

Richard Barrett curriculum vitae

full name	Richard John Barrett
gender	male
date and place of birth	07/11/1959 Swansea (Wales/UK)
nationality	British
current address	Majke Jevrosime 18/6, 11000 Beograd, Serbia
phone	+49 1522 1917910
email	richard@furtlogic.com
websites	richardbarrettmusic.com furtlogic.com soundcloud.com/r-barrett furtlogic.bandcamp.com

education

2018	PhD in musical composition, University of Leeds
1984	Darmstädter Ferienkurse für neue Musik - guidance in composition from Brian Ferneyhough and Hans-Joachim Hespos
1980-83	private study of composition with Peter Wiegold
1977-80	University College London B.Sc.Hons. (2.ii) Genetics and Microbiology
1971-77	Olchfa Comprehensive School, Swansea GCE "S" levels: Biology, Zoology GCE "A" levels: Biology, Botany, Zoology, Chemistry, Physics, General Studies GCE "O" levels: English Language, English Literature, Mathematics, Chemistry, Biology, Physics, French, Latin

awards

2003	British Composer Award (chamber music category) for <i>13 selfportraits</i>
2001-02	stipendium of the DAAD Berliner Künstlerprogramm
1989	Gaudeamus Composition Prize (for <i>I open and close</i>)
1986	Kranichsteiner Musikpreis

musical compositions

Compositions until 2011 are all published by United Music Publishers, London, unless otherwise indicated; since 2011 they are self-published and available at richardbarrettmusic.com

- 2018 *mask* for trombone and electronics (6'). Commissioned by Elision.
- 2018 *codex XX* for 8 improvising performers (18')
- 2018 *book of caverns I* for E flat clarinet (4')
- 2018 *catastrophe (natural causes II)* for horn and percussion (8'). Commissioned by Musikfabrik.
- 2018 *Vermilion Sands*, electronic music (10')
- 2017 *tkiva* for clarinet/bass clarinet, trombone, cello, piano and electronic sounds (20'). Commissioned by gnarwhallaby.
- 2017 *codex XIX* for 10 or more improvising performers (30')
- 2017 *natural causes I, IV, X, XIV* for 16 players and electronic sounds (32'). Commissioned by Musikfabrik.
- 2017 *everything has changed/nothing has changed* for orchestra (14'). Commissioned by Südwestrundfunk.
- 2016 *codex XVIII* for 10 or more improvising performers (15')
- 2016 *close-up* for electroacoustic sextet (comprising *tendrill*, *codex Ia*, *pauk*, *codex XIIa*, *šuma*) (66')
- 2016 *šuma* for recorders, slide trumpet, harp, accordion, cello and electronics (containing *epiphyte*, *spore*, *instar*, *tegmen*, *calyx* and *cyme*) (16')
- 2016 *epiphyte* electronic music (4')
- 2016 *spore* for solo accordion (4')
- 2016 *instar* for solo soprano recorder (4')
- 2016 *tegmen* for solo cello (4')
- 2016 *calyx* for solo slide trumpet (4')
- 2016 *cyme* for solo harp (4')
- 2016 *fold*, version for soprano saxophone (9')
- 2015 *wake* for 3 instrumental trios and electronic sounds (15'). Commissioned by Ensemble Modelo62.
- 2015 *codex XVII* for 2 groups of improvising players (minimum 6 players) and conductor (15')
- 2015 *codex XVI* for 2 equal groups of improvising performers (minimum 6 players) (15')
- 2015 *nachtfalter* for alto recorder, harp, cello and electronic sounds (6')
- 2015 *codex XV* for 3 groups of improvising performers (minimum 9 players) and conductor
- 2015 *eiszeiten* for horn, trombone, tuba and electronics (10'). Commissioned by Zinc & Copper Works.
- 2014 *pauk* for trumpet and accordion (8')
- 2014 *world-line* for electric lap steel guitar with trumpet, percussion and electronics (30'). Commissioned by TRANSIT Leuven.
- 2014 *dust* for electric lap steel guitar and electronic sounds (8')
- 2014 *knot* for electric lap steel guitar and percussion (5')
- 2014 *nervous system*, solo for live electronics (15')
- 2014 *codex XIV* for 3 percussionists and electronics (15'). Commissioned by Speak Percussion.
- 2014 *urlicht* for percussion trio (14'). Commissioned by Speak Percussion.
- 2014 *rasa* for flugelhorn, lap steel guitar, percussion and electronics (4')
- 2014 *rift* for piccolo trumpet, electric lap steel guitar and percussion (6')
- 2014 *leaf* for solo harpsichord (2')
- 2013 *dying words (II)* for solo female voice/flute (9'). Commissioned by Ute Wassermann.
- 2013 *tendrill* for harp with or without electronics (5' or 10')

- 2013 *EQUALE*, electronic music composed in collaboration with Kees Tazelaar (16')
Commissioned by Festival Relevant Musik Berlin.
- 2013 *codex XIII* for improvising ensemble (30')
- 2013 *codex XII* for 5 or more improvising musicians (10' or more)
- 2013 *lens* for flugelhorn and electric lap steel guitar (7'). Commissioned by Royal Melbourne Institute of Technology.
- 2012 *dying words (I)* for solo female voice/flute (9'). Commissioned by Initiativ Neue Musik Berlin.
- 2012 *life-form* for cello and electronics (55'). Commissioned by Concertgebouw Brugge, Centre Henri Pousseur, November Music ('s-Hertogenbosch) and Academie der Kunsten Universiteit Leiden.
- 2012 *quasicrystal*, electronic music (3'06")
- 2012 *fold* for solo oboe (Redgate-Howarth system) (9'). Commissioned by Christopher Redgate.
- 2012 *vale* for solo flute (9'). Commissioned by Richard Craig and the Hope Scott Trust.
- 2011 *CONSTRUCTION* for 3 voices, ensemble, electronics and 15-channel sound projection (120').
Commissioned by Liverpool Cultural Capital 2008.
- 2011 *strange lines and distances*, electronic music (2'). Text by Francis Bacon.
- 2011 *Omaggio a Chirico* for 3 voices, 4 instruments and electronics (6')
- 2011 *storming* for 10 or more players and electronics (3')
- 2011 *Germania* for 3 voices and 17 instruments (3')
- 2011 *ON* for 5 or more improvising musicians (up to 20')
- 2011 *Hekabe-alpha, Kassandra, Andromakhe, Helene, Hekabe-beta*, five scenes from Euripides' *Trojan Women* for 3 voices and ensemble (20')
- 2011 *heliocentric* for 10 instruments (15')
- 2011 *Adocentyn* for bass flute and bass recorder (7'30")
- 2011 *news from nowhere* for 4 wind players, 1 percussionist and 3 or more "drone-instruments" (7')
- 2011 *cell - resistance & vision* part 3, for alto saxophone, accordion and contrabass (14').
Commissioned by POING.
- 2010 *shade* for violin and piano (3'). Commissioned by Hilary Hahn.
- 2010 *Simorgh*, electronic music (11'). Commissioned by *Inventionen 2010* (Berlin).
- 2010 *IF- resistance & vision* part 6, for orchestra (16'). Commissioned by Bayerischer Rundfunk.
- 2010 *codex XI* for 6 improvising musicians (15')
- 2010 *Aurora* for quartertone flugelhorn and alto trombone (7'30")
- 2009 *Hypnerotomachia* for 2 clarinets in A (7'30")
- 2009 *fOKT VI* for 8 improvising musicians (45')
- 2009 *fOKT V* for 8 improvising musicians (45')
- 2009 *Mesopotamia - resistance & vision* part 5 for 17 instruments and electronics (25'). Commissioned by the London Sinfonietta.
- 2009 *codex X* for 12 improvising musicians (15')
- 2009-2011 *wound* for solo violin and ensemble (5 players) (15')
- 2008 *codex IX* for 9 improvising musicians (33')
- 2008 *nacht und träume - resistance & vision* part 7, for 'cello, piano and electronics (20'). Commissioned by Concertgebouw Brugge and *Transit* (Leuven).
- 2007 *fOKT IV* for 8 improvising musicians (45')
- 2007 *codex VIII* for 7 improvising musicians (18')
- 2007 *codex VI* for 17 improvising musicians (18'). Commissioned by Champ d'Action.
- 2007 *codex V* for 12 or more improvising musicians (6'). Commissioned by CoMA.
- 2007 *adrift* for piano and electronics (20')
- 2006 *Island* for two improvising soloists and 8 players (11')
- 2006 *codex IV* for improvising ensemble (15')
- 2006 *Melos* for 5 players and electronics (6'30"). Commissioned by Elision.

- 2006 *Flechtwerk* for clarinet in A and piano (14'). Commissioned by Carl Rosman and Mark Knoop.
- 2005 *fOKT I-III* for 8 improvising musicians (30-40' each). Commissioned by Südwestrundfunk.
- 2004 *lost* for piano (9'). Commissioned by *Transit* (Leuven).
- 2004 *NO - resistance & vision* part 1, for orchestra (21'). Commissioned by the BBC.
- 2004 *codex VI*, improvisational structure for six performers (15'). Commissioned by KNM Berlin.
- 2003 *faux départs* for piano and string quartet (15'). Commissioned by *Ars Musica* (Brussels) and the Cheltenham Festival.
- 2003 *involuntary III*, electronic music (4'33'')
- 2003 *codex III*, improvisational structure for live electronics, bass clarinet and cimbasso (15')
- 2003 *DARK MATTER* for voices, ensemble and electronics (90'). Texts from the Egyptian Pyramid Texts, Hesiod, Anaxagoras, Hippolytos, Melissos, Herakleitos, the Orphic Hymns, Lucretius, Blaise Pascal and Samuel Beckett.
- 2003 *pralaya*, electronic music (from 10')
- 2002 *13 selfportraits* for string quartet (20'). Commissioned by *Wien Modern* and the BBC.
- 2002 *involuntary II*, electronic music (3'). Commissioned by S4C for the film *DIY* by Rosie Pedlow.
- 2002 *Blattwerk* for 'cello and live electronics (25'). Commissioned by CRFMW (Liege), *Musica 2002* (Strasbourg) and Concertgebouw Brugge.
- 2002 *M 87*, solo for live electronics (30'). Commissioned by the DAAD.
- 2002 *codex II*, improvisational structure for 4 players (15'). Commissioned by the DAAD.
- 2001 *Ars magna lucis et umbrae* for solo performer - contrabass clarinet, voice, pedal bass drum - and ensemble of 12 players (16')
- 2001 *De vita coelitus comparanda* for soprano and ensemble (8 players) (8'). Text: Orphic Hymn to Oneiros.
- 2001 *The Empire of Lights* for 9 players (10'). Commissioned by Cikada.
- 2001 *stirrings* for 9 players (6'). Commissioned by Cikada.
- 2001 *khasma* for string quintet and electronics (13'). Commissioned by Cikada.
- 2001 *codex I* for 6-12 improvising performers (10'). Commissioned by the University of Wales, Bangor, with funds from the Welsh Arts Council.
- 2000 *Die allerschönste Seite...* for solo bass flute (1'08'')
- 2000 *Liebestod* for four recorders and live electronics (10'). Commissioned by the Fonds voor de Scheppende Toonkunst.
- 2000 *interference* for solo performer - contrabass clarinet, voice, pedal bass drum (10'). Text by Lucretius.
- 1999 *involuntary I*, electronic music (1'13'')
- 1999 *transmission* for electric guitar and live electronics (18'). Commissioned by Elision.
- 1999 *Katasterismoi*, electronic music with or without ensemble of 11 instruments (10'00'')
- 1998 *Unter Wasser, 5 Akte für eine Sängerin und 13 Instrumentalisten* (55'). Commissioned by the Fonds voor de Scheppende Toonkunst and Ensemble Champ d'Action.
- 1997 *Trawl* for flute, bass clarinet, piano, violin and cello (11'). Commissioned by the Fonds voor de Scheppende Toonkunst.
- 1997 *stress* for string quartet (10'). Commissioned by the Westdeutscher Rundfunk.
- 1997 *Opening of the Mouth* for voices, ensemble and electronics (80'). Texts by Paul Celan. Commissioned by the Festival of Perth.
- 1997 *Landschaft mit Urnenwesen*, electronic music (15'03'')
- 1997 *Partikelgestöber* for clarinet in C, mandola, 10-string guitar and jushichigen (8')
- 1997 *abglanzbeladen/auseinandergeschrieben* for solo percussion (10')
- 1997 *Tenebrae*, for mezzosoprano, electric guitar, percussion and electronics (6'). Text by Paul Celan.
- 1997 *Zungenentwurzeln*, electronic music (5'33'')
- 1996 *The light gleams an instant* (from *Tract*), for solo piano (3'20'').
- 1996 *Largo* for soprano, koto and 'cello (6'). Text by Paul Celan.

- 1996 *fluxion* for 5 improvising performers (10'). Commissioned by LOOS.
- 1996 *binary* for 2 flutes (1'30'')
- 1996 *von hinter dem Schmerz*, for amplified solo 'cello (10')
- 1996 *Schneebett* for 2 voices and ensemble (4 players) (7'30''). Text by Paul Celan.
- 1995 *inward* for amplified flute and percussion (7'30''). Commissioned by Elision.
- 1995 *ruin - Fictions* part 11, for 6 instrumental trios (18'). Commissioned by the Schömer-Haus.
- 1995 *CHARON* for solo bass clarinet (10). Commissioned by Andrew Sparling with funds from the Arts Council of Great Britain.
- 1994 *Vanity* for orchestra (27'). Commissioned by the Rex Foundation.
- 1994 *trace* for 2 diatonic music boxes (2')
- 1993 *air* for solo violin (6')
- 1993 *knospend-gespalten* for solo clarinet in C (8'). Commissioned by Andrew Sparling.
- 1993 *entstellt - negatives* part 5 for 9 players (7'30'')
- 1993 *delta - negatives* part 1 for 9 players (6'30'')
- 1992 *basalt-E - negatives* part 4, for trombone and ensemble (5 players) (8')
- 1992 *colloid-E - negatives* part 2, for 10-string guitar and ensemble (4 players) (8')
- 1992 *archipelago - negatives* part 3, for mandolin and ensemble (8 players) (5')
- 1991 *basalt* for solo trombone (8')
- 1991 *colloid* for solo 10-string guitar (8')
- 1991 *praha* for solo cello (with 2 bows) (4')
- 1991 *what remains*, for flute, bass clarinet and piano (10'). Commissioned by Het Trio with funds from the Arts Council of Great Britain.
- 1990 *Dark ages - Fictions* part 9, for solo cello (with 2 bows) (7'). Commissioned by Stichting Gaudeamus.
- 1990 *lieder vom wasser - Fictions* part 10, for soprano, bass clarinet, contrabass and percussion (11'). Text by Elisabeth Borchers. Commissioned by *Musica '90*, Strasbourg.
- 1990 *Another heavenly day - Fictions* part 7, for Eb clarinet, electric guitar and contrabass. Commissioned by Elision with funds from the Arts Council of Great Britain.
- 1989-1996 *Tract - Fictions* part 8, for solo piano (25'). First part commissioned by James Clapperton, second by Ian Pace, both with funds from the Welsh Arts Council.
- 1989 *The Unthinkable - After Matta* part 4, electronic music (6'25''). Realised at Les Ateliers UPIC, Paris.
- 1988 *reticule* for solo violin (2'15''). Published in H Gilonis, ed., *Louis Zukovsky, or whoever someone else thought he was*. North & South Press.
- 1988 *I open and close - Fictions* part 6, for amplified string quartet (20'). Commissioned by the BBC.
- 1990-2005 *Illuminer le temps - After Matta* part 3, for amplified ensemble (8 players) (18'). Original version commissioned by Het Nieuw Ensemble with funds from the Arts Council of Great Britain; revised version commissioned by Musikfabrik.
- 1987-2005 *nothing elsewhere - Fictions* part 4, for solo viola (7'). Commissioned by Elision.
- 1988 *EARTH - Fictions* part 5, for trombone and percussion (11'). Commissioned by Barrie Webb and Elizabeth Davis with funds from the Welsh Arts Council.
- 1987 *Alba - Fictions* part 3 for bassoon and live electronics (8'). Commissioned by Alexandre Ouzounoff with funds from the Arts Council of Great Britain.
- 1986 *Temptation - Fictions* part 2, for 5 players and live electronics (12'). Commissioned by Metanoia with funds from the Welsh Arts Council.
- 1986 *Anatomy - Fictions* part 1, for amplified ensemble (11 players) (7')
- 1986 *Ne songe plus a fuir - After Matta* part 2 (10')
- 1985 *heard* for solo piano (1'05'') Published in *New Music 87* (OUP)
- 1985 Study for *Ne songe plus a fuir*, for amplified solo 'cello (1'15'')

- 1985 *Coigutum - After Matta* part 1, for alto flute, oboe d'amore, mezzosoprano, piano and percussion (15'). Commissioned by New Macnaghten Concerts with funds from the Arts Council of Great Britain.
- 1984 *Principia* for baritone and piano (7'). Text by Leslie Jones after Isaac Newton. Commissioned by Austin Allen with funds from the RVW Trust.
- 1983 *Essay in Radianc*e for 7 or 8 performers (12')
- 1982 *Invention 6* for solo piano (4')

collaborative musical compositions

- 2012 RB & Paul Obermayer: *spukhafte Fernwirkung* for 8 improvising musicians. Commissioned by Südwestrundfunk.
- 2003 RB & Ute Wassermann: *The Book of Caverns* for voice and electronics. Commissioned by Sveriges Radio.
- 2001 RB & Ute Wassermann: *histoires naturelles* for voice and electronics. Commissioned by WDR.
- 1999 RB & Ute Wassermann: *Stilleben mit Wurmloch* for voice and electronics. Text by Margret Kreidl. Commissioned by the DAAD.
- 1997 RB & Paul Obermayer: *Failed Experiment* for voice, cello and electronic duo.

discography

- 2017 *vale*. Richard Craig (flute). In *vale*. Metier MSV28540
- 2016 *Flechtwerk*. Carl Rosman (clarinet), Mark Knoop (piano). In *Caerulean*. HCR HCR12CD
- 2016 *Music for cello and electronics*. Arne Deforce plays *Blattwerk, life-form, nacht und träume*. Aeon AECD1648
- 2014 fORCH: *spukhafte Fernwirkung*. London: Treader TRD 21
- 2014 *SKEIN*, improvised music by RB, Frank Gratkowski (reeds), Achim Kaufmann (piano), Wilbert de Joode (contrabass), Tony Buck (percussion), Okkyung Lee (cello). London: Leo Records LR708
- 2013 *shade*. Hilary Hahn (violin), Cory Smythe (piano). In *Hilary Hahn in 27 Pieces*. Berlin: Deutsche Grammophon 0289 479 1725 0 (Grammy Award for chamber music 2013)
- 2013 *colophony*, improvised music by RB, Jon Rose (violin), Meinrad Kneer (contrabass). Lisbon: creative sources cs229
- 2012 *DARK MATTER*. Elision and Cikada ensembles conducted by Christian Eggen. London: NMC D183
- 2012 *numbers*, improvised music by RB and Han-earl Park (electric guitar). Lisbon: creative sources cs201
- 2012 Evan Parker Electroacoustic Ensemble: *hasselt*. London: Psi 12.03
- 2012 *Simorgh*. In *30 Jahre inventionen VII - 1982-2012*. Berlin: Edition RZ ed.RZ3006 (DVD & 2 CDs)
- 2012 *inward*. In CD of same title by Richard Craig (flute) and Pontus Langendorf (percussion). Doddington: Métier MSV28517
- 2011 *interference*. Carl Rosman, voice/contrabass clarinet/pedal bass drum. In MusikFabrik: *unerwartet*. Mainz: Wergo WER6857-2
- 2010 *Aurora*. Tristram Williams (flugelhorn) and Ben Marks (alto trombone). In Elision: *strange forces*. Huddersfield: HCR HCR03CD
- 2009 *adrift: 3 compositions 2007-8. codex IX* (Elision with RB, electronics and direction); *adrift* (Sarah Nicolls, piano; RB, electronics); *codex VII* (Champ d'Action and students of the Gent and Antwerpen conservatoria, with RB, electronics and direction). London: Psi 09.10

- 2009 FURT: *sense*. London: Psi 09.08
- 2009 *negatives*. Elision plays *Ne songe plus a fuir*, *EARTH*, *Another heavenly day*, *negatives*, *codex I*. London: NMC D143
- 2009 Evan Parker Electroacoustic Ensemble: *SET*. London: Psi 09.09
- 2008 FURT plus: *equals*. FURT in trio formations with John Butcher (saxophone), Rhodri Davies (harp), Paul Lovens (percussion), Phil Minton (voice), Wolfgang Mitterer (piano/electronics), Ute Wassermann (voice). London: Psi 08.02
- 2007 fORCH: *spin networks*. London: Psi 07.05-6 (double CD).
- 2007 *pollen*, improvised music by RB and Ute Wassermann (voice). Lisbon: creative sources cs081
- 2007 Evan Parker Electroacoustic Ensemble: *The Moment's Energy*. Munich: ECM 2066
- 2006 FURT: *OMNIVM*. London: Psi 06.09
- 2006 *transmission*. Elision soloists play *interference*, *abglanzbeladen/auseinandergeschrieben*, *basalt, air*, *knospend-gepaltener*, *transmission*. London: NMC D117
- 2005 *colloid*, *EARTH*, *colloid-E*. In Ensemble SON: *To hear with the mouth*. Stockholm: Caprice CAP21713
- 2004 FURT: *dead or alive*. London: Psi 04.09
- 2004 Evan Parker Electroacoustic Ensemble: *The Eleventh Hour*. Munich: ECM 1924
- 2003 FURT: trio improvisation with Michael Vatcher (percussion). In *Kraakgeluiden Document 1 - 1999/2003*. Amsterdam: Unsounds u06
- 2003 *liebestod*. In Malle Symen Quartet: *England through the Ages*. Detmold: Audiomax AUD 7031178-2
- 2003 *The Unthinkable*. In CD with *Computer Music Journal* vol.26 no.4
- 2002 FURT: *defekt*. Matching Tye Matchless Recordings MRCD50
- 2002 *stirrings*. Cikada conducted by Christian Eggen; *histoires naturelles* (excerpt), composed and performed by RB & Ute Wassermann (voice). In *WDR - Wittener Tage für neue Kammermusik 2002 - Dokumentation*
- 2001 *Tract*. In Ian Pace (piano): *tracts*. London: NMC D066
- 2001 *Trawl*. Ensemble Phorminx. In *Ensemble Phorminx*. Amsterdam: BVHAAS CD0400
- 2001 *involuntary 1*. In *Nederlandse elektronische muziek anno 2000*. Amsterdam: PEMCD1
- 2001 improvisations with Jon Rose, Steve Heather and others, in Jon Rose: *STRUNG*. Cambridge (MA): Sublingual Records SLR 011
- 1999 *Opening of the Mouth*. Elision conducted by Simon Hewett. Sydney: ABC Classics 465 268-2
- 1999 FURT: *angel*. Amsterdam: JdK Recordings JdK 04
- 1999 *von hinter dem Schmerz*. On recital CD by Friedrich Gauwerky. Oslo: Albedo ALBCD 013
- 1999 *The Unthinkable*. In *ReR Quarterly* vol.4 no.2
- 1999 Music in Movement Electronic Orchestra: *MIMEO*. Chicago: Perdution Plastics per 009
- 1998 duo with Luc Houtkamp (saxophone); quartet with Paul Obermayer (electronics), Mary Oliver (violin), Carl G Beukman (contrabass). in *X-OR on Tour!* Den Haag: X-OR FR4
- 1997 *stress*. Arditti String Quartet. In *WDR - Wittener Tage für neue Kammermusik 1997 - Dokumentation*
- 1996 *Vanity*. BBC Symphony Orchestra conducted by Arturo Tamayo. London: NMC D041S
- 1995 FURT: *Live in Amsterdam 1994*. Den Haag: X-OR FR2
- 1994 *trace*. In *Music Box - 32 composities voor muziekdoos*. Hilversum: VPRO EW9413.
- 1993 *Chamber Works*. Elision plays *Ne songe plus a fuir*, *EARTH*, *Another heavenly day*, *negatives*. Amsterdam: Etcetera KTC1167
- 1992 *Another heavenly day*. In Elision: *driftglass*. Melbourne: One-M-One 1M1CD 1018

performance activities

- 2013-present electronics performer with Ensemble Studio6 (Belgrade), also musical director for Cornelius Cardew's *The Great Learning*, Novi Sad, November 2016
- 2012-present member of SKEIN, improvising ensemble with Frank Gratkowski, Achim Kaufmann, Wilbert de Joode, Tony Buck and others (see discography)
- 2005-present co-leader with Paul Obermayer of electroacoustic octet fORCH for Südwestrundfunk's *New Jazz Meeting*, subsequently regular concerts including 2012 Donaueschinger Musiktage, CD recordings (see discography)
- 2003-present member of Evan Parker Electroacoustic Ensemble, numerous concerts, CD recordings (see discography)
- 1993-present activity in numerous improvised-music formations, collaborating with George E. Lewis, Evan Parker, Mary Oliver, Ute Wassermann, Peter van Bergen, Luc Houtkamp, LOOS, Fred van Hove, Karlheinz Essl, Lori Freedman, Michael Vatcher, Aleksander Kolkowski, Michael Griener, Timothy O'Dwyer, Olaf Rupp, Achim Kaufmann, Okkyung Lee, Frank Gratkowski, Wilbert de Joode, Han-earl Park, Jon Rose, Meinrad Kneer, Joëlle Léandre, Champ d'Action, Elision, Music in Movement Electronic Orchestra, Magpie Music and Dance (Amsterdam), Ensemble Mosaik (Berlin), Kammerensemble Neue Musik Berlin, Go Guitars (Munich), many others
- 1986-present formation of FURT, electroacoustic duo with Paul Obermayer, performances throughout Europe, also USA and Turkey, CD recordings (see discography), residencies at STEIM, Durham University, performances with diverse guest musicians
- 1984 participation in first complete performance of Cornelius Cardew's *The Great Learning* at the Almeida Festival, London, initiating resumption of early interest in improvised music

publications/texts

- 2018 *Music of possibility*. (Revised and expanded version of PhD thesis.) Stuttgart: Vision Edition (in press)
- 2018 "Michael Finnissey's *alongside*." In Ian Pace and Nigel McBride (eds), *Critical Perspectives on the Music of Michael Finnissey: Bright Futures, Dark Pasts*. London: Routledge (in press)
- 2018 English translation of Gottfried Michael Koenig, *Process and Form: Selected Writings about Music*. Hofheim: Wolke Verlag (in press)
- 2016 "Dialogue on *life-form*", with Arne Deforce. In Kees Tazelaar, ed., *A Laboratory for Sonology*. The Hague: Institute of Sonology.
- 2015 RB interviewed by John Palmer. In John Palmer, *Conversations*. Stuttgart: Vision Edition.
- 2015 "Listening to Francis Bacon". Institute of Musical Research, London.
<http://www.instituteofcomposing.org/journal/issue-1/listening-to-francis-bacon/>
- 2015 RB interviewed by Andrew Ford, in Ford, Andrew, *Earth Dances: music in search of the primitive*. Sydney: Black Inc.
- 2014 "Notation as liberation". *Tempo* 68, 268 (April 2014), pp61-72
- 2013 "From experimentation to *CONSTRUCTION*". In Darla Crispin and Bob Gilmore (eds.), *Artistic Experimentation in Music: an anthology*. Leuven University Press.
- 2012 RB interviewed by Stephane Ginsburgh. <http://www.memm.be/fr/news/detail/slug/life-form-de-richard-barrett>
- 2012 "Stockhausen today and tomorrow". Paper given at Stockhausen symposium, Birmingham University, August 2012. www.richardbarrettmusic.com
- 2011 "Construction of *CONSTRUCTION*". www.richardbarrettmusic.com

- 2009 RB interviewed by Bob Gilmore.
www.paristransatlantic.com/magazine/interviews/barrett.html
- 2006 "Improvisation notes 2005." *Contemporary Music Review* 25, 5-6 (December 2006), pp403-404
- 2005 English translation of Dick Raaijmakers, *Cahier 'M' - a brief morphology of electric music* (Gent: Orpheus Instituut)
- 2005 "Unasked questions." RB interviewed by Veronika Lenz. www.richardbarrettmusic.com
- 2002 "*Blattwerk*: composition/improvisation/collaboration." *Contra* (in Dutch translation).
- 2002 "The possibility of music." Keynote speech given at "Search" symposium, University of California, San Diego. www.zsearch.org
- 2002 "*Musica instrumentalis* of the merciless cosmos: Xenakis' *La légende d'Eer*." *Contemporary Music Review* vol.21, no.2-3 pp69-83
- 2002 "*Unter Wasser* - introduction, observation, positions." *Masthead* 6.
au.geocities.com/masthead_2/issue6
- 2002 RB interview with Rachel Campbell. *Masthead* 6. au.geocities.com/masthead_2/issue6
- 2001 "The resonant box with four strings", RB interviewed by Arne Deforce. www.arnedeforce.be
- 2001 "It is in the tranquillity of decomposition that I recall the long confused emotion that was my life... - concerning *Liebestod* for four recorders and electronics. *Tijdschrift voor Muziektheorie*, vol.6 no.1
- 1998 "not necessarily anything to do with Karlheinz Stockhausen (excavated from diary entries February/November 1994)", *Leonardo Music Journal* vol.8, pp17-19
- 1998 "A tract for our times?", interview with Koen Kessels and Arne Deforce, *Musical Times* (Autumn 1998), pp21-24
- 1998 "Nieuwe technologie, componist en compositie" (Dutch translation of unpublished "New technology: implications for composers and composition"), *Tijdschrift voor Muziektheorie* vol.3 no.2, pp125-133
- 1998 "Stadsted og (provisoriske) perspektiver 1995" (Norwegian translation of below article), *Parergon* 4, pp58-64
- 1996 "Standpoint and sightlines (provisional) 1995", in T Richtsteig, U Hager and N Polaschegg, eds., *Forum Musik Wissenschaft Band 3: Diskurse zur gegenwärtige Musikkultur*. Regensburg: ConBrio Verlagsgesellschaft, pp21-32
- 1996 "Standpunkt und (provisorische) Perspektiven 1995" (German translation of above article, in same publication, pp133-146)
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- 1996 "*Vanity* - beginnings of an analysis" richardbarrettmusic.com
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- 1995 "Critical/Convulsive - the music of Roger Redgate". *Contemporary Music Review* vol.13 pt.1, pp133-1
- 1995 "Who wants to be a composer anyway?" in G Lock, ed., *Mixtery, a festschrift for Anthony Braxton*. Exeter: Stride Publications
- 1995 "Harmony". *Musical Praxis* vol.2 no.1, pp21-24
- 1995 "Avant-Garde and Ideology in the UK since Cardew". In M Delaere, ed., *New Music, Aesthetics and Ideology*. Wilhelmshaven: Florian Noetzel, pp170-181
- 1994 "*I open and close* - notes supposedly concerning Samuel Beckett". richardbarrettmusic.com
- 1994 "The vision at last: vier strijkkwartetten" (Dutch translation of "The vision at last: four string quartets). Groningen: Queensberry Foundation
- 1992 "Beröring som blir till ljud" (Swedish translation of "Touch becoming sound - notes on composition improvisation). *Nutida Musik* 2/1992, pp24-25
- 1992 "Complexity, one last time." richardbarrettmusic.com
- 1992 "Sound/Form and the Traditions of Hearing", RB interviewed by Keith Cross. *Resonance* vol.1 no.1 (October 1992), pp1-8

- 1991-93 coeditor of multidisciplinary arts journal *EONTA* together with Steven Holt, Harry Gilonis and Richard Leigh
- 1991 RB interviewed by Richard Toop. *Sounds Australian* 29 (Autumn 1991), pp27-31
- 1990 "To answer..." in J Bons, ed., *Complexity?* (Amsterdam: JoB Press)
- 1988 "Richard Emsley - a view of his music". *Tempo* 164
- 1987 "Cornelius Cardew", in R Wright and M Finnissy, eds., *New Music 98* (Oxford: OUP)
reprinted in E Prévost, ed., *A Cardew Reader*. Matching Tye: Copula Press, 2007
- 1984 "The Music of Peter Wiegold". *Contact* 24, pp28-3

academic activity

- 2017-18 lecture-recitals on music for harp and electronics with Milana Zarić in CalArts, University of Minnesota, Guildhall School of Music and Drama, Birmingham Conservatoire
- 2017 three day workshop/lectures as guest of IRCAM composition course
- 2015 composition workshop at SIRGA festival, Barcelona
- 2015 teaching composition and "performative computer music" at Impuls Academy, Kunstuniversität Graz
- 2014 composition teacher at Emerging Artists Program, organised by Speak Percussion ensemble, Royal Melbourne Institute of Technology
- 2009-present Guest professor and supervisor of Masters students at Institute of Sonology, Royal Conservatorium, The Hague; director of Sonology Electroacoustic Ensemble
- 2004-present supervision of PhD students in DocARTES programme and Leiden University, also external supervisor of PhD students at universities of Gent and Graz. External examiner for PhD students at universities of Cambridge, Edinburgh, Malmö.
- 2006-09 Professor of Music at Brunel University, London; director of postgraduate research in music, admissions tutor for PhD programme - responsibilities included organising admission interviews, annual progress interviews and final examinations for all (between 25 and 30 at any given time) music PhD and MPhil candidates, as well as supervision of 10-12 research students.
- 2003 on staff of International Summer Masterclass in Composition at Schloß Solitude, Stuttgart, together with Chaya Czernowin and Steven Kazuo Takasugi
- 2002 guest professor at University of California, San Diego, and participation in "Search" symposium together with Alvin Lucier and Paul Koonce
- 2000 guest professor at Hochschule (now Universität) der Künste in Berlin
2-week workshop on interactive electronic music "Hypermusic and the Sighting of Sound" at Dartington Summer School, together with Nicola Bernardini, Bert Bongers, Ludger Brümmer, Jonathan Impett
- 1999 2-week course for Youth Music Australia at University of Queensland - classes in improvisation, lectures on composition, performances
- 1998 on staff of International Young Composers' Meeting, Apeldoorn, with Louis Andriessen and Klaus Huber
- 1996-2000 Lecturer at the Institute of Sonology, Royal Conservatorium, The Hague - classes in composition, studio techniques, live electronic performance and improvisation
- 1990-present guest lectures at universities and conservatories of Melbourne, Sydney, Brisbane, Adelaide, Perth, Exeter, Newcastle, San Diego, The Hague, Leuven, Huddersfield, Oslo, Bangor, Glasgow, Edinburgh, Gent, Singapore, Strasbourg, London (Guildhall School, City University, Royal Academy of Music), Birmingham, Minneapolis; LMC Festival, London; Huddersfield Contemporary Music Festival; Sonorities, Belfast; Nordic Music Days, Stockholm; CalArts, Valencia, CA

1989	tutor on the UPIC computer music system during its residency at the Barbican Centre, London
1989-92	composition tutor at Middlesex University, London
1986-94	on composition staff of Darmstädter Ferienkurse

other

2001	member of jury for Civitella Ranieri Fellowship
1999-2001	founder member of artistic board of HermesEnsemble, Antwerpen
1998	member of jury for Gaudeamus Composers' Competition
1997-98	composer in residence with Ensemble Champ d'Action, Antwerpen
1996	participant in "Third Culture" project uniting artists and scientific researchers at The Mindship, Copenhagen
1992-present	activity as recording producer for numerous CD labels, for own work and music by Franco Donatoni, Chris Dench, Brian Ferneyhough, Liza Lim, Luc Houtkamp, Anne La Berge, Nicolas Collins, James Erber, Christopher Fox, Peter Wiegold, Ute Wassermann and others
1984-93	founder and codirector of Ensemble Exposé (London) with Roger Redgate - broadcasts and concerts in the UK, France, Sweden, USA, Netherlands, Germany (resident ensemble at Darmstädter Ferienkurse in 1986, 1988 and 1990)