

**On the occasion of the opening of the  
Jonathan Harvey Electronic Music Studio  
at the University of Sussex  
9 October 2019**

(Dominic and Anna Harvey present)

I am delighted to be here on behalf of Faber Music to be present at this most apt of dedications. Faber Music has published Jonathan's music since 1977, and we saw that his pioneering work with electronic music had studios around the world queuing up to invite him to work in their studios. He was the most commissioned composer of all time by IRCAM in Paris. He was the first British composer to require live manipulation of sounds back in 1968, as Paul Griffiths has recently discovered in his research.

*The Guardian* recently nominated the Fourth Quartet (2003) in the top ten of the best classical works of the 21<sup>st</sup> century, testimony to its unique live electronic sound manipulations (It was one of the works realized at IRCAM).

The works involving electronics are certainly amongst Jonathan's most performed – *Mortuos Plango*, his most played work, is recognised as a masterpiece in the field (and we have a chance to hear the young Dominic Harvey's voice!)

I am delighted that we have just published his last collaboration with IRCAM, *Speakings*. The publication is already prompting European orchestras to programme again this ground-breaking.

In this work and many others, Jonathan surrounded himself with brilliant computer sound designers and pushed at the limits of what was possible. And he inspired them to do the same. Faber Music is encouraging these designers to continue to update and future-proof their ground-breaking technology so that these wonderful pieces with electronics and orchestra and with choir can be readily performed in the future. It could be that the next generation of designers are right here, ready to carry on this essential and on-going work.

Jonathan is a unique composer in creating a body of innovative masterpieces in the fields of instrumental and choral music as well as electronics. Ideas fed from one medium to another, and he was always brimming over with ideas for new pieces, pushing at the boundaries of musical thought to create new sound worlds.

He would borrow from the old and the new: for instance, 17<sup>th</sup> c madrigal style and 1960s aleatoric counterpoint stand side by side in *Forms in Emptiness*, as I would explain to my fellow singers at rehearsals.

Imagine my surprise when, in 1998, this colleague and admirer of Stockhausen brought into the office his latest orchestral piece, *Tranquil Abiding*. 'Jonathan, you've written a piece E flat major!' His reply was 'This is my pot boiler – I want to make Faber lots of money from it.' And many performances there have been of this lovely work.

I have had the huge privilege of editing Jonathan's manuscripts for 32 years. Faber Music is very keen to continue to publish the major works, to sustain their popularity and see Jonathan's profile continue to be strong, particularly on the continent.

Jonathan has always been the most interesting of composers to edit because of the challenges he sets in his notation, the constant renewing of ideas, the challenges of representing the choreography of technical manoeuvres that haven't necessarily ever been documented in a score before.

I edit the choral pieces and then make sure I sing in their performances – in both the Joyful Company of Singers and the New London Chamber Choir I have been lucky enough to sing in many premieres, including *Mothers Shall Not Cry* at the proms, as well as the first CD of the major *a cappella* works with the Joyful Company of Singers. Many contemporary composers of concert music steer well clear of non-professional choirs, yet Jonathan would never miss an opportunity to hear our performances. He loved the spirit and commitment of amateur choirs.

Before I came to work at Faber, I first met Jonathan when I copied the huge orchestral piece *Inner Light 3* for Novello – they needed a calligrapher to redraw the graphic representation for the electronics in the score. This early work for electronics & orchestral explores new ways of live sound manipulation.

Deciphering Jonathan's pencil manuscript became increasingly tricky, yet he knew exactly what he wanted. All of life was in those pieces – what fun we had imitating the animal sounds in *Marahi* – yet every rhythm and pitch had its place even if the first impression was of something somewhat vague on the page. The conductor rung and asked me, what are those little symbols of the page for the alto solo? 'They are quarter-tones', I'd reply. 'That solo is for you, then!'

Jonathan was a truly remarkable man and a remarkable composer. He was modest about his own achievements, endlessly inquisitive and a man without cynicism. His mission was to evoke the spiritual in everything and he, too, was a very rare spirit to many of us. I am delighted that his spirit will live on here, a place so close to his heart.

Elaine Gould  
9 October 2019