
Introduction

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We present here two issues of «Nuove Musiche», which are part of a single editorial project dedicated to Jonathan Harvey (1939-2012). The two volumes do not claim to offer a comprehensive overview of a composer who left a significant mark on music from the 1970s to the first decade of this century. The richness in his artistic output, the multiplicity of the explored musical genres and the employed techniques and technologies would make it a daunting task. To these aspects one must add multiple stylistic influences, from post-Webernian serialism to Stockhausen to spectralism, which all converged with a fundamental tendency towards the spiritual in music (from works for the Anglican Church to overtly Buddhist pieces, passing through the influences of Rudolf Steiner, Vedic meditation and the Christian mystical tradition). Thus it would be impossible to reunite such a constellation into just one publication, albeit a double volume. In any case, the essays presented here allow for an exploration of Harvey's galaxy from multiple perspectives, through the study of some crucial aspects of his way of creating and thinking about music.

The first issue («Nuove Musiche» 3, 2017) starts with an essay by Arnold Whittall, which focuses on some of Harvey's 'minor' works, the vocal pieces for the Anglican Church and in general his explicitly religious works. The examination of this repertoire allows us to highlight

aspects of Harvey's cultural and artistic roots which are more genuinely British, though often underestimated in comparison to his more overtly international and cosmopolitan *côté*.

Bruno Bossis' essay concerns Harvey's early career, with a special emphasis on his 1969 sojourn in America, focusing on Milton Babbitt's influence and Harvey's early encounter with computer music, which culminated in his first purely electroacoustic work, *Time Points*.

The subsequent articles in the volume elucidate Harvey's musical processes and compositional procedures. Juri Seo's and Marcela Pavia's essays deal respectively with the first two string quartets and with *Tombeau de Messiaen*. Seo highlights the serial components but also the aleatoric elements in Harvey's First and Second Quartet: the first work presents successive analyses of a melody (or "psychoanalyses" in Harvey's words), while the second is characterised by a 'melody chain', a pre-compositional device which became a constant feature during the following decades (in electronic works such as *Ritual Melodies*, or in mixed electronic works like the *Fourth String Quartet*). For her part, Pavia explores the compositional and philosophic value of the *not-two* concept, which acts at multiple levels in *Tombeau de Messiaen*, primarily in the relationship between the piano and its electronic alter ego.

The following article by Candida Felici examines three mature works, *Tombeau de Messiaen*, the *Fourth String Quartet* and *Speakings*, with the aid of sketches and pre-compositional materials preserved at the Paul Sacher Foundation in Basel. The essay underscores the deep relation between spectral vision, new technologies and the spiritual in music. While spectral analysis and resynthesis play a fundamental role in *Tombeau de Messiaen* and *Speakings*, in the last quartet it is also the sound spatialisation which takes on a structural and spiritual function, following a Buddhist purification process. *Speakings* renews the exploration of the speaking voice, which was a constant issue in the twentieth-century musical avant-garde, and it does so both in a pre-compositional phase and in real time, thanks to the adoption of advanced technologies. In this work Harvey once again proposes a purification process, and he enriches

Julia Kristeva's dual concept of the symbolic and semiotic spheres with Buddhist connotations.

In the second issue («Nuove Musiche» 4, 2018) Paul Griffiths focuses on the early period of Harvey's career, the decade from 1968 to 1978, through a scrutiny of sketches and annotations preserved at the Paul Sacher Foundation in Basel, together with family memories and BBC archival materials. The article allows for a better understanding of a period that is often underestimated in Harvey's studies, and permits to antedate his interest both in the exploration of inner sound structure and in electronics: Harvey's *Cantata III* (1968) appears to be the first work by a British composer that requires live electronics, while *Inner Light (1)* (1973) uses spectral techniques two years before Harvey first listened to a piece by Gérard Grisey.

Laura Zattra's article describes Harvey's experiences in the creation of electroacoustic and mixed works, and dwells on the collaboration between the composer and the many computer music designers who, over the decades, helped him realize his compositional projects. Zattra highlights how Harvey was one of the first to consider his musical output involving new technologies as a shared creation, a "symmetrical collaboration" with the music assistants.

All the other essays, though from different perspectives, present a reflection on the aesthetic and philosophical aspects of Harvey's world. Albert Castanet highlights the philosophical, spiritual, religious or even ritual connotations of Harvey's creative output; his spirituality is compared with similar attitudes of twentieth-century composers, from Olivier Messiaen to Giacinto Scelsi and Karlheinz Stockhausen.

Luigi Manfrin explores the relationship between the concept of 'ambiguity' in Harvey's thought and that of *limen*, which was so typical of many spectral composers, in particular Grisey. Moreover, Manfrin deals with Harvey's assimilation of the Buddhist *Mādhyamika* tradition, mediated by Varela, Thompson and Rosch (*The Embodied Mind*), which aims to overcome the traditional gnoseological view that considers the sentient subject as separated from the world.

Giovanni Guanti's essay investigates Harvey's thought through his published writings, which consist of three volumes and numerous essays on various subjects. The author focuses on the coexistence of a spiritual conception – where music always refers to otherness – and a strong push towards the use of innovative and complex technologies: the gaze to the past and to the future – but also to the other – are, for Harvey, in evident 'non-contradiction'.

The volume ends with a bibliography of writings by and on Harvey compiled by Simon Obert, which also draws from the composer's collection that is preserved at the Sacher Foundation in Basel. We hope this can be a useful tool for future research on Harvey.

In conclusion, these two issues of «Nuove Musiche» offer a glimpse into Jonathan Harvey's output, which for its intrinsic 'ambiguity' can be regarded from multiple perspectives. Therefore, we invite readers and scholars to undertake their own exploration of Harvey's galaxy.