



Australian Government



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.*



“WOEFULLY ARRAYED”:

Sacred and Secular Choral and Polychoral Works of
JONATHAN DAVID LITTLE (b.1965)
INCLUDES WORLD PREMIÈRE RECORDINGS



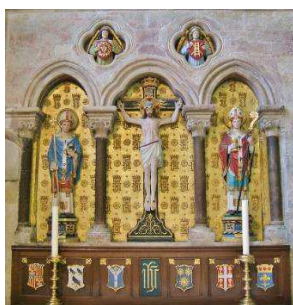
RELEASE
DATE:
JULY 2017

**NEXT MAJOR
OUTPUT =
LARGE-SCALE
RECORDING
of NEW
POLYCHORAL
MUSIC

(5 works:
72 mins.)**

FEATURING:

Vox Futura, Boston (USA), dir. Andrew Shenton (*Organ: Heinrich Christensen*)
Thomas Tallis Society Choir, Greenwich (UK), dir. Philip Simms
Stanbery Singers, Cincinnati (USA), dir. Paul John Stanbery



JONATHAN DAVID LITTLE was the first Australian-born composer to be 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) – and one of the most coveted musical awards in Britain. He was also the first composer of any nationality to receive a Professional Development Award from the UK music business’s own charity, the Musicians’ Benevolent Fund – and one of only seven British composers whose choral work was selected by an expert jury for the Royal Philharmonic Society’s “ENCORE Choral” Programme – for performance and live broadcast in conjunction with BBC Radio 3 during 2017-18. He is Reader in Music Composition and Music History at the University of Chichester, UK.

Several of the sublime and powerful large-scale choral works on this album feature intricate “polychoral”-inspired techniques (multi-part, multi-divisi, solo, and unusual spatial effects) – or contemporary “*cori spezzati*”.

The creation and recording of the majority of the works on this album – featuring three choirs from the UK and US – was made possible thanks largely to an inaugural “Individual International Arts Project Award” (2015-17) from the Australia Council for the Arts – the Australian Government’s arts funding and advisory body.

BBC
RADIO



Australia
Council
for the Arts



TWENTY-FIRST CENTURY *CORI SPEZZATI*:

An International Polychoral

Music Composition and Recording Project

DR. JONATHAN DAVID LITTLE

THIS PROJECT involves the **creation of several new choral works, which feature intricate *a cappella* (or unaccompanied) “polychoral”-inspired techniques.**

These techniques include multi-part, multi-divisi, and unusual spatial effects (or *cori spezzati* – literally “split” or “separated choirs” – as the technique was referred to in the Renaissance and early Baroque periods).

The creation and recording of the majority of these new, multi-part, *a cappella* polychoral works was made possible thanks largely to an inaugural **Australian Government / Australia Council “Individual International Arts Project Award”** (AUD\$47,890 awarded of total project cost \$94,530).

The project falls in the “International” category, because **it takes place (during 2015-17) across three countries: the UK, the US, and Australia** – and it involves *composing music in the UK, and recording it in five sessions in both the UK and the US* (using three different choirs – based in London, Cincinnati and Boston).

Much of the music will then be *published in Australia*.

CURRENT MAJOR PROJECT

SPATIAL CONFIGURATION OF CHORAL FORCES EMPLOYED

Two-year Australian Government-funded \$100,000 International "Polychoral" Music Creation and Recording Project (Australia-UK-USA)

Written and Recorded: 1st May 2015 to 1st July 2017

Based on, and inspired by, research into Late Renaissance and Early Baroque "Polychoral" techniques: now developed into contemporary *cori spezzati* = "split choir" writing.

[FIRST DRAFT MASTER RECORDING / AUDIO SIMULATION LINKS + CD ENCLOSED] (opposite)

That Time of Year (Thou Mayst In Me Behold), Op.2
For a cappella SATBarB soloists or choir

MIDDLE SECTION ONLY:
Baritones and Basses (who carry the main motive) move to front centre stage.
All other singers retreat backwards and further out in a wide arc, for a softer, distant and more "ghostly" effect.
(Adventurous and well-practised singers may wish to move around while performing, either randomly or in a set pattern, at the back of the stage.)
Then all return to original positions for the third and final section.

Kyrie, Op.5 (from Missa Temporis Perditi)
For a cappella SATB Double Choir, with SSA and SA Soloists:

- SATB Choir 1: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAAATTBB)* (stage left side) +
- SATB Choir 2: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAAATTBB)* (stage right side) +
- Gallery/Offstage Soloists 1: 2xS (for *divisi*) + 1xA (3) (SSA) (at a distance or offstage, and set antiphonally to:)
- Gallery/Offstage Soloists 2: 1xS + 1xA (2) (in a high and more distant gallery or offstage) = 1. SSAATTBB + 2. SSAATTBB + 3. SSA + 4. SA; or minimum of 21 singers: 7 sopranos; 6 altos; 4 tenors, 4 basses

(* But ideally at least double these forces: 16 per choir, or 32 for the two choirs + 5 soloists = 37 singers)

[THUS OTHER SPATIAL CONFIGURATIONS ARE POSSIBLE, AS BEST SUITED TO THE VENUE.]

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.]

Woefully Arrayed, Op.13 ["Wofully araid"]
Anthem for a cappella AATTBB Choir, with 2 SSA Soloists (or Choirs) – with optional Organ and Instrumental accompaniment (reinforcing and/or vocal part replacement):

- AATTBB Choir [Choir 1] (minimum 2 voices per line) (stage middle front)
- SSA Soloists [or Choir 2, if doubling parts]* (stage left back, or left gallery) +
- SSA Soloists [or Choir 3, if doubling parts]* (stage right back, or right gallery) +

= 1. AAAATTTTBBBB + 2. SSA + 3. SSA; or minimum of 18 singers: 4 sopranos; 6 altos; 4 tenors, 4 basses

(* If treating 2 & 3 as Choirs rather than Soloists, min.6 per choir = 2. SSSSAA + 3. SSSSAA; thus 24 overall – being effectively a 12-part "Triple Choir")

[THUS OTHER SPATIAL CONFIGURATIONS ARE POSSIBLE, AS BEST SUITED TO THE VENUE.]

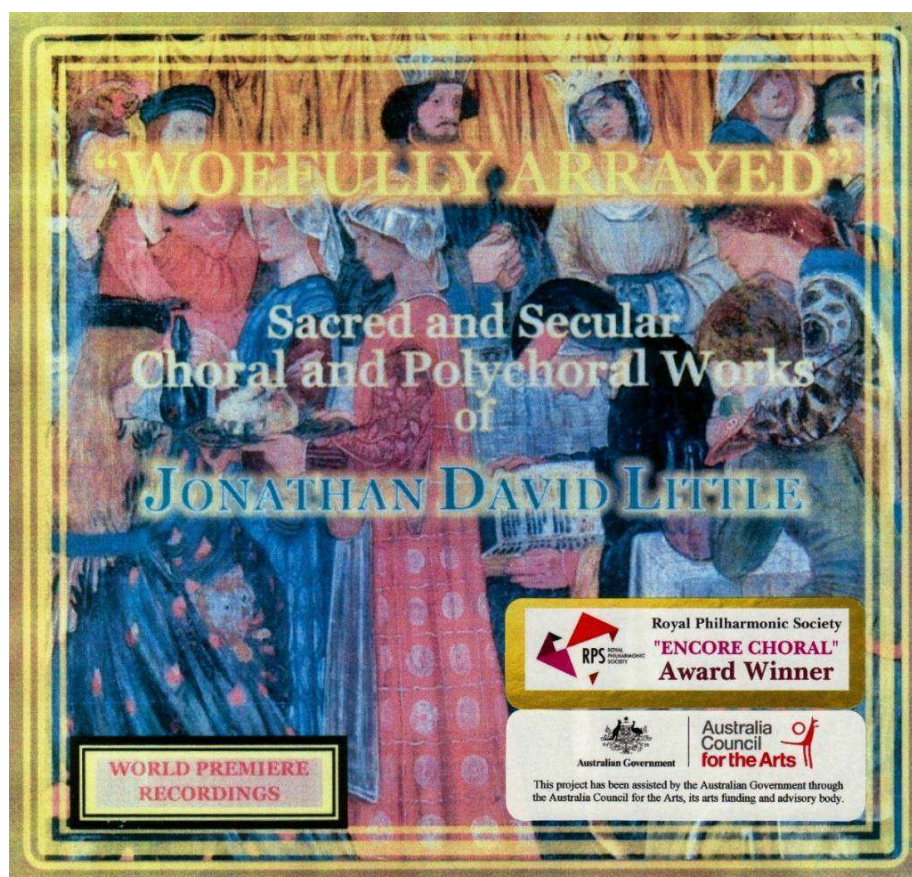
Gloria, Op.18 (from Missa Temporis Perditi)
For a cappella SATB Double Choir, with SA and SA Soloists:

- SATB Choir 1: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAAATTBB)* (stage left side) +
- SATB Choir 2: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAAATTBB)* (stage right side) +
- Gallery/Offstage Soloists 1: 1xS + 1xA (2) (SA) (at a distance or in a gallery, and set antiphonally to:)
- Gallery/Offstage Soloists 2: 1xS + 1xA (2) (at a distance or in a gallery)

= 1. SSAATTBB + 2. SSAATTBB + 3. SA + 4. SA; or minimum of 20 singers: 6 sopranos; 6 altos; 4 tenors, 4 basses

(* But ideally at least double these forces: 16 per choir, or 32 for the two choirs + 4 solo parts [also doubled] = 40 singers)

[THUS OTHER SPATIAL CONFIGURATIONS ARE POSSIBLE, AS BEST SUITED TO THE VENUE.]



AUDIO SAMPLES also AVAILABLE via THE BRITISH MUSIC COLLECTION, at:

1. **Woefully Arrayed:** <http://britishmusiccollection.org.uk/score/woefully-arrayed-op13-wofully-araide>
2. **Kyrie:** <http://britishmusiccollection.org.uk/score/kyrie-op5>
3. **Gloria:** <http://britishmusiccollection.org.uk/score/gloria-op18-et-arcadia-ego-apotheosis>
4. **Wasted and Worn:** <http://britishmusiccollection.org.uk/score/wasted-and-worn-op6>
5. **That Time of Year:** <http://britishmusiccollection.org.uk/score/time-year-op2-thou-mayst-me-behold>

“WOEFULLY ARRAYED”:
Sacred and Secular Choral and Polychoral Works of
JONATHAN DAVID LITTLE (b.1965)
 INCLUDES WORLD PREMIÈRE RECORDINGS

Vox Futura, Boston (USA)
 Directed by Andrew Shenton; *Organ: Heinrich Christensen*
 ‡**Stanbery Singers, Cincinnati (USA)**
 Directed by Paul John Stanbery
 †**Thomas Tallis Society Choir, Greenwich (UK)**
 Directed by Philip Simms

SACRED WORKS:

1. “Woefully Arrayed”, Op.13 (Anthem for Triple Choir: AATTBB + SSA + SSA)
 [attrib. to John Skelton] (with Organ)
2. †**Kyrie**, Op.5 (SATB Double Choir & SSA+SA Soloists) (from *Missa Temporis Perditi*)
 *** **ROYAL PHILHARMONIC SOCIETY /**
BBC RADIO 3 “ENCORE Choral” Award Winner ***
3. **Gloria**, Op.18 (SATB Double Choir & SA+SA Soloists) (from *Missa Temporis Perditi*)

SECULAR WORKS:

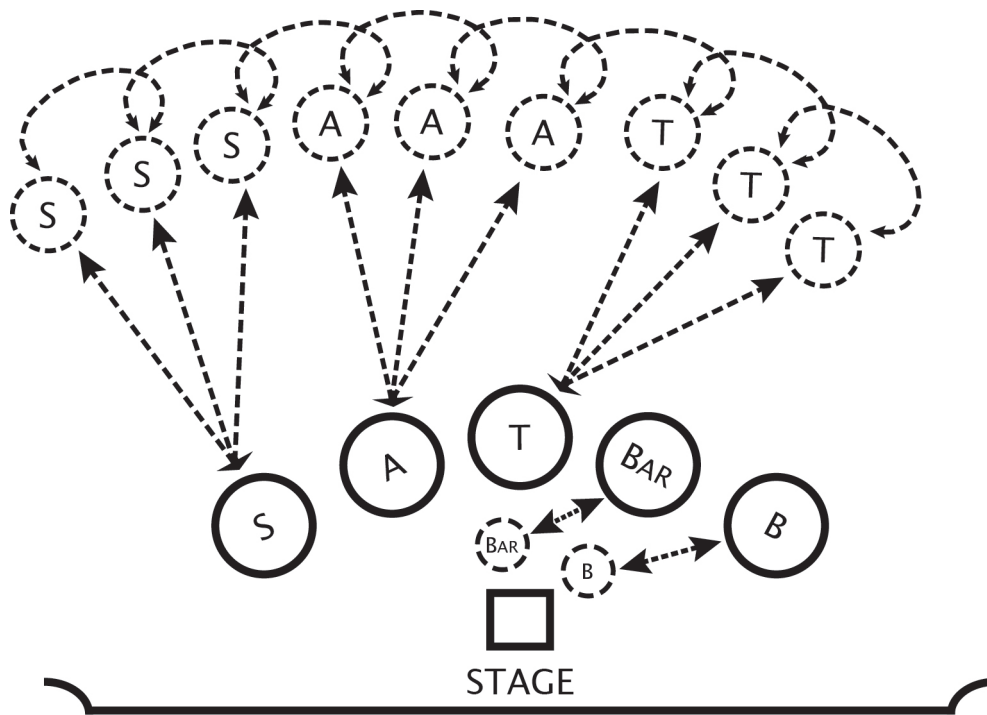
4. ‡**“Wasted and Worn”**, Op.6 (Part Song for SSAATTBB Choir with Soloists)
 [Lord de Tabley]
5. ‡**“That Time of Year”**, Op.2 (SATBarB Choir) [Shakespeare]
6. **“Woefully Arrayed”**, Op.13 [Reprise – abridged version]

[Total Time: ca.73 mins.]

FORCES LISTS
AND
SPATIAL CONFIGURATIONS
OF
SELECTED CHORAL WORKS
[KEY: S=Soprano; A=Alto; T=Tenor; BAR=Baritone; B=Bass]
(Op.2)

That Time of Year (Thou Mayst In Me Behold), Op.2

For a cappella SATBarB soloists or choir



MIDDLE SECTION ONLY:

Baritones and Bases (who carry the main motive) move to front centre stage.

All other singers retreat backwards and further out in a wide arc, for a softer, distant and more “ghostly” effect.

(Adventurous and well-practised singers may wish to move around while performing, either randomly or in a set pattern, at the back of the stage.)

Then all return to original positions for the third and final section.

FORCES LISTS
AND
SPATIAL CONFIGURATIONS
OF
SELECTED CHORAL WORKS
[KEY: S=Soprano; A=Alto; T=Tenor; B=Bass]
(Op.5)

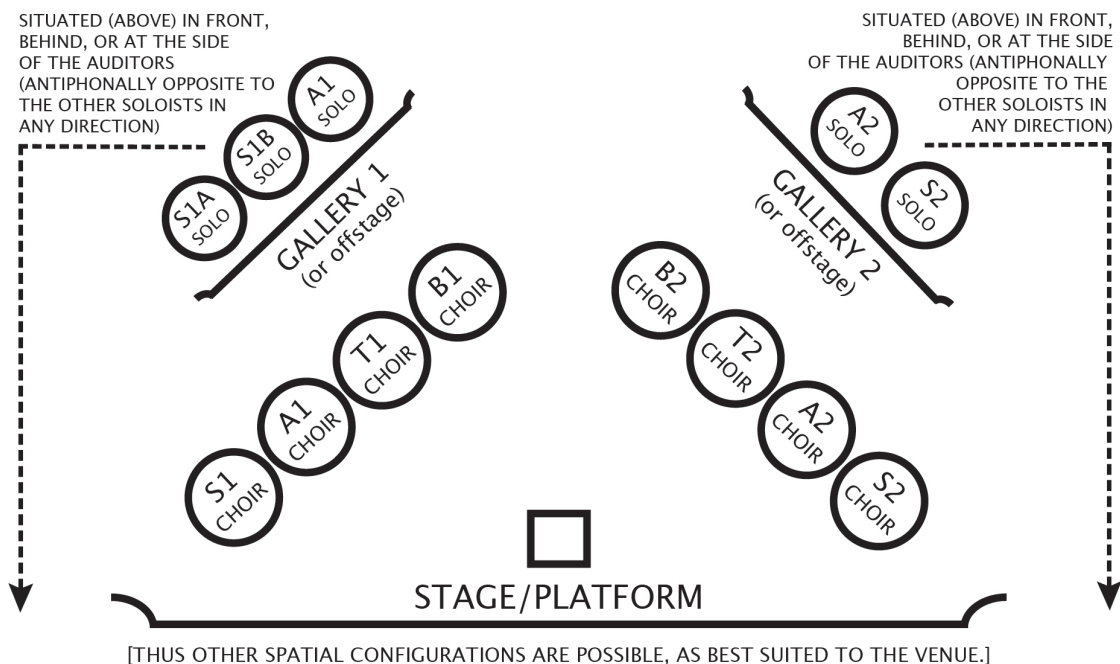
Kyrie, Op.5 (from *Missa Temporis Perditi*)

For a *cappella* SATB Double Choir, with SSA and SA Soloists:

1. SATB Choir 1: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAATTBB)* (stage left side) +
2. SATB Choir 2: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAATTBB)* (stage right side) +
3. Gallery/Offstage Soloists 1: 2xS (for *divisi*) + 1xA (3) (SSA) (at a distance or offstage, and set antiphonally to:)
4. Gallery/Offstage Soloists 2: 1xS + 1xA (2) (in a high and more distant gallery or offstage)

= 1. SSAATTBB + 2. SSAATTBB + 3. SSA + 4. SA; or minimum of 21 singers: 7 sopranos; 6 altos; 4 tenors, 4 basses

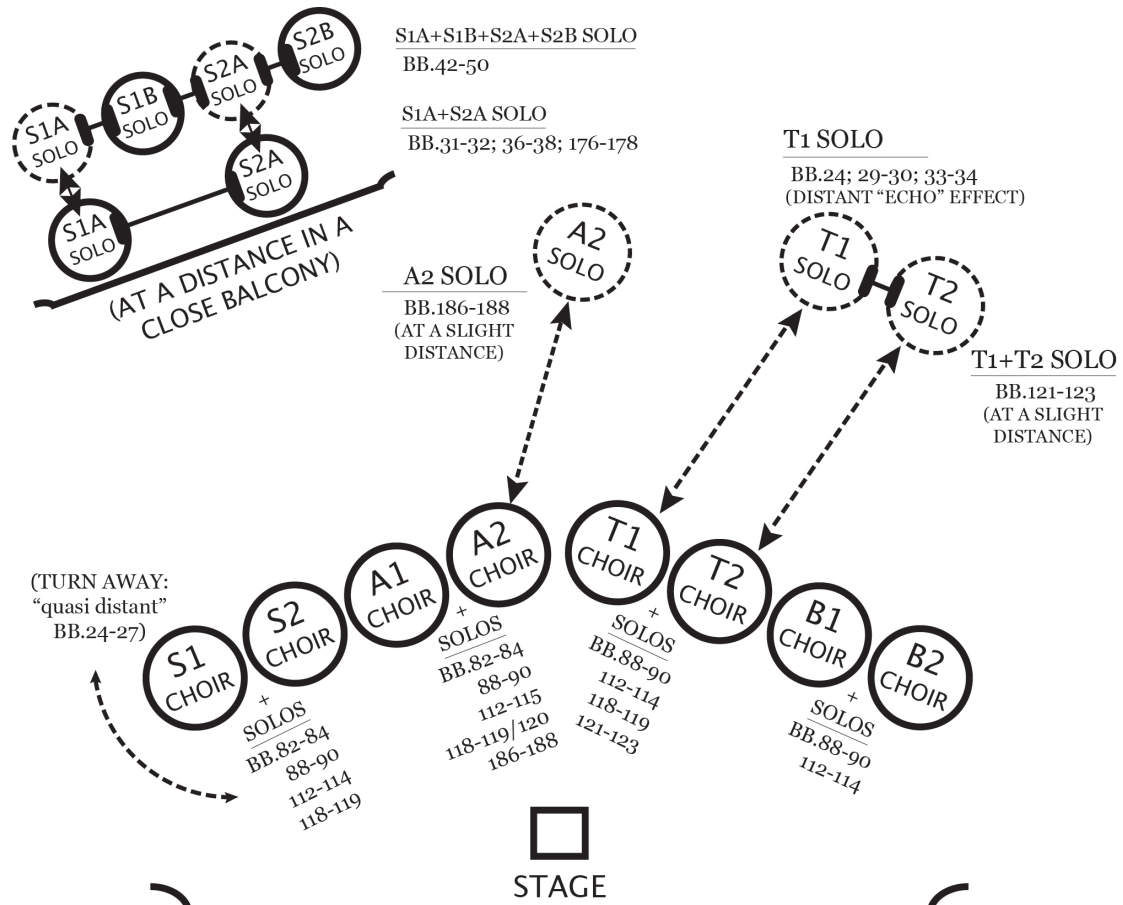
(* But ideally at least double these forces: 16 per choir, or 32 for the two choirs + 5 soloists = 37 singers)



FORCES LISTS
AND
SPATIAL CONFIGURATIONS
OF
SELECTED CHORAL WORKS
[KEY: S=Soprano; A=Alto; T=Tenor; B=Bass]
(Op.6)

Wasted and Worn, Op.6

Part Song for a cappella SSAATTBB choir, with soloists



S1A+S1B+S2A+S2B SOLO
 BB.42-50

S1A+S2A SOLO
 BB.31-32; 36-38; 176-178

A2 SOLO
 BB.186-188
 (AT A SLIGHT DISTANCE)

T1 SOLO
 BB.24; 29-30; 33-34
 (DISTANT "ECHO" EFFECT)

T1+T2 SOLO
 BB.121-123
 (AT A SLIGHT DISTANCE)

(TURN AWAY:
 "quasi distant"
 BB.24-27)

(AT A DISTANCE IN A
 CLOSE BALCONY)

S1 CHOIR
 + SOLOS
 BB.82-84
 88-90
 112-114
 118-119

A1 CHOIR
 + SOLOS
 BB.82-84
 88-90
 112-115
 118-119/120
 186-188

A2 CHOIR
 + SOLOS
 BB.88-90
 112-114
 118-119
 121-123

T1 CHOIR
 + SOLOS
 BB.88-90
 112-114
 118-119
 121-123

T2 CHOIR
 + SOLOS
 BB.88-90
 112-114

B1 CHOIR
 + SOLOS
 BB.88-90
 112-114

B2 CHOIR
 + SOLOS
 BB.88-90
 112-114

FORCES LISTS
AND
SPATIAL CONFIGURATIONS
OF
SELECTED CHORAL WORKS
[KEY: S=Soprano; A=Alto; T=Tenor; B=Bass]
(Op.13)

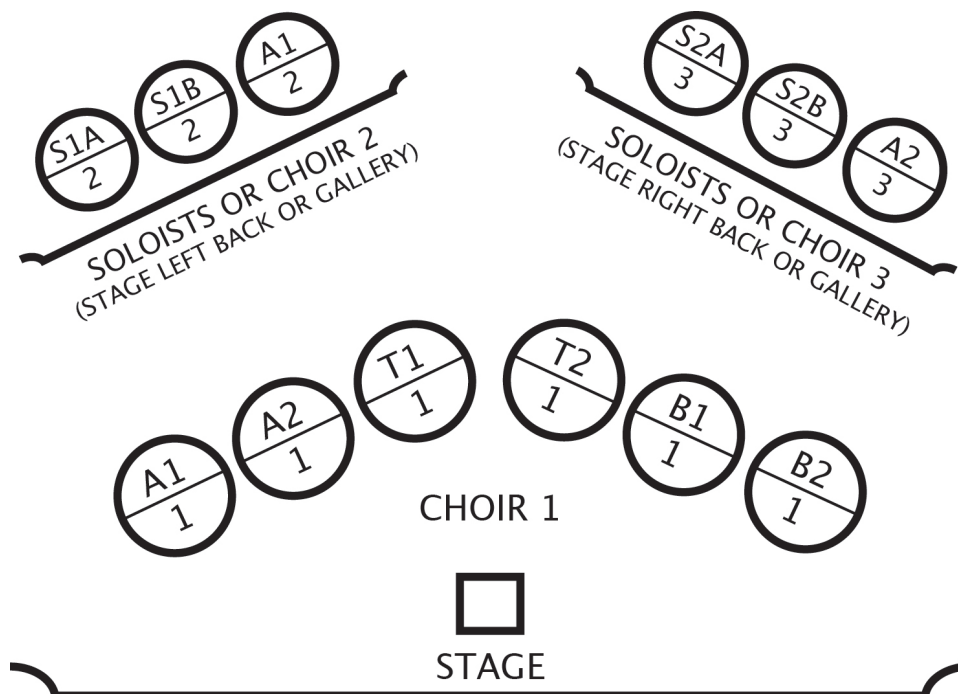
***Woefully Arrayed, Op.13* [“Wofully araid”]**

Anthem for a *cappella* AATTBB Choir, with 2 x SSA Soloists (or Choirs) – with optional Organ and Instrumental accompaniment (reinforcing and/or vocal part replacement):

1. AATTBB Choir [Choir 1] (minimum 2 voices per line) (stage middle front)
2. SSA Soloists [*or* Choir 2, if doubling parts]* (stage left back, or left gallery) +
3. SSA Soloists [*or* Choir 3, if doubling parts]* (stage right back, or right gallery) +

= 1. AAAATTTTBBBB + 2. SSA + 3. SSA; or minimum of 18 singers: 4 sopranos; 6 altos; 4 tenors, 4 basses

(* If treating 2 & 3 as Choirs rather than Soloists, min.6 per choir = 2. SSSSAA + 3. SSSSAA: thus 24 overall – being effectively a 12-part “Triple Choir”)



FORCES LISTS
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SELECTED CHORAL WORKS
[KEY: S=Soprano; A=Alto; T=Tenor; B=Bass]
(Op.18)

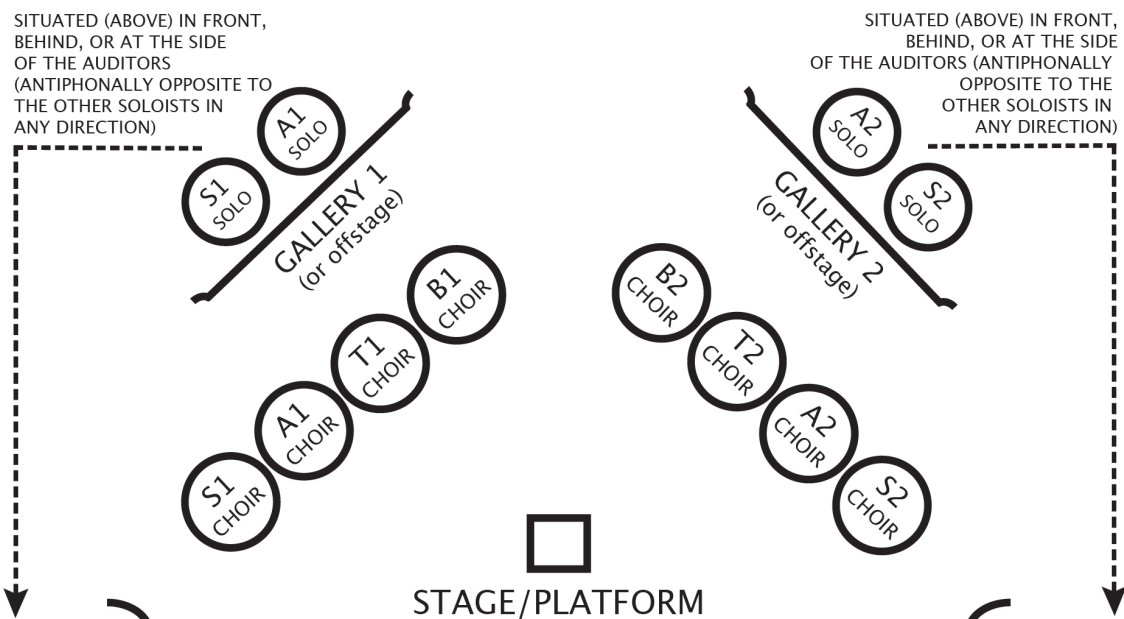
Gloria, Op.18 (from Missa Temporis Perditi)

For a *cappella* SATB Double Choir, with SA and SA Soloists:

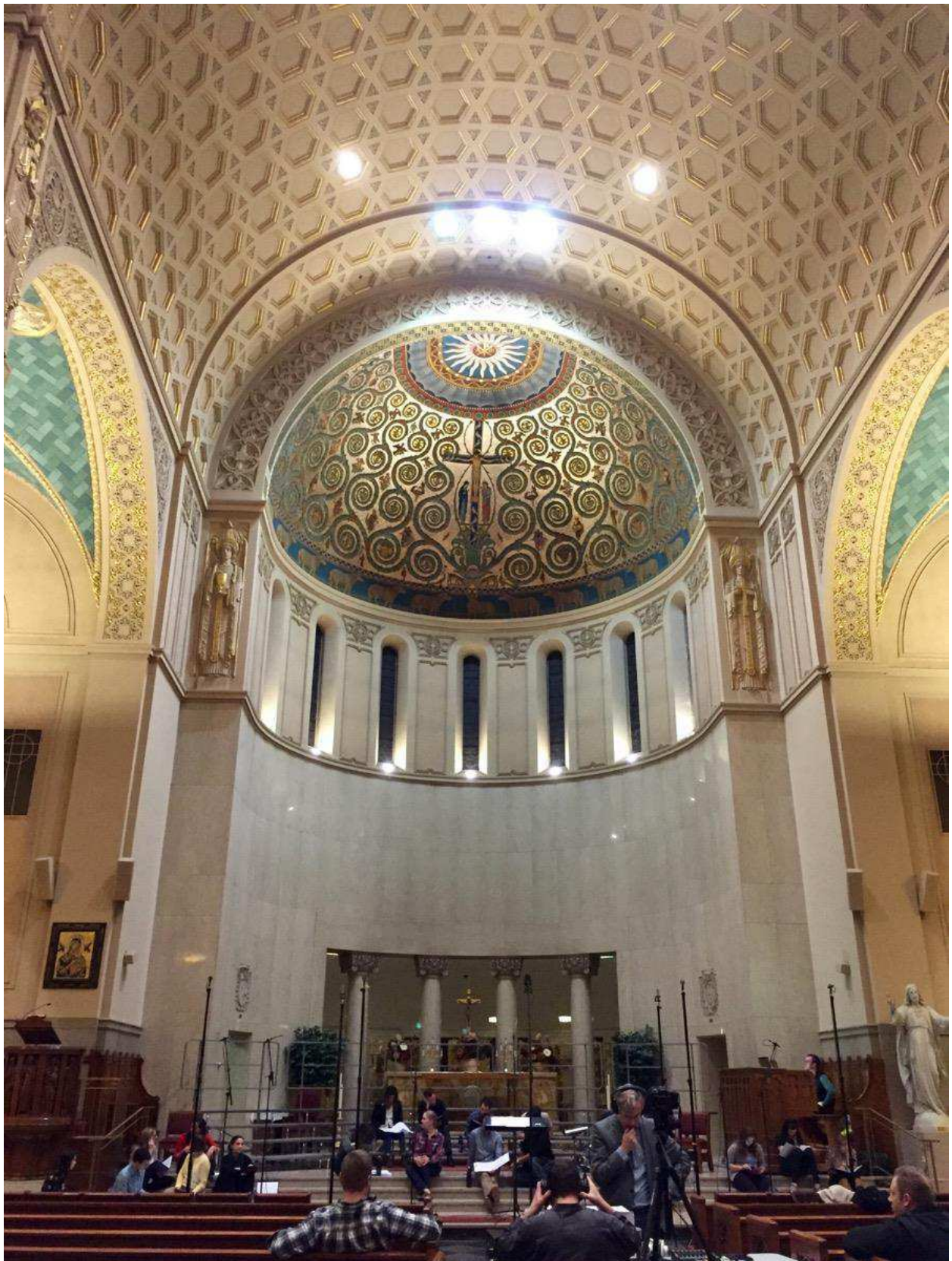
1. SATB Choir 1: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAATTBB)* (stage left side) +
2. SATB Choir 2: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAATTBB)* (stage right side) +
3. Gallery/Offstage Soloists 1: 1xS + 1xA (2) (SA) (at a distance or in a gallery, and set antiphonally to:)
4. Gallery/Offstage Soloists 2: 1xS + 1xA (2) (at a distance or in a gallery)

= 1. SSAATTBB + 2. SSAATTBB + 3. SA + 4. SA; or minimum of 20 singers: 6 sopranos; 6 altos; 4 tenors, 4 basses

(* But ideally at least double these forces: 16 per choir, or 32 for the two choirs + 4 soloists = 36 singers)



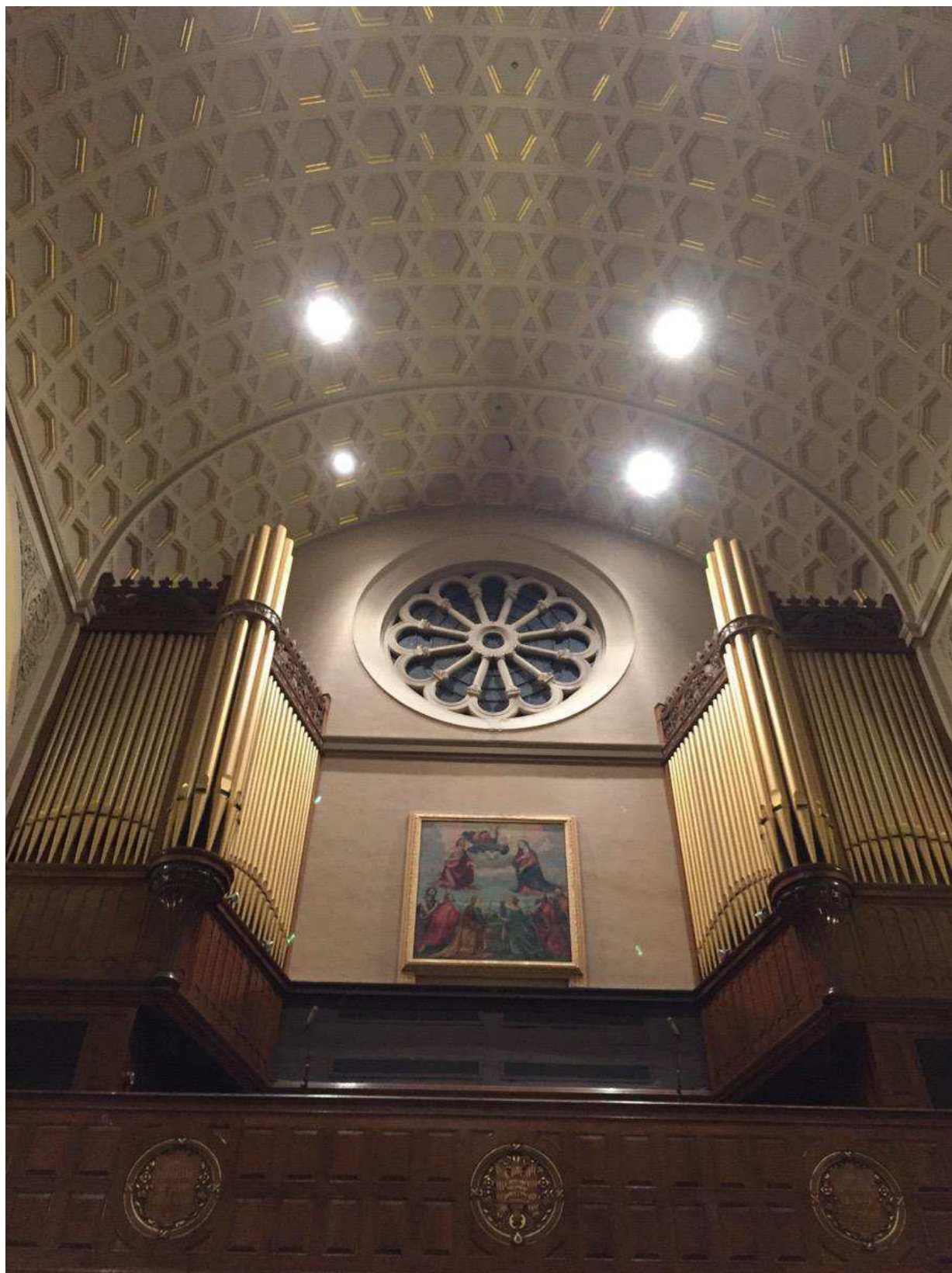
[THUS OTHER SPATIAL CONFIGURATIONS ARE POSSIBLE, AS BEST SUITED TO THE VENUE.]



***Woefully Arrayed* by Jonathan David Little (2016-17)**

A large-scale, 30-minute, *triple-choir and organ* work, being recorded by Vox Futura, in the historic Romanesque Revival “Church of the Holy Name”, West Roxbury (Archdiocese of Boston), USA, on 19th November 2016, directed by Dr. Andrew Shenton, BMus(Lond), MM(Yale), AM and PhD(Harvard), FRCO (ChM), LRAM, ARCM, DipRCM.

Recording (in USA) part-sponsored by the Australia Council, and by the Royal Philharmonic Society (UK)



***Woefully Arrayed* by Jonathan David Little (2016-17)**

Wicks 1938 3-manual pipe organ (designed by Henry Vincent Willis), played by Heinrich Christensen on 19th November 2016, for recording of large-scale polychoral (multiple choir) works, to be included in:

Sacred and Secular Choral and Polychoral Works of Jonathan David Little

International CD release from PARMA [US],

the music having been written and recorded over two years March 2015 - May 2017

Recording (in USA) part-sponsored by the Australia Council, and by the Royal Philharmonic Society (UK)

FORCES LISTS
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OF
SELECTED CHORAL WORKS
[KEY: S=Soprano; A=Alto; T=Tenor; B=Bass]
(Op.13)

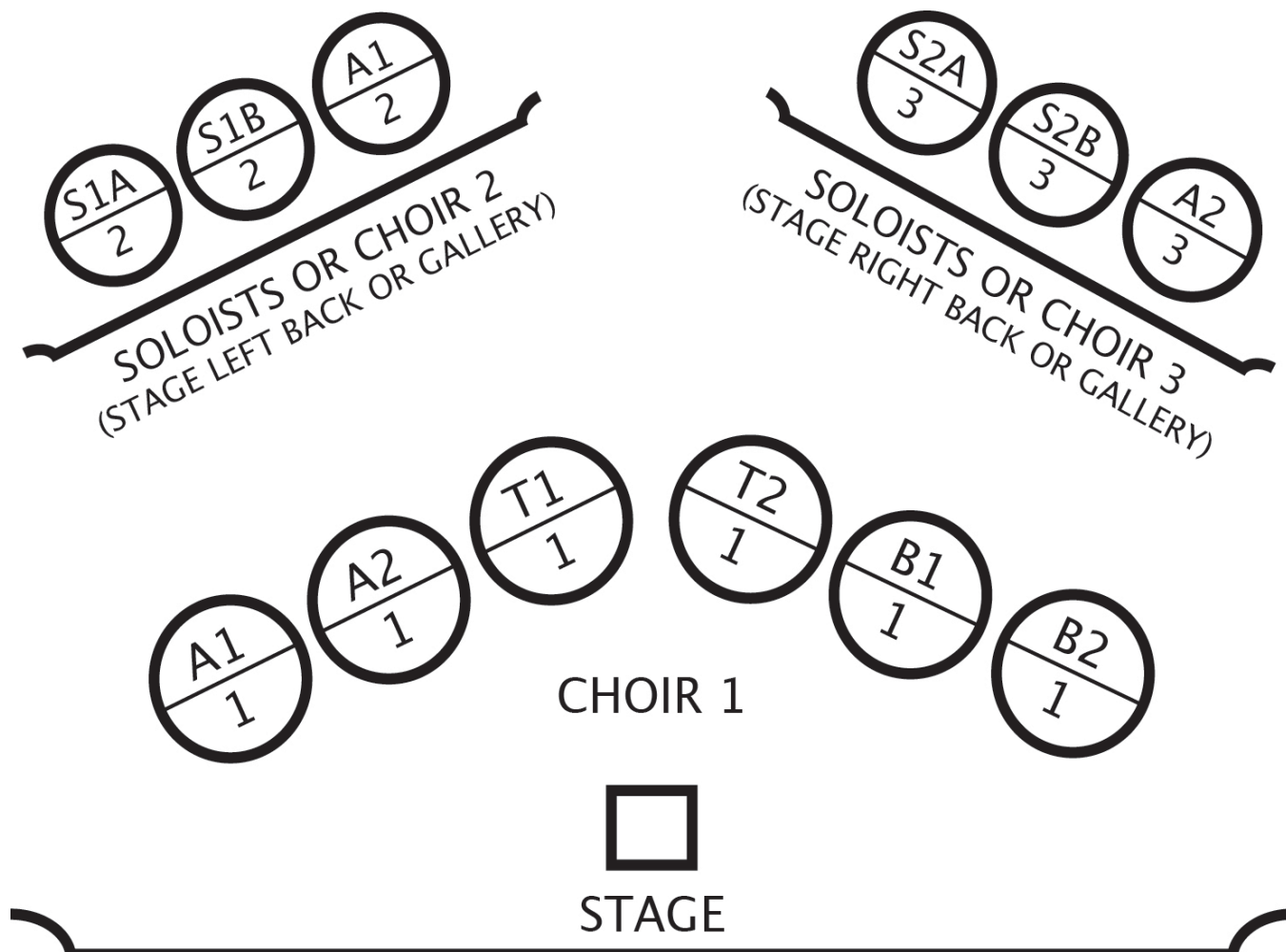
***Woefully Arrayed, Op.13* [“Wofully araide”]**

For a *cappella* AATTBB Choir, with 2 x SSA Soloists (or Choirs):

1. AATTBB Choir [Choir 1] (minimum 2 voices per line for *divisi*) (stage middle front)
2. SSA Soloists [*or* Choir 2, if doubling parts]* (stage left back, or left gallery) +
3. SSA Soloists [*or* Choir 3, if doubling parts]* (stage right back, or right gallery) +

= 1. AAAATTTTBBBB + 2. SSA + 3. SSA; or minimum of 18 singers: 4 sopranos; 6 altos; 4 tenors, 4 basses

(* If treating 2 & 3 as Choirs rather than Soloists, min.6 per choir = 2. SSSSAA + 3. SSSSAA: thus 24 overall)



WOEFULLY ARRAYED, Op.13

["Wofully Araide"], or, *Crucifixus pro vobis*

Written to commemorate the 50th Anniversary of the National Boys' Choir of Australia (founded 1964)
and dedicated to the memory of Harold Bird, OAM (1922-2015)

From excerpts of text attributed to John SKELTON (ca. 1463-1529)

Jonathan David LITTLE

Lento $\text{♩} = 48$ (Slow and Spacious) (The conductor should beat quavers)

Maestoso (In Wonder) *

Soprano I & II
SOLOISTS or CHOIR II (SSA) Stage left back or Gallery*
f Wo - ful - ly a - raide, man, My blode, My
For thee, My blode,

Soprano I & II
SOLOISTS or CHOIR III (SSA) Stage right back or Gallery**
f Wo - ful - ly a - raide, Wo - ful - ly a - raide, My blode,
For thee, My blode, For thee

Alto I & II
f For thee, Wo - ful - ly, man, For
My bo - dy blo
My bo - dy blo

CHOIR Tenor I* I & II [MAIN] (AATTBB) in camera
f It may not, It may not be naide; may not be
It may not, not be naide;

Bass I & II
f It may not be naide;
It may not, not be naide; may not be

Piano/Organ
(Piano ideally for rehearsal only, though organ may certainly be used for support as necessary, ad libitum, and if appropriate within the setting.)
f

Pedal/Bass Instrument
(N.B.: This pedal part is deliberately not exactly the same as Bass II.)
f

* If necessary and/or where desirable, appropriate range (and balanced) groups of INSTRUMENTS - including keyboard (ORGAN PREFERRED) - could be used to double, or occasionally replace, selected vocal lines. In this case, the lower bass (*i.e.*, pedal line) should certainly be reinforced.

(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.)



16 June 2015

Dear Jonathan

Encore

Over the past few months the RPS, in partnership with Radio 3, have launched the third phase of Encore - a scheme that brings works by living British composers that have not been heard live for a while, back to the concert platform. This time, the category is choral music.

I am delighted to inform you that following the final jury meeting, your work, Kyrie Op. 5 (from *Missa Temporis Perditi*), has been selected for Encore.

All of the selected works will be performed over 2016 and 2017 and I am currently in conversation with a number of choirs and promoters in the UK to organise when the performance will take place. I will let you know when the performance has been confirmed.

It would be wonderful if you could make this performance. Each Encore performance is broadcast on Radio 3 and we also develop audience development work around the performance to bring the work to a new audience. Once the performance date has been confirmed I will be able to flesh this out further.

A live public announcement of the chosen works will be given on BBC Radio 3's *The Choir* on Sunday 28 June so if you could keep this confidential until then that would be much appreciated.

I am very pleased that your work has been selected and look forward to hearing from you soon.

A handwritten signature in black ink that reads 'Tom Hutchinson'. The signature is written in a cursive style with a large, sweeping 'T' and 'H'.

Tom Hutchinson
tom@philharmonicsociety.uk
07989281725

FORCES LISTS
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OF
SELECTED CHORAL WORKS
[KEY: S=Soprano; A=Alto; T=Tenor; B=Bass]
(Op.5)

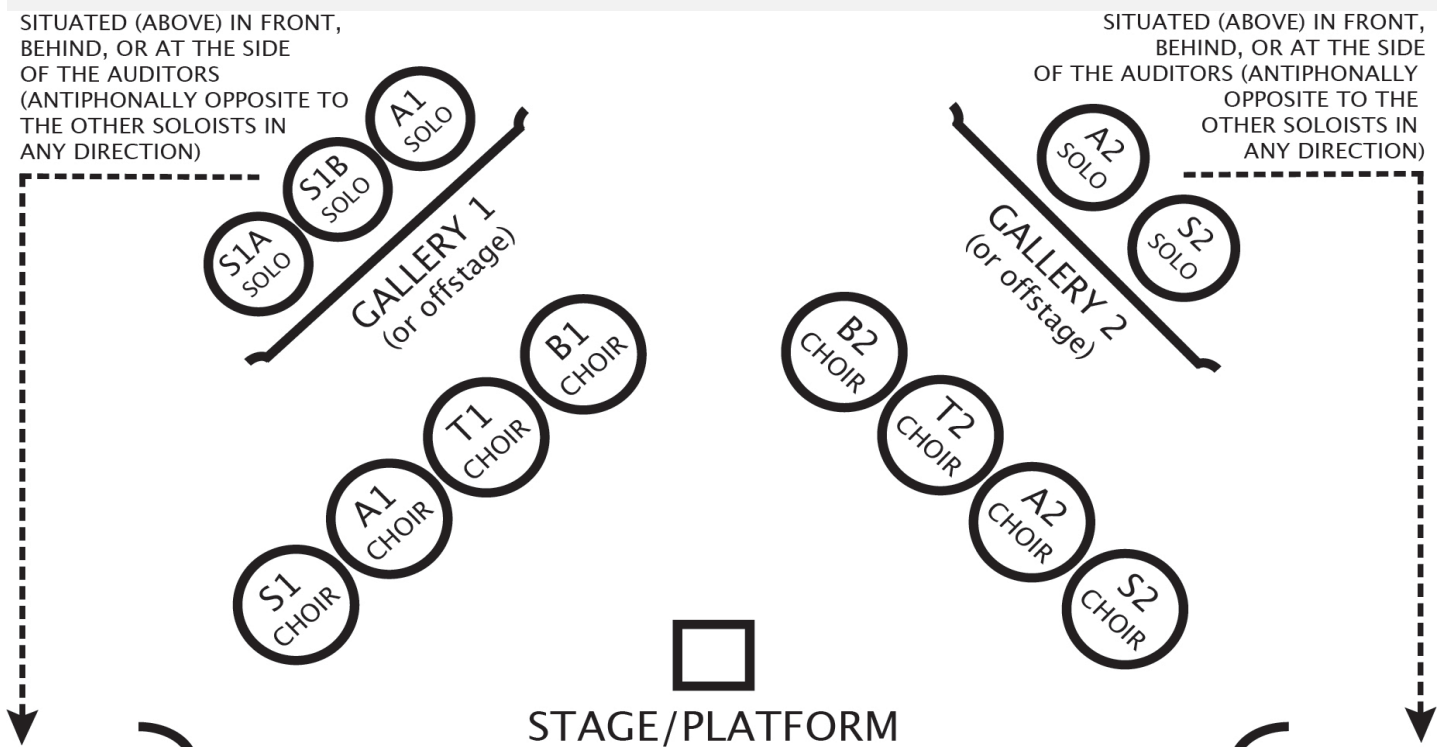
Kyrie, Op.5 (from Missa Temporis Perditi)

For a *cappella* SATB Double Choir, with SSA and SA Soloists:

1. SATB Choir 1: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAATTBB)* (stage left side) +
2. SATB Choir 2: 2xS, 2xA, 2xT, 2xB (8) = min.2 voices per line for *divisi* (SSAATTBB)* (stage right side) +
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= 1. SSAATTBB + 2. SSAATTBB + 3. SSA + 4. SA; or minimum of 21 singers: 7 sopranos; 6 altos; 4 tenors, 4 basses

(* But ideally at least double these forces: 16 per choir, or 32 for the two choirs + 5 soloists = 37 singers)



[THUS OTHER SPATIAL CONFIGURATIONS ARE POSSIBLE, AS BEST SUITED TO THE VENUE.]



Kyrie, op.5

JONATHAN DAVID LITTLE

Worldwide critical reaction to one sample choral work (UK, USA, Australia, Italy and Spain):

- ***“a richness of coloration, dynamic shading and melodic inventiveness all his own. Small wonder that this Australian composer has gained several awards on both sides of the Atlantic.”*** – Phillip Somerich, in *Classical Music* (25th Feb. 2012) (UK)
- ***“An inspired creation voluptuous sonorities ... beautifully expansive”*** – Patric Standford, *Music and Vision* (16th May, 2009) (UK)
- ***“immense creativity and innovation while remaining accessible to new listeners”*** – ASCAP Playback Magazine (Summer, 2006) (New York, USA)
- ***“innovative and accessible to both musicians and audiences”*** – Keith Lowde, former Deputy to the Managing Director and Company Secretary, Music-Copyright Protection Society [MCPS] (London, UK)
- ***“very well crafted ... very effective”*** - Stephen Layton, Choral Conductor and Director of Music, Trinity College, Cambridge (October 2009) (UK)
- ***“most impressed”*** – The Hon. Richard Lyttelton, former President, EMI Classics and Jazz (February, 2012) (UK)
- ***“mightily impressed”*** – Martin Anderson, Founder and Managing Director, Toccata Classics (January, 2009) (UK)
- ***“magnificent”*** - Richard Cameron-Wolfe, Broadcaster and Director, Friends of American Music (New Mexico, USA)
- ***“highly gifted ... of unusual ability”*** – Professor Ronald Farren-Price, AM, Concert Pianist, and former Dean and Ormond Professor of the Conservatorium of Music, Melbourne University (Melbourne, AUSTRALIA)
- ***“Kyrie ... is a moving work that looks back to older Mass settings and shows how well Little can write for voices a cappella.”*** – Mark J. Estren, “Modern but Accessible”, in *Infodad* (1st March, 2012) (USA)
- ***“The Kyrie from the composer’s Temporis Perditi Mass ... shows a real skill for choral writing.”*** – Ira Byelick, “LITTLE: Polyhymnia; Terpsichore; Fanfare; Sacred Prelude; Kyrie”, in *American Record Guide* (May/June 2012), pp.244-5 (USA)
- ***“In composer Jonathan Little we have a voice. His music is tonal and filled with color ... there is a forward momentum that at times combines with mystical suspensions that remind a little of Arvo Part and John Tavener ... the music puts one in a place worth being.”*** – Grego Applegate Edwards, “Jonathan Little, Polyhymnia: String, Orchestral and Choral Works”, in *Gaplegate Classical-Modern Music Review* (12th April, 2012) (USA)
- ***“The final piece on the disc is a beautifully performed Kyrie ... requiring massed divided voices (there are sixty in this performance) creating effective choral textures not unlike those of the Polyhymnia. Little certainly fixes his trademark textural style, sticks to his focal points, and has the technical skill to create vivid contrasts when needed.”*** – Patric Standford, “Tonal Clarity: Music by Jonathan Little”, in *Music and Vision* (25th September, 2012) (UK)
- ***“We might classify this ... [as] ‘Futuro Antico’ (‘Ancient Future’). ... you can hear the influence of ancient music ... Yet, the final product sounds modern too, as Little adds his own personal elements to these sonic foundations: bursting through the panorama he paints with sudden flashes of light or menacing thunderbolts, and so projects the past into the future”*** – Filippo Focosi, “Jonathan Little ‘Polyhymnia’”, in *Kathodik* (16th April, 2012) (ITALY)
- ***‘Yet even this beauty is surpassed by the piece that concludes the album – “Kyrie, Op.5 (from Missa Temporis Perditi)”. Sixty ethereal voices of the Royal Peculiar Church of St. Alfege in Greenwich, in the United Kingdom, blend to create one of the finest vocal groups that I have ever heard. Without a doubt, from when the music starts, until it ends, there are magnificent and uplifting passages; the voices produce the most amazing, spine-tingling effect. There is just no adequate way to describe this work.’*** – Alejandro Clavijo, in *Reviews New Age* (February, 2012) (SPAIN)

• Fanfare (USA)

36: 1 (Sept-Oct 2012)

- ***‘The notes quote one unnamed commentator as stating that the music is “completely novel, yet hauntingly familiar.” This seems a fair assessment, in that no other composer among the thousands whose music I’ve heard immediately comes to mind ... Perhaps Górecki in certain of his more tonal works comes closest, although Little’s music is about seven notches above the quality of that of the Polish composer ... The disc’s closing work, the Kyrie from Little’s Missa Temporis perditi, is my favorite on the CD. Soaring lines in the sopranos, taking them up to high C, suggest the majesty of the words of the Kyrie. ... Harmonies shift around a good bit, but the direction of the work is never in doubt as it moves to its dramatic conclusion. The spacious acoustic of the recording venue adds to the otherworldly effect.’*** – David DeBoor Canfield, “Polyhymnia ...”, in *Fanfare*, Vol.36, No.1 (Sept/Oct 2012) (USA)
- ***“The highlight of this disc is the Kyrie from his Missa Temporis Perditi ... It is an eloquent and expansive work sung here by the Thomas Tallis Chamber Choir, a large a cappella group from which conductor Philip Simms draws opulent sonorities. Little composes with a great array of technical skills and his works are both harmonically and contrapuntally pleasing. He knows how to bring out all the colors of the choral palette, and that is what makes the Kyrie such a fascinating piece. I want to hear the rest of the Mass.”*** – Maria Nockin, “Polyhymnia ...”, in *Fanfare*, Vol.36, No.1 (Sept/Oct 2012) (USA)

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Winning works announced for Encore Choral

Date: 30.06.2015 Last updated: 30.06.2015 at 10.29
Category: [Radio 3](#); [Radio](#)

Works by Oliver Knussen, Robert Saxton and Jonathan Lloyd among hidden gems of contemporary British choral music to be broadcast and performed live across the UK in 2016/2017.
BBC Radio 3's The Choir becomes broadcast home of Encore Choral.

The only choral work written by one of the UK's most influential composers, Oliver Knussen, unperformed for almost 30 years, is set for a revival thanks to Encore Choral, a Royal Philharmonic Society and BBC Radio 3 project which breathes new life into exceptional contemporary music that deserves to be better known and heard more often.

Too often newly commissioned works receive only one or two premiere performances and are not given the opportunity to establish a place in the repertoire. The outstanding selection for Encore Choral is a clear demonstration of this harsh reality, featuring choral music by some of the UK's most respected composers, Robin Holloway, Jonathan Lloyd, Robert Saxton, David Matthews, Jonathan Little and Paul Patterson. The list includes concert and liturgical works, pieces for professional singers and works easily suited to amateur choirs, works for female and young voices, and for chamber choir and mass voices. None of the pieces has been performed since 2007, and three have not been heard for over 25 years.

I'm delighted BBC Radio 3 will be bringing hidden choral gems back to life and broadcasting them and the context around them on air in The Choir in the next two years."

Alan Davey,
Controller, BBC
Radio 3

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ENCORE Choral Works Announced

“Seven hidden contemporary gems of British choral music have been selected for broadcast and live performance across the UK in 2016/17.

The Royal Philharmonic Society and BBC Radio 3 launched the third phase of ENCORE, focusing on choral music, earlier this year. The selected ENCORE Choral works and composers were announced live on BBC Radio 3's 'The Choir' programme on Sunday 28 June 2015.

The list we've announced is by no means obscure. In fact, it features works by some of the UK's best-known composers: David Matthews; Robin Holloway; Robert Saxton; Jonathan Lloyd; Paul Patterson; Jonathan David Little and Oliver Knussen.

The selected works ... will be performed nationwide by professional choirs and outstanding amateur choral groups during 2016-2018, and broadcast on BBC Radio 3, with special ENCORE features and interviews on The Choir, BBC Radio 3's weekly celebration of singing together.

Integral to ENCORE is a programme of creative development work, which brings the composer, the music and the audiences together to share and explore the chosen works more fully.”

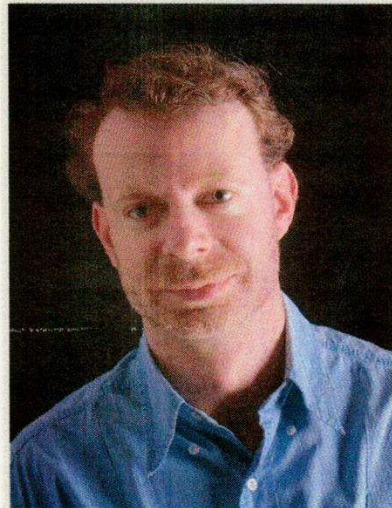
WEDNESDAY, JULY 8, 2015

PARMA Artist Jonathan Little's "Kyrie" Selected for 2015 ENCORE Choral Project

We are very excited to announce that PARMA composer Jonathan Little's choral work "Kyrie" has been selected for the Royal Philharmonic Society and BBC Radio 3's 2015 ENCORE Choral project.

As part of the project, "Kyrie" will be performed throughout Great Britain by a number of professional and amateur choirs during the 2016/2017 season. Interviews and performances will also be broadcast on BBC Radio 3's choral program, *The Choir*.

In an [entry on the Gramophone Magazine blog](#) about the project, RPS Executive Director Rosemary Johnson writes:



Jonathan Little

"Over the last decade, the Royal Philharmonic Society and BBC Radio 3, through their ENCORE project, have been breathing new life into exceptional contemporary music that deserves to be better known and more widely heard."

"We started with the orchestral repertoire, moved onto something a little smaller in ENCORE Chamber, and have just announced a list of seven choral works which will feature live in concert in 2016/17, with broadcasts on BBC Radio 3 and associated creative learning projects to bring audiences closer to the works and their composers...."

"The list we've announced is by no means obscure. In fact, it features works by some of the UK's best-known composers: David Matthews; Robin Holloway; Robert Saxton; Jonathan Lloyd; Paul Patterson; Jonathan David Little and Oliver Knussen."

"Kyrie" was released on Jonathan's album [POLYHYMNIA](#), which is currently available for physical purchase, digital download, and online streaming on Navona Records. The piece will also be available on a full album of Jonathan's choral works, which we will begin recording with him in Boston later this year.

To learn more about Jonathan and his work, please visit his website [here](#). More information about the ENCORE Choral project can be found on the official [RPS](#) and [BBC](#) websites.

TUESDAY, OCTOBER 18, 2016

PARMA Artist Jonathan Little Featured by the BBC Singers



Jonathan David Little, right

We're excited to announce that long-time PARMA composer Jonathan David Little was selected for a workshop performance by the BBC Singers earlier this month.

Jonathan's piece "That Time of Year" was featured at BBC Maida Vale Studios in London on October 4th. The choir was led by Judith Weir, CBE, Master of the Queen's Music, and conducted by James Morgan of the British Academy of Composers, Authors and Songwriters (BASCA).

"That Time of Year" is one of many of Jonathan's choral works that will be included on his new album, due out in 2017 on Navona Records.

In the meantime, you can hear Jonathan's music on his Navona debut POLYHYMNIA [here](#).

Congratulations, Jonathan!



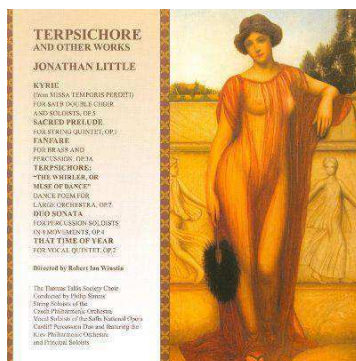
The BBC Singers



***That Time of Year* by Jonathan David Little (2016)**

was given an invited audience workshop performance by the BBC Singers at BBC Maida Vale Studios, on 4th October 2016, led by Judith Weir, CBE, Master of the Queen's Music, and conducted by James Morgan – under the auspices of the British Academy of Songwriters, Composers, and Authors (BASCA)

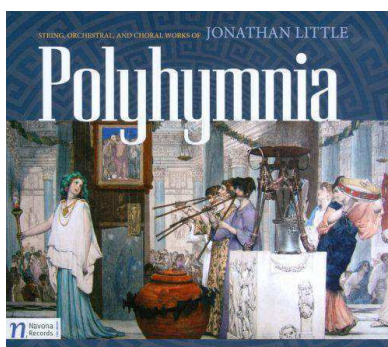
**MAJOR WORLDWIDE RECORDING RELEASES (3) of ORIGINAL COMPOSITIONS
(IN ADDITION TO WORKS ON 8 FURTHER COMPILATION ALBUMS, issued in the US and UK)
in CD and digital formats, distributed by Naxos, USA:**



2008:

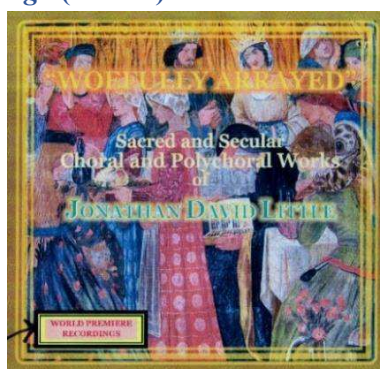
Little, Jonathan, TERPSICHORE and Other Works [*Kyrie, Sacred Prelude, Fanfare, That Time of Year, Duo Sonata, Terpsichore*] [CD]: Tallis Chamber Choir/Philip Simms; String soloists of the Czech Philharmonic Orchestra; Vocal soloists of the Sofia National Opera; Cardiff Percussion Duo; Kiev Philharmonic Orchestra (and principal soloists) / Robert Ian Winstin (Release date: January, 2008) *Dilute Recordings (UK)* Cat. No. DIL 07-002

Recording supported by the Kenneth Leighton Trust (UK), Foundation for New Music (USA) & ASCAP Plus Programme (USA). OUTSTANDING REVIEWS IN TEMPO (Jan 2008, Cambridge University Press, UK) AND FANFARE MAGAZINE (May-June 2008 USA). Record of the Year in FANFARE MAGAZINE (Nov-Dec 2008) (USA).



2012:

Little, Jonathan, POLYHYMNIA: String, Orchestral and Choral Works of Jonathan Little [*Polyhymnia, etc.*] [CD]: Moravian, Kiev and Czech Philharmonic Orchestras & Tallis Chamber Choir / Petr Vronský, Robert Ian Winstin & Philip Simms (Release date: 28th Feb. 2012) *Navona (a fine music label of PARMA Recordings), USA*. Cat. No. NV5867; UPC: 896931-000673. **Recording supported by a Musicians Benevolent Fund Professional Development Award (UK), University of Chichester (UK) & ASCAP Plus Programme (USA). ALBUM OF THE MONTH (Feb 2012); Nominated for BEST ALBUM OF THE YEAR, Reviews New Age (SPAIN)**



2017:

ONE MAJOR, NEW, INTERNATIONALLY SPONSORED, AND INTERNATIONALLY -RELEASED CHORAL CD (WRITTEN and RECORDED 2015-2017).

TOTAL COST: AUD \$94,530.00

Little, Jonathan, WOEFULLY ARRAYED: Sacred and Secular Choral and Polychoral Works of Jonathan David Little [*Woefully Arrayed, Kyrie, Gloria, Wasted and Worn, That Time of Year, Woefully Arrayed (Reprise)*] [CD]: Vox Futura (Boston, USA) / Dr. Andrew Shenton, with Heinrich Christensen, organ; Stanbery Singers / Paul John Stanbery (Cincinnati, USA); Thomas Tallis Society Choir / Philip Simms (Greenwich, London, UK) (Release date: 1st July, 2017) *Navona (a fine music label of PARMA Recordings), USA*. Cat. No. NV0000; UPC: TBA.

Recording supported by the Australian Government – through its arts funding body, the Australia Council – and by the Royal Philharmonic Society / BBC Radio 3 (UK), through its “ENCORE Choral” Award scheme.