



Australian Government



JONATHAN DAVID LITTLE (b.1965) 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 living 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. The creation and recording of the majority of the new, multi-part, polychoral-inspired works on this album – featuring three choirs from the UK and US – was made possible thanks largely to an inaugural Australian Government / Australia Council "Individual International Arts Project Award" (2015-17).

The atmospheric and evocative music of Jonathan David Little is notable for its "*mystical beauty, intensity and richness of material*". His historically-informed compositional style (with its echoes of past times, its expansive and visionary inner landscapes, and deep-rooted musical heritage) has been variously described as "Archaic Futurism", "Ecstatic Minimalism", 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, or contemporary *cori spezzati*).

Little 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 at Monash University. A former Prefect of the Australian National Boys' Choir and member of the Australian Youth Orchestra (participating in the 1988 Grand Bicentennial European Tour), Little performed with the Melbourne Symphony Orchestra and for new music workshops of the Australian Opera.

Little's compositions have won multiple ASCAP and critics' choice awards in the USA, as well as PRS, Bliss and Leighton Trust Awards in the UK. His first major album was one of *Fanfare* magazine's top recommended recordings for 2008 – 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". He was "Featured Composer" at the CNU Contemporary Music Festival (USA) in 2016 – including a showcase concert of his works in the Music and Theatre Hall, Ferguson Center for the Arts, in Virginia. His music is published in Australia by Wirripang.

From 2001 to 2005, Jonathan David Little was Principal of the UK's Academy of Contemporary Music, which was, at that time, Europe's leading institution for students of contemporary music and the first music education institution to win the Queen's Award for Enterprise (Innovation Category). He was subsequently appointed to the unique dual title of Reader in Music Composition and Music History at the University of Chichester. Amongst his writings on music is a "*vast*" and "*erudite*" two-volume study of musical and literary orientalism (winner of an Authors' Foundation / Royal Literary Fund Award in 2010), and he was formerly Consultant Editor of the *Musicians' and Songwriters' Yearbook*. He is a Fellow of the Royal Society of Arts, and a Fellow of the Incorporated Society of Musicians.

[www.JonathanLittle.org](http://www.JonathanLittle.org)

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

***Invaluable support has also been provided by the Royal Philharmonic Society (UK), through its “ENCORE Choral” Award scheme.***

The support and advice of music publishers Anne Keats, OAM, and Brennan Keats, OAM, Directors of Wirripang Pty Ltd (Australia), of Ben Hall and staff at the University of Chichester (UK), of Professor Craig De Wilde of the University of Singapore, of music copyist David Turner (UK), of Bob Lord and all his team at PARMA Recordings (USA), and of James M. Kendrick (Director and Treasurer of ASCAP, USA), is gratefully acknowledged. Thanks are also due to Renaissance and Baroque scholar, Hugh Keyte, for his expert knowledge and thoughts regarding early polychoralism – including many a fascinating, revelatory, and provocative dialogue on the subject.

## **ABOUT THE MUSIC**

### ***“A music redolent of the past and the future”***

Several of the works in this collection feature intricate, *a cappella*, polychoral-inspired techniques. These include multi-part, multi-divisi, and unusual spatial effects (or *cori spezzati* – literally “split choirs” – as the technique was referred to in the Renaissance and early Baroque periods). Therefore different sections of the choir, or different “sub-choirs” and/or vocal soloists, are sometimes placed in various arrangements around and above the audience: this ancient technique being pioneered in modern form in “Kyrie”, Op.5, for 21 individual vocal lines – where some singers are stationed in a gallery, and at a distance. Some works also feature echo effects, as well as isorhythmic fragments, melodic and rhythmic hocket, while cross-rhythms and cross-textuality may additionally be involved.

Due to the incorporation of such “polychoral”-derived techniques (in addition to some derived from Medieval music), a striking extra dimension is added both to recordings and to live performances (where the aural “spatial” interest creates a quasi-theatrical effect). The harmonic language is largely built on the composer’s personalised modal foundations, frequently complemented by very subtle use of rhythm and ornament, which can sometimes involve quite elaborate – but always delicate – “filigree”-like patterns.

All but the Kyrie are world première recordings (including the first recording of the choral version of *That Time of Year*), and were recorded over five separate sessions in the UK and US.

(NOTE: Opus numbers in the composer’s *œuvre* are apportioned according to date of initial conception, rather than by date of completion.)

## **POLYCHORALITY: Some Observations**

### **By Hugh Keyte**

Attending a recent concert by one of Britain’s finest amateur choirs, in a gloriously resonant London church, I enjoyed a programme of early-sixteenth-century polyphonic music (not polychoral; mostly by Clemens) sung in their customary manner – with the singers standing randomly mingled, rather than according to the voice-parts. They took this a step further when an item from the programme was repeated as an encore, the singers (still randomly mingled) now flanking the audience to left and right. The effect was stunning, with the polyphonic lines even more clearly differentiated, and the texture yet more magically translucent. It was a telling demonstration of the basic acoustical fact that when singers stand and sing the same notes in two (or more) not-too-distant locations, in a lively acoustic, the music will sound louder and clearer (somehow more ‘present’) than if they stand grouped in their separate parts.

Whoever made the seven-choir, 33-part expanded arrangement of a Gabrieli Magnificat that I reconstructed for Paul McCreesh – probably undertaken by a Gabrieli pupil – was well aware of this phenomenon. Each of the 5-part surviving Choirs I & II comprises a solo voice and four instruments, and the vocal lines are frequently ‘brought out’ by instrumental doubling in the other choir. I take it that the two choirs were placed in calculated near-proximity, and I have used the same technique in my restored Choirs VI & VII.

We moderns have a sadly limited grasp of the effect – and the potential – of acoustics. Composers of the polychoral era (roughly, the later 16<sup>th</sup> century to the later 17<sup>th</sup>) were far more canny: exploiting the spatial element of church architecture in ways that we are only beginning to realise and retrieve. (It’s no coincidence that this polychoral century also saw vocal and instrumental echo effects at their zenith.)

A lost Ascension-Day Mass for twelve choirs that Orazio Benevoli (1605-72) directed in St. Peter’s basilica in the mid-17<sup>th</sup> century is routinely quoted as the *ne plus ultra* of the Roman neo-Palestrinian ‘Colossal Baroque’ school of composition – but it has been disastrously misunderstood. There will, indeed, have been twelve choirs, with the then unrivalled Julian Choir reinforced by top-flight supernumeraries. Each choir will have been in Benevoli’s unvarying SATB format, and each will have represented one of the twelve Apostles who watched the Saviour

ascend from their sight. The small thirteenth vocal-and-instrumental choir at the internal summit of Michelangelo's dome must have represented the ascending Christ, and must have functioned independently: taking the 'et ascendit in caelum' section of the Credo, perhaps, or singing some suitable liturgical text, such as 'Non vos relinquam orphanos'.

But are we to assume that Benevoli composed the body of the Mass in 48 real parts? We know that his parts were invariably independent and strictly grammatical, even in a six-choir work like his surviving *Dixit Dominus*. Real 48-part writing is not impossible, witness the 60-part conclusion of Alessandro Striggio's 40-part Mass of a century earlier (ca.1565): but that is a very brief *tour de force*, more an accumulating canon than truly polychoral, and the harmonies are notably static. That lost Ascension-Day Mass must, in fact, have been for six four-part choirs (each, I would guess, of eight singers, chamber organ and theorbo), each choir having an identical counterpart placed some calculated distance away from it, giving a total of twelve. With the performers standing on (or within) specially-erected raised wooden *palchi* (literally, platforms) – Benevoli's dull-seeming chains of similar entries passing repeatedly through the choirs in their numerical order (this being a Benevoli fingerprint) – the effect will, in practice, have been enthralling: fully exploiting the spatial element and the capability of each SATB choir to function as either 'verse' (four solo voices) or 'full' (eight voices).

This may read like musicological fantasy. In fact, the doubling-up technique of polychoral forces in baroque Rome has long been known about in theory, though it was only quite recently that a pair of US musicologists discovered extant sets of MS parts for secondary choirs in two of the greater Roman basilicas. We await a detailed analysis to discover just how enterprising the composer-conductors were. They will surely have contrasted 'verse' and 'full' entries (four or eight voices per SATB choir), so that those characteristic thrice-repeated and seemingly unadventurous chains of near-identical choir-by-choir entries will have inexorably built up – most obviously beginning with 'verse' entries from the primaries, then with 'full' secondaries following seamlessly, and the 'full' primaries and secondaries finally combining in 'four-part unison': pleasurably subverting all sense of direction and leading to the thunderous sound-cataracts of the inevitable 24-part tutti. I even wonder whether the choirs' *palchi* (platforms) may sometimes have been placed in a counter-intuitive manner, so that these chains of entries will have circled the listeners – say – clockwise from the primaries, and anticlockwise from the secondaries. This was Counter-Reformation Rome, after all, and mammoth-scale polychorality was one weapon in the armoury of the resurgent Church, calculated (like the architecture, sculpture and ritual) to over-awe the laity with its power and splendour.

So fascinated was baroque Rome by the effect of 'music moving through space' that smaller 17<sup>th</sup>-century churches were designed with integral choir galleries, each with its own chamber organ: the church of Santa Maria di Montesanto, by the Piazza del Popolo, seems to have retained two sets of four at first-floor level, each capable of holding four singers, one set encircling the oval nave, the other overlooking the quire area.

Whether notated choirs in the 'Venetian' polychoral tradition were ever similarly doubled we just don't know: I strongly suspect that they were, that being one of Gabrieli's motives in moulding his instrumental parts to the sung texts, so that singers in a secondary choir could easily double the instruments in the corresponding primary. Nor need we automatically assume that a non-polychoral, multi-part setting, will always have been sung from a single spot. Nor, indeed, that each ten-part (*sic*) choir of Tallis's *Spem in alium* and each eight-part choir of Striggio's 40-part Mass will have stood as a single unit: in each case there is good reason to suppose that they did not. We still have much to learn about lost spatial techniques, and modern experiments such as Jonathan Little's are a most enterprising way forward.

\* \* \*

## SACRED WORKS:

### 1. *Woefully Arrayed, Op.13* ["Wofully araide"] or, *Crucifixus pro vobis*

**Vox Futura, directed by Dr. Andrew Shenton**

**Wicks 1938 3-manual pipe organ (designed by Henry Vincent Willis), played by Heinrich Christensen**

Recorded 19<sup>th</sup> November 2016 in the Romanesque Revival "Church of the Holy Name", West Roxbury (Archdiocese of Boston), USA

Anthem for AATTBB Choir and 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 a 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’)

(From excerpts of text attributed to John Skelton) (composed June-August, 2016)

Written to commemorate the 50<sup>th</sup> Anniversary of the National Boys’ Choir of Australia (founded 1964), and dedicated to the memory of Harold Bird, OAM (1922-2015). The score is marked, “Slow and Spacious”, and “Maestoso (In Wonder)” – with the refrain becoming ever-more decorated on each return. Despite the subject matter, the mood of the refrain is more one of glory and awe, rather than mere dolefulness. The intimate verses, by contrast, are marked, “Teneramente e sostenuto” (“Tenderly and sustained”). Abridged versions of *Woefully Arrayed* can be performed by commencing the work from either the Second or Third Refrain.

#### **FIRST REFRAIN**

*Woefully araide,  
My blode, man,  
For thee ran,  
It may not be naide;  
My body blo and wanne,  
Woefully araide.*

#### **VERSE ONE**

Beholde me, I pray thee, with all thine whole reson,  
And be not hard-herted for this encheson,  
That I for thy saule sake was slaine in good seson,  
Begylded and betraide by Judas fals treson;  
Unkyndly entretid,  
With sharpe corde sore fretid,  
The Jewis me thretid,  
They mowid, they grynned, they scornid me,  
Condemnyd to deth, as thou maist se,  
Woefully araide.

#### **SECOND REFRAIN**

*Woefully araide,  
My blode, man,  
For thee ran,  
It may not be naide;  
My body blo and wanne,  
Woefully araide.*

#### **VERSE TWO**

Thus nakyd am I nailid, O man, for thy sake!  
I love thee, then love me; why slepist thou? awake!  
Remembir my tendir hart rote for thee brake,  
With panys my vaynys constreyned to crake;  
Thus toggid to and fro,  
Thus wrappid all in woo,  
Whereas neuer man was so,  
Entretid thus in most cruell wyse,  
Was like a lombe offerd in sacrifice,  
Woefully araide.

#### **THIRD REFRAIN**

*Woefully araide,  
My blode, man,  
For thee ran,  
It may not be naide;  
My body blo and wanne,  
Woefully araide.*

#### **VERSE THREE**

Of sharpe thorne I haue worne a crowne on my hede,  
So paynyd, so straynyd, so rufull, so red;  
Thus bobbid, thus robbid, thus for thy loue ded,  
Onfaynyd, not deynynd my blod for to shed;  
My fete and handes sore  
The sturdy nailis bore;  
What might I suffir more  
Than I haue don, O man, for thee?  
Cum when thou list, wellcum to me,  
Woefully araide.

#### **FINAL (expanded) REFRAIN**

*Woefully araide,  
My blode, man,  
For thee ran,  
It may not be naide;  
My body blo and wanne,  
Woefully araide.*

Attributed to John Skelton (ca.1463-1529)

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

Thomas Tallis Society Choir, directed by Philip Simms

Recorded November 2005 in the former Royal Peculiar Church of St. Alfege, Greenwich, UK

**\*\*\* ROYAL PHILHARMONIC SOCIETY / BBC RADIO 3 “ENCORE Choral” Award Winner \*\*\***

For a *cappella* SATB Double Choir, with SSA and SA Soloists (first sketches ca.1985; completed 2005):

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) (SA) (in a high and more distant gallery or offstage)

= 1. SSAATTBB + 2. SSAATTBB + 3. SSA + 4. SA; or a 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)

This *a cappella* setting for SATB double choir and soloists of the first section of the traditional Latin Mass – “Kyrie eleison” – is based around permutations of one central motif. The eight main vocal lines are sometimes further divided for fullness of texture and motivic completeness. At least 21 voices are required to perform the work (2 choirs: SSAATTBB, SSAATTBB + soloists: SSA, SA). The short central section of this ternary form composition (“Christe eleison”) features high C’s in both treble parts – as if calling up to heaven – and requires extra soprano and alto soloists to be present offstage (or situated in a gallery), a little removed from the main body of the choir.

*Kyrie* was first sketched out in 1985 – and only completed, published and recorded, twenty years later. By a quirk of fate, the composer was on the verge of throwing out all of his early sketches and compositions in 2004 (they sat in a box for two decades), at the exact time that an offer of publication was received from Wirripang – now Australia’s leading independent publisher of fine music by native-born composers – and so the score is dedicated to Wirripang’s founders: Brennan Keats, OAM, and Anne Keats, OAM.

*Kyrie* was first performed in November 2005, during the historic Thomas Tallis 500<sup>th</sup> anniversary concerts held at Waltham Abbey, Essex (where Tallis worked) and St. Alfege, Greenwich (his burial place), and subsequently performed at the Good Friday “Tenebrae” concert in Wells Cathedral in 2007 with the Bath Camerata, conducted by Nigel Perrin. Following selection by expert jury for the Royal Philharmonic Society and BBC Radio 3’s “ENCORE Choral” Programme, *Kyrie* will receive a major new workshop, performance and live broadcast in the UK during 2017-18.

It is appropriate, perhaps, that this work should first have been heard alongside such grand, 40-part polychoral motets as Tallis’s *Spem in alium* and Striggio’s *Ecce beatam lucem*. Just prior to the second performance, it was recorded here with over 60 voices of the Thomas Tallis Society Choir at the Church of St. Alfege, in Greenwich, UK, in November 2005. During the original performance, there were two main, separate (and separated) double choirs (a “stereo”-like SSAATTBB x 2), supplemented by two additional groups of more remote soloists (SSA set at some distance away, and SA positioned above and behind the audience, in a more distant gallery).

*Kyrie eleison.*

*Christe eleison.*

*Kyrie eleison.*

## 3. *Gloria, Op.18* (“Et in Arcadia ego”) (from *Missa Temporis Perditi*)

Vox Futura, directed by Dr. Andrew Shenton

Recorded 22<sup>nd</sup> January 2017 in Futura Studios, Boston, USA

For a *cappella* SATB Double Choir, with 2 x SA Soloists (completed November 2016):

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/Distant Soloists 1: 1xS + 1xA (2) (SA) (at a distance or in a gallery, and set antiphonally to:)
4. Gallery/Distant Soloists 2: 1xS + 1xA (2) (SA) (at a distance or in a gallery)

The solo parts may be doubled, if necessary.

= 1. SSAATTBB + 2. SSAATTBB + 3. SA + 4. SA; or a 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).

This *Gloria* is a companion piece to the previous *Kyrie, Op.5* – both of which are part of a large-scale mass setting (as yet uncompleted) – and its main section is founded on related material. As with all other works, while sometimes archaic sounding, the materials are entirely original, though here with the one exception of the incorporation of a very short sequence of chords, heard at the commencement of the final “Amen” section. These chords derive from an anonymous 14<sup>th</sup>-century three-part

setting of *Ave maris stella* (“Hail, Star of the Sea”) – a Vespers hymn to the Virgin Mary, itself based on a chant harking back at least to the 9<sup>th</sup> century.

**Gloria in excelsis Deo.**

*Et in terra pax  
hominibus bonæ voluntatis.*

*Laudamus te; benedicimus te;  
adoramus te; glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.*

*Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dextram Patris,  
O miserere nobis.*

*Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris.*

**Amen.**

## SECULAR WORKS:

### 4. *Wasted and Worn*, Op.6 [“And calm of mind all passion spent.”]

Stanbery Singers, directed by Paul John Stanbery

Recorded 22<sup>nd</sup> April 2016 in the First United Methodist Church, Hamilton, Ohio, USA

Part Song for a *cappella* SSAATTBB Choir, with Soloists (text from “A Parting”, by John Leicester Warren) (first sketches 2005; completed March 2016)

Marked at the head of the score, “Bittersweet and With Dignity (yet always expressive)”, this work is dedicated to the memory of the artist, John William Godward (1861-1922) – whose work was largely overlooked during his lifetime – yet who ploughed on regardless, despite being ostracised by his own family in the pursuit of his art, and its technical perfection. Radically changing tastes and the aftermath of the First World War led him to feel that the possibility of realising an artistic golden age had vanished, ultimately leading him to take his own life. Upon reaching the culmination of many years of work, and at the height of his powers, Godward’s art had become “old-fashioned”, and seemingly worthless overnight, yet he was never truly recognised for the brilliance of his images even when he was creating them (a situation only rectified several decades later). Godward’s fate is perhaps representative of the condition of many hardworking and talented solitary artists, especially those lacking early advantage; and so the score of “Wasted and Worn” also includes this head-quotation from *Elegy Written in a Country Church-Yard* (1751) by Thomas Gray (1716-71):

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

*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,  
Grey Love sits dumb.*

[From: “A Parting”, in *Orpheus in Thrace and Other Poems*, 1901]

John Byrne Leicester Warren, Lord de Tabley (1835-1895)

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

Stanbery Singers, directed by Paul John Stanbery

Recorded 12<sup>th</sup> March 2016 in the First United Methodist Church, Hamilton, Ohio, USA

For a *cappella* SATBarB soloists or choir (text from Sonnet 73, by Shakespeare) (first sketched 1985; completed 2004; minor revisions 2016)

*That Time of Year* is an *a cappella* setting of one of Shakespeare's most poignant sonnets (No.73). The overall mood is one of gentle melancholy – sometimes almost sombre in tone, influenced by the weight of the three male voices (against only two female lines), and often matched by the archaic-sounding modal harmonies and cadences, in part derived from the Italian madrigal tradition – echoing, at times, the gloomy, pained music of Carlo Gesualdo (1566-1613). The frequently subdued dynamics and wide vocal range require a firm degree of control. The soprano line is the most demanding, because of its high, but often very quiet notes.

The “quasi-distant” middle section (marked “*tranquillo e misterioso*”) comprises a group of phrases from which the singers are free to choose, but all are calculated to sound well together. During this middle section, the baritones and basses should ideally move to the front centre of the stage, while all others retreat backwards, and further out, to form a wide, distant arc – so producing a “ghostly” vocal effect. (At this point, adventurous and well-practised singers may even wish to move around while performing, either randomly or in a set pattern, at the back of the stage.) All singers then come together again for the final section. The Shakespearean text setting is also appropriate to the year of recording (2016), when the 400th anniversary of the poet's death was celebrated (1564-1616) – Shakespeare being, in fact, an almost exact contemporary of Carlo Gesualdo, that extraordinary Neapolitan composer.

*That Time of Year* was given a workshop performance by the BBC Singers at BBC Maida Vale Studios on 4<sup>th</sup> 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 Composers, Authors and Songwriters (BASCA).

*That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruined choirs, where late the sweet birds sang;  
In me thou see'st the twilight of such day  
As after sunset fadeth in the west,  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire  
That on the ashes of its youth doth lie,  
As the death-bed whereon it must expire,  
Consumed with that which it was nourished by.  
This thou perceiv'st, which makes thy love more strong,  
To love that well which thou must leave ere long.*

William Shakespeare (1564-1616)

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

### [REPRISE]

This is an abridged version of *Woefully Arrayed*, commencing at the Third Refrain. In the context of the times in which the text was written, it can be argued that *Woefully Arrayed* is as much a “secular” as a “sacred” work – which is to say (much as today), it was not necessarily primarily intended for, or else to be confined to, church use. Even so, of course, it remains most appropriate for the Lenten season, in the lead up to Eastertide, and supremely fitting for performance on Good Friday.

## The MUSICAL DIRECTORS and CHOIRS

### **Dr. Andrew Shenton and Vox Futura (Boston, USA)**

*Woefully Arrayed*, Op.13; *Gloria*, Op.18

Born in England, Andrew Shenton trained at the Royal College of Music in London, where he studied under a scholarship from The Royal College of Organists. While at the RCM, he read for a B.Mus. degree at London University, and was an organ scholar at St. Paul's Cathedral. He moved to the US to study for a Master's degree in organ performance at the Institute for Sacred Music, Worship and the Arts at Yale University, and then for a Ph.D. in musicology at Harvard University. He has toured extensively in Europe and the US as a conductor, recitalist and clinician. In addition to diplomas in both piano and organ, Dr. Shenton holds the Choir Training Diploma of the Royal College of Organists. He has pioneered contemporary music in a variety of styles and has given more than fifty world or US premieres. Dr. Shenton has been the recipient of numerous scholarships and awards including a Harvard Merit Fellowship, Harvard's Certificate of Distinction in Teaching and a Junior Fellowship from the Center for the Humanities at Boston University – where he is now based.

Vox Futura is New England's premier recording choir, and consists of members of many of Boston's leading professional choirs.

### **Heinrich Christensen, organ**

*Woefully Arrayed*, Op.13

A native of Denmark, in the year 2000 Heinrich Christensen was appointed Music Director of the prestigious King's Chapel in Boston (established in 1713, and the first church in New England to acquire an organ). Heinrich studied at the Århus

Conservatory, Conservatoire de Saint-Maur, and the Boston Conservatory. He is a prize winner at the international organ competitions in Odense and Erfurt, and has given solo recitals on four continents.

### **Paul John Stanbery and The Stanbery Singers (Cincinnati, USA)**

*Wasted and Worn*, Op.6; *That Time of Year*, Op.2

Paul John Stanbery is founder of The Stanbery Singers, and currently Music Director of the Hamilton Fairfield Symphony, Ohio Mozart Festival, Great Miami Youth Symphony, and has been Associate Conductor of the Lima Symphony in Ohio. Guest appearances have included the Western Piedmont Symphony, Mississippi Symphony Orchestra, University of Cincinnati and the Shreveport Symphony Orchestra. He is a regular guest with the Miami University Symphony Orchestra. A native of Toledo, Ohio, Paul John Stanbery studied at Bowling Green State University and the University of Cincinnati. Along with his symphony conducting, he directs the 90-voice symphony chorale.

As a choral conductor with the Cincinnati May Festival, he collaborated with such noted conductors as Robert Shaw, Jesus Lopez-Cobos, James Conlon, Robert Porco, Eric Kunzel, and Keith Lockhart for performances in Carnegie Hall, Cincinnati's Music Hall and the Riverbend Music Center. He now teaches Music Composition, Music Theory and Conducting at Northern Kentucky University. In 2005, Mr. Stanbery won the prestigious Post-Corbett Award.

### **Philip Simms and The Thomas Tallis Society Choir (Greenwich, London, UK)**

*Kyrie*, Op.5

Philip Simms is a versatile conductor, chorus master and instrumentalist, with an unusually varied musical background. Educated at the Royal Academy of Music, he received tuition in conducting from Sir Adrian Boult, Sir Colin Davis, Antal Dorati, George Hurst and Sir Charles Mackerras. Philip has conducted in all London's concert halls and throughout the UK with orchestras such as the LSO and London Mozart Players.

The Thomas Tallis Society, which celebrated its 50<sup>th</sup> anniversary season in 2015-16, was founded by Philip Simms, who was organist and choirmaster at St. Alfege from 1964 to 2000. With around 40 auditioned voices, TTS presents four or five concerts a year, the majority performed in the beautiful setting of St. Alfege, but also occasionally in the Old Royal Naval College Chapel or Blackheath Concert Hall.