

Night Flight

**"Hardy explored the changing textural dynamics of the ensemble, whilst cleverly showcasing the individual skill of its members: a rare treat compared to more traditional orchestral repertoire... a fantastic concept that proved to be the highlight of the evening."**

Jessica Ruth Morris, Western Mail, 24 March 2012

Life and Fate

**"Vivid, heartbreaking, illuminating and utterly brilliant... Life and Fate represents the pinnacle of radio drama"**

Elisabeth Mahoney, The Guardian, 23 September 2011

Life and Fate

**"Life and Fate is fabulous, mind-expanding drama... each instalment has come as a fresh reminder of the power of radio drama, where the imagination - rather than a TV screen - is gifted space to provide its own images."**

Pete Naughton, The Telegraph, 19 September 2011

The Persians

**"At a key moment John Hardy's subtle music comprises just a few spare keyboard notes in perfect counterpoint to the dramatic action."**

Adam Somerset, Theatre Wales 27 August 10

The Persians

**\*\*\*\* "This is a theatrical experience like no other... at its end, as we stumble out into the murk, the sound of keening floats uncannily from the empty homes into the cold night air. Unique and unforgettable."**

Sam Marlowe, The Times, 17 August 2010

The Persians

**"John Hardy's music... (is) hauntingly atmospheric.... At its best, the interplay between text and setting liberates new meanings.... Mike Pearson (director) and Mike Brookes (conceptual designer)... have scored a coup"**

Clare Brennan, The Observer, 15 August 10

The Persians

**"One of the most unforgettable pieces of theatre you will ever see.... with the eerie music, some wonderful acting - there's not a weak link in this cast - and the amazing setting, which became even gloomier as the sun set, this is another hit for National Theatre Wales."**

Karen Price, Western Mail, 14 August 2010

The Persians

\*\*\*\* **"The combination of the story and the setting... is overwhelming. What is impressive... is the totality of the experience.... superb production, with atmospheric music by John Hardy."**

Michael Billington, The Guardian 13 August 10

Letters (Culprit 1 Remix)

**"Culprit 1's take on the piece retains the flowing, powerful drive of the original and marries it to a light beat and twisting filters that warp and distort the music to good effect."**

James McLarne, BBC Music Wales, 14 April 2010

Blue Letters from Tanganyika

**"A kind of symphonic poem, inspired by descriptions of the African landscape."**

**"Hardy projects descriptions of the African landscape contained in his mother's letters onto a sonic landscape."**

**"The rhythmically charged, open and immediately engaging music is bright and colourful... managing to evoke the African landscape."**

**"Serene, static and most obviously filmic third movement, "Twilight on the Lake" (evokes) the "little noises of the lake, the trees, and all the thousands of little creatures".**

Pwyll Ap Siôn, Gramophone magazine, October 2009

Blue Letters from Tanganyika

**"colorful, filmic, and open to pleasurable listening at a single sitting"**

Howard Smith, Music & Vision (online classical music magazine), 27 May 09

Blue Letters from Tanganyika

4 stars \*\*\*\* **"four colourful, finely crafted movements that will appeal to a wide age range"**

Phil Sommerick, Classical Music Magazine, June 2009

Blue Letters from Tanganyika

**"a masterpiece of creation... an extraordinary piece of history"**

Roy Noble OBE, BBC Radio Wales (Roy Noble Show), 8 May 09

Abraham's Point

**"Beautiful soundtrack, [a] mix of country & western to classical music [combined with the visual the senses were all there."**

Miguela Gonzalez, film critic for BBC Arts and Entertainment Review of the Year Wales: 2008, 31 December 2008

Y Wylan

**"...a fresh version of John Hardy's well-known, and achingly beautiful, setting of Y Wylan (The Seagull), by the fourteenth century Welsh poet Dafydd ap Gwilym, set for baritone, harp and piano."**

Enid Luff, Composers of Wales newsletter, October 2008

Beauty and the Beast

**"(the) music and sound enrich the eerie atmosphere... (the action) played out to the accompaniment of howling wolves and very fine, variable and appropriate music."**

Michael Kelligan, [www.theatre-wales.co.uk](http://www.theatre-wales.co.uk), 10 December 2007

Estella's Fire

**"Atmospheric music composed by John Hardy."**

Jon Holliday, *The Stage*, 11 November 2006

Spaces...

**"Each [part] was a vivid realisation of its title...finding...a speed and rhythmic movement which belonged to that piece alone and created a particular and exclusive world for it."**

Enid Luff, *Composers of Wales newsletter*, May 2006

Stone City Blue

**"An evocative, jazz-inflected score composed by John Hardy."**

Lynne Walker, *The Independent*, 4 November 2004

Stone City Blue

**"John Hardy's music...[is one of the] integral parts of the narrative."**

David Adams, [www.theatre-wales.co.uk](http://www.theatre-wales.co.uk), 15 November, 2004

Not Darkness But Twilight

**"A fluent... intense outpouring... rich waves of sound."**

Rian Evans, *The Guardian*, 31 May 2004

Songs for Jeremy

**"The first two pieces capture both a particular place and time... the second two capture a powerful sense of feeling at a particular moment."**

Darren Waters, *Western Mail*, 19 January 2000

Blue Letters

**"[Blue Letters from Tanganyika] gained an enthusiastic response from its first audience."**

Rian Evans, *Western Mail*, 24 April 1999

Fol-de-riddles

**"Pride of place went to the premiere of a [Red Violin] Festival commission, *Fol de Riddles*, a fanfare for four violins by Wales-based composer John Hardy... [in] this brief, striking work... the opening section set the first violinist against the others in dramatic, declamatory fashion; the second section, fast and exciting, involved all four in a riveting ensemble."**

Robin Stowell, *The Strad*, October 1998

The Waltz is Over...

**"John Hardy's *The Waltz is Over...* is a gem of a piece with a fascinating provenance... Hardy, with his usual perception, has taken the music far further than the novelty of that connection [with Tolstoy]... [there is] an intimate, reflective atmosphere, the poems beautifully articulated and the instrumental writing both supporting and eloquently amplifying the words."**

Rian Evans, Western Mail, 28 September 1998

De Profundis

**"Stirring brass and chorus writing."**

Stephen Johnson, The Independent, 14 July 1998

De Profundis

**"John Hardy's powerful De profundis, a setting of scripture and martyr's writings."**

Rick Jones, Evening Standard, 9 July 1998

Black Feb/Mis Bach Du

**"Community opera projects... at their best - and this is one of the best I have ever seen - ...can pull together entire communities in a creative process that both enriches and celebrates the innate skills and talents of the community involved."**

Michael Parkin, Western Mail, November 1997

The Roswell Incident

**"The piece deserves further life."**

Rodney Miles, Opera, August 1997

The Roswell Incident

**"Another notable success [for Music Theatre Wales]."**

Jon Holliday, The Stage, 3 July 97

The Roswell Incident

**"A remarkable topical opera... both modern and approachable, outré and understandable... [the] audience... were captivated and enthralled."**

Michael Courtney Soper, Contact International UK, 9 June 97

The Roswell Incident

**"Hardy's fretful, quick-fire exchanges... are witty... the vocal pointillism clicks... the odd instrumental touch (eerie, zither-like keyboard, a three-second glisten of violin harmonics) makes appealing subliminal contributions.**

**The focal character... seems to stand outside normal time and space... [seeming] to be an unnerving liberated reflection of ourselves... Hardy gives this young slyph recitatives ranging from minor thirds... to quite supple, intricate vocal cat's cradles and octave pirouettes."**

Roderic Dunnett, The Independent, 3 June 97

The Roswell Incident

**"Cunningly crafted... score."**

Christopher Morley, The Birmingham Post, 31 May 97

The Roswell Incident

**"Hardy's approachable score... ranges from Brittenesque nerviness... to New Age, neo-minimalist lyricism."**

Rodney Miles, The Times, 13 May 1997

The Roswell Incident

**"A powerful new opera"**

Duncan Hadfield, The Independent, 3-9 May 1997

Flowers

**"Hardy's 90-minute opera is gripping and intensely theatrical. He has a feeling for the dramatic ebb and flow of opera which can't be taught but clearly benefits from his theatre and film experience... blackly humorous and ironic by turns... Hardy draws a wealth of colour... [an] important endorsement of Welsh opera."**

Peter Reynolds, Opera Now, May 1994

Flowers

**"John Hardy, an exciting composer... developed a dramatic style both accessible and challenging. An utterly engrossing piece... all quite mesmeric... a sharply defined, unique and surprising piece of music-theatre that should attract anyone who enjoys the unexpected."**

David Adams, Guardian, 25 March 1994

Flowers

**"The opera is driven from climax to climax by Hardy's violent but irresistible score, rich in detail and full of diverse ideas... it creates a fierce concentration... tensions are built expertly... a message for our times, strongly delivered."**

Kenneth Loveland, Musical Opinion, May 1994

Flowers

**"Hardy delivers his protest with conviction and with violence, and we are won to his side. The score... is rich and evocative... generous in detail."**

Kenneth Loveland, Opera, May 1994

Flowers

**"John Hardy's new 90-minute chamber opera for Music Theatre Wales has a lot going for it. Hardy's energetic, instinctive music, resourcefully scored... is very much to the point, communicating with commendable flexibility the whole gamut of human emotions."**

Stephen Pettitt, The Times, 21 March 1994

Flowers

**"Another musical hit... John Hardy's new work *Flowers* is music theatre on the edge, provocative, disturbing and extremely enjoyable... a focused and highly charged piece... emotionally searing, challenging but accessible."**

Mike Smith, Western Mail, 19 March 1994

Flowers

**"*Flowers* is a strong piece that seems to do what it sets out to... with terrific conviction, with a flair for tortuous sonic imagery, and with no hint that the composer is not in complete control of his materials."**

Stephen Walsh, The Independent, 19 March 1994

Flowers

**"[Flowers is] about passion, struggle and survival in a world of disappearing values. Hardy is no stranger to writing music for the stage, having produced an epic score."**

Nerys Lloyd-Pierce, Wales on Sunday, 13 March 1994

Ars Malleo Caedendi

**"John Hardy's mammoth concept in seven movements."**

David Williams, Birmingham Post, 3 March 1994

Hedd Wyn

**"John Hardy's discreet symphonic score... reinforces the mystical atmosphere."**

Derek Elley, Variety, 5 October 1992

Patagonia

**"John Hardy's epic and hypnotic music."**

Charles Spencer, The Daily Telegraph, 21 May 1992

Patagonia

**"A haunting score by John Hardy."**

Michael Billington, The Guardian, 20 May 1992

Patagonia

**"Tumultuous music - great blocks of sound."**

Nicholas De Jongh, Evening Standard, 19 May 1992

Patagonia

**"A quite astonishing... production... it's the sound which is so pervasive."**

Pat Ashworth, The Guardian, 5 May 1992

Pax

**"Pax is a breath-taking spectacle... a magnificent and chilling oratorio... every element of the piece was terrifying and magical, on an almost biblical scale."**

Joyce Mcmillan, The Guardian, 24 September 1991

Pax

**"A unique, memorable performance... great swirling banks of sound... you knew it was something special from the beginning."**

David Adams, The Guardian, 28 September 1990

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