IN MEMORY OF JOHN WILLIAM GODWARD

“Along the cool sequester’d vale of life
They kept the noiseless tenour of their way.”

JONATHAN DAVID LITTLE

Wasted and Worn
[“And calm of mind all passion spent.”]

Op.6

Part Song for
a cappella
SSAATTBB Choir

Lyrics by:
John Leicester Warren
Lord De Tabley
(1835-1895)

from
“A Parting”

Wasted and worn that passion must expire,
Which swept at sunrise like a sudden fire
Across the whitened crest of happy waves.
Now lonely in a labyrinth of graves,
His footsteps foiled, his spirit bound and numb,
Gray Love sits dumb.

(DURATION: ca.12 mins.)
Sacred and Secular
Choral and Polychoral Works

of

Jonathan David Little

Individual International Arts Project Award

2015-2017

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.
Wasted and Worn, Op.6

Part Song for a cappella SSAATTBB choir, with soloists

[Other spatial configurations are possible, as best suited to the venue.]
Wasted and Worn
Op. 6

JONATHAN DAVID LITTLE

BITTERSWEET AND WITH DIGNITY
(yet always expressive)

q = 69

(N.B.: A comma indicates a breath and/or a general short break in the line, while a double-line caesura indicates a very clear section break)
ABOUT THE COMPOSER

The atmospheric and evocative music of JONATHAN DAVID LITTLE (b.1965) is characterised by its mystical beauty, intensity, and richness of material. In 2011, on the strength of the excellence of his musical compositions, he was awarded the John Clementi Collard Fellowship – one of the most prestigious awards of the City of London’s ancient Worshipful Company of Musicians (est.1500), whose former recipients include Herbert Howells, Constant Lambert, Gordon Jacob, Alan Rawsthorne and Lennox Berkeley. Jonathan was also the first composer to receive a Professional Development Award from the UK music business’s own charity, the Musicians’ Benevolent Fund. His historically-informed compositional style has variously been described as “Ecstatic Minimalism”, “Archaic Futurism” and “Picturesque Archaism” – blending art music, folk/Celtic, and other sacred and secular musical influences, from as far back as the fourteenth century, with new and innovative textures and orchestration (sometimes also including spatial effects).

Jonathan studied music at the University of Melbourne – winning the Lady Turner Exhibition for overall excellence – then undertook a PhD studying the development of "exotic" orchestration in 19th- and 20th-century music. His compositions have won multiple ASCAP and critics’ choice awards in the USA, as well as PRS, Bliss and Leighton Trust Awards in the UK. In 2008, the first compilation album of Jonathan’s music was released to universal critical praise. Cambridge University Press’s Tempo described it as a “ground-breaking tour de force ... incandescent”, while, in America, Fanfare magazine admired its “music of tremendous power ... [and] astonishing range of colors and moods”. It became one of Fanfare magazine’s top recommended recordings for the year – acclaiming “a major new, original and quite brilliant classical voice” – while his 2012 album, Polyhymnia, featuring three European orchestras, was nominated in Spain for “Best Album of the Year”.

In March 2016, Jonathan was Featured Composer at the CNU Contemporary Music Festival – including a showcase concert of his works in the Music and Theatre Hall, Ferguson Center for the Arts, Virginia, USA. He was also one of seven composers whose “outstanding works” were selected by expert jury for the Royal Philharmonic Society’s “ENCORE Choral” Programme – for performance, audience development work, and live broadcast on BBC Radio 3 during 2016-17.

JONATHAN DAVID LITTLE

SELECTED MUSICAL COMPOSITIONS

Published by Wirripang

Symphonic and String Orchestra Works

TERPSICHORE: “The Whirler” or Muse of Dance, Op.7 (from The Nine Muses, No.7) (Dance Poem for Large Orchestra), c.15'
POLYHYMNIA: “She of Many Hymns” or Muse of Sacred Poetry, Op.10 (from The Nine Muses, No.6) (Lamentation for String Orchestra), c.21'
SACRED PRELUDE, Op.15 (string orchestra), c.11'

Chamber and Instrumental Music

SACRED PRELUDE, Op.1 (string quintet version), c.11'
FANFARE, Op.3a (brass & percussion), c.1'30
DUO SONATA ON ELIZABETHAN THEMES, in 4 mvnts, Op.4 (2 percussion soloists), ca.21'
THE FEAST OF KINGS AND MARTYRS, Op.8 (dual for 2 percussionists), ca.5'

Choral and Vocal Music

BASQUE LULLABY, Op.1a (voice and piano), c.2'
THAT TIME OF YEAR, Op.2 (a cappella SATBarB soloists or choir), c.5'
KYRIE, Op.5 from Missa Temporis Perditi (a cappella SATB double choir and soloists), c.5'