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Jonty HARRISON

(b. 1952)



Jonty Harrison (born 1952) studied with Bernard Rands, Elisabeth Lutyens and David Blake at the University of York, graduating with a DPhil in Composition in 1980. Between 1976 and 1980 he lived in London, where he worked with Harrison Birtwistle and Dominic Muldowney at the National Theatre, producing the electroacoustic components for many productions, including *Tamburlaine the Great*, *Julius Caesar*, *Brand* and *Amadeus*, and also taught classes in studio composition at City University. In 1980 he joined the Music Department of the University of Birmingham, where he was Professor of Composition and Electroacoustic Music, Director of the Electroacoustic Music Studios and Director of BEAST (Birmingham ElectroAcoustic Sound Theatre); he is now Emeritus Professor. At Birmingham he taught a number of postgraduate composers from the UK and overseas; many are now themselves leading figures in the composition and teaching of electroacoustic music in many parts of the world. For ten years he was Artistic Director of the department's annual

Barber Festival of Contemporary Music and he has made numerous conducting appearances with the Birmingham Contemporary Music Group (including in Stockhausen's *Momente* in Birmingham, Huddersfield and London), the University New Music Ensemble and the University Orchestra. He was a Board member of Sonic Arts Network (SAN) for many years (and Chair in 1993-96). He was also on the Council and Executive Committee of the Society for the Promotion of New Music and was a member of the Music Advisory Panel of the Arts Council of Great Britain.

As a composer he has received several Prizes and Mentions in the Bourges International Electroacoustic Music Awards (including a Euphonie d'or for *Klang* in 1992 cited as 'one of the most significant works' in the Bourges competition's history), two Distinctions and two Mentions in the Prix Ars Electronica (Linz, Austria), First Prize in the Musica Nova competition (Prague), the Destellos Competition (Argentina), a Lloyds Bank National Composers' Award, a PRS Prize for Electroacoustic Composition, an Arts Council Composition Bursary and research grants from the Leverhulme Trust and from the Arts and Humanities Research Board/Council.

Commissions have come from many leading performers and studios: two each from the Groupe de recherches musicales (Ina-GRM, Paris) and the Institut international de musique électroacoustique de Bourges (IMEB — formerly the Groupe de musique expérimentale de Bourges); the International Computer Music Association (ICMA); MAFILM/Magyar Rádió (Budapest); Arts Council England; Electroacoustic Wales/Bangor University; IRCAM/Ensemble intercontemporain (Paris); Maison des Arts Sonores/KLANG ! Acousmonium (Montpellier); BBC; Birmingham City Council; Birmingham Contemporary Music

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Group; Fine Arts Brass Ensemble; Nash Ensemble; Singcircle; Thürmchen Ensemble (Cologne); Compagnie Pierre Deloche Danse (Lyon); Darragh Morgan; John Harle; Beverly Davison; Harry Sparnaay; and Jos Zwaanenburg. Despite renouncing instrumental composition in 1992, he wrote *Abstracts* for large orchestra and 8-track tape in 1998, *Force Fields* for 8 instrumentalists and fixed sounds in 2006 for the Thürmchen Ensemble and *Some of its Parts* for violin and fixed sounds for Darragh Morgan in 2012-14 (piano and percussion versions, together with duo and trio options, are also available).

He is Compositeur Associé with Maison des Arts Sonores, Montpellier, France and has undertaken a number of composition residencies, including in Basel (Switzerland), Ohain (Belgium) and Bangor (Wales, UK), and has been guest composer at numerous international festivals. In 2010 he was Guest Professor of Computer Music at the Technische Universität, Berlin. In 2014 he was Master Artist-in-Residence at the Atlantic Center for the Arts in Florida and a recipient of the Klingler ElectroAcoustic Residency at Bowling Green State University, Ohio in 2015. In 2014-15 he was a Leverhulme Emeritus Fellow. His music is performed and broadcast worldwide and appears on three solo albums on *empreintes DIGITALes*, as well on compilations on SAN/NMC, Cultures électroniques/Mnémosyne Musique Média, CDCM/Centaur, Asphodel, Clarinet Classics, FMR, Edition RZ and EMF.

http://www.electrocd.com/en/bio/harrison_jo/

LIST OF WORKS OVERLEAF

LIST OF WORKS

ORCHESTRAL

- Abstracts (1998)** 16'
for 8-channel tape and large orchestra
commissioned by the University of Birmingham
Symphony Orchestra
first performance: Great Hall, The University of
Birmingham, University of Birmingham Symphony
Orchestra, conducted by Vic Hoyland, 1998
ISMN M 57020 664 3 score: £15.95
ISMN M 57020 542 4 parts: £30.00
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LARGE ENSEMBLE (8 OR MORE PLAYERS)

- Concerto Caldo (1991)** 15'
2 solo violins, harp and amplified string ensemble
2.2.2.2.1
commissioned by Beverly Davison and Hot Strings
first performance: conducted by the composer,
Birmingham, 1991
ISMN M 57020 655 1 score: £11.95
ISMN M 57020 656 8 performance materials for hire
-

SMALL ENSEMBLE (4-7 PLAYERS)

- Hammer and Tongs (1984)** 7'
for string quartet
winner of Lloyds Bank National Composers' Award 1985
first performance: Bochmann Quartet, London, 1985
ISMN M 57020 653 7 score: £7.95
ISMN M 57020 654 4 parts: £8.00

- Ottone (1992)** 7'
brass quintet and tape
commissioned by the Fine Arts Brass Ensemble
first performance: conducted by the composer, Adrian
Boult Hall, Birmingham, 1992
ISMN M 57020 663 6 score: £11.95
ISMN M 57036 256 1 performance materials for hire

- Q (1976)** 12'
for sop sax, vln, va, vc, elec organ
first performance: by Meridian Ensemble conducted by
the composer, Bourne, Lincs, 1978
ISMN M 57020 650 6 score: £12.95
ISMN M 57020 651 3 performance materials for hire

- Sons transmutants/sans transmutant (1983)** 11'
brass quintet
commissioned by Musicon
first performance: Fine Arts Brass Ensemble, Durham
University, 1983
ISMN M 57020 652 0 score: £9.95
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SOLOS, DUOS AND TRIOS

- EQ (1980)** 15'
for soprano sax and tape
commissioned by John Harle
first performance: St John's, Smith Square, London, 1981
ISMN M 57020 661 2 score: £6.95

- Tremulous Couplings (1986)** 7'
for cello and piano
commissioned by the Duo Parker-Brown
first performance: University of York, 1986
ISMN M 57020 662 9 score and part: £18.00
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VOICE AND 0-3 INSTRUMENTS

- Paroles hérétiques (1986)** 18'
for soprano and piano
commissioned by Susan Lawrence
first performance: Purcell Room, 1986
ISMN M 57020 658 2 score: £9.95
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VOICE AND 8 OR MORE INSTRUMENTS

- Paroles plus hérétiques (1990)** 18'
for sop and ensemble
1.1.1.1 / 1.0.0.0 / hp.pf.vib / 1.1.1.1.1
commissioned by BCMG
first performance: Sarah Leonard conducted by the
composer, Adrian Boult Hall Birmingham, 1991
ISMN M 57020 659 9 score: £20.95
ISMN M 57020 660 5 performance materials for hire
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CHOIR, ACCOMPANIED

- Rosaces 4 (1982)** 14'
for four amplified voices (SATB) and tape
commissioned by Elms Concerts and Singcircle
first performance: conducted by Gregory Rose,
Huddersfield Festival, 1982
ISMN M 57020 657 5 score: £11.95
performance materials for hire