

Funtington Music Group welcomes new Members at any time during the year. Please contact our **Membership Secretary:**

Elizabeth Brooks
The Granary, Lordington Court
Lordington, Chichester PO18 9DB
Tel: 01243 378900

Our **2011 Prospectus** has just been published and applications for annual membership are invited from current members and guests.

Membership subscriptions for the nine meetings in 2011 are £65 per person. Guests and Visitors are welcome for £10 each per meeting.

As a special offer, new members joining this evening can enjoy our next meeting on 17th November (see below) for just £5, making a total cost of £70 for 10 meetings.

Our Next Meeting

7.30 pm Wednesday 17th November - The Rare Theatrical

A Celebration of Early English Music and Dance

A dramatic close to our 2010 programme by this young London-based vocal and instrumental ensemble.

Extra Christmas Event – Travelling by Tuba

12 noon on Saturday 18th December

Chris Cranham (tuba) and **Stewart Death** (piano) take us on a journey spanning 15,000 years of music from the Conch shell via the Viking horn and the sackbut to the modern valve horn and tuba. All are welcome to apply for tickets on sale now at £10 to include wine and mince pies.

In the event of emergency please leave by the nearest exit and go the Meeting Point by the tree near the Chapel entrance.

Toilets are to be found in the building opposite the Chapel entrance.

Please turn off mobile phones during the meeting.

Funtington Music Group

www.funtingtonmusicgroup.org.uk

Affiliated to Making Music (The National Federation of Music Societies)
Registered Charity No. 1106962

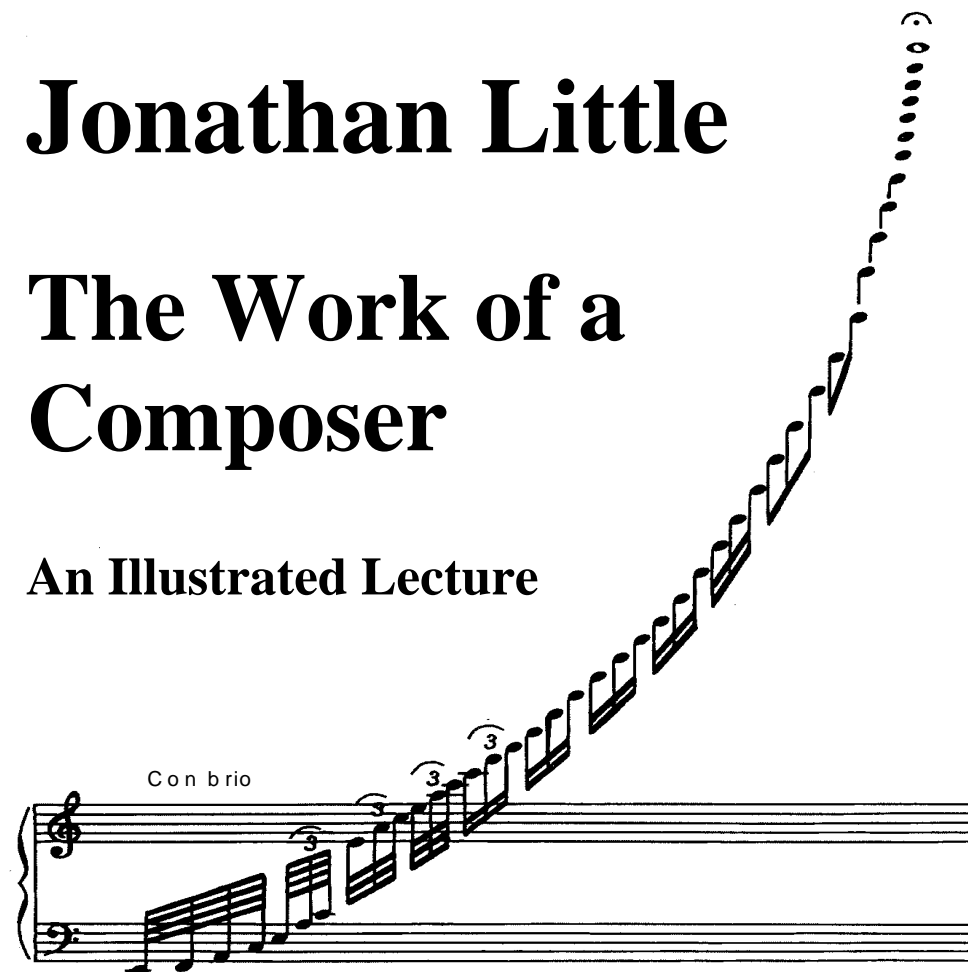
University of Chichester Chapel **7.30pm Wednesday 27th October**

By kind permission of the Head of Music and the Vice-Chancellor

Jonathan Little

The Work of a Composer

An Illustrated Lecture



Funtington Music Group



The music of ASCAP award-winning British-Australian composer **Jonathan Little** is notable for its beauty, intensity and richness of material. From 2004–07 the US-headquartered French contemporary music label ERM (Editions de la Rue Margot) began to issue a selection of his compositions within their prestigious “Masterworks” CD series – showcasing international contemporary composers. On ERM, his works are performed by the Czech and Kiev Philharmonic Orchestras, with vocal soloists of the Sofia Opera (Vols. 3, 5, 8, 10 & 11). Important choral works include his *Kyrie* for SATB double choir and soloists, first performed at the historic Tallis 500th Anniversary Concerts in 2005.

In 2008, the first compilation album of his music was released on Dilute Recordings (UK) 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”. By December, American critic and recording historian Lynn René Bayley had ranked the album second amongst her Top 5 worldwide releases for the year (in *Fanfare*’s “Want List 2008”), applauding “a major new, original and quite brilliant classical voice”.

In America, Jonathan has been the recipient of 5 consecutive ASCAP Awards for Concert Music (2006–10) and 5 Masterworks Recording Prizes. Recordings have been supported by the Foundation for New Music (USA), the Kenneth Leighton Trust (UK), and in 2009 Jonathan became the first composer to receive a Professional Development Award from the UK music business’s own charity, the Musicians’ Benevolent Fund – to assist towards further recordings.

Born in Australia, Jonathan studied Composition and Performance at the University of Melbourne, winning the Lady Turner Exhibition for overall excellence. He holds the degree of Doctor of Philosophy in music for his research into the development of “exotic” 19th- and 20th-century orchestration. Prior to joining the University of Chichester in 2006, Jonathan was Principal of the Academy of Contemporary Music in Guildford – Europe’s largest specialist academy for students of contemporary music, and the first music education establishment to win the Queen’s Award for Enterprise (Innovation category).

PART 1

Philosophy of Composition - Getting Music Heard, Played, Published and Recorded - The Economics of Recording

Works List: Recorded and live musical examples (excerpts) are taken from:

Fanfare, Op.3a for Brass and Percussion

Brass and Percussion players of the Kiev Philharmonic Orchestra, directed by Robert Ian Winstin. *Recorded Kiev (September, 2004)*

Kyrie, Op.5 (from *Missa Temporis Perditi*) for SATB Double Choir and Soloists
Thomas Tallis Chamber Choir, conducted by Philip Simms. *Recorded live with 60 voices at the Royal Peculiar Church of St. Alfege, Greenwich (November, 2005)*

Basque Lullaby, Op.1a for voice and piano (as recorded by Heather Keens; then sung live by current Chichester University Masters degree student, Jenny Ridley)

Sacred Prelude, Op.1 for String Quintet

String Soloists of the Czech Philharmonic Orchestra, dir. by Robert Ian Winstin. *Recorded at the Czech Radio Studios (Studio 1), Prague, Czech Republic (Oct. 05)*

Terpsichore: “The Whirler” or Muse of Dance, Op.7 for Large Orchestra
Kiev Philharmonic Orchestra (and Principal Soloists), dir. by Robert Ian Winstin. *Recorded in the Philharmonic Hall of Ukraine, Kiev (February, 2006)*

[All music published at: www.AustralianComposers.com.au]

INTERVAL – Wine and Fruit Juice on sale

PART 2

The Evolution of a Musical Work and the Mechanics of Composition (Constructing and Refining a Musical Work) - Excerpts from New Works - Questions

Works List: Recorded and Live examples (excerpts) from:

Recordare Domine, Op.9 for SATB Quadruple Choir and Soloists

Polyhymnia (The Muse of Sacred Poetry), Op.10 for multi-divisi String Orchestra and Soloists – first trial airing of this work (published February 2010)

A copy of Jonathan’s latest CD – *Terpsichore and Other Works* – will be given to everyone present.