

M2. MUSIC SESSION 2**M2.2 Martyn Harry, James Dooley and Jamie Savan***Palimpsest*

"Palimpsest" was specially written for the Polyphonic Cornett project, a project exploring the combination of live electronics and the cornett, an early wind instrument. The work is an exploration of bringing an old instrument into a contemporary context. Using live electronics to sustain tones and echo transposed motifs, the effect is one of a blurred musical image where melodic fragments emerge and come into focus throughout the course of the performance.

Duration: 7' 00"

Year of Composition: 2018

Martyn Harry studied Composition with Alexander Goehr as part of his BA at Cambridge University, and Music Theatre Composition with Mauricio Kagel in Cologne on a DAAD scholarship. He has an Associate Diploma in Performance and Communications Studies from the Guildhall School of Music, and a PhD in Composition from City University where he studied with Simon Emmerson, Michael Finnissy, Douglas Young and Robert Saxton.

From 2000 to 2003 Martyn was the Northern Arts Composer Fellow, based at the University of Durham, in which capacity he produced numerous compositions for the Northern region (covering Newcastle, County Durham, Cumbria, Northumberland, Teeside and the North Pennines), involving professional arts organisations, universities and members of the community. As part of his work he created Durham's innovative Opera and Music Theatre course, where Durham students devised a new production every year for performance in primary and secondary schools, in conjunction with CTC, now Theatre Hullabaloo.

Martyn became Head of Compositional Studies at the music department of Durham University in the academic year 2003-2004, and had a significant role in the department's successful bid to become a Centre of Excellence for Teaching and Learning in Music. Along with Agustín Fernández, Martyn directed the I3 project in close conjunction with Simon Clugston of Northern Sinfonia. He created a number of innovative music theatre projects with the director Lore Lixenberg, including productions of Berio's *A-Ronne*, Wishart's *Anticredos* and Kagel's theatrical *tour-de-force Staatstheater*, which won approbation from the composer. He will also be remembered for his initiatives to change the learning environment for composers, such as the new first-year Contemporary Music course, which combined close study of avant-garde compositional techniques along with opportunities for composing for film (e.g., the film scores created by postgraduate film composers for Buñuel's *L'Age d'Or*, Eisenstein's *Battleship Potemkin*, Chaplin's *East Street* and – jointly with Mariam Rezaei and Richard Stopford – Dimitri Kirsanoff's *Ménilmontant*).

In January 2009 Martyn Harry took up his present post as a university lecturer at the Faculty of Music, specialising in Composition, with tutorial responsibility for music at St Anne's.

James Dooley. James' work has a strong focus on the interaction between sound and its environment. Often employing technology to create digital feedback loops,

M2. MUSIC SESSION 2

his installations and performance works often focus on creating a sense of place – a meta-environment – which the audience can explore and experience.

His works have been performed and exhibited internationally and include: 'Torture Garden', a sound work commissioned for Hugo Dalton's 2012 solo exhibition at Bermondsey Project Space, London; 'limina', a self-reflexive audio-visual installation exhibited during the Supersonic Festival 2012, UK and Athens Slingshot festival 2013, USA; and 'Feuerwerks', an audio-visual work exhibited during the 4th Vuotociclo Festival, Italy.

Jamie Savan is a Senior Lecturer in Music at Birmingham Conservatoire, as well as working as the Conservatoire's Associate Director of Research and Director of the Music Performance Research Hub. He joined the University in 2016, having previously worked as a Senior Lecturer and Head of Performance at Newcastle University.

He also works as a solo recitalist, and as an orchestral principal with the English Baroque Soloists under Sir John Eliot Gardiner. He has performed in most European countries, as well as the USA, Mexico, Israel and Japan, and his playing may be heard on over 30 commercial CD recordings (significant research-led recordings are listed below; a full discography may be found on his personal web page: www.jamiesavan.com).

He is also interested in organology, with some of his recent work focusing on the application of emerging 3D-printing technologies for organological research (see www.cyberzink.co.uk for more details).

Jamie's research has been published in journals such as *Early Music* and the *Historic Brass Society Journal*, and he is a contributor to the revised *Grove Dictionary of Musical Instruments* (2015) and the forthcoming *Cambridge Encyclopedia of Historical Performance Practice*.

Between 1997 and 2010, Jamie worked variously as a visiting lecturer / tutor at the University of Hull, University of Birmingham, Guildhall School of Music and Drama, and the Royal Welsh College of Music and Drama. He has given invited lectures and guest masterclasses at many institutions in the UK, Europe and the Juilliard School, New York City.