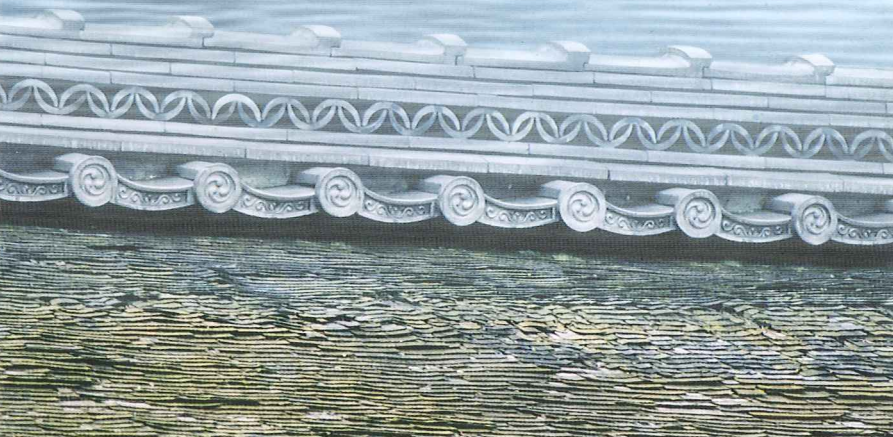


jonathan harvey

mythic figures



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- | | |
|---|-------|
| 1. the riot | 7:46 |
| Het Trio:
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Harry Sparnaay (bass clarinet)
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with tape | |
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| Ensemble Musique Nouvelle
Georges-Elie Octors (conductor)
with electronics | |
| 4. mythic figures | 8:33 |
| for tape | |

Produced by Jonathan Harvey

'The Riot' and 'Nachtlied' recorded August - October 2001 at the Royal College of Music studios - London. Engineer: Rolf Schamberger

'Valley of Aosta' recorded January 1990 at the Conservatoire Royal de Musique de Liège - Belgium. Engineer: Nicolas Bartholomé

'Mythic Figures' recorded July 2001 at IRCAM - Paris. Engineer: Sebastien Navès

All music published by Faber Music

Photos: Rosa Harvey

jonathan harvey

Born in 1939, Jonathan Harvey was a chorister at St Michael's College, Tenbury (1948-52) and later a major music scholar at St John's College, Cambridge. He gained doctorates and also studied privately (on the advice of Benjamin Britten) with Erwin Stein and Hans Keller, thus gaining an early acquaintance with the school of Schoenberg. Whilst a Harkness Fellow at Princeton (1969-70) he was brought into contact, albeit briefly, with Milton Babbitt.

An invitation from Boulez to work at IRCAM in the early 1980s has resulted in eight realisations at the Institute, or for its associated Ensemble Intercontemporain, including the widely praised tape piece *Mortuos Plango Vivos Voco*, *Bhakti* for instrumental ensemble and tape, *Ritual Melodies* for computer-manipulated sounds, *Advaya* for cello and live and pre-recorded sounds and *Mythic Figures*. Harvey has also composed for most other genres: orchestra (*Madonna of Winter and Spring*, *Cello*, *Percussion*, *Tuba* and *Piano Concertos*, *Timepieces*, *Tranquil Abiding* and *White as Jasmine*), chamber (three *String Quartets*, *Song Offerings*, *Tendrill*, *Lotuses*, *Scena*, *Soleil Noir/Chitra*, *Wheel of Emptiness*, and *Death of Light*, *Light of Death*, for instance) as well as works for solo instruments. He has produced a large and varied output of choral works, including the large cantata with electronics *Mothers shall not Cry*.

Harvey's opera *Inquest of Love*, commissioned by the English National Opera was premiered at the Coliseum in June 1993, and repeated at Theatre de la Monnaie, Brussels in January 1994. It was widely praised for its sophisticated and effective use of electronic sounds and their blending with a conventional orchestra and was acclaimed as the outstanding achievement amongst recent ENO opera commissions.

Harvey now attracts commissions from a host of international organisations. His music has been extensively played and toured by, amongst others, the Ensemble Modern, Ensemble Intercontemporain, Nouvelle Ensemble Moderne of Montreal, Ictus Ensemble of Brussels and Sinfonia 21. About 50 recordings are available on CD's. He is regularly performed at all the major international contemporary music festivals, and has a reputation as one of the most skilled and imaginative composers working in electronic music. He 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, and Arnold Whittall's study of his music also appeared, published by Faber & Faber (and in French by IRCAM) in the same year. John Palmer's analytical study 'Jonathan Harvey's *Bhakti*' was published by the Edwin Mellen Press in 2001.

He was featured in the Aldeburgh Festival in June 2002 with 8 works; and 23 of his works were performed in MUSICA, the Strasbourg Festival, in September 2002.

the riot (1993)

The exuberant Dutch group Het Trio incited me to a joyful response, starting with an anagram on their name. The energy sometimes flies a little over the top in various quotation-styles, and it is predominantly a work of virtuoso exhilaration; a 'riot of colour'. The game is to throw around characters which retain their identity, even when combined polyphonically or mixed together in new configurations. Each theme belongs to a distinctive harmonic field characterised by two intervals, for example the first is based on fourths and whole tones creating also jazzy minor sevenths and, as a further development, distorted 'Mozartean' circles of fifths. From time to time energy runs out and a mechanical repetition of an element takes over, dying away like an electronic 'delay'. Such a process in extended form provides the ending.

The work, written for Het Trio and commissioned by Bristol University Music Department, was funded in part by South West Arts.

Het Trio was started in 1981 by flautist Harrie Starreveld, bass clarinetist Harry Sparnaay and pianist René Eckhardt. Inspired by the possibilities, many composers wrote for them and the ensemble's repertoire grew until today there are more than one hundred dedicated compositions. They have worked with many of the leading composers in Europe, the US and the Far East.

nachtlied (1984)

Nachtlied is based on a poem by Goethe and two meditations by Rudolf Steiner, initially a Goethe scholar of note. The Goethe poem is "Wanderers Nachtlied", familiar to musicians in Schubert's sublime 1822 setting. Goethe wrote it sitting under an oak or, in another account, in a hut on a hill outside Weimar which was subsequently to become the site of Buchenwald. The designers of the concentration camp reverently preserved the site. It is one of the most eerie places I have ever visited. From many years before that visit I could not dissociate the Schubert evocation of peace - written at the beginning of the nineteenth century - with a meditation on death. Only the visit seemed to explain what had unaccountably haunted my mind for so many years. The mystical poems of Steiner are answers to the fear and negativity of death, touching as they do on the light-filled colours of the 'next' world. According to Steiner we visit this luminous, life-giving region nightly in deep sleep. The first meditation picks up the theme of rest from the

Goethe poem and describes the soul's night-journey to a light-filled cosmic ocean. The second meditation describes the journey back at dawn.

The tape was made at City University, London, with the help of Walter Fabeck. The voice on it is that of the dedicatee and present performer, Jane Manning. Jane Manning has been the British composer's friend and enabler, thrillingly championing works which few could touch, for a long time. She has more than 30 years' international experience in an exceptionally wide-ranging repertoire and she continues an active performing career. She has given more than 350 world premieres to date. Her CDs include the major song cycles of Messiaen, all Satie's vocal music, and works by, Berg, Dallapiccola, Ligeti and Schoenberg with conductors such as Boulez and Rattle. She is a Fellow of both the Royal Academy and the Royal College of Music and has been a Visiting Professor in over 30 countries.

WANDRERS NACHTLIED

Über allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vöglein schweigen im Walde.
Warte nur, balde
Ruhest du auch.

Goethe

WANDERER'S NIGHTSONG

Over all the hill-tops
Is peace,
In all the tree-tops
You trace
Scarcely a breath;
The birds are silent in the woods.
Only wait, soon
You too will rest.

(Translation: J.Harvey)

ABENDS:

Es tritt bewusst mein Ich
Aus dem Reich der Daseinshüllen,
Zu ruhen in der Welten Wesen.
Ins Göttliche strebet es.
Gewinne Seele dieses Reich:
Des Geistes glänzend Wogenmeer
Des Lichts erstrahlende Gebilde.

EVENING MEDITATION:

Consciously mine I goes forth
Out of the realm of the veils of Being
To rest in the being of the Worlds.
Into the Divine ascending,
Reach, oh my soul, yon realms of Being,-
The Spirit's glistening Ocean-tide,
Ever-radiant forms of Light.

MORGENS:

Lichterstrahlende Gebilde,
Glänzenders Wogenmeer des Geistes,
Euch verliess die Seele.
In dem Göttlichen weilte sie,
In ihm ruhte ihr Wesen.
In das Reich der Daseinshüllen
Tritt bewusst mein Ich.

Rudolph Steiner

MORNING MEDITATION:

Ever-radiant forms of Light,
Glistening Ocean-tide of Spirit!
Now hath the soul departed from you.
In the Divine the soul was dwelling,
In the Divine my Being rested.
Into the realms of the veils of Being
Consciously enters mine I.

(Translated by George and Mary Adams)

valley of aosta (1989)

The work was commissioned by Radio France for l'itinéraire. A French commission evokes a sense of living-in-colour, which, at its best dissolves subject-object duality, as idea and colour unite, and thematicism melts into psychic flow. The connections with French painting are clear.

The work responds to these perspectives, but it drew on Turner rather than Monet or Seurat. Turner's Valley of Aosta: Snowstorm, Avalanche and Thunderstorm (1836) has no discernible figures or objects; it is an explosion of energy and stormy diffracted light. Like it, my music is constantly shifting and has few firm outlines. The harmony is not stated by sustained lines but often by short fragments of sound: it is pulverised, with light shining through.

The ensemble of thirteen instruments uses related colours which shift constantly, blurring identities: saxophone relates to high trumpet, cor anglais to low trumpet; two harps (tuned 1/4-tone apart) relate to two plucked-timbre synthesisers (also tuned 1/4-tone apart), and so on.

There are three computer-driven sequences for the synthesisers. In the last of these the rapid succession of pitches whirls fragments from earlier in the piece along in a kind of spray, eventually dissolving all distinct shape.

This recording was made originally for the Ricercar label in 1989. The Belgian group Ensemble Musique Nouvelle was founded in 1962, and in 1976 Georges-Elie Octors became its conductor. Shortly after this recording he went on to found his own group, Ictus. My collaboration with Octors over several years has been intense: he*

is one of the finest and purest contemporary ensemble conductors today. I am grateful to him, the Ensemble Musique Nouvelle and Ricercar for permission to reissue this recording.

Performers: Francette Bartholomée (harp), Fabrizio Cassol (saxophone), Paola Chatelle (harp), Brigitte Focroulle (piano), Genevieve Focroulle (synthesizers), Jos Kamp (cello), Endre Kleve (violin), Wim Konink (percussion), Alain Lovenberg (oboe & cor anglais), Izumi Okubo (violin), Francois Ruelle (trumpet) Ning Shi (viola), Jean-Marc Sullon (live electronics), Luciano Zampieri (flute & piccolo)

mythic figures (2001)

Mythic Figures, composed for Michele Anne de Mey's company, MADM - which I have long admired - brings together, as it happens, several of the themes on this disk.. Michele Anne expressed the wish to use my already existing music in her projected ballet, Utopie. She also requested something new. The solution that occurred to me was to compile a new tape piece made of brief references to the works she was keen to use for the rest of the ballet (Advaya, One Evening, Song Offerings, Bhakti, Mortuos Plango). With these I aimed to produce a 'utopic centre' after discussions of the significance of this tape in the 'narrative' trajectory of the dance - a soundscape with its own independent nature.

The title refers to both dancers and the mythical personae of the music - the 'sirens' from One Evening, the whispering ghosts from the same work, the crazy cellist from Advaya, the child from unused takes of Mortuos Plango, the mature woman - mother or lover - from Song Offerings, the Vedic devotee from Bhakti. All these figures cross the surface of a multidimensional spatial dream-landscape - together with a Tibetan ritual bell with 'magical' properties.

The tape was realised by the kind auspices of IRCAM, to whom my thanks; my especial gratitude goes to the tireless sound technician for the tape, Sebastien Navès.

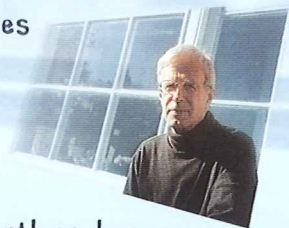
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ARGASSO

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