratchet/vib - vln.vlc

Commissioned by Radio France for the 30th Anniversary of Ensemble L'Itinéraire
FP: 7.11.03, Olivier Messiaen Salle, Radio France, Paris, France:
Christophe Desjardins/Ensemble L'Itinéraire/Mark Foster

Score and parts for hire

Moving Speeds (2004)

semi-improvisational piece for c. 14 players

Duration variable

Instrumentation: c. 7 winds (wind and brass) and c. 7 strings (e.g. 2221)

Composed for the Conservatoire National de Région de Rennes on the occasion of Jonathan Harvey's residency in Rennes
FP: 3.2.05, La Chapelle, Conservatoire National de Région, Rennes, France:
Students of the Conservatoire

Playing score available on special sale from the Hire Library

Moving Trees (2002)

ensemble of 18 players

Duration 6 minutes

picc.ob.2cl.bsn - hn.tpt.trbn - perc(2): vib/mark tree/crot/3 wdbl/ch.cym/guero/bamboo cluster - hp - gtr - pno/cel - 2 vln.vla.vlc.db

Commissioned by Ictus for the Rosas Dance Company - choreography Anna Teresa de Keersmaeker
FP: 13.3.03, Palais des Beaux Arts, Brussels, Belgium: Ictus Ensemble/Georges-Elie Octors

Score and parts for hire

Bhakti

With its quicksilver modulations seamlessly integrating taped sounds with acoustic instruments, it stands as one of Harvey's finest achievements

The Wire (Andy Hamilton) January 2000

Bird Concerto with Pianosong

By slowing down the calls of Californian birds in his writing he reveals the otherwise inaudible riches of their songs as if the musicians were an ensemble of surreal, gigantic birds.

For Messiaen, birds were tokens of God's love, but for Harvey, they are the catalyst for a complex negotiation between nature and culture, between birdsong and technology...

The piece created a drama - in musical space as well as time - as the sounds of the birds wheeled around the audience, transforming the QEH into a musical aviary.

The Guardian (Tom Service) 25 April 2003

Music natural and man-made are wonderfully combined, from the 'duos' for piano and sampler to the gorgeous washes of tropical exotica and undoubtedly Messiaen-like rhythmic chords from the orchestra.

The Daily Telegraph (Matthew Rye) 26 April 2003

Filled with exquisite poetry... there was a sense of wonder at the sounds of nature - wonder and humility: in some of the finest moments Harvey let the birds speak, or rather sing, for themselves.

The Guardian (Stephen Johnson) 13 July 2001

Ground-breaking - or tree-shaking - in the way it releases the actual songs of birds into a musical context. Harvey is able to fill the concert hall with the cries of indigo bunting, orchard oriole, golden-crowned sparrow and up to 40 colourful birds... An astonishing range and richness of sound is produced... I found myself happy to luxuriate in it.

The Sunday Times (Paul Driver) 22 July 2001

Hidden Voice 2

A string trio, its music airbound and weightless, contrasts with a choral-like ensemble to make a lapidary flux of ideas, saying more in an evocative few minutes that many manage in an entire symphony. I have yet to hear a work by Jonathan Harvey I haven't enjoyed.

The Observer (Fiona Maddocks) May 1999

Hidden Voice 2, scored for an energetic string trio against a weightless, chorale-like background, was ethereal, delicately layered, but in the finish purposeful, as the disparate voices felt their way towards a transforming unity.

The Guardian (Charlotte Higgins) May 1999

One Evening... (1993-94)

soprano, mezzo soprano, ensemble of 8 players and electronics

Duration 35 minutes

Text (Eng/Sanskrit): Han Shan, Rabindranath Tagore

fl(=bfl+picc).ob(=ca) - hn - perc(1): tom-t/2 conga/bongos/tabla/tam-t/
2 susp.cym/vib/t.bells - harp - vlc - Yamaha SY77 synth - sampler
(Akai S1000+keyboard)

Electronics (2 operators): two CD players, two harmonisers,
8 microphones and mixer

Commissioned by the Electronic Studio of WDR, Cologne
FP: 14.6.94, Stollwerk, Cologne, Germany: Ingrid Schmidhusen/
Susanne Otto/Johannes Kalitzke/Musikfabrik NRW

Score, disk, CDs, SY77 cartridges and parts for hire

Scena (1992)

violin and ensemble of 9 players

Duration 14 minutes

fl(=afl).cl(=bcl) - perc(1): 6 gong/siz.cym/susp.cym/tam-t/2 congas/
bongos/guero/crot/shakers/sand blocks/mar - gtr - pno - harp -
vln.vla.db

Commissioned by the Nieuw Ensemble of Amsterdam with funds provided by
the Arts Council of Great Britain

FP: 25.1.93, De Doelen, Rotterdam, Holland: Irvine Arditti/Nieuw Ensemble/
Ed Spanjaard

Score 0-571-51883-4 on sale, parts for hire

Serenade (In Homage to Mozart) (1991)

wind ensemble of 10 players

Duration 10 minutes

fl.picc(=fl).2 ob.2 cl(I=E♭cl.II=bcl).2 bsn.2 hn

Commissioned by Glyndebourne Festival Opera
FP: 4.8.91, Glyndebourne: London Philharmonic Orchestra Wind Ensemble/
Jonathan Harvey

Score (fp) 0-571-55560-8 on sale, parts for hire

Smiling Immortal (1977)

ensemble of 11 players and CD

Duration 17 minutes

fl(=picc).ob.cl(=E♭cl) - hn.tpt - perc(1): 3 tam-t/2 susp.cym/bongos/
2 tom-t/ SD/timp/vib - pno - string quartet

Commissioned by the London Celebration Committee for the
Queen's Silver Jubilee
FP: 11.7.77, Round House, London: Ballet Rambert - choreography
Norman Morrice

Score, parts and CD for hire

Jubilus

Jubilus, une commande de Radio France (2002) qui utilise cette ancienne matrice. La technique qu'elle utilise est empruntée à l'écriture médiévale, en particulier les interpolations musicales qui se glissaient entre les parties de plain-chant, précisément le Jubilus, évoluant vers une chant rituel tibétain, exposé en fin de parcours mais amorcé dès le début par des clochettes significatives. C'est une fort belle oeuvre, indéniablement, d'une grande richesse, et son dédicataire en offrit une interprétation sensible et minutieuse.

Bertrand Bolognesi, 2004

Moving Trees

... the meeting of music, dance and film achieves a tangible synthesis: Harvey's sensuous ensemble, dominated by harp and celeste, realises the dappled sunlight of the film.

The Guardian (Tom Service) 21 March 2003

Jonathan Harvey with his nurturing, ethereal precision...

The Sunday Times (Paul Driver) 23 March 2003

Scena

Scena is a quasi-operatic piece: dramatic episodes are described by a solo violin with strings, harp, guitar, piano and woodwind.
The Guardian (Charlotte Higgins) May 1999

In Scena heft Harvey de musici ampel de mogelijkheid gegeven hun virtuositeit te etaleren dat heft zeer sprankelende gevoelgen.

Erik Voermans, Het Parool (Netherlands)
January 1993

Smiling Immortal

... poised, intricate, imaginative... The longest, most impressive piece of the concert was the final work, Smiling Immortal (1977) for 11 instruments and tape... a sumptuous, pictorial composition whose large rolling sonorities are punctuated by dynamic percussion solos and long, angular melodies for the winds.

San Francisco Classical Voice (Jules Langert)
30 January 2001

Soleil Noir/Chitra (1994-95)

ensemble of 9 players and electronics

Duration 15 minutes

fl(=picc+afl+bfl) - trbn(=oriental drum).tuba(=wdbl) - perc(1):
bongos/tom-t/oriental drum/tabla/BD/tamb/mcas/guiro/tam-t -
synth (Yamaha SY77) - harp - vln(=crot).vlc(=cabaca).db

Electronics (2 operators): 2 harmonisers and compressors,
7 microphones, mixing desk, amplification, speakers

Commissioned by Ars Musica, Brussels with funds in part provided by the
Arts Council of England

FP: 3.3.95, Ars Musica 95, Lunatheater, Brussels, Belgium: Champs d'Action/
Celso Antunes

Score, synthesizer diskettes and parts for hire

Song Offerings (1985)

soprano and ensemble of 8 players

Duration 17 minutes

Text (Eng): Rabindranath Tagore

fl(=afl).cl - pno - string quintet (db=crot)

Commissioned by Spectrum

FP: 22.3.85, Queen Elizabeth Hall, London: Rosemary Hardy/Spectrum/
Guy Protheroe

Score 0-571-50980-0 on sale, parts for hire

Tendril (1987)

ensemble of 11 players

Duration 14 minutes

fl(=picc).ob(=ca).cl.bsn - hn - pno - 2 vln.vla.vlc.db

Commissioned by the Nash Ensemble

FP: 10.6.87, Wigmore Hall, London: Nash Ensemble/Lionel Friend

Score (fp) 0-571-55561-6 on sale, parts for hire

Two Interludes for an Opera (2003)

ensemble of 22 players with live electronics

Duration 15 minutes

fl(=picc).ob.2 cl(I=A+B♭, II=A+B♭+bcl).bsn(=cbsn) - hn.tpt.trb.tuba -
perc(2): mar/crot/guiro/2 BD/2 gongs/mcas/rainstick(for trumpet)/
tam-t/2 Tibetan bells/t.bells/spring coil/vibraslap/glass chimes/
bamboo cluster/mark tree/2 susp.cym/SD/4 wdbl/4 tom-t/3 bowls/
2 high drums - harp - electronic keyboard - strings (4.2.2.1)

Electronics (2 or 3 operators): 8 or 6 channel system/digital mixer/
1 (or 2) Mac computers/Wacom Graphic Tablet/16 MIDI faders/
clip-on mics/CD-ROM

Commissioned initially by Sinfonia 21 with funds provided by the
Gulbenkian Foundation, subsequently by the London Sinfonietta with funds
provided by the Arts Council of England

FP: 17.3.04, Queen Elizabeth Hall, London: London Sinfonietta/Martyn Brabbins

Score and parts for hire

Song Offerings

Harvey has a magnificent ear for shimmering, startling color, and eerie harmonics seemed to magically hover all around the hall. The soprano Elissa Johnston sang with a sense of transfixing mystical rapture, and Steven Stucky conducted a performance of ravishing beauty.

Los Angeles Times (Mark Swed) December 2000

Harvey's Song Offerings where poetry by Rabindranath Tagore becomes the occasion for a Wagnerian love-death delivered by an ecstatic soprano from out of a humming hive of instruments... creating an extended instant of joy, a marriage of sensuousness and calm.

The New York Times (Paul Griffiths)

10 October 1997

Two Interludes for an Opera

... some extremely beautiful sounds and a compelling dramatic context that bodes well for the opera to come.

The first interlude represents Wagner's heart attack, and... with a Big Bang of impressive impact followed by waves of alternately slow and faster music, within which Harvey's many imaginative gestures - the repeating strikes and resonances of a gong, the many sudden surges and falls - are vividly shaped. The second interlude, drawing on Buddhist legend, evokes burgeoning young love in a weirdly beautiful cello solo, accompanied by a whole host of wonderful things.

The Independent (Keith Potter) 19 March 2004

... a true original, ever eager to find new shapes, colours and constructs for his music, ever beguiling the ear with sounds rich and strange.

In his Two Interludes for an Opera, given their first performance in this excellently played London Sinfonietta concert under Martyn Brabbins's direction, he employs state of the art computer technology, subjecting to live electronic treatment the playing of all 22 instrumentalists. The spatial placing and movement of sound is as important as its transformation... Gimmickry some might claim. Not so. The subject of the opera in which these pieces, Fall and Attraction, are destined to play their parts is the death of Wagner, a death caused by a heart attack that, as luck or fate would have it, struck when he was writing an essay on a Buddhist legend. Given that, it seems only appropriate that Harvey should explore that moment with an essentially static music which, however, seems to ride the winds, to vaporise and reconstitute itself, to flit from place to place... this is a beautiful, poetic work.

Evening Standard (Stephen Pettitt) 18 March 2004

Valley of Aosta (1988)

ensemble of 13 players and electronics

Duration 14 minutes

fl(=picc).ob(=ca).ssax - tpt - perc(1): 2 susp.cym/mar/vib/2 congas/tom-t/gong/2 wdbl/bongos/gisp/whip - 2 Yamaha DX7 II synthesizers (1 player) - pno - 2 harp - 2 vln.vla.vlc

Commissioned by Radio France for L'Itinéraire
FP: 7.3.89, Radio France: L'Itinéraire/Denis Cohen

Score 0-571-51446-4 on sale, CD and parts for hire

Wheel of Emptiness (1997)

ensemble of 16 players and electronics

Duration 16 minutes

fl(=picc+af).ob.cl(=bcl).bsn(=cbsn) - hn.tpt.trbn - perc(2): mar/susp.cym/3 c.bell/small bell/guירו/slide whistle/5 tpl.bl/2 wdbl/tam-t/5 button gong/crot/lion's roar - pno - sampler keyboard - 2 vln.vla.vlc.db

Electronics: 5-octave MIDI keyboard

Commissioned by the Ictus Ensemble
FP: 22.1.98, Lunatheater, Brussels, Belgium: Ictus Ensemble/Georges-Elie Octors

Score, parts and ZIP disk for hire

CHAMBER MUSIC

Album (1978)

seven miniatures for wind quintet

Duration 18 minutes

fl(=picc).ob(=ob d'amore+ca).cl(Ebcl+bcl).bsn(=cbsn).hn

Commissioned by the Athena Ensemble
FP: 27.10.79, Durham Music Festival: Athena Wind Ensemble

Full score and parts for hire

Chu (2002)

soprano, clarinet and cello

Duration 12 minutes

see under Vocal, p.28

Clarinet Trio (2004)

Duration 8 minutes

cl.vln.pno

Commissioned by the Verdehr Trio and Michigan State University
FP: 27.02.04, Michigan State University, MI, USA: Verdehr Trio

Score and parts available on special sale from the Hire Library. Exclusive to the Verdehr Trio until 2007

Concelebration (1979/81)

chamber ensemble of 5 players

Duration 16 minutes

fl(=2 crot).cl(=xyl/tgl) - perc(1): 2 wdbl/5 tpl.bl/mokubio/xyl/tgl/3 crot/handbell/2 susp.cym/3 gong/tam-t/2 congas/rototom - pno(=crot/claves/SD) - vlc(=handbell)

FP: 1.6.80, St John's Smith Square, London: Gemini

score (fp) 0-571-55555-1 on sale, parts for hire

The computer techniques involved are complex; the sounds of the Sinfonietta are constantly being transformed in real time and moved spatially around the hall, almost as if, as in Parsifal, time has become space.

The Guardian (Andrew Clements) 19 March 2004

Valley of Aosta

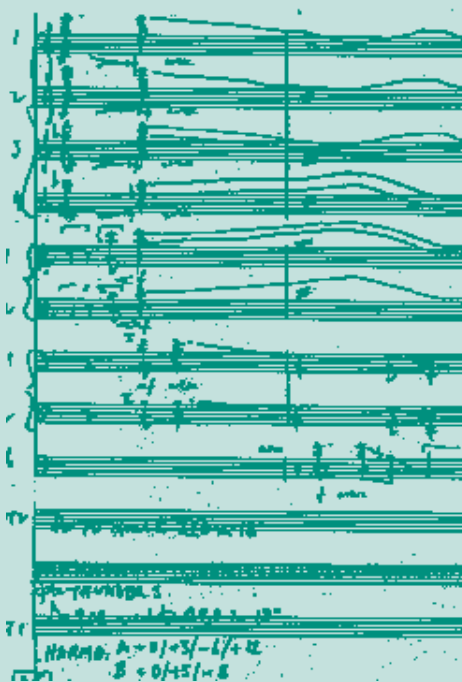
... [a] full blown picturesque landscape... In the cavernous acoustics of the Union Chapel, Harvey's music, scored for 13 players, swept like a veritable rainstorm.

The Independent (Adrian Jack) 5 June 1989

Wheel of Emptiness

une oeuvre virtuose et étincelante, forte et complexe, où les sons des instrumentistes se mêlent à ceux d'un dispositif électronique subtil et plutôt discret. Harvey y affirme, une fois encore, sa maîtrise de la forme et du temps, à travers une écriture d'une magnifique richesse de coloris et d'atmosphères. Une oeuvre superbe, magistralement interprétée!

Le Soir, Brussels (Michael Debrocq)
24 January 1998



An extract from the score of *Two Interludes for an Opera* (2003)

Death of Light, Light of Death (1998)

chamber ensemble of 5 players

Duration 17 minutes

ob(=ca) - harp(=tam-t) - vln.vla.vlc

Commissioned by the Mayor of Colmar for the annual Good Friday Concert, 1998, held in the Musee d'Uterlinden before Grunewald's Crucifixion in the Issenheim Altarpiece

FP: 10.4.98, Musee d'Unterlinden, Colmar, France: Ensemble Intercontemporain

Score and parts for hire

From Silence (1988)

soprano, 6 players and tape

Duration 21 minutes

Text (Eng): Jonathan Harvey and from West Malling Abbey

vln.vla - perc(1): 5 susp.cym/vib/2 c.bell/crot/mar/tamb/ch.dr/2 tpl.bl/wdbl - 3 elec keyboards (Akai S-900, Yamaha DX7 IIFD & Yamaha TX816) - 2 SPX 90 II effects units with 3 operators) - Mac computer

Commissioned by the Music and Cognition Group of MIT

FP: 2.2.89, Massachusetts Institute of Technology, USA: MIT Ensemble/Karol Bennett/Barry Vercoe

Score, parts and tape for hire

Lotuses (1992)

flute quartet

Duration 17 minutes

fl(=picc+bfl).vln.vla.vlc

Commissioned by the Nash Ensemble with funds provided by IBM

FP: 17.9.92, Purcell Room, London: Nash Ensemble/Philippa Davies

A4 facsimile (fp) 0-571-55556-X and parts (fp) 0-571-56013-X on sale

Modernsky Music (1981)

chamber ensemble of 4 players

Duration 6 minutes

ob.ca.bsn.harpsichord

Commissioned by the Scunthorpe Music Club

FP: 18.9.81, Scunthorpe Music Club: Sheba Sound

Study score (fp) 0-571-55557-8 and parts (fp) 0-571-55558-6 on sale

The Riot (1993)

chamber ensemble of 3 players

Duration 15 minutes

fl(=picc).bcl.pno

Commissioned by the University of Bristol with funds provided in part by South West Arts

FP: 28.3.94, St George's, Brandon Hill, Bristol: Het Trio

A4 facsimile score (fp) 0-571-55562-4 and parts (fp) 0-571-55563-2 on sale

String Quartet No 1 (1977)

Duration 15 minutes

Commissioned by the Arditti Quartet

FP: 6.3.79, Ars Nova Festival, University of Southampton: Arditti Quartet

Score 0-571-50643-7 and parts (fp) 0-571-55500-4 on sale

Death of Light, Light of Death

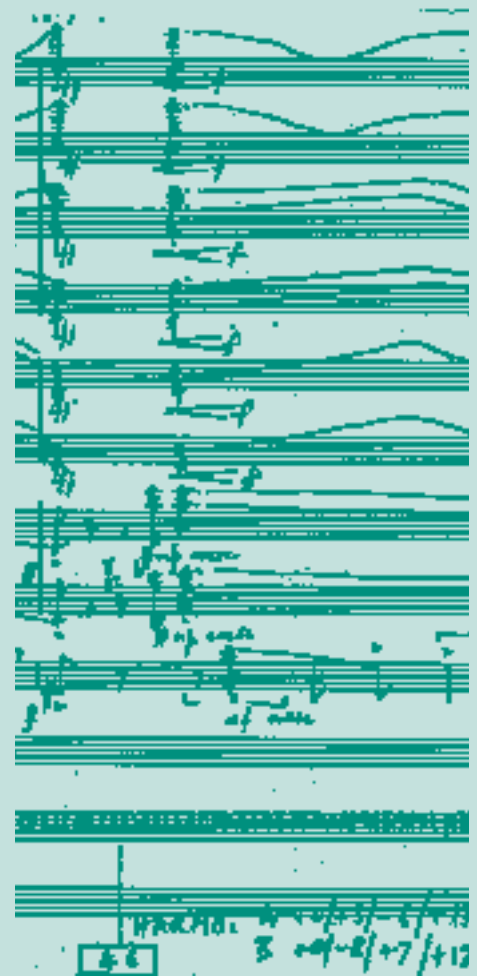
Death of Light, Light of Death starts stridently, with oboe multiphonics which recur. But with its delightful, rather oriental-sounding sonorities, this is a more immediately accessible work.

Classic CD (Andy Hamilton) September 1999

Lotuses

Each Lotus is related to all others but individual. The flutes shadowed by strings, traces the first outline, a microtonally inflected melody starting and ending on B. The music moves from contemplation to joyful, delicate dance. Harvey's command of mystic sonorities (piccolo and bass flute used to eloquent effect) and poised rhythms holds the listener rapt.

The Observer (Andrew Porter) 20 September 1992



An extract from the score of *Two Interludes for an Opera* (2004)

String Quartet No 2 (1988)

Duration 16 minutes

Commissioned by the Arditti Quartet with funds provided by the Arts Council of Great Britain

FP: 17.3.89, Ars Musica 89, Brussels: Arditti Quartet

A4 score (fp) 0-571-55501-2 and parts (fp) 0-571-55502-0 on sale

String Quartet No 3 (1995)

Duration 16 minutes

Commissioned by the BBC

FP: 23.1.96, BBC Pebble Mill, Birmingham: Arditti Quartet

A4 facsimile score (fp) 0-571-55466-0 and parts (fp) 0-571-55467-9 on sale

String Quartet No 4 (2003)

string quartet with live electronics

Duration 36 minutes

Commissioned for the Arditti Quartet by Ars Musica, IRCAM and the Ultima Festival

FP: 11.3.03, Belgium, Ars Musica Festival, Flagey, Brussels: Arditti Quartet/ IRCAM

Score and parts for hire, CD-ROM (Mac) on sale 0-571-56820-3 or for hire

String Trio (2004)

Duration 15 minutes

vln.vla.vlc

Commissioned by the Westdeutsche Rundfunk, Köln

FP: April 2005, 'Wittener Tage 2005', Witten, Germany: Ensemble Recherche

Score and parts for hire

You (1992)

soprano and chamber ensemble of 4 players

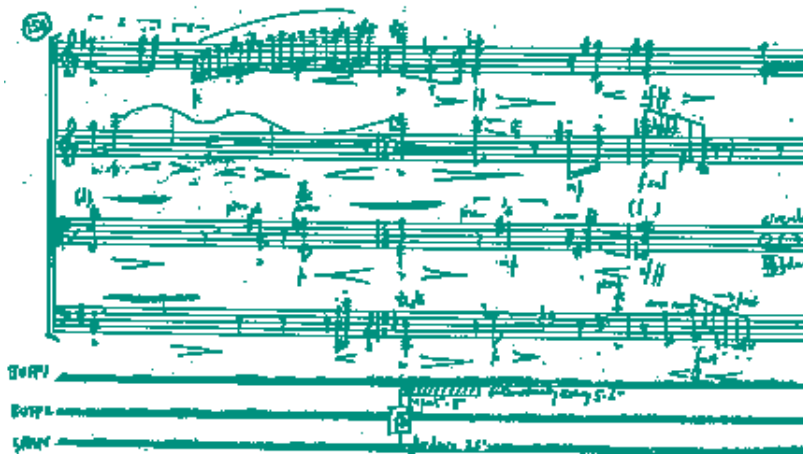
Duration 2 minutes

cl.vla.vlc.db

FP: 17.3.93, Warwick Arts Centre: Composer's Ensemble/MaryWiegold/

Dominic Muldowney

A3 facsimile score (fp) 0-571-55356-7 and parts (fp) 0-571-55357-5 on sale



An extract from the score of *String Quartet No. 4* (2003)

String Quartet No 1

... a world of shimmering sounds and unusual moves. That world has a chaotic surface, yet there is an undeniable internal coherence and drama that engages attention and the imagination... Mr. Harvey's work, with its otherworldly textures, seduces the listener.

The New York Times (James Oesterich) April 1991

String Quartet No 4

... But the real transcendence on the programme came in Jonathan Harvey's String Quartet No 4, written for the Ardittis, and another British premiere.

Combined throughout with live electronics, the players were the catalysts for a musical journey that revealed the minutiae of instrumental sound. The tiny noises they made by brushing the outside of their instruments were amplified into vivid electronic fantasies. The piece finally blossomed with an outpouring of voluptuous melody: music that eroded the difference between the live players and their electronic shadows.

The Guardian (Tom Service) 26 November 2003

... a British premiere, and one with the feel of a major artistic event. At one level it is a spellbinding demonstration of how to integrate live instruments with real-time electronics. More importantly, that feels the only medium in which the music's spiritual aspirations could have been realised. These days, an ecstatic, trance-like conclusion comes relatively cheap; but Harvey's feels entirely earned and, like the Arditti's magnificent playing, quite beyond criticism.

The Daily Telegraph (David Fanning) 26 November 2003

The Riot

This deliriously virtuosic trio for flute, bass clarinet and piano amounts to an eight-minute burst of sustained riffing, with the three participants bouncing ideas off one another like ping pong balls.

San Francisco Chronicle (Joshua Kosman) February 1996

INSTRUMENTAL

Advaya (1994)

cello, electronic keyboard and electronics

Duration 22 minutes

2 players - 2 or 3 operators:

Electronics: Mac version: 1 Mac Power PC, 1 sustain pedal,
1 MIDI device (e.g. MIDI synth) 1 sampler (AKAI S2000)

CD version: 2 audio-CD playback machines

For both versions: 1 sampler (AKAI S2000), 1 MIDI keyboard (Yamaha KX88), 1 effects processor, mixing console and diffusion system

Commissioned by IRCAM with help provided by the British Council
FP: 27.6.94, IRCAM, Paris, France: Antoine Ladrette

*Please note that Advaya is available in two performing versions:
the Macintosh version requires 2 CD-ROMs (labelled "CD-ROM MAC"
and "CD-ROM AKAI")*

*the CD version requires 2 audio CDs and 1 CD-ROM (labelled "CD-ROM
AKAI")*

Available on sale are:

Playing score and cello part 0-571-51727-7

Playing score 0-571-51888-5

CD-ROM (MAC) 0-571-56529-8 (fp)

CD-ROM (AKAI) 0-571-56530-1 (fp)

2 audio-CD set 0-571-56510-7 (fp)

Available for hire are:

Set of 2 CD-ROMs for Macintosh version

Set of 3 CDs/CD-ROM for CD version

*A performance will normally require 1 cello part and 3 playing scores, a copy
of the documentation (available free from the Hire Library), and either the
2 CD-ROM set (Macintosh version), or the 3 CD/CD-ROM set (CD version)*

At a Cloud Gathering (2005)

for solo percussion and electronics

Duration c. 35 minutes

Percussion (1): flexible

Electronics: CD-ROM (6-channel recorded playback)

Commissioned by the Ministère de la Culture Française and Fondation
Royaumont

FP: 9.3.06, Toboggan, Théâtre of Décines, La Biennale Musique en Scène:
Susan Buirge Company/Susan Buirge

Score in preparation

Be(com)ing (1979)

clarinet and piano

Duration 15 minutes

Commissioned by Julia Holmes

FP: 22.10.81, Purcell Room, London: Julia Holmes/Julian Elloway

Piano score and part 0-571-50688-7 on sale

Chant (1992/94)

solo viola

Duration 3 minutes

FP: 22.5.93, Brighton Festival: John Metcalf

B3 score 0-571-55285-4 on sale

Advaya

Here, quite elaborate live electronics are used to explore such spectra, as that between pizzicato, tapping the instrument and the juddering sound of bowing very heavily or between cantabile line and almost literal simulation of the human voice. It remains a solo cello piece, however, the fantastic landscapes around the cello being reflections or projections of it.

International Record Review (Michael Olivier)
September 2002

... Advaya pour violoncelle, clavier et électronique s'éloigne de tout pittoresque par la construction d'une sorte d'échelle de pureté spectrale, voulue comme un correspondant dans le monde de la résonance des hiérarchies de l'ancien système.

Le Monde de la Musique (Costan Cazaban)
November 2001

Abrasive, gritty but eventful, this compelling piece combines the exploration of pure sound with high drama, running from quiet scratchings to loud whizzings across a cavernous sound-stage.

Classic CD (Andy Hamilton) September 1999

... the interplay between cello and the extra electronic voices and sounds are sensationally effective, and sometimes build massive climaxes on a near-orchestral scale. It made a unique experience, one that seized the imagination by main force. Harvey's wild ingenuity left us awestricken.

Financial Times (David Murray)
22 November 1994

Curve with Plateaux

... a piece that opens tortuously at the bottom of the instrument and becomes ever more impassioned as it progresses upwards. With its Indian inflections, hints at the sound of the sitar and chant-like intensity, this 1982 score is one of the most expressive modern works for the instrument.

The Times (John Allison) 9 May 1999

Chant (1992/94)

solo cello

Duration 3 minutes

FP: 24.3.94, Ars Musica, Brussels: Frances-Marie Uitti

B3 score (fp) 0-571-55291-9 on sale

Curve with Plateaux (1982)

solo cello

Duration 12 minutes

Commissioned by Gemini

FP: 22.6.82, St Bartholomew's Festival, Priory Church, Smithfield: Helen Verney

Score (fp) 0-571-50705-0 on sale

Fantasia (1991)

organ

Duration 10 minutes

Commissioned by Le Ministère de la Culture, de la Communications des Grands Travaux et du Bicentenaire, France

FP: 24.9.91, Musica Festival, Strasbourg: Bernard Focroulle

Playing score (fp) 0-571-55269-2 on sale

Flight Elegy (1983/89)

violin and piano

Duration 9 minutes

Commissioned by the Brighton Festival with funds provided by South East Arts

FP: 8.5.84, St Bartholomew's Church, Brighton: Irvine Arditti/ Philip Mead

Piano score and part 0-571-51725-0 on sale

***ff* (1995)**

solo piano

Duration 2-3 minutes

Written at the invitation of the Associated Board of the Royal Schools of Music

FP: 22.6.96, Royal College of Music, London: Nicola Mansell

Score 0-571-51898-2 on sale

Haiku (1997)

solo piano

Duration variable

Commissioned by the Associated Board of the Royal Schools of Music

FP: 18.05.99, Wigmore Hall, London: student of the ABRSM

Score (fp) 0-571-56317-1 on sale

Nataraja (1983)

flute/piccolo and piano

Duration 8 minutes

Commissioned by the Nicholas Yonge Society

FP: 20.4.84, Priory School, Lewes: Philippa Davies/Julian Jacobson

Piano score and part 0-571-50761-1 on sale

Pastorale (1994)

cello and harp

Duration 3 minutes

FP: 14.7.01, Hoxton New Music Days: Composers Ensemble

Playing score on special sale from the Hire Library

Flight Elegy

An utterly becalmed and forlorn violin melody floats high above the piano's enigmatic soundscape.

The Classical Source (Steve Lomas)

November 2001

Nataraja

It is a bright, flashing and explosive piece with more than a hint of Eastern ritual to its spiritual makeup.

The New York Times (Tim Page)

14 December 1986

Nataraja for flute and piano conveys the restless scurrying of Shiva in his aspect as the four-armed dancer. All of Harvey's work strives to extend the musical language while remaining part of a musical tradition.

Classic CD (Joe Staines) November 1992

Nataraja, though relatively short, is no mere makeweight... this dazzling celebration of the god Shiva brilliantly conjures up the presence of the 'four-armed dancer' whose movements create and destroy matter throughout eternity.

Gramophone (Arnold Whittall) November 1992



Haiku (1997)

Pre-echo for Jean-Guihen (2005)

solo cello

Duration 2-3 minutes

Written to precede Bach's Suite in D minor for solo cello

Commissioned by the Lichfield Festival

FP: 12.7.05, Lichfield Festival, Lady Chapel, Lichfield Cathedral, UK:

Jean-Guihen Queyras

Score on special sale from the Hire Library

Ricercare una melodia

CD-ROM (Mac) for all versions of the work available from the Hire Library on loan (free of charge), or on sale 0-571-56756-8

Ricercare una melodia (flute) (1984/2000)

flute and electronics

Duration 6 minutes

FP: 26.5.00, St John's Smith Square, London: Sinfonia 21/Sound Intermedia

Playing score on special sale from the Hire Library (fp),

CD-ROM (Mac) 0-571-56756-8 on sale

Ricercare una melodia (oboe) (1984/2000)

oboe and electronics

Duration 6 minutes

FP: 30.3.00, Velinx, Tongeren, Belgium: Ictus

Playing score on special sale from the Hire Library (fp),

CD-ROM (Mac) 0-571-56756-8 on sale

Ricercare una melodia (clarinet/saxophone) (1984/2003)

clarinet (or saxophone) and electronics

Duration 6 minutes

FP: 21.10.03, City University, London: Gareth Davis

Playing score on special sale from the Hire Library (fp),

CD-ROM (Mac) 0-571-56756-8 on sale

Ricercare una melodia (trumpet) (1984)

trumpet and electronics (or tape-delay system)

Duration 6 minutes

Commissioned by the Park Lane Group

FP: 10.1.85, Purcell Room, London: Jonathan Impett/John Whiting

Playing score 0-571-51185-6 on sale,

CD-ROM (Mac) 0-571-56756-8 on sale

Ricercare una melodia (trombone) (1984/2004)

trombone and electronics

Duration 6 minutes

FP: (2004 version) 6.6.04, Agora Festival, Paris: Benny Sluchin

Playing score 0-571-51185-6 on sale,

CD-ROM (Mac) 0-571-56756-8 on sale

Ricercare una melodia (viola) (1984/2003)

viola and electronics

Duration 6 minutes

FP: 5.6.03, Festival de Musiques électroniques, Chapelle de Boendal, Brussels, Belgium: Vincent Royer

Playing score on special sale from the Hire Library (fp),

CD-ROM (Mac) 0-571-56756-8 on sale


Ricercare una Melodia

Ricercare una melodia of 1984 evoked a remarkable range of scintillating textures from solo trumpet and tape-delay, with this composer's characteristic sense of poetry coming through.

The Independent (Laurence Hughes/
Nick Kimberley) 31 May 2000

The ensuing web of melody at first intertwined with the trumpet in close canon, and then - by the device of running some of the tape tracks at half-speed - plunged far below the trumpet's plangent incantation: an effect that was both cogent and beautiful.

The Daily Telegraph (Malcolm Hayes)
11 September 1989

An extract from the score of Ashes Dance Back (1997). The image shows a complex musical score with multiple staves. The notation includes various rhythmic values, accidentals, and dynamic markings. There are several annotations in italics, such as "walking in wind" and "scattering in wind", which appear to be descriptive of the sound or performance technique. The score is presented in a clear, professional layout with a light background.

An extract from the score of *Ashes Dance Back* (1997)

Ricercare una melodia (cello) (1984/1995)

cello and electronics

Duration 6 minutes

FP: 1995, Stanford University, USA: Frances-Marie Uitti

Playing score on special sale from the Hire Library, CD-ROM (Mac) 0-571-56756-8 on sale

Run Before Lightning (2004)

flute and piano

Duration 8 minutes

Commissioned by 'Musique Nouvelle en Liberté' for the Jean-Pierre Rampal Competition, international competition of the City of Paris.

FP: 20.10.05, Jean-Pierre Rampal Flute Competition, Paris: competition candidates

Playing score and flute part 0-571-52418-4 on sale

Still (1997)

tuba and electronics

Duration 8 minutes

Score (fp) 0-571-56326-0 on sale

Sufi Dance (1997)

solo guitar

Duration 4 minutes

FP: 9.11.97, Nottingham University: David Starobin

Score on special sale from the Hire Library

Three Sketches (1989)

solo cello

Duration 8 minutes

FP: 18.2.91, Berlin Festival: Frances-Marie Uitti

B3 score (fp) 0-571-55292-7 on sale

Toccatà (1980)

organ and tape

Duration 6 minutes

FP: 1980, Winchester Cathedral: Martin Neary

Score (fp) on sale 0-571-55270-6, CD/tape for hire

Tombeau de Messiaen (1994)

piano and CD

Duration 9 minutes

Commissioned by Philip Mead with funds provided by Eastern Arts

FP: 2.11.94, West Road Concert Hall, Cambridge: Philip Mead

Score 0-571-51626-2 and CD 0-571-55251-X (fp) on sale

Vers (2000)

solo piano

Duration 4 minutes

Commissioned for Pierre Boulez on the occasion of his 75th birthday, by the Royal Festival Hall

FP: 26.3.00, Queen Elizabeth Hall, London: Rolf Hind

Score (fp) 0-571-56528-X on sale

Tombeau de Messiaen

At the end came Jonathan Harvey's remarkable Tombeau de Messiaen, for piano and tape, which seemed to extend Messiaen's already lavish color spectrum into another dimension... music which itself touched upon ecstasy and communicated much of the same to the large, ecstatic crowd.

LA Weekly (Alan Rich) 30 September 2000

Three Sketches

The craftsmanship bears the stamp of individuality and superior development... Three Sketches, for solo cello, demand of the performer displays of virtuosity, at the instruments upper extremes especially, that have one listening jaw adroop.

Fanfare Magazine (Mike Silverton)

July/August 1993



An extract from the score of *You* (1992)

CHORAL

The Angels (1994)

unaccompanied double SATB chorus

Duration 4 minutes

Text (Eng): John V Taylor

Commissioned by King's College, Cambridge

FP: 24.12.94, Service of Nine Lessons and Carols, King's College Chapel, Cambridge: King's College Choir/Stephen Cleobury

Score 0-571-51532-0 on sale

Ashes Dance Back (1997)

SATB chorus and electronics

Duration 16 minutes

Text (Eng): Jala Al-Din Rumi (Love's Fire and the Way of Passion)
translated by Andrew Harvey

Elec requirements: CD player/2 EMU64 digital sampler/
5-octave MIDI keyboard/ZIP discs/effects processor (Yamaha SPX 990)/
4 microphone/mixer/stereo amplifier/4 loudspeakers

Commissioned for the New London Chamber Choir in memory of
Judie Campbell, by her husband, Philip

FP: 27.9.97, Strasbourg Festival, France: New London Chamber Choir/
James Wood

Score and CD (or Mac CD-ROM) for hire

Come Holy Ghost (1984)

unaccompanied double SATB chorus

Duration 8 minutes

Text (Eng): Bishop J. Cosin based on Veni Creator Spiritus

Commissioned by 1984 Southern Cathedrals Festival

FP: 26.7.84, Winchester Cathedral: Winchester Cathedral Choir/Martin Neary

Score 0-571-50855-3 on sale

Dum transisset sabbatum (1995)

Motet for unaccompanied SATB chorus

Duration 4 minutes

Text (Latin): Gospel according to St Mark, Chapter 16

Commissioned for the 1995 City of London Festival Service

FP: 2.7.95, St Paul's Cathedral, London: St Paul's Cathedral Choir/John Scott

Score 0-571-51608-4 on sale

Forms of Emptiness (1986)

unaccompanied SATB chorus

Duration 13 minutes

Text (Eng): ee cummings and from the Heart Sutra

Commissioned by the New London Chamber Choir

FP: 15.4.86, St John's Smith Square, London: New London Chamber Choir/
James Wood

Score on special sale from the Hire Library

The Angels

... here is another marvellous piece which any competent choir that can muster eight parts will surely want to sing for many years to come.

The Organist (Michael Nicholas) February 1995

Some composers get the mix right and, apparently without effort, produce something entirely their own: Jonathan Harvey's The Angels extends the Anglican idiom gently into a higher level of chromatic density without anachronism.

The Independent (Keith Potter) 22 December 2005

Ashes Dance Back

... enfin l'étonnante et admirable création de Jonathan Harvey Ashes Dance Back, tout a suscité l'attention et l'enthousiasme du public conquis par l'extraordinaire qualité, la sensibilité qui habite ce chœur où chaque voix, chaque expression reste à la fois très personnelle tout en se mariant de façon intense et nuancée à celle des autres créant ainsi une sublime harmonie au service des œuvres interprétées.

Hebdoscope (Francis Grislin) October 1997

Come Holy Ghost

Harvey's beautiful 6 minute choral piece Come Holy Ghost... begins with a plainchant theme. With increasing dissonance the piece seems to burst into flame; parts are sung in a glorious cacophony, with chaotic glissando-effects before a final return to calm.

Classic CD Magazine (Andy Hamilton) April 1997

Forms of Emptiness

Mr. Harvey stacks opposing blocks of tempo and meter one of top of another. Later, small fragments, widely separated, hint at Purcell and perhaps at the madrigals of a generation or two before him... Forms of Emptiness is original music so constructed that it makes thick clouds look like bright sunshine.

The New York Times (Bernhard Holland)
25 January 1992

... visionary and beautiful. Harvey has a wonderful ear for textures and sonorities, and he is a poetic architect.

The New Yorker (Andrew Porter)
10 February 1991

Harvey's eclectic yet typically personal Forms of Emptiness, which sets Buddhist words... was given with a devotion which meant that its transcendental messages enveloped one, as it were, in a richly woven yet somehow weightless shroud of sound

The Times (Stephen Pettitt) 1 March 1989

God is Our Refuge (1986)

SATB chorus and organ

Duration 5 minutes

Text (Eng): Psalm 46

Written in celebration of the Silver Jubilee of the University of Sussex, 1986
FP: 5.6.86, Chichester Cathedral: Chichester Cathedral Choir/Alan Thurlow

Score 0-571-50992-4 on sale

How could the soul not take flight (1996)

unaccompanied double SATB chorus with optional percussion

Duration 15 minutes

Text (Eng): Jala Al-Din Rumi translated by Andrew Harvey

Commissioned by and for the National Youth Choir of Great Britain with funds from the Arts Council of England and News International

FP: 23.7.96, Suva, Fiji: National Youth Choir of Great Britain/Michael Brewer

Score 0-571-51800-1 on sale

Hymn (1979)

SATB chorus and orchestra

Duration 21 minutes

see under *Orchestral*, p.9

Lauds (1987)

SATB chorus and solo cello

Duration 13 minutes

Text (Eng): John V Taylor

Commissioned by the 1987 Southern Cathedrals Festival

FP: 23.7.87, Winchester: Winchester Cathedral Choir/Martin Neary

Score (fp) 0-571-55433-4 and cello part (fp) 0-571-55434-2 on sale

Magnificat & Nunc Dimittis (1978)

double SATB chorus and organ

Duration 12 minutes

Text: Liturgical Latin

Commissioned by the 1978 Southern Cathedrals Festival

FP: 29.7.78, Winchester Cathedral: Combined Choirs of Chichester, Salisbury and Winchester/Martin Neary

Score 0571-50551-1 on sale

Magnificat & Nunc Dimittis

(ensemble version) (1978/2002)

double SATB chorus and ensemble of 26 players

Duration 12 minutes

see under *Orchestral*, p.10

How could the soul not take flight

... un ouvrage récent de Jonathan Harvey...
Sur des poèmes soufis, le musicien britannique déroule toutes les nuances de sa palette sonore. Chuchotis, parlé-chanté, sifflements, mélodies presque tonales créent un parcours intense et vif, jusqu'à l'apothéose finale, qui sonne, dans l'élan enthousiaste de la Joyful, comme un hymne à la joie.

Le Monde (Pierre Moulinier) 25 March 1997

Lauds

Harvey est bien le descendant de Benjamin Britten qui sut offrir à ces mêmes choeurs d'enfants des musiques exigeantes et de haute qualité.

Le Monde (Renaut Machart) 29 March 1995

Magnificat & Nunc Dimittis

It is a most impressive work... an attempt to introduce quietly and unsensationally some of the techniques which the present-day composer takes for granted. Speaking, shouting, indeterminate pitches, glissandi, a measure of improvisation and so on are all tastefully brought into the score... New and old are welded together with a strong sense of drama.

Financial Times (Nicholas Kenyon) 1 August 1978

Its questing composer, who has long combined academic and avant-garde roles, effects here a similar fusion between an ancient ritual and a thoroughly modern means of expression. In the context of Evensong and enveloped by reverberation as by cloud of incense it made its short and striking impact...

The Sunday Times, 6 August 1978

Missa Brevis

Though it might prove difficult to pin on Harvey anything as distinctive as a personal style, he is without question a master of choral idiom, and of matching difficulty to circumstance. The Missa Brevis recalls Britten's masterwork in the same genre, but taken on 30 years. Its Kyrie contains a good deal of glissando, but little else untoward; the Gloria is a mix of spoken and sung chant, with some quasi-aleatoric writing in the second half. The Sanctus' three-fold opening starts with some delicious low-tessitura tone-clusters... and contradicts the usual expectations with a stentorian bass solo for the Benedictus... The Missa Brevis is no cinch to perform, but should not unduly trouble most cathedral choirs or ambitious mixed-voice ensembles, and looks an inspiring sing.

The Singer (Matthew Greenall) April/May 2006

Marahi (1999)

unaccompanied SATB chorus

Duration 9 minutes

Text: Marian Antiphons, hymns and the Litany of Loreto (Latin); traditional Buddhist prayers (Sanskrit); English adaptation of the Renaissance Hymn to the Virgin by Andrew Harvey (Eng)

Commissioned by the SWR Vokalensemble Stuttgart, for the Deutsche Evangelischer Kirchentag, 1999 by Kunst Kultur Kirchentag e.v. in association with L-Bank Baden-Württemberg
FP: 17.6.99, Rahmen des Deutschen Evangelischen Kirchentages, Stuttgart: SWR Vokalensemble

Score on special sale from the Hire Library

Missa Brevis (1995)

unaccompanied SATB chorus

Text: Liturgical Latin

Duration 10 minutes

Commissioned by the Dean and Chapter of Westminster Abbey
FP: 9.7.95, Westminster Abbey, London: Westminster Abbey Choir/
Martin Neary

Score 0-571-51607-6 on sale

Mothers Shall Not Cry (2000)

soprano and tenor soloists, female semi-chorus, female chorus, orchestra and electronics

Duration 37 minutes

see under Orchestral, p.10

O Jesu Nomen Dulce (1979)

Motet for unaccompanied SATB chorus

Duration 5 minutes

Text: Liturgical Latin

Written for the Choir of Winchester Cathedral to celebrate the 10th anniversary of the installation of the Dean of Winchester
FP: 29.11.79, Winchester Cathedral: Winchester Cathedral Choir/Martin Neary

Score 0-571-50957-X on sale

The Path of Devotion (1983)

SATB chorus and small orchestra

Duration 20 minutes

see under Orchestral, p.10

Praise Ye the Lord (1990)

SATB chorus and organ

Text (Eng): Psalm 148

Duration 4 minutes

Commissioned by Eton College Choir for its 550th anniversary celebrations
FP: 30.5.90, Eton College Chapel: Eton College Choir/Ralph Allwood

Score 0-571-51442-1 on sale

Mothers Shall Not Cry

Mothers Shall Not Cry (2000), dazzlingly exploited the acoustic possibilities of the Albert Hall, tossing sounds around electronically and humanly from all sides of the building, high and low, so that this 'millennium cantata' had listeners cocking their heads to see the sound... Harvey tackled humanitarian issues, the disappeared and all those, especially women, who have suffered in war and civil strife... Only a composer of Harvey's integrity could handle this multicultural concoction, from Buddhism to Christianity, the Holocaust and Kosovo... His gift is to make the listener, too, aspire to the higher matters which so preoccupy him by writing music of commitment and beauty.

The Observer (Fiona Maddocks) 6 August 2000

Mothers Shall Not Cry is the third Prom commission from the master of the large-scale modernist sound fresco, Jonathan Harvey... he provides elegant, often compelling music which ranges from simple chanting and mysterious, evocative polyphony to some marvellous moments exploiting both the timbral and the spatial opportunities afforded by the electronics.

The Independent (Keith Potter) 4 August 2000

The score is prodigiously inventive, ranging from the densest textures to the most fragmentary, from complex clashes to something approaching the simplicity of plainsong... It is a score with a ritualistic aura; it creates a spiritual world of its own. And in its blend of rigour and expressiveness it made a palpable impact.

The Daily Telegraph (Geoffrey Norris)
3 August 2000

Remember O Lord (2003)

unaccompanied SATB chorus

Duration 3 minutes

Text (Eng): Leonine Sacrementary, translated as for the proposed 1928 Prayer Book

Commissioned by the Dean and Chapter of Westminster, through the generosity of Justin & Lisa Simpson, for a service to mark the 50th anniversary of the Coronation of Her Majesty Queen Elizabeth II at Westminster Abbey
FP: 2.6.03, Westminster Abbey, London: Westminster Abbey Choir/
James O'Donnell

Score 0-571-52311-0 on sale

Resurrection (1980)

double SATB chorus and organ

Duration 18 minutes

Text (Eng & Latin): Biblical and Liturgical

Commissioned by the 1981 Three Choirs Festival
FP: 28.8.81, Worcester Cathedral: Worcester Cathedral Choir/Donald Hunt

Score 0-571-50635-6 on sale

The Royal Banners Forward Go (2003)

unaccompanied SATB chorus

Duration 4 minutes

Text: Bishop Venantius Fortunatus, translated by JM Neale

FP: 9.3.04, St John's College, Cambridge: Choir of St John's College, Cambridge/
David Hill

Score on special sale from the Hire Library

Stabat Mater (2004)

arrangement of Palestrina's Stabat Mater for double SATB chorus and live electronics

Duration 14 minutes

Text (Latin): Stabat Mater Dolorosa

Commissioned by the Ministère de la Culture Française and
Fondation Royaumont

FP: 4.9.04, Royaumont, France: Les jeunes solistes/Rachid Safir

Vocal score and CD-ROM on special sale from the Hire Library

The Summer Cloud's Awakening (2001)

SATB chorus, flute, cello and electronics

Duration 32 minutes

Text (Eng): Richard Wagner, Shakyamuni

flute(=picc+afl) - electronic keyboard - vlc (=prepared vlc)

Electronics (2 operators): Computer (8 speaker system), digital counter,
mics - CD-ROM

Commissioned by the New London Chamber Choir and Oxford Contemporary Music to mark the Choir's 20th anniversary and funded jointly by the New London Chamber Choir and Southern Arts. The work was made possible by the collaboration of CIRM (Centre National de Création Musicale) and the Association Art de la Napoule Réalisation Technologique CIRM
FP: 12.4.02, Sheldonian Theatre, Oxford: New London Chamber Choir/
Critical Band/James Wood

Score, parts and CD available for hire

An extract from the score of *The Summer Cloud's Awakening* (2001)

sweet/winterhart (2001)

SATB chorus and violin

Duration 10 minutes

Text (Eng & Ger): William Shakespeare and Paul Celan

Commissioned by Madeleine Mitchell and the Joyful Company of Singers with financial assistance from the Arts Council of England, the Performing Right Society Foundation, the Esmée Fairbairn Trust and the Britten-Pears Foundation
FP: 2.6.01, Bath Festival: Madeleine Mitchell / Joyful Company of Singers/
Peter Broadbent

Score and violin part on special sale from the Hire Library

Thou Mastering Me God (1989)

SATB chorus and organ

Duration 6 minutes

Text (Eng): Gerard Manley Hopkins

FP: 22.11.89, St Sepulchre without Newgate: Westminster Abbey Choir/
Martin Neary

Score (fp) 0-571-51139-2 on sale

VOCAL

Buddhist Song No 1 - "Just as on a dark and cloudy night" (2003)

mezzo-soprano (or soprano) and piano

Duration 3 minutes

Text (Eng): Kadampa Buddhist text, translated by Neil Elliott

FP: 24.6.04, LSO St Luke's, London: Ailish Tynan/Simon Lepper

Score on special sale from the Hire Library

Buddhist Song No 2 - "With excellent raiments" (2004)

mezzo-soprano (or soprano) and piano

Duration 4 minutes

Text (Eng): Kadampa Buddhist text, translated by Neil Elliott

Commissioned by the City of London Festival, with funding from the Esmée Fairbairn Foundation

FP: 24.6.04, LSO St Luke's, London: Ailish Tynan/Simon Lepper

Score on special sale from the Hire Library

Chu (2002)

soprano, clarinet and cello

Duration 12 minutes

Text (Tibetan): Traditional Tibetan and Soname Yangchen

Commissioned by the French Ministry of Culture (a State Commission),
Accroche Note and Festival Musica (Strasbourg)

FP: 21.9.02, Festival Musica, Strasbourg: Accroche Note

Score and parts on special sale from the Hire Library

The Path of Devotion

... Jonathan Harvey is perhaps the least flippant of English composers writing today, for most of his music... His new work for chorus and orchestra is certainly devotional, but not in the sense of Victorian hymnology. Its text, drawn from the Maharishi Mahesh Yogi and a twelfth-century 'saint', Allama Prabhu, is both sung and spoken in a score of ingenious subtlety. From an echo of Holst's whole-tone 'wisdom' (Hymn of Jesus), it progresses through unison speech above long held pedals to speedy declamation resolving into clouds of quiet harmony... Most memorable is the onomatopoeic penultimate speaking chorus which impinges on the air like a rippling stream, flowing over an ostinato second on the lower strings, and merging finally on a gentle ocean of pentatonic bliss. The Sunday Times (Felix Aprahamian) 24 February 1985

A lovely new work... Harvey banks everything on his ability to make a precise and instant musical effect which is then, in a sense, held by the spoken texts before proceeding to the next rung on the mystical ladder, with the most intensely beautiful moments reserved for the end... He is helped by an acute harmonic and rhythmic sense, evolved over years of searching for colourings and movements that have emotional richness without sentimentality... His dove-tailing effects create a new kind of space within the choral sound; a valuable idea which other composers for choir might usefully study. The Observer (Stephen Walsh) 24 February 1985

Evolving as it does in an ever-changing series of soundscapes The Path of Devotion offers a series of thoroughly individual, thoroughly Western, re-interpretations of the kind of enveloping infinitely varied guides to transcendental meditation which are contained in Indian literature and in Indian music. The Daily Telegraph (Geoffrey Norris) February 1985

Praise Ye the Lord

This anthem demonstrates Harvey's skill in writing in a contemporary idiom without requiring vocal pyrotechnics... The choral writing is predominantly homophonic and mirrors the descriptive text vividly, and the organ writing is rich and exciting. Choir & Organ (Alan Bullard) February 1995

From Silence (1988)

soprano, 6 players and tape

Duration 21 minutes

see under Chamber Music, p.18

Lullaby for the Unsleping (1982)

medium voice and piano

Duration 5 minutes

Text (Eng): John V Taylor

FP: 22.11.85, Wigmore Hall, London: Catherine Denley/Graham Johnson

Score 0-571-51003-5 on sale

Mothers Shall Not Cry (2000)

soprano and tenor soloists, female semi-chorus, female chorus, orchestra and electronics

Duration 45 minutes

see under Orchestral, p.10

Nachtlied (1984)

soprano, piano and pre-recorded tape

Duration 25 minutes

Text (Ger): Goethe and Rudolf Steiner

Commissioned by the Harrogate Festival

FP: 11.8.84, Harrogate Festival: Jane Manning/David Mason

Score and tape for hire

One Evening... (1993-94)

soprano, mezzo soprano, ensemble of 8 players and electronics

Duration 35 minutes

see under Ensemble, p.15

Song Offerings (1985)

soprano and ensemble of 8 players

Duration 17 minutes

see under Ensemble, p.16

Songs of Li Po (2002)

mezzo soprano, strings, two percussion and harpsichord

Duration 15 minutes

see under Orchestral, p.11

White as Jasmine (1999)

soprano and large orchestra

Duration 14 minutes

see under Orchestral, p.11

You (1992)

soprano and chamber ensemble of 4 players

Duration 2 minutes

see under Chamber Music, p.19

The Summer Cloud's Awakening

Harvey's work, like so many by him, situates itself well beyond such mundane palpitations. Taking for text some Buddhist verses and a phrase from Act 2 of Tristan und Isolde... this turbulent and visionary half hour movement intimates that life and death are but a dream from which we cannot awake too soon... The range of vocal utterance seemed to cover every phonetic nuance, from speech to song and breath to death; the flute and cello readily acquired orchestral plenitude... Whether electronically or otherwise, and for whatever medium, Harvey composes right down to the acoustic pith of things. He is a rare spirit, ever in search of the new and numinous.
The Sunday Times (Paul Driver) 21 April 2002

Nachtlied

One of Britain's most distinguished practitioners of electroacoustic music... his Nachtlied uses piano and tape, initially with great subtlety, to cloak the soprano "wanderer's night song" in a mysterious atmosphere. Here Jane Manning, the work's dedicatee, achieves effortless vocal colouring... The Riot, an apt anagram of the Het Trio for which it was written, appears to occupy double its eight-minute length for the richness of its material and its vigorous material.
The Observer (Edward Bhesania)
1 September 2002

... one was struck by the music's passion, compassion and imagination: the chamber music interaction of the "live" and electronic performers was compelling, and the electronic elements seemed both expressive and necessary.
The Boston Globe (Richard Dyer) 10 August 1988

WORKS INVOLVING LIVE OR PRE-RECORDED ELECTRONICS

- Advaya** (1994)
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- Ashes Dance Back** (1997)
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- At a Cloud Gathering** (2005)
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- Bhakti** (1982)
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- Inquest of Love** (1991-92)
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- Ricercare una Melodia** (1984)
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- Ritual Melodies** (1989-90)
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- Smiling Immortal** (1977)
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- Soleil Noir/Chitra** (1994-95)
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- Stabat Mater** (2004)
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- Still** (1997)
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- String Quartet No 4** (2003)
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- The Summer Cloud's Awakening** (2001)
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- Toccata** (1980)
see under Instrumental, p.23
- Tombeau de Messiaen** (1994)
see under Instrumental, p.23
- Two Interludes for an Opera** (2003)
see under Ensemble, p.16
- Valley of Aosta** (1988)
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- Wagner Dream** (2006)
see under Opera, p.8
- White as Jasmine** (1999)
see under Orchestral, p.12

TAPE PIECES

Mortuos Plango, Vivos Voco (1980)

octophonic or quadraphonic tape

Duration 9 minutes

Commissioned for IRCAM

FP: 30.11.80, Lille Festival

Tape for hire

Mythic Figures (2001)

quadraphonic tape

Duration 9 minutes

Commissioned by Michele-Anne de Mey Dance Company

FP: 21.6.01, IRCAM, Paris, France: Michele-Anne de Mey

Dance Company

Tape for hire

Ritual Melodies (1989-90)

quadraphonic tape

Duration 14 minutes

Commissioned by South-East Arts

FP: 11.7.90, Saintes Festival, France

Tape for hire

Mortuos Plango, Vivos Voco

... one of Britain's most important contemporary composers... on Mortuos Plango the cross-breeding of recorded sounds of bell and voice with synthetic simulations of them remains quite stunning...

Classic CD (Andy Hamilton) September 1999

The irresistible crowd-pleaser of the evening was the Mortuos Plango, Vivos Voco... Recorded church bells of various depth and brilliance ring out, their natural resonances taken up by electronic devices and stretched from original shapes into new ones. One hears in these synthetic sounds both the natural materials from which they came and something previously unknown. Synthesis arrives sometimes as sheets of legato, sometimes in tiny shattered fragments.

The New York Times (Bernard Holland) 17 November 1999

... a 10-minute masterpiece... Built upon the clang and overtones of the great tenor bell of Winchester Cathedral and the treble voice of Harvey's chorister son Dominic, and heard this time in its proper eight-channel sound, Mortuos Plango is a richly inventive essay in a brand-new medium, and a shapely, satisfying musical construction. The electronically relayed sounds serve and expand the music, but never swamp it with effects; the music itself is often poignant, even haunting.

Financial Times (David Murray) 19 March 2004

Ritual Melodies

... displays a strong poetic impulse... Harvey is one of the few composers who can convince the sceptics of the musical value of such technological explorations.

Gramophone (Arnold Whittall) November 1992

DISCOGRAPHY



**Advaya/Chant/Curve with Plateaux/
Ricerare una melodia (cello)/
Three Sketches**

Benjamin Carat
Assai - 222242

**Advaya/
Death of Light, Light of Death/
One Evening...**

*Pierre Strauch/Sarah Leonard/Mary King/
Ensemble Intercontemporain/Stefan Asbury*
Ades/IRCAM/EIC - AD 206 942

**Advaya/Flight Elegy/
Tombeau de Messiaen/Vers**

Trio Fibonacci
ATMA Classique - ACD2 2254

**Advaya/Death of Light, Light of
Death/Ricerare una melodia (oboe)/
Ricerare una melodia (trumpet)/
Tombeau de Messiaen/
Wheel of Emptiness**

*Francois Deppel/Ictus Ensemble/Piet van Rockstal/
Philippe Ranallo/Jean-Luc Fajchamps/
Georges-Elie Octors*
Cypres - CYP5604

Advaya

Arne Deforce
Megadisc - MDC 7806

**The Angels/Come Holy Ghost/
Forms of Emptiness/Lauds/
O Jesu Nomen Dulce**

Joyful Company of Singers/Peter Broadbent
ASV - CD DCA 917

Bhakti

Nouvel Ensemble Moderne/Lorraine Vaillancourt
Auvidis Montaigne - MO 782086

Bhakti

Spectrum/Guy Protheroe
NMC - NMCD 001

Come Holy Ghost

*Choir of Magdalen College, Oxford/
John Harper*
Alpha - CDCA915/Regis - RRC 2031

Come Holy Ghost

*Choir of Trinity College, Cambridge/Richard
Marlow*
Conifer - CDCF 207

Come Holy Ghost

Ex Cathedral/Jeffrey Skidmore
ECCE - EXCCD 002

Come Holy Ghost

*Choir of New College, Oxford/
Edward Higginbottom*
Erato - 0927446572

Come Holy Ghost

Choir of Queen's College, Oxford/Owen Rees
Guild - GMCD 7276

Come Holy Ghost

*Choir of Queen's College, Cambridge/
Matthew Steynor*
Guild - GMCD 7265

Come Holy Ghost

Rundfunkchor Berlin/Simon Halsey
Harmonia Mundi - HMC 80873

Come Holy Ghost

Choir of St Paul's Cathedral/John Scott
Hyperion - CDA 66439

Come Holy Ghost

*Choir of Selwyn College, Cambridge/
Andrew Gant*
Kevin Mayhew Ltd - 1490029

Come Holy Ghost

Ionian Singers/Timothy Salter
Libra/USK 1216CD

Come Holy Ghost

Michael Brewer Singers/Michael Brewer
Redbridge

Cello Concerto

*Orchestra Sinfonia dell'Emilia Romagna Arturo
Toscanini/Jose Ramon Encinar/Frances Marie Uitti*
Warner Fonit - 8573874832

**Cello Concerto/Curve with Plateaux/
Three Sketches/Ricerare una melodia/
Three Sketches**

*Frances-Marie Uitti/Orchestra Sinfonia
dell'Emilia Romagna Arturo Toscanini*
Etcetera - KTC1148

**Concerto for Percussion/
Madonna of Winter and Spring/
Song Offerings**

*Peter Prommel/Netherlands Radio Philharmonic/
Peter Eötvös;
Penelope Walmsley-Clarke/London Sinfonietta/
George Benjamin*
Nimbus - NI 5649

Dum Transisset Sabbatum

Choir of St. Paul's Cathedral/John Scott
Hyperion - CDA 66826

Fantasia

Kevin Bowyer
Nimbus - NI 5509

**From Silence/Nataraja/
Ritual Melodies**

*Karol Bennett/Barry Vercoe
Harrie Starreveld/Rene Eckhardt*
Bridge - BCD 9031

**God is Our Refuge/
Thou Mastering Me God**

*Choir of Queen's College, Cambridge/
Matthew Steynor*
Guild - GMCD 7213

God is Our Refuge

Choir of Chichester Cathedral/Alan Thurlow
Prior - PRCD 570

Haiku

Thalia Myers
NMC - NMCD 069

Imaginings

Frances-Marie Uitti
Chill Out - CHILLCD007/
Sargasso - SCD 28032

Lotuses

Arditti Quartet/Felix Renggli
Auvidis - MO 782034

Mortuos Plango, Vivos Voco

Erato - 2292-45409-2
Sargasso - SCD 28029
Unknown Public - UPCD 01
Wergo - WER2025-2

**Mortuos Plango, Vivos Voco/
Mythic Figures/Nachtlied**

Jane Manning/David Mason
Sargasso - SCD28044

O Jesu Nomen Dulce

Choir of Gonville and Caius College/Webber
SIGCDD070

Passion and Resurrection

BBC Singers/Sinfonia 21/Martin Neary
Sargasso - SCD28052

The Riot/Valley of Aosta

Het Trio
Ensemble Musique Nouvelle/Georges-Elie Octors
Sargasso - SCD28044

Ritual Melodies/Tombeau de Messiaen

Philip Mead
Sargasso - SCD 28029

The Royal Banners Forward Go

Choir of St John's College, Cambridge/David Hill
St. John's College Records - SJCR 103-2

**Scena/Lotuses/String Quartet No 1/
String Quartet No 2**

Nieuw Ensemble/Irvine Arditti/Ed Spanjaard
Arditti Quartet
Auvidis - MO 782034

String Quartet No. 1

The Group for Contemporary Music
International Classics - 376152

Serenade (in Hommage to Mozart)

LPO/Andrew Parrott
EMI Classics - CDC 7544242

Song Offerings

London Sinfonietta/George Benjamin
Nimbus - NI 5167

String Quartet No 1

The Group for Contemporary Music
KOCH - 3-7121-2HI

String Trio

Rita Baltal/Klangforum Wien/Johannes Kalitzke
WDR - wd 05/2

Sufi Dance

David Starobin
Bridge - BRIDGE 9084

Valley of Aosta

Musique Nouvelle Ensemble/Georges-Elie Octors
Ricerar - RIC070352

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