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JONATHAN HARVEY'S STRING TRIO: THE RUSTIC AND THE SACRED

Abstract: In his Program Note for the String Trio (2004), Jonathan Harvey noted that this work features “two main (and contrasting) types of music—the rustic and the sacred.” Harvey defines his “rustic” style as folkloristic, while the “sacred” is based on his liturgical drama, *Passion and Resurrection*. In this article, I examine Harvey’s use of both conventional and experimental techniques and distinct gestures to examine the two contrasting worlds of the worldly and the ethereal, which ultimately fuse through Harvey’s musical and spiritual journey in this work.

Keywords: Jonathan Harvey, String Trio, spectralism, music and spiritualisms, twentieth-century music

Although Jonathan Harvey (1939–2012) is recognized as one of the most prominent British composers, his compositions have not received the deserved attention from music scholars. In my previous work on Harvey’s Sec-

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ond String Quartet,¹ I note that even the more recent volumes dedicated to twentieth-century string quartets, such as *Intimate Voices: The Twentieth-Century String Quartet*² or *The Twentieth-Century String Quartet*,³ the latter even containing a chapter dedicated specifically to the “The British Quartet,”⁴ do not so much as mention Harvey. The *Cambridge Companion to the String Quartet* references Harvey once in passing, in comparison to Brian Ferneyhough:

Ferneyhough uses different kinds and combinations of harmonic with striking virtuosity and variety of color in his *Sonatas for Quartet* (1967), while Jonathan Harvey’s Third Quartet inhabits an ethereal world which splits individual notes into slides, harmonics and partials.⁵

The most significant studies of Jonathan Harvey’s music—an oeuvre that comprises over sixty works over the period of six decades—are two books,⁶ two doctoral dissertations,⁷ and a handful of articles, including the 2017 spe-

¹ I would like to thank Paul Sacher Stiftung for supporting my research at the foundation, and particularly Simon Obert for providing me with the material from the Jonathan Harvey Collection for my publication. I would also like to thank the Department of Musicology at the Faculty of Music for this opportunity to present my work in *New Sound*. In Spring 2022, I was a Fulbright Visiting Professor and Researcher at the Faculty of Music, the University of Arts in Belgrade (Serbia). This article reflects some of the discussions I introduced to my students as a visiting professor while teaching a course in 20th- and 21st-century music analysis. Lastly, I would like to thank the editors at *New Sound*, most notably Ivana Miladinović Prica, for reading my work in great detail.

Laura Emmery, “Gender Identity and Gestural Representations in Jonathan Harvey’s String Quartet No. 2”, *Music Theory Online*, 27/3, 2021.

² Evan Jones (Ed.), *Intimate Voices: The Twentieth-Century String Quartet*, Rochester, University of Rochester Press, 2009.

³ Douglas Jarman (Ed.), *The Twentieth-Century String Quartet*, Manchester, Royal Northern College of Music in association with Arc Music, 2022.

⁴ Anthony Gilbert, “The British Quartet”, in: Douglas Jarman (Ed.), *The Twentieth Century String Quartet*, Manchester, Royal Northern College of Music in association with Arc Music, 2002, 93–108.

⁵ Robin Stowell, “Extending the Technical and Expressive Frontiers”, in: Robin Stowell (Ed.), *The Cambridge Companion to the String Quartet*, Cambridge, Cambridge University Press, 2003, 161.

⁶ Michael Downes, *Jonathan Harvey: Song Offerings and White as Jasmine*, Farnham, Ashgate, 2009; John Palmer, *Jonathan Harvey’s Bhakti: for chamber ensemble and electronics: serialism, electronics, and spirituality*, Lewiston, N.Y., Edwin Mellen Press, 2001.

⁷ Ramteen Sazegari, “Structural Tension in Jonathan Harvey’s String Trio and *Slate Rep-*

cial issue of the Italian music journal, *Nuove Musiche*, dedicated to the works of Jonathan Harvey.⁸

Informed by primary documents housed at the Paul Sacher Stiftung (Basel, Switzerland), this article aims to bring to light some of Harvey's compositional techniques in his String Trio (2004) and critically examine his polystylism in this work. In doing so, I hope to provoke fresh interest in Harvey's notable compositional output, and, more broadly, generate fascination with his music.

In his Program Note for the String Trio, commissioned by Westdeutscher Rundfunk for Wittener Tage 2005 and premiered on April 24, 2005, by the Ensemble Recherche, Harvey writes:

Having now written four string quartets, writing a string trio has felt rather an exposing medium. There is even less possibility of "ensemble" texture than in a quartet, every note and sound is an individual assertion, strongly expressive almost in the way that a solo is. On the other hand, that can be quite a liberating situation: it is no longer so necessary to think vertically. The three players can pull apart and meet up at certain places. [...]

So, writing my score in pencil, I sometimes exploit soloistic playing modes of simultaneously different tempi and style. In particular, there are two main (and contrasting) types of music—the rustic and the sacred. The rustic is folkloristic, and the sacred is derived from my liturgical drama "Passion and Resurrection"⁹—the music associated with the discovery of the empty tomb on Easter Sunday.¹⁰

Such "bare" texture allows Harvey to exploit the timbre of the three stringed instruments (violin, viola, and cello) by employing a variety of extended techniques, including the left-hand *pizzicato*, *pizzicato* behind the bridge, *pizzicato* with nails, slaps, taps, slides, *col legno* woodblock sounds, half- and full harmonics, and microtones ($1/4$ - and $3/4$ -tone flats and sharps), as illustrated in Example 1. Or as Stowell superficially observes above, the composer "inhabits an ethereal world which splits individual notes into slides, harmon-

representative, an Original Composition for Amplified Quintet", Ph.D. diss., University of Pittsburgh, 2017; Ju Ri Seo, "Jonathan Harvey's String Quartets", DMA diss., University of Illinois at Urbana-Champaign, 2013.

⁸ Candida Felici and Stefano Lombardi Vallauri (Eds.), *Jonathan Harvey*, special issue of *Nuove Musiche*, 3, 2017.

⁹ *Passion and Resurrection* (1981) is a church opera in twelve scenes for soloists, choir, brass, percussion, strings, and organ with optional audience participation.

¹⁰ Jonathan Harvey, *String Trio*, musical score, London, Faber Music Ltd., 2004.

ics and partials.” But in the case of the String Trio, the worlds Harvey creates with these and other gestures are of the “sacred” and the “rustic” realm.

Example 1: Jonathan Harvey, String Trio (2004), Performance notes

Performance notes



left-hand pizz.

pizz. on prescribed string behind the bridge



slap note strongly with left hand only – not pizz.



woodblock sound, *col legno* on fingerboard with all strings pressed down, or other place on instrument



half-harmonic: release pressure on note just enough to make it unstable



slide the left-hand chord as indicated by the thin lines. Pick out the notes or double-stops with the bow as indicated by the heavy lines (only thick lines sound).



pizz. with nail(s)



tap belly or side of cello with finger(s)



cello: stop the harmonic with the thumb, pluck with 3rd finger of LH and release immediately



= ¼-tone sharp



= ¾-tone sharp



= ¼-tone flat



= ¾-tone flat

The eclectic style of the String Trio is typical of Harvey’s oeuvre. Jonathan Harvey’s modernist aesthetic reflects both his diverse musical background and his religious views. Harvey grew up practicing High Anglicanism—from the age of nine, he studied at St. Michael’s College in Tenbury, where he also sang as a chorister. Following a short period of atheism in his teenage years, he soon discovered the work of Evelyn Underhill, whose book *Mysticism* had

an enormous impact on his life and his compositional aesthetic.¹¹ Harvey explains,

This book changed my life. It gave form to all the vague yearnings I had experienced. I found myself recognizing the things she wrote about, confirming outside myself what was half formed within. From then on I had the support to continue listening to the small voice that whispered sweetly and secretly. It is fatally easy to dismiss that delicate message, because it does not square with the worldview of society, friends, or teachers. Science told me nothing of it, empiricism and reason even less. Yet it is everything: the heart, the source, of all the rest.¹²

Following a period of an intense study of the writings on Christian mysticism, Harvey became increasingly interested in South-Asian spiritual traditions, including Vedic meditation and Hindu scriptures, which in turn led him to adopt Buddhism. But for Harvey, his immersion in Buddhism does not mean a rejection of other religions or spiritual beliefs. Rather, they all inform one another, as he expounds: "Selfless Christian love leading to profound peace I find again in Buddhism, as I do in the Vedic and Anthroposophical experience of higher consciousness. There is no question of eliminating earlier spiritual selves, only of incorporating them."¹³

As Juri Seo observes, Harvey's musical background was as complex as his religious views.¹⁴ As a chorister at St. Michael's College, he developed great familiarity and admiration for the choral repertoire. In the 1950s and early 1960s, at the recommendation of Benjamin Britten, Harvey entered doctoral studies at the University of Glasgow, studying with Erwin Stein and Hans Keller. In the late 1960s and early 1970s, he studied with Karlheinz Stockhausen at Darmstadt and Milton Babbitt at Princeton University, eventually developing his own voice and style by the 1980s, leading to greater recognition. Following his studies, Harvey led the research lab at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris and taught composition at Sussex University and Stanford University.¹⁵ Harvey's interviews, writings, and unpublished notes reveal that the result of all these mixed influences is a kind of eclecticism within an overall modernist and atonal sound world.

¹¹ Michael Downes, op. cit., 3, 32.

¹² Jonathan Harvey, *In Quest of Spirit: Thoughts on Music*, Berkeley, University of California Press, 1999, 3.

¹³ Ibid., 6.

¹⁴ Ju Ri Seo, "Jonathan Harvey's String Quartets", op. cit., 3.

¹⁵ Michael Downes, op. cit., 6–7.

But with the String Trio, derived from his liturgical drama, *Passion and Resurrection*, Harvey returns to his Christian roots; the liturgical work is seen as a culmination of Harvey's interest in mystical Christianity, as he became (and remained) closer to Buddhism than Christianity soon after composing the drama, as Shöel Stadlen notes.¹⁶ For Harvey, writing a liturgical work was liberating, allowing him to compose a work free of constraints of needing to uphold his individuality,¹⁷ which he explained in a conversation with Arnold Whittall:

They [the Winchester collaborations]¹⁸ would be an act of communal worship. My success or failure would be assessed solely in terms of how much I had contributed to the worship, how much I had moved people, how much the music had transcended me and become one with the contemplation of the texts of the moment. This was liberating. It helped me to forget all personal ambition.¹⁹

While in the *Passion and Resurrection* the sacred character of the music is much more obvious—the work is modeled on recitatives and plainchant hymns, sang by the congregation²⁰—in the String Trio, the “sacred” element is characterized by the tranquility ethereal sound of the *pianissimo* harmonics and musical stasis. In contrast, the “rustic” character of the Trio features fast, vibrant, and rhythmic “folk-fiddle” music.

Like all of Harvey's late works, the String Trio is characterized by a fusion of various techniques and styles. However, it is striking how aurally discernable these contrasts of Harvey's musical worlds are in this work. The String Trio opens with the tuning of the violin and the viola according to the composer's instruction in the score:

Violin & Viola: finish tuning rather loudly & roughly, but with the first string raised by fingering (as if scordatura, but not really scordatura)²¹ one quartertone.

¹⁶ Shöel Stadlen, “Jonathan Harvey's ‘Passion and Resurrection’”, *Tempo*, 59/231, 2005, 71.

¹⁷ *Ibid.*

¹⁸ Harvey's *Passion and Resurrection* is his final collaboration with Winchester Cathedral, whose conductor, Martin Neary, commissioned over ten works for his choir between 1977 and 1981 in a series of concerts produced by the Bishop of Winchester.

¹⁹ Arnold Whittall, *Jonathan Harvey*, London, Faber and Faber, 1999, 16.

²⁰ The *Passion and Resurrection* is divided into twelve sections, with the first eleven portraying the passion and the last the resurrection. Stadlen notes that the *Passion* sections feature melodies modeled on the plainchant, recitatives, and accompaniment on chamber organ and strings. The *Resurrection* scene is more transcendental with the textures moving from bass to treble (Stadlen, 2005, 71).

²¹ Scordatura (It., from scordare, to mistune) is an “unconventional tuning of stringed

With this gesture, Harvey blurs the process of rehearsal and performance and highlights the notion of duality that characterizes the work—the duality of the rustic and the sacred, of the traditional and experimental, of the static and transformational, of the worldly and ethereal.

The Trio is a continuous fifteen-minute piece, which may be divided into three sections:

Section I: opening of the piece through the grand pause (before Rehearsal F)

Section II: two measures before Rehearsal F through Rehearsal K

Section III: Rehearsal K through the end of the piece

Following this brief tuning segment, the viola breaks into an energetic and rhythmic folk tune—a diatonic melody comprising only major seconds and minor thirds—with the violin joining in shortly after but with added characteristic large leaps. The annotations on the score, which is hand-written entirely in pencil,²² reinforce the “rustic” character of the work— a fast-paced tune at the tempo of 112MM and forte dynamics. Harvey calls for the upper strings to play the melody in a “rough,” “energetic,” and “like folk-fiddle” manner. The cello, absent from the tuning introduction, enters after the opening motive in the viola has begun and provides the rhythmic accompaniment with both hands slapping the instrument, with specific instructions: “L.H slaps” and for the right hand “thumb and fingers tap belly halfway between top and f-hole” (Example 2). Looking at the first sketch for the String Trio (illustrated in Example 3), it is evident that Harvey thought out in great detail the gestural effects and how he wanted this section to sound. The page, pertaining to the opening of the piece, is inundated with descriptive annotations, most of which are in some format preserved in the final score. For instance, we see the instructions for the cellist to do finger slaps with the left hand and belly rhythm with the right, including the exact hand position. We

instruments, particularly lutes and violins, used to facilitate or make available otherwise difficult or impossible pitch combinations, alter the characteristic timbre of the instrument to increase brilliance, reinforce certain sonorities or tonalities by making them available on open strings, imitate other instruments, etc.” (Don Michael Randel, “Scordatura”, in: Don Michael Randel (Ed.), *The Harvard Dictionary of Music*, 4th ed., Cambridge, MA, Harvard University Press, 2003.

²² The score for the String Trio, hand-written in pencil, is published by Faber and contains a Notice: “This score is correct at the time of manufacture, but may be subject to subsequent revision. If you are planning a performance please check with the publishers. Manufactured 18 October 2013.”

also note the marking of “long spans” in the violin’s triplet figures, which eventually Harvey marks as “extreme rubato,” as well as the description of the instruments’ quiet tuning at the beginning of the piece, and the abrupt shift to a loud, fast, and rhythmic folk song (top margin).

Example 2: Jonathan Harvey, String Trio (2004), the two opening systems (the “rustic” section). Jonathan Harvey Collection, String Trio, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

STRING TRIO Jonathan Harvey 1

Violin & Viola: finish tuning rather loudly & roughly, but with the first string raised by fingering (as if construction, but not really coordinate) one quarter tone.

Violin: equivalent to ♩ = 75 like folk-fiddle

rough, energetic, ♩ = 112

[grace notes, disrupt tempo; but play as if trying to keep tempo]

Violin: independent, but rhythmic

thumb and fingers on side: thumb and fingers belly hollow, between top and f-hole: [grace notes, disrupt tempo; but play as if trying to keep tempo]

♩ = previous ♩ (♩ = 75)

independently

lit slaps

Example 3: Jonathan Harvey, String Trio (2004), the first sketch in the collection: the beginning of the "rustic" section. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

The image shows a handwritten musical score for a string trio, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is heavily annotated with handwritten notes and corrections in various colors (blue, red, black). Key annotations include:

- Top left: "THIS PAGE IS TOO SHORT!" and "NB" with an arrow pointing to a measure.
- Top center: "first strain gentle" and "flourish or figures on all side".
- Top right: "Cello belly: think of it as the belly of the...".
- Middle left: "V. quiet energy, slow time on the last...".
- Middle right: "pretend to have by string".
- Bottom left: "REVISE" with a large bracket and "3rd staff up".
- Bottom right: "220" and "30".

The score is written on ten staves. The first staff has a circled section. The second staff has a circled section. The third staff has a circled section. The fourth staff has a circled section. The fifth staff has a circled section. The sixth staff has a circled section. The seventh staff has a circled section. The eighth staff has a circled section. The ninth staff has a circled section. The tenth staff has a circled section.

However, one peculiar annotation on this sketch does not make it into the final score: at the very top of the page Harvey inscribes, “modernist—extreme of register and energy”. Harvey’s reference to “extreme registers” as a characteristic of “modernism” implies spectralist technique, which he views not only as a way of thinking forward in the field of composition but also relates to spirituality, as he explains it in his article “Spectralism”:

[...] I find those composers working today who are completely untouched by spectralism at least less interesting. History seems grand, for once; spectralism is a moment of a fundamental shift after which thinking about music can never quite be the same again. [...] [S]pectralism in its simplest form as color-thinking, is a spiritual breakthrough.²³

Harvey’s understanding and application of spectralism align with Robert Hasegawa’s notion that every spectral composer defines spectral music in their own way. Yet, Hasegawa finds a common trait among these distinct views, stating that “as a generalization we could say that the essential characteristic of spectralism is the dissection of sounds into collections or overtones as a major compositional and conceptual device,” before concluding that “spectral composers use the acoustical fingerprints of sounds—their spectra—as basic musical material.”²⁴ In his study of Harvey’s String Trio, Ramteen Sazegari further posits that “a definitive characteristic of spectralism has to do with the approach to audio production by acoustic instruments,” explaining that through spectral means, a focus is often placed on the “nuanced variation of pitch material and the timbral morphology of sound,” which allowed each composer writing in this technique to approach it differently.²⁵

Returning to Harvey’s notion of energy as a defining characteristic of modernism, just like spectralism, Harvey associates it with spirituality. For instance, Harvey’s Second String Quartet (1988) features peculiar annotations, such as “temperature markings” of cold, cool, warm, and hot, which are meant to be interpreted as fields of energy, differentiated from the dynamic markings.²⁶ In my study of the Second Quartet, I illustrate that temperature

²³ Jonathan Harvey, “Spectralism”, *Contemporary Music Review*, 19/3, 2001, 11.

²⁴ Robert Hasegawa, “Gérard Grisey and the ‘Nature’ of Harmony”, *Music Analysis*, 28/2–3, 2009, 349.

²⁵ Ramteen Sazegari, op. cit., 8.

²⁶ Jonathan Harvey, “Performance Notes”, in: Jonathan Harvey, *String Quartet No. 2*, 1988.

energies are not used as static phenomena.²⁷ Rather, once a particular energy is introduced, the temperature moves towards or transforms into another type of energy (Example 4). This means that Harvey achieves motion and progress even when within musically static events, since the energy transforms from one level to another. Harvey's quest to transform elements and events in his music lies at the heart of his compositional thinking, as he illustrates in an interview: "I'm fascinated by musical concepts which have to grow in a certain direction, become quieter or louder or faster or slower. It's some musical concept in form, or most usually some narrative, but which can be a pretty complex composite: it's not just a matter of getting faster, but it's usually some sense of metamorphosing like a journey."²⁸

It is also informative to interpret the term "energy" from a historical perspective. Lee Rothfarb documents theorists' definitions of the "energetic dimension" throughout history.²⁹ Rothfarb notes, for example, that Rameau used the metaphor of the tonic as the center of gravity;³⁰ Fétis theorized about a "dynamic force field within which energetic tones operate";³¹ Hugo Riemann discussed the "lifeforce" within motives;³² Schenker developed the conception of *Tonwille*;³³ Victor Zuckerkandl wrote about the "dynamic quality of tone";³⁴ and Ernst Kurth theorized about musical energy within the pitch, harmony, and rhythm, viewing that "melody occurs between the tones, in the sweep of kinetic energy that flows through them and becomes dammed

²⁷ Laura Emmery, op. cit., 2021.

²⁸ Daniel Jaffé, "Jonathan Harvey. Interview by Daniel Jaffé"; originally published in *Classic CD*, July 1999; republished in *Composition: Today*, n.d.

²⁹ Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*, Bloomington, Indiana University Press, 2004, 113–114; Hatten is quoting Lee Rothfarb, "Energetics", in: Thomas Christensen (Ed.), *The Cambridge History of Western Music Theory*, Cambridge, Cambridge University Press, 2002, 927–55.

³⁰ Jean Philippe Rameau, *Génération harmonique, ou Traité de musique théorique et pratique*, Paris, Praoult fils, 1737.

³¹ François-Joseph Fétis, *Traité complet de la théorie et de la pratique de l'harmonie*, 6th ed., Paris, G. Brandus, 1858 (1844); cited in Robert Hatten, 2004, 114.

³² Hugo Riemann, *Musikalische Dynamik und Agogik*, Leipzig, D. Rahter, 1884.

³³ Heinrich Schenker, *Der Tonwille: Pamphlets in Witness of the Immutable Laws of Music, Offered to a New Generation of Youth by Heinrich Schenker*, vol. 1, issues 1–5, ed. and transl. by Ian Bent and William Drabkin, Oxford, Oxford University Press, 2004 (1921–1923).

³⁴ Victor Zuckerkandl, *Sound and Symbol*, 2 vols, transl. by W. R. Trask, New York, Pantheon Books, 1956, 19–21.

Example 4: Jonathan Harvey, String Quartet No. 2 (1988), mm. 33–36, temperature markings

The image shows a page of handwritten musical notation for Jonathan Harvey's String Quartet No. 2, measures 33-36. The score is written on ten staves, with the first four staves representing the Violin I and II parts, and the last six staves representing the Viola and Violoncello parts. The notation is heavily annotated with handwritten notes and markings in black ink. At the top right, there is a circled '2' and the instruction 'rubber change // to John/Mts'. Various tempo markings are present, including 's.p.' (subito piano) and 'rit.' (ritardando). There are also performance instructions such as 'subtle', 'interpretive rubato', 'pp', 'f', and 'pizz.' (pizzicato). A large section of the score is enclosed in a hand-drawn box, with the note 'later M. expand repeat (1-2)'. The bottom of the page features the publisher's logo 'MUSICUS SCORE SYSTEM' and the order reference number 'Order Ref. No. 12715'.

up, as potential energy, in chords.”³⁵ More recently, with Robert Hatten’s theory of gestural energy—“the insight that the gestural energy of a melody is phenomenologically more fundamental than the sequence of pitches of which a melody is comprised”³⁶—we begin to understand the meaning of Harvey’s energies as ascending degrees of tone-energy. That is, the energies may not necessarily be reflected in the tones themselves but between them, which propel the continuous motion forward.³⁷ This is a critical notion for the String Trio, a piece in which a sense of stasis is experienced for an extended period, yet the “extremes of energy” allow it to still unfold in time and the material to metamorphosize.

Returning to the piece at hand, another characteristic of this opening rustic section is the discernable independence of the three parts: there are no annotated bar lines in this section (which ends right before Rehearsal A) and the instruments enter individually at different points, each playing distinct musical material. The descriptive annotations in the score support the notion of linearity, rather than the verticality of the ensemble, where each part unfolds in time differently: even the principal melody of the viola and soon after the melody in the violin is interrupted by grace notes, which although disrupt the tempo are intended to continue playing “as if *trying* to keep tempo.” Further, Harvey notes that the melodies in the two parts should be played “independently” and that the cello is “independent, but rhythmic.” It is rather remarkable how much Harvey achieves in these opening seconds of the piece and how he lays out the motives, characters, and gestures that develop and transform throughout the work within the three parts that “pull apart and meet up at certain places,” as the composer notes in his Program Note.

The instruments do come together at the end of the rustic section (about one minute into the piece, and pick up to Rehearsal A),³⁸ with the instruments playing an “exuberant” *glissando*. Whereas the previous section was characterized by the instruments’ individuality and independence, the ensuing “sacred” section is signaled by unity among the three parts. Before the start of the section, Harvey adds the fermatas over the trill figures, describing it as a “*short* pause,” in order “to ensure sync[hronization]” (Example 5). Al-

³⁵ Ernst Kurth cited in Lee Rothfarb, op. cit., 940.

³⁶ Robert Hatten, op. cit., 114.

³⁷ See Laura Emmery, “Gender Identity...,” op. cit., for a detailed discussion of tone energies in reference to Harvey’s Second String Quartet.

³⁸ The Arditti Quartet recording of the String Trio can be accessed at: https://www.youtube.com/watch?v=_wCzeLyTxd0.

Example 5: Jonathan Harvey, String Trio (2004), the “sacred” section (and pick up to Rehearsal A). Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

Handwritten musical score for three staves. The top staff has a tempo marking of $\downarrow = c. 176$. Annotations include "short pause to ensure sync.", "accelerant", and "suddenly inward". The middle staff has "accelerant" and "suddenly inward" annotations. The bottom staff starts with "beginning as (if) necessary" and ends with "break off abruptly, and pick up bass quickly". Dynamics include ff and fff .

Handwritten musical score for three staves, labeled with a boxed "A". The tempo marking is $\downarrow = c. 176$. Annotations include "mysterious, fleeting and extremely rubato", "irregular", "s.p.m.t.", "nat.", and "independent". Dynamics include ff and fff .

though absent from the final score, the annotation on a sketch pertaining to this section of the Trio reads, “sudden change || to John/Peter” (illustrated in Example 6), alluding to the Resurrection scene of his liturgical drama and further solidifying the “sacred” character of this section. The contrast of this section from the previous one is stark, both visually and audibly with the music dropping to the triple *piano* and *pianissimo* dynamics and containing descriptions “mysterious,” “fleeting,” “extremely rubato,” and “suddenly inward” (on the sketch, the latter is written as “introspective suddenly”). Even with the occasional appearance of time signatures and bar lines, the music

Example 6: Jonathan Harvey, String Trio (2004), a sketch pertaining to the beginning of the “sacred” section (and pick up to Rehearsal A). Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

The image displays a handwritten musical score for a string trio, consisting of seven staves. The notation is dense and includes various musical symbols, dynamics, and performance instructions. At the top, there is a circled 'C' and the text 'movendo Shakti & Sri STHI'. The first staff begins with a bracketed '6' and 'ms'. The score is filled with intricate rhythmic patterns, including many sixteenth and thirty-second notes, and rests. Dynamics such as 'mf', 'f', and 'p' are indicated throughout. There are also handwritten annotations in various colors (red, blue, green) and symbols (arrows, boxes) scattered across the staves. The bottom of the page features the logo for 'HARMONIX KORBESYSTEM' and the text 'Choir Ref. No. 12715'.

becomes rather static over a prolonged period and its textures become even less characteristic of an ensemble. Here, Harvey explores spectral varieties of each sound with expanded techniques and new gestures, such as trills, *glissandi*, *tremolo*, *arco*, *pizzicato*, *sul ponticello*, *col legno*, short swellings of *crescendi* and *decrescendi*, harmonics, vibrato *sul tasto*, and *jeté*.

The ethereal sound and musical stasis are interrupted by sporadic rapid figures in the viola part (as seen in Example 5) that are derived from the first section but now appear in various permutations, as well as the “very fast,” “shadowing (*sempre sul pont.*)” motive in *ppp* dynamics in the cello (illustrated in Example 7). Harvey’s thematic transformations may occur by subjecting the themes to several techniques—they can be “modulated,” or one theme may gradually transform into another “forwards or backwards,” or the themes may be “jumped across at a greater or smaller interval.”³⁹ The recognizable motives, even when transformed, demarcate the beginning of each section.

Example 7: Jonathan Harvey, String Trio (2004), the bottom of p. 3 of the score.
Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland).
Used with permission.

The image shows three staves of handwritten musical notation. The top staff is in treble clef and contains several measures of music with 'nat.' markings above. The middle staff is in bass clef and contains music with 's. pont' markings above. The bottom staff is in bass clef and contains music with '(tr)' markings and 'cve' and 'rory fast' markings above. A 'ppp shadowing (sempre sul pont.)' marking is at the bottom of the bottom staff.

For Harvey, spectral music is related to electronic music, noting that “together they have achieved a re-birth of perception.”⁴⁰ Although the String Trio is a purely acoustical work, Harvey manages to evoke the sound of elec-

³⁹ Jonathan Harvey, “Madonna of Winter and Spring”, *The Musical Times* 127/1720, 1986, 431.

⁴⁰ Jonathan Harvey, “Spectralism”, op. cit., 11. Ramteen Sazegari, 2017, 4.

tronic music with special timbral effects. Or, as Sazegari puts it, Harvey is able to “summon an effect similar to that of the ‘illusory’ sounds born from the synthetic avenues of electronic music.”⁴¹ This allusion to electronic music is most discernible in the second section of the work (starting after the grand pause, two measures before Rehearsal F, illustrated in Example 8), where Harvey explores a variety of extended compositional (i.e. timbral) techniques.

Harvey's intention to evoke the sound of electronic music with purely acoustical instruments is corroborated by his sketches. From a page of his sketchbook pertaining to the ending of the first section of the String Trio (leading up to the grand pause), we learn that Harvey references another piece other than *Passion and Resurrection*—his electronic work, *Bhakti* for chamber ensemble of 15 players and quadraphonic tape (or CD-ROM), which the composer wrote in 1982 as a commission from IRCAM. The work is structured in twelve short movements, and by looking at the inscription at the top of the page of a sketch illustrated in Example 9, we see that Harvey writes “moves to *Bhakti* 8,” referring to the eighth movement of the work. Although there are only eighteen pages of continuity sketches for the Trio,⁴² Harvey references *Bhakti* in three of them: on pages 15 and 16 of the sketchbook, Harvey writes in the margins that the particular section of the String Trio alludes to the ending of *Bhakti*.” Harvey does not literally quote any music from this work but rather invokes its rhythm and timbral effects, and in turn, its transcendence and spirituality. According to his Program Notes for *Bhakti*, Harvey explains:

The ear is unconsciously attracted to hear the harmony not as dissonant over a fundamental bass but as floating free from bass functions and yet rigorously controlled. The tape is composed largely of sounds drawn from the instrumental ensemble transformed and mixed by computer. It has many functions: of dialogue, transformation, memory, anticipation, “simultaneous translation” and of reaching beyond the instrumental scale to a more universal dimension. A quotation from the Rig Veda is appended at the end of each movement. These Sanskrit hymns were written some four thousand years ago. They are keys to a transcendent consciousness.⁴³

⁴¹ Ramteen Sazegari, op. cit., 4.

⁴² In addition to sixteen pages written on bifolios, there are two loose sheets with later-stage revisions, one written specifically for Irvine Arditti.

⁴³ Jonathan Harvey, “*Bhakti*, chamber ensemble of 15 players and quadraphonic tape (or CD-ROM). Programme Notes”, London, Faber Music, 1982.

Example 8: Jonathan Harvey, String Trio (2004), p. 8 of the score, the beginning of the second section. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

The image displays three systems of handwritten musical notation for a String Trio. Each system consists of three staves (Violin I, Violin II, and Cello/Double Bass). The notation is dense and includes numerous performance instructions and dynamics.

System 1:

- Violin I: *c. leg*, *colleg. pin*, *arco*
- Violin II: *arco*, *c. leg*
- Cello/DB: *(pin-)*, *c. leg*, *slap*, *hilo*, *slap*, *c. leg*, *arco*
- Tempo: $\text{♩} = \text{c. } 104$
- Other: F (boxed), *celly*

System 2:

- Violin I: *nat*, *cap.*, *nat*, *ff*
- Violin II: *f*, *ff*, *freely*, *f*
- Cello/DB: *slap*, *arco*, *arco*, *arco*, *slap*
- Other: *hilo*, *side*, *b*, *celly*, *side*

System 3:

- Violin I: *f*, *nat*, *cap.*, *nat*, *cap.*, *nat*, *f*
- Violin II: *f*, *cap.*, *nat*, *cap.*, *nat*, *f*
- Cello/DB: *slap*, *colleg.*, *arco*, *slap*
- Other: *celly*, *hilo*, *side*, *b*, *celly*, *side*

Example 9: Jonathan Harvey, String Trio (2004), a sketch pertaining to the ending of the first section (leading up to the grand pause). Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

The image displays a handwritten musical score for a string trio, consisting of six staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with handwritten notes and markings, including a circled 'C' at the top center, a '[d]' in a box on the first staff, and the instruction 'movesto Shakti's 8 1/2 5 7 7 1/2' at the top. The bottom of the page features the publisher's logo '©2010 HANSON SCORETITER' and the order reference 'Order Ref. No. 12715'.

In the String Trio, Harvey treats each note as a distinct sound, which he described in his Program Note as akin to an “individual assertion, strongly expressive almost in the way that a solo is.”⁴⁴ For instance, in the second section the violin plays a distinct slow-paced melody in soft dynamics and harmonics, alternating between *arco*, *col legno*, and *pizzicato*. The viola part, is, indeed, treated like a soloist in this section. Between the violin’s fleeting harmonics and the cello’s rhythmic slaps interspersed with harmonics and *col legno* and *pizzicato* techniques, the viola is playing “freely” the identifiable motive of steadily running triplets first introduced in the opening section of the piece, but now appearing in various melodic and rhythmic permutations (Example 8).

Throughout the work, Harvey combines specific gestures and techniques, in turn creating new and more complex gestures.⁴⁵ Further, Sazegari notes that gestural elasticity is used to “augment already stated thematic and rhythmic content,” thus concluding that “all of this illustrates the spectral influence on the style of temporal unfolding in the section, allowing for a deeper focus on the audibility of timbres.”⁴⁶ However, this type of transformation and blending of gestures and techniques to create new ones does not only relate to timbral effects but also to Harvey’s chain melody technique, which he introduced in his Second String Quartet and then applied to all of his subsequent compositions. Harvey uses his chain-melody technique to sonically transform characters—linking the neighboring melodies to form a composite one. He first discussed the technique in his essay, “Madonna of Winter and Spring,” two years before composing his Second Quartet, in which he explained:

There are 20 of these “melodies,” forming a linked chain. Each “primary” melody has, between it and its neighbour, a melody which is the sum of them both. This latter reveals that the rests (or long notes) in melody A are exactly the right length for inserting notes from melody B, and vice versa. So put them together and the result is a busier melody, (A+B), made up of both yet, I hope, with a clear coherence of its own, existing as a statement in its own right. The last melody links with the first, making the chain circular.⁴⁷

⁴⁴ Jonathan Harvey, *String Trio*, op. cit.

⁴⁵ Ramteen Sazegari, op. cit., 27.

⁴⁶ Ibid. Ramteen Sazegari, 2017, 27.

⁴⁷ Jonathan Harvey, “Madonna of Winter and Spring”, op. cit., 431; also cited in Ju Ri Seo, “Jonathan Harvey’s String Quartets”, op. cit., 33–34.

More specifically, in his Second Quartet, Harvey labels themes A, B, and C, which are dependent on one another for transformations. The transformations take the form of their “sums”—the linking of consecutive melodic pairs, A+B and B+C by taking a melodic fragment from one melody and inserting it into the next melody during the rests or long notes. The resulting sum of melodies thus has characteristics of both themes and is more active than the individual melodies it comprises.

As Harvey illustrates the technique in a sketch for the Second String Quartet (extracted detail shown in Example 10), the melody at the top is labeled as theme B, whereas a theme in the middle system is labeled A. In the third system, Harvey superimposes and merges both themes so that the repeated pitch A_4 at the end of theme B connects to theme A, whose second note is also A_4 . The insertion of theme A's pitch of A_4 into theme B's creates a joined chain melody A+B. The resulting summation of fragments from both themes (A+B) is more active since the sum features events from theme A over the previously static sustained pitch of theme B.⁴⁸

Example 10: Jonathan Harvey, String Quartet No. 2: “chain melody” sketch, extracted detail. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.



The image displays three systems of musical notation in treble clef, illustrating the 'chain melody' technique. System A (top) shows a melodic fragment starting with a rest, followed by notes G4, A4, and B4, ending with a triplet of notes. System B (middle) shows a more active melody starting with a piano (*p*) dynamic, featuring a sequence of notes including G4, A4, B4, and C5, with a triplet at the end. System A+B (bottom) shows the two themes merged, where the final note of theme B (A4) connects to the first note of theme A (A4), creating a continuous, more active melodic line that combines elements of both themes, ending with a triplet. Dynamics range from piano (*p*) to forte (*f*).

Harvey explains that it is hybridity that he ultimately seeks to achieve in his music: “if melodies are both strongly themselves and also embed fragments of other melodies in themselves, then they have what I always seek, some degree of ambiguity, some degree of structural depth.”⁴⁹ The third section of

⁴⁸ For further detail about Harvey's chain melody technique, see Ju Ri Seo, “Jonathan Harvey's String Quartets”, op. cit., and Ju Ri Seo, “Jonathan Harvey's String Quartets Nos. 1 and 2”, *Nuove Musiche*, 3, 2017, 45–81.

⁴⁹ Jonathan Harvey, “Madonna of Winter and Spring”, op. cit., 431.

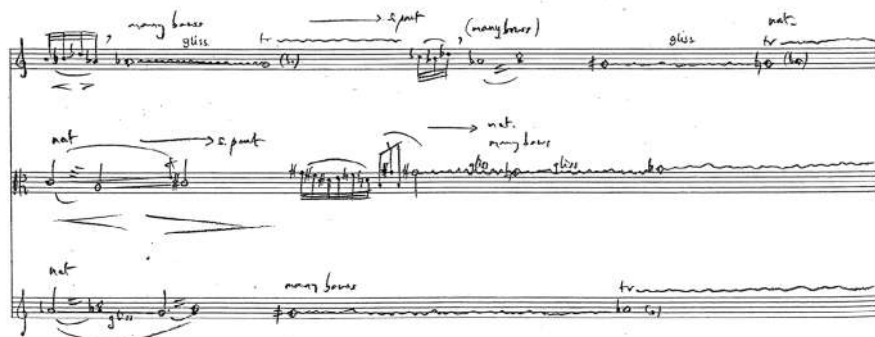
the Trio (Rehearsal K through the end of the piece) particularly features such merging of melodic and rhythmic motives, gestures, and techniques. For instance, looking at Example 11, we can see that the thirty-second-note motive with brief interruptions is characteristic of both the violin and the viola. Further, the trills, *tremolos*, *glissandi*, harmonics, soft dynamics, and bowing alternations between natural and *sul ponticello* are present in all three parts, which play in the same register, making them virtually indistinguishable from one another.

Example 11: Jonathan Harvey, String Trio (2004), p. 12 of the score, the transition into the third section. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

The image displays a handwritten musical score for a String Trio, consisting of three staves. The notation is dense and includes various performance instructions:

- Staff 1 (Violin):** Starts with a 'cue allo' instruction. It features a melodic line with trills and tremolos. Annotations include 'nat.' (natural) and 'sul ponticello'.
- Staff 2 (Viola):** Similar to the violin part, it includes trills, tremolos, and bowing changes between 'nat.' and 'sul ponticello'.
- Staff 3 (Cello/Double Bass):** Features a continuous line with many bows, indicated by 'many bows' and 'nat.'. There are also notes with circled letters like '(tr)', '(v)', and '(b)'.

Additional notes on the right side of the page include 'bowed trem: as fast as possible' and 'fingered trem: stacc'.



In this third section, Harvey also creates a hybridity of rustic and sacred characters. While the melody in the viola is in a dance-like character, it is also notated almost entirely in harmonics, thus sounding simultaneously rustic and ethereal. Meanwhile, the outer parts simulate the sound of the electronics with chord slides (Example 12). The third section is the most “rustic” section of the work, with its focus on unity (rather than independence, which characterizes the first section of the work). The most stunning example of such unity is the finale of the piece, where, after a section of prolonged stasis, harmonics, and fleeting sound, the three voices play with such pitch clarity and rhythmicity. The finale is also a prime example of Harvey’s conventional compositional techniques with a staggered entrance of voices, which double and then triple, playing in unison a succession of rapid machine-like rhythms for the entirety of the section (Example 13). The homogeneity of the three parts ends with three voices turning into *tremolos* and wide vibratos, ending with a dramatic gesture of the unpitched *pizzicato* and slides (Example 14).

Example 12: Jonathan Harvey, String Trio (2004), the bottom system of p. 14 of the score, the end of Rehearsal L. Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

{keep the 3 fingers in roughly the same position (intervals getting larger in ascent)}

The image shows a handwritten musical score for a string trio. It consists of three staves. The top staff has a treble clef and contains a series of notes with stems pointing upwards, some with slurs and accents. The middle staff has a treble clef and contains a series of notes with stems pointing downwards, some with slurs and accents. The bottom staff has a bass clef and contains a series of notes with stems pointing upwards, some with slurs and accents. There are various performance markings such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo) throughout the score. A handwritten note at the top right says '{keep the 3 fingers in roughly the same position (intervals getting larger in ascent)}'. A circled 'V' is written above the first measure of the top staff. The word 'fast' is written above the final measure of the middle staff.

Example 13: Jonathan Harvey, String Trio (2004), the finale (Rehearsal V–X). Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

V

The image shows a handwritten musical score for a string trio. It consists of three staves. The top staff has a treble clef and contains a series of notes with stems pointing upwards, some with slurs and accents. The middle staff has a treble clef and contains a series of notes with stems pointing downwards, some with slurs and accents. The bottom staff has a bass clef and contains a series of notes with stems pointing upwards, some with slurs and accents. There are various performance markings such as 'f' (forte) and 'ff' (fortissimo) throughout the score. A circled 'V' is written above the first measure of the top staff. A tempo marking '♩ = 176' is written above the first measure of the top staff. The word 'fast' is written above the final measure of the middle staff.

Handwritten musical score for three staves, first system. The notation includes various dynamics such as *mf* and *f*, and performance instructions like *noisy bass*, *(no beat)*, *many bows*, and *vibrato capite*. The score features complex rhythmic patterns and articulation marks.

Handwritten musical score for three staves, second system. The notation includes dynamics such as *ff* and performance instructions like *w/* and *(colla)*. The score continues with complex rhythmic patterns and articulation marks.

Handwritten musical score for three staves, third system. The notation includes dynamics such as *ff* and performance instructions like *(1)* and *(2)*. The score continues with complex rhythmic patterns and articulation marks.

Example 14: Jonathan Harvey, String Trio (2004), the finale (Rehearsal Z, the final gesture of the piece). Jonathan Harvey Collection, Paul Sacher Stiftung (Basel, Switzerland). Used with permission.

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Summary

Jonathan Harvey’s String Trio is a prime example of the composer’s integration of conventional and experimental compositional techniques, and thus of his “rustic” and “sacred” characters, as he defined them in his Program Note. The two worlds ultimately merge, both as a musical and spiritual journey. As is typical of Harvey’s works, the piece reveals a journey complete with character transformations. Regardless of a particular technique or style, Harvey thought of his compositions as “musical journeys”. Further, as Michael Downes notes, Harvey’s works progress towards a goal, which allows us as listeners to understand this trajectory from the beginning to the end. That is, the audience can “follow the route, note the landmarks, [and] discern the destination” in his compositions.⁵⁰ These musical journeys find root in his spirituality, as many of his compositional ideas arise from his Buddhist worldview. In the String Trio, Harvey not only defines the ethereal, static sections of the work as “sacred,” but also models them after his liturgical and mystic works—*Passion and Resurrection* and *Bhakti*.

Although there is much variety of characters and gestures in the String Trio, one single effect prevails: the duality of oppositions, truly exposed in a thin, mostly linear texture of the three instruments. The oppositions eventually merge, with the thematic material, gestures, and the sacred and the rustic transforming and traversing fluidly between the worldly into the ethereal realm.

⁵⁰ Michael Downes, op. cit., 1.