

Achieving Coherence and Cross-Promotion in Academic and Creative Work

An International Research Output Strategy embracing
Monographs, Musical Scores and Recordings

May 2010 – Dec. 2013

JONATHAN LITTLE

Current musical project ...

Recent Recording in the Czech Republic

***SECOND MAJOR ALBUM OF ORIGINAL STRING,
CHORAL AND ORCHESTRAL WORKS***

for release in America
(ca. November 2011)

All scores published in Australia:
two most recent in May 2010

A snapshot:

YOUTUBE CHANNEL

<http://www.youtube.com/Musicalia65>

ELECTRONIC PRESS KIT

<http://myPPK.com/get/jonathanlittle>

May 2010 – Dec. 2013

“PUBLICATIONS” OF THREE DISTINCT TYPES

* **BOOKS** (5 monographs – all contracted: publishers based in **USA, UK and Australia**)

First two volumes completed attract major Society of Authors Award (UK)

= 5 x sole authored ISBN's (2010-13)

* **RECORDINGS** (1 new international recording release – contracted – of original choral, string and orchestral works: recording company based in **USA**)

Last such release was issued in 2008, and well-reviewed worldwide.

Part-funded by major MBF (UK) and ASCAP (USA) Awards

= 1 x sole composer ISRC (2011)

* **MUSICAL SCORES** (5 original compositions – all contracted – for a variety of forces, several large-scale: publisher based in **Australia**).

Registered with ASCAP (USA)

5 x sole composer ISMN's (2010-13)

= AT LEAST 11 "OUTPUTS"

(scope to select those with most potential impact
by time of REF Entry)

* * *

AIMS:

1. To show particularly by awards attracted and by reviews in major publications that quality in *each* area is national or world class, so as to argue maximum "impact":
via the written word (books), and in music composition (through innovative scores published and recordings released)
2. To pursue a "three-pronged" strategy of publication/releases in the UK, North America, and Australia, in order to increase international presence and publicity –
also using opportunities for cross promotion

2010 – 2013

FIVE MONOGRAPHS
SCHEDULED AND CONTRACTED
(as at July 2011)



On the subjects of:

**Composition; Songwriting; and Orchestration
within the context of 19th- and 20th-Century
European Cultural History**

**With three different publishers, based in three countries
(out of New York, London and Sydney)**

*** * ***

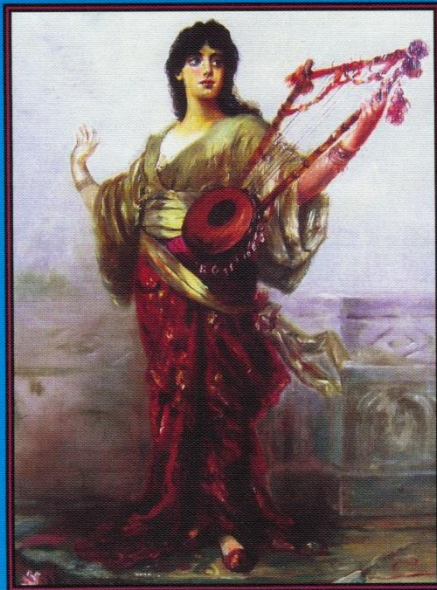
As at July 2011:

Two of five monographs published



THE AUTHORS' FOUNDATION
ROYAL LITERARY SOCIETY
AWARD 2011

THE INFLUENCE OF EUROPEAN LITERARY
AND ARTISTIC REPRESENTATIONS OF THE 'ORIENT'
ON WESTERN ORCHESTRAL COMPOSITIONS,
CA. 1840-1930



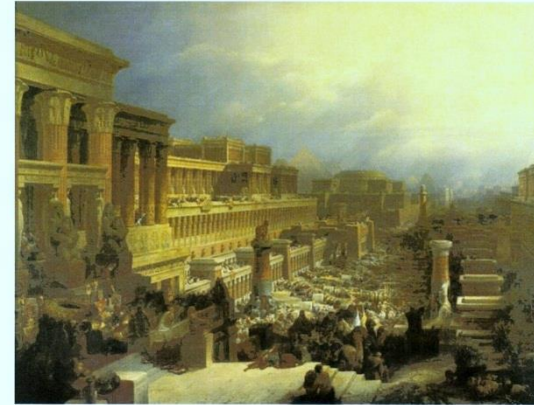
Published
November 2010



*Included partial research collaboration with
Laurent Antoine, Archives Nationales, Paris*

LITERARY SOURCES OF
NINETEENTH-CENTURY
MUSICAL ORIENTALISM

Jonathan David Little



Edwin Mellen Press

Published
May 2011



THREE MONOGRAPHS
ON ORIENTALISM IN
WESTERN MUSIC AND LITERATURE

(being issued 2010-13)

November 2010 to June 2013:

contracted publication of three extensive, illustrated monographs (the third more accurately described as a chronology, with commentaries), to be sold as set, as well as individually



1. VOLUME I: *The Influence of European Literary and Artistic Representations of the 'Orient' on Western Orchestral Compositions, ca. 1840-1920: From Oriental Inspiration to 'Exotic' Orchestration*
(published: November 2010 – *sample available*)

2. VOLUME II: *Literary Sources of Nineteenth-Century Musical Orientalism: The Hypnotic Spell of the Exotic on Music of the Romantic Period*
(published: May 2011 – *sample available*)

3. VOLUME III: *A General Chronology of Nineteenth-Century European Musical and Literary Orientalism*
(to be submitted by December 2012; publication ca. July 2013)

Mellen Press

Lewiston, NY, USA (Head Office); Queenston, Canada; Lampeter, Wales

VOLUMES I & II:

AUTHORS' FOUNDATION / ROYAL LITERARY FUND AWARD

2011

Chair of Adjudicators:
Sir Michael Holroyd, CBE, CLit, FRHistS,
*President Emeritus of the Royal Society of Literature,
and former Chairman, Society of Authors*

First review to appear in *Tempo*
(Cambridge University Press, July 2011)



The whole set to comprise the most authoritative,
comprehensive and detailed examination of

Nineteenth- and early Twentieth-Century Musical and Literary Orientalism

to be issued by a single publisher

The three volumes containing ca. 492, 400 and 300+ pages:
thus totalling at least 1,200 pages in all

HELPING TO ESTABLISH WORLD AUTHORITY STATUS IN THIS SUBJECT AREA

*Project is two thirds complete:
now assembling third and final volume*



2011-12

***TWO FURTHER MONOGRAPHS
ON
SONGWRITING AND COMPOSING***
(both to be published by end of 2012)

Contracted publication of one extensive, and one concise monograph:

4. Theory and Practice of Songwriting (ca. 70,000 words)



Robert Hale
London

***5. On Musical Composition: A Philosophy and Approach to
Early 21st-Century Concert Music Composition*** (ca. 30,000 words)

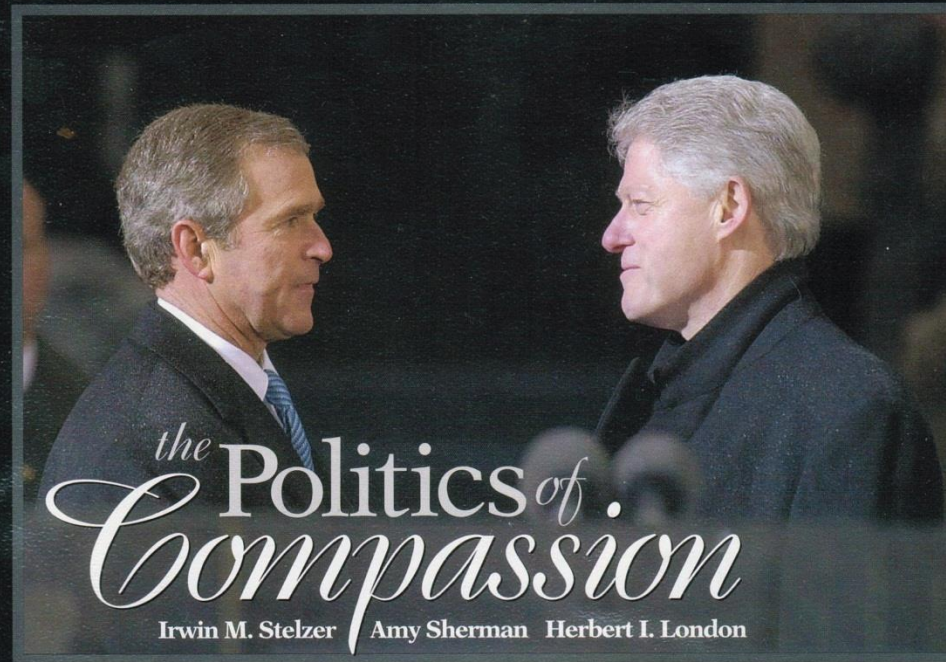


Wirripang
Wollongong, Australia

HOLLYWOOD GETS "NAPSTERED" → A NEW MARQUIS DE SADE



American Outlook



PLUS:

Common-Sense Conservation
More Trouble in the Balkans
Is the Republican Party Doomed?



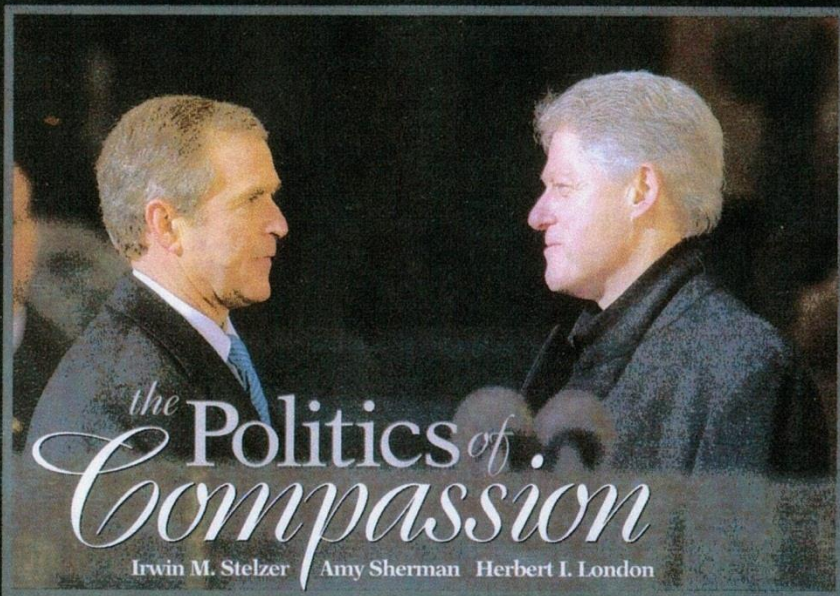
Vol. IV, No. IV
JULY/AUGUST 2001
U.S. \$3.95
CANADA \$4.50
Published by the Hudson Institute

High-profile,
in-depth
business
and future
trend
research *as
well as*
academic
titles



HOLLYWOOD GETS "NAPSTERED" ★ A NEW MARQUIS DE SADE

American Outlook



the Politics of *Compassion*
Irwin M. Stelzer | Amy Sherman | Herbert I. London

PLUS:

Common-Sense Conservation

More Trouble in the Balkans

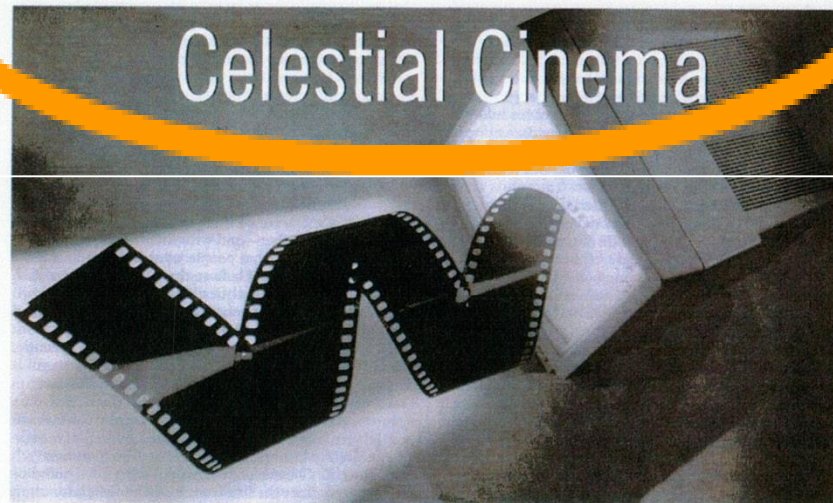
Is the Republican Party Doomed?



Vol. IV, No. IV
JULY/AUGUST 2001
U.S. \$3.95
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Published by the Hudson Institute

BUSINESS AND THE ECONOMY



Celestial Cinema

E-cinema and cyber-entertainment are hastening the Napsterization of Hollywood—and a thorough, radical transformation of our entertainment media.

Jonathan D. Little

Telecommunications and mobile phone companies have invested billions of dollars in unprecedentedly risky long-term strategies based on their conviction that a large paying public will soon be clamoring for instantaneous access to high-quality moving pictures, music, text, and games via portable broadband wireless connections. Having only recently awakened to the likely impact of this technological development on the film industry, Hollywood's media moguls now have to deal with a new phenomenon: the coming Napsterization of the film industry.

Just as the entire income base of the music industry is thought by some analysts to be threatened by music-swap software such as Napster and similar Internet sites, so, with soon-to-be-improved data transfer capabilities, could copyrighted films soon be easily stored, swapped, and duplicated over the Internet or other portable devices. On top of recent contractual woes

between the Alliance of Motion Picture and Television Producers and both the Writers and the Screen Actors Guilds, the last thing Hollywood needs now is rampant Internet film piracy.

This fear is now especially acute because February's court ruling prohibiting Napster from enabling the free flow of copyrighted music over the Internet has not solved the Record Industry Association of America's (RIAA) copyright and income worries. A court ruling is one thing; putting such judgments into practice is quite another. Regardless of what happens to Napster, it is still quite easy for Internet users to download copyrighted material.

According to Wes Himes, director of the European Digital Media Association, the film industry is on the cusp of a new frontier, just as the music industry was three or four years ago. Yet the music industry hasn't even come close to sorting out the Internet piracy issue,



JACQUES BARZUN: TRIM THE COLLEGE! ★ IN DEFENSE OF COLONIALISM

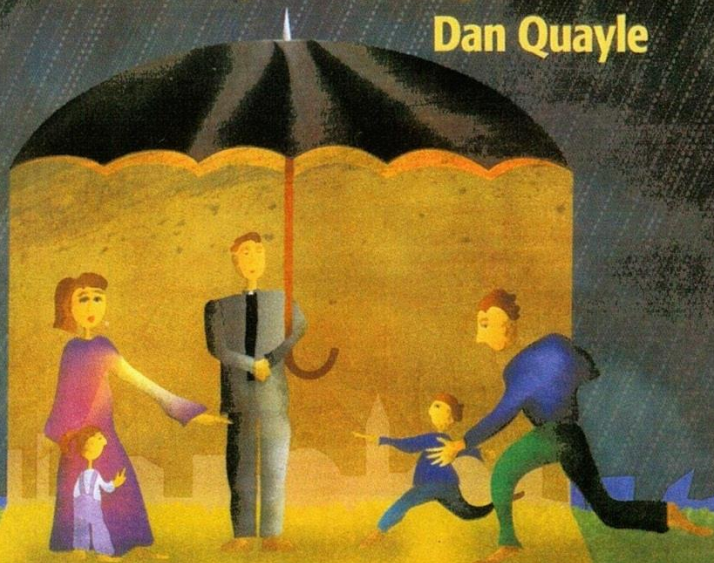
American

Outlook

Fixing the Family

Government and the culture broke it.
Civil society is restoring it.

Dan Quayle

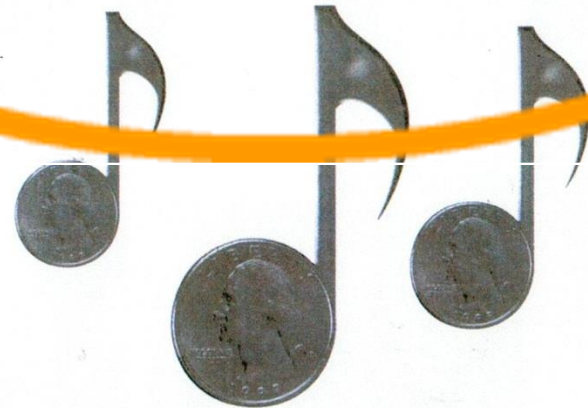


Plus: **Japan on the mend**
Environmentalists' biggest fear
Why Americans are sarcastic

Vol. V, No. 3
SUMMER 2002
U.S. \$5.00 CANADA \$5.50
Published by the Hudson Institute



BUSINESS AND THE ECONOMY



The Sound of Money

American culture is being deprived of genuinely creative and popular music by a global music industry that believes bigger—and blander—is better.

Jonathan Little

Only a few decades ago, musical acts such as Elvis Presley and the Beatles achieved worldwide fame on the strength of their talent. But in the past decade a new musical culture has been forming, one that owes less and less to individual creativity and more and more to the decision of multinational music companies to slot expendable performers and independent songwriters in and out of standardized, made-to-order, market-ready formats. The traditional nurturing of artists and songwriters by recording and publishing companies is increasingly being farmed out to new partnerships and small companies, who, paradoxically, can least afford to put forward the funds for such purposes. This new corporate strategy is having a profound cultural impact that is evident to anyone who has listened to the radio or shopped for new CDs lately.

Beset by increasingly substantial development and marketing costs for new talent (a well-crafted music video, for example, can easily cost half a million dollars or more), and relentlessly driven to be economically efficient by their parent companies, the "big five" record companies are now willing to bet only on surefire winners. Apart from EMI, the major record companies today are in reality only small sub-

divisions of ever-expanding entertainment, publishing, or communication conglomerates. The competitive need to reduce expensive product development costs, coupled with the need for greater economies of scale in producing music, are seen as very real commercial pressures. In the music world, this means offering up more product from existing multiplatinum-selling artists, recycling old hit collections, and prefabricating new hothouse-cultivated artists (who are forced to become "market-ready" in an extremely short timespan, often leaving them ill-equipped and unprepared for the many pressures of continual performing) whom a company other than the "majors" has typically gone to the trouble and expense of bringing to market.

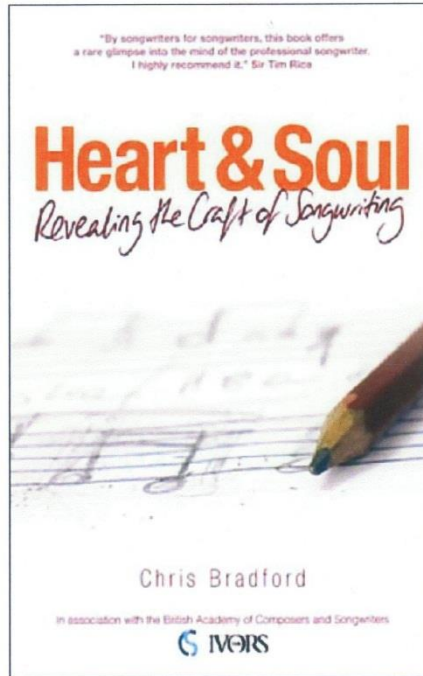
The public are becoming unwitting conspirators in this general trend. Of 2,474 respondents to a *Rolling Stone* magazine poll taken at the end of 2001, nearly 40 percent reported that with remastering to improve sound quality, as well as bonus tracks and more extensive liner notes, they see it as good value to purchase an updated version of an album they already own. By sticking to such tried-and-true musical products, the record companies make it less likely that the growing number of older and more musically conservative customers,



HEART & SOUL:

REVEALING THE CRAFT OF SONGWRITING

Ed. Chris Bradford & Sponsored by
The British Academy of Composers & Songwriters



In A Nutshell:

"A chicken soup for the songwriting soul" – stories, articles and advice from some of the most successful songwriters, publishers and music businesses on the art of songwriting.

Key Points:

- An official guide to songwriting compiled and endorsed by BACS and The Ivors.
- Unique access to the words and wisdom of the top professional songwriters of today from Diane Warren to Holland, Dozier & Holland, Don Black to Cathy Dennis
- Exclusive photos from 50 years of the Ivor Novello Awards
- All royalties from sales of book donated to BACS Music Foundation Charity

Full Description:

Written to inspire and educate songwriters and those people interested in how their favourite songs were created, this is both a collection of songwriting secrets and an intriguing look into the minds of some of the most famous songwriters in the world.

This is an official publication from the British Academy of Composers & Songwriters and will contain advice and anecdotes on everything from how to find inspiration, to writing effective lyrics and melodies, to legal advice and society services, to the history and future of songwriting.

Contributors marked for inclusion comprise the likes of: Sir Tim Rice, Cathy Dennis, Don Black, Diane Warren, Holland Dozier & Holland, Robbie Williams, Guy Chambers, Wise Buddha Productions, Guy Fletcher, Songlink, PRS-MCPS, Mark Hill, Paul Gambaccini, Dr. Jonathan Little, Kate Bush & Peter Gabriel.

About BACS:

The British Academy of Composers and Songwriters is the recognised trade association for UK music writers, with over 3000 active members. The president is Sir Tim Rice with Fellows Sir Paul McCartney and Sir Malcolm Arnold.

High-profile commercial music as well as academic articles



Have edited titles and commissioned articles from leading British music industry performers, producers and business people

FROM THE PUBLISHER OF *WRITERS' & ARTISTS' YEARBOOK*

Musicians' & Songwriters' YEARBOOK 2008

The essential resource for anyone
working in the music industry

*'Invaluable to the budding songwriter and musician
by giving them those crucial first contacts'*

Peter Reichardt, Former Chairman and
CEO of EMI Music Publishing

Edited by Jonathan Little & Katie Chatburn



'Invaluable to the budding songwriter and musician by giving them those crucial first contacts'

Peter Reichardt, Former Chairman and
CEO of EMI Music Publishing

'All you need to know about the music business today'

Graham Gouldman, former 10cc member
and platinum-selling master British songwriter

Whether you are planning to produce, sell or perform your music, *Musicians' & Songwriters' Yearbook* is an invaluable resource. The essential 'black book' to the music world, this authoritative reference book contains contact names and vital resources covering all aspects of the industry. Packed with all the latest information, this is a book to suit all types of musicians, whether from a rock and pop, jazz or classical background.

Listings include:

- Music Publishers
- Music Courses
- Live Music Venues
- Music Festivals and Competitions
- DJ Agencies and Club Venues
- Recording and Mastering Studios
- Record Labels
- Lawyers and Accountants
- Management and PR Companies
- Companies that Commission Songwriters and Composers
- Rehearsal Studios
- Web and Graphic design companies



Besides commissioning articles from leading industry professionals, *also helped place three articles by younger university music staff in this volume*

With a new foreword by John Kennedy, Chairman of the IFPI.

Musicians' & Songwriters' Yearbook 2008

Dr Jonathan Little is a music industry consultant, author and composer who lectures at the Universities of Chichester and Surrey.

**WILL BE SEEKING FURTHER
SUCH OPPORTUNITIES**

2011



ONE MAJOR RECORDING

SCHEDULED AND CONTRACTED

(= SECOND MAJOR RECORDING RELEASE) (ca. November 2011)

6. POLYHYMNIA:

String, Orchestral and Choral Works of

Jonathan Little [CD]:

Moravian, Kiev and Czech Philharmonic Orchestras, et al. / Petr Vronský

Recording supported by:

- **Musicians Benevolent Fund Professional Development Award (UK)**
 - **ASCAPPlus Programme (USA)**

Navona

(a fine music label of PARMA Recordings), New Hampshire, USA





we make music ||| it sounds terrific



MUSICIANS
BENEVOLENT FUND

PROFESSIONAL
DEVELOPMENT
AWARDS



 **ASCAP** *We Create Music*

FIRST MAJOR ALBUM - 2008



TERPSICHORE AND OTHER WORKS

JONATHAN LITTLE

KYRIE

(from *MISSA TEMPORIS PERDITI*)

FOR SATB DOUBLE CHOIR
AND SOLOISTS, OP.5

SACRED PRELUDE

FOR STRING QUINTET, OP.1

FANFARE

FOR BRASS AND
PERCUSSION, OP.3A

TERPSICHORE:

“THE WHIRLER, OR
MUSE OF DANCE”

DANCE POEM FOR
LARGE ORCHESTRA, OP.7

DUO SONATA

FOR PERCUSSION SOLOISTS
IN 4 MOVEMENTS, OP.4

THAT TIME OF YEAR

FOR VOCAL QUINTET, OP.2

Directed by Robert Ian Winstin

The Thomas Tallis Society Choir
Conducted by Philip Simms
String Soloists of the
Czech Philharmonic Orchestra
Vocal Soloists of the Sofia National Opera
Cardiff Percussion Duo and featuring the
Kiev Philharmonic Orchestra
and Principal Soloists



“Want List 2008”

Critic’s Choice: *Fanfare Magazine*
Top 5 Recommended Recordings 2008

“Here are my choices:

Vladimir Ashkenazy’s recording of Beethoven’s *Diabelli Variations* is one of his major artistic accomplishments. I’ve heard half a dozen recordings of this work, from Schnabel to Bronfman, but this one was simply overwhelming.

The album of compositions by Jonathan Little, entitled *Terpsichore*, was a most positive introduction for me to a major new, original, and quite brilliant classical voice. . . .”

CHORAL SAMPLE (*Polychoral*):

Little, Jonathan, KYRIE, op.5, from *Missa Temporis Perditi* for SATB double choir and soloists (SSAATTBB, SSAATTBB + SSA, SA soloists), on:

"Tallis 500th Anniversary Concert" [CD]: world première recording with the Thomas Tallis Society Choir / Philip Simms – at the historic Tallis 500th anniversary concerts at Waltham Abbey, Essex, UK (19 Nov., 2005) and then repeated and recorded at St. Alfege's Greenwich, UK (25-26 Nov., 2005).



Waltham Abbey



St. Alfege, Greenwich



**Wells Cathedral
(Bath Camerata,
directed by Nigel Perrin)**

ORCHESTRAL SAMPLE:

TERPSICHORE, op.7: The “Whirler” or Muse of Dance, for Large Orchestra, on “Masterworks of the New Era”, Vol.11.



**World première recording with the
Kiev Philharmonic Orchestra /
Robert Ian Winstin**

**Recorded in the Philharmonic Hall of Ukraine,
Kiev (February, 2006).**

Editions de la Rue Margot (USA)

Cat. No. ERM 6811



Philharmonic Hall of Ukraine, Kiev

Being the first of a series of vibrant, sparkling symphonic portraits of the nine muses,

Terpsichore: "The Whirler" or Muse of Dance

itself consists of the following nine themes and dance scenes:

- * The precocious Muse begins her wild, whirling dance;
- * Entrancing Terpsichore dazzles all those who behold her;
 - * A most majestic and dramatic solo performer;
 - * The beguiling Muse slows and strikes a pose;
 - * Her frenzied dance resumes;
- * The Muse displays her hypnotic, swaying gracefulness;
 - * She pauses one last time;
- * Her recollection of past glories, and homage to the ancient circular dances;
 - * The capricious Terpsichore's Finale!

Terpsichore, Op.7

"The Whirler"

or

Muse of Dance

EVOCATION OF THE SEVENTH OF THE NINE MUSES

*Poème de danse
for
Full Orchestra*

**Finalised and published
full orchestral score**

"TERPISCHORE" CONSISTS OF THE FOLLOWING THEMES AND DANCE SCENES:

The precocious Muse begins her wild, whirling dance;
Entrancing Terpsichore dazzles all those who behold her;

A most majestic and dramatic solo performer;

The beguiling Muse slows and strikes a pose;

Her frenzied dance resumes;

The Muse displays her hypnotic, swaying gracefulness;

She pauses one last time;

Her recollection of past glories, and homage to the ancient circular dances;

The capricious Terpsichore's Finale!

by
JONATHAN LITTLE

SCORE FOR LARGE ORCHESTRA IN "C"

(ca.14-15 mins.)

© 2005

138

Picc. *ff* *sfz*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

C. A. *f*

B. Cl. 1.2 *f* unis.

Bass Cl.

Bsn. 1.2

Chsn.

Tbn. *ff* *molto legato e minaccioso!*

B. Tbn. *ff* *molto legato e minaccioso!*

B. Tbn. *ff* *molto legato e minaccioso!*

To sistrum (and/or Turkish Crescent - or large tambourine): slap or stamp on accents

Glock/ Xylo. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vin. I *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vin. II *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vla.

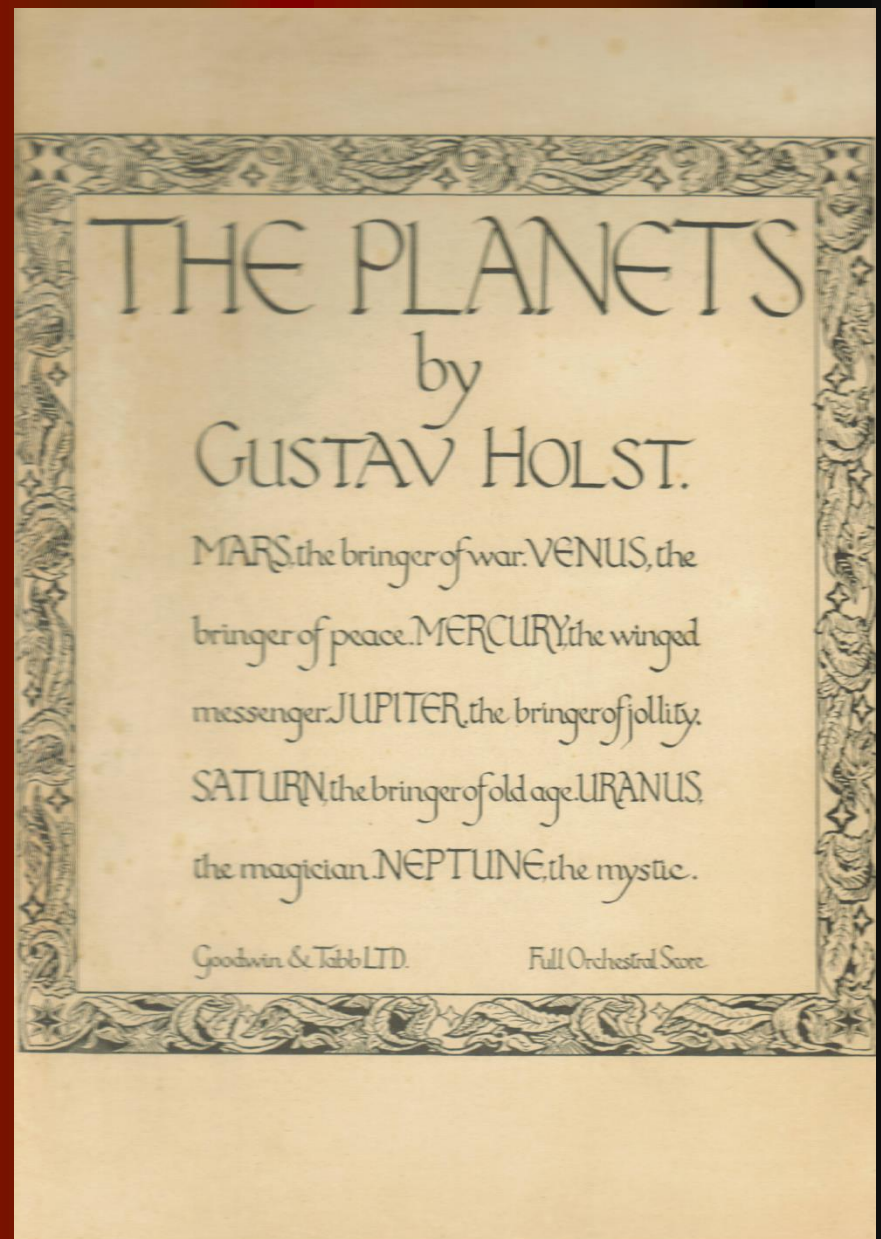
Vc.

Db.



(Percussion section rehearsal)

Cover of the first edition
of the full score of
Holst's orchestral suite,
The Planets,
published in a limited edition
of 200 copies
by
Goodwin & Tabb
in
1921



THE NINE MUSES

are the Ancient Greek goddesses of
**INSPIRATION, LEARNING, THE ARTS, AND
CULTURE**

*According to ancient allegory,
ZEUS (Almighty Creator and Father of the Gods)
lay with MNEMOSYNE (Memory)
and she gave birth to the Nine Muses:*

1. **Calliope** (The Fair Voiced) – muse of Epic Poetry
2. **Clio** (The Proclaimer) – muse of History
3. **Erato** (The Lovely) – muse of Love Poetry
4. **Euterpe** (The Giver of Pleasure) – muse of Lyric Poetry
5. **Melpomene** (The Songstress) – muse of Tragedy
6. **Polyhymnia** (She of Many Hymns) – muse of Sacred Poetry
for multi-division string orchestra: completed 2009; recording 2010 (21 minutes)
7. **Terpsichore** (The Whirler) – muse of Dance
for large orchestra: completed 2007; recorded 2008 (15 minutes)
8. **Thalia** (The Flourishing) – muse of Comedy
9. **Urania** (The Heavenly) – muse of Astronomy



Professional Development Awards Jonathan Little



The Musicians Benevolent Fund makes awards to individual professional musicians towards projects which will inspire their musical creativity and enable them to explore new directions through the Professional Development Awards. Professional musicians of all ages and musical styles are invited to apply.

A recent recipient of a Professional Development Award is composer Jonathan Little. Jonathan applied for an award to try to build upon his reputation, by releasing a second album of original musical compositions.

Jonathan began his career as a professional orchestral musician and moved into music lecturing, administration and research at the Academy of Contemporary Music in Guildford and at the University of Chichester.

As a composer, he initially came to international prominence in late 2008, when his first major album release, 'Terpsichore', was voted one of the recordings of the year in America's Fanfare magazine. His second album, 'Polyhymnia', supported by the Fund, is also destined for great things.

“This Award has allowed me to complete and to record scores that might otherwise never have been heard.”

Jonathan Little



2010-2013

**At Least FIVE NEW, MAJOR MUSICAL SCORES
TO BE PUBLISHED
(ONE+ PER YEAR)**

*Ongoing, long-term project –
editing and publishing all musical scores written to date*

Ten-year, renewable contract signed in 2010

* * *

As at July 2011:

Two of five scores published

SCORES PUBLISHED:



7. *Recordare Domine, Op.9* For quadruple SATB choir and soloists
(published: May 2010) ASCAP (USA) registered.

This work is a large-scale, extended choral work which emerges like a cry from the deep. It unusually employs a 16-part (quadruple) SATB choir during this 22-minute odyssey, fashioning powerful, monumental sonorities, in contrast to delicate, high semitonal pitch clashes and bravura solo soprano quartet runs.

8. *Polyhymnia – “She of Many Hymns”, or Muse of Sacred Poetry, Op.10.* For multi-divisi string orchestra and soloists (published: May 2010 – sample available) ASCAP (USA) registered.

In this work the composer set himself the task of creating innovative effects by dividing the string orchestra into multiple parts with an emphasis on lower strings in a way unknown in other contemporary works.

AND AT LEAST ...

9. *One further choral work (2011)*

10. & 11.+ *Two further short orchestral works in the “Nine Muses” series (2012/13)*

Wirripang
Wollongong, Australia



WIRRI PANG

Home of Australian Composers



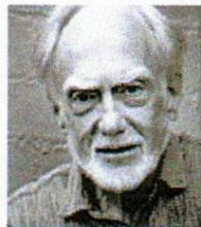
*Michael
Atherton*



*Betty
Beath*



*Colin
Brumby*



*Nigel
Butterley*



*Ann
Carr-Boyd*



*Bruce
Crossman*



*Houston
Dunleavy*



*Miriam
Hyde*



*Horace
Keats*



*Jonathan
Little*



*Paul
Paviour*



*John
Peterson*



*Andrew
Schultz*



*Larry
Sitsky*



*Margaret
Sutherland*



*Phillip
Wilcher*



WIR RIPANG

Home of Australian Composers



Our commitment to Australian Composers and Musicians

Since its establishment in 1987, Wirripang has become the leading Australian independent print music publisher of classical and jazz Australian music. The aim of Wirripang is to encourage Australian composers and musicians with a like-minded passion and vision for quality music and to assist them in every way possible by promoting their music. In so doing, Wirripang is also publishing teaching resource books, compilation print music albums and producing CDs to showcase composers' works. Wirripang pays its composers 50% royalties on direct sales, so buy direct from Wirripang and support its composers for their intellectual input.

POLYHYMNIA



ASCAP

Where Music Begins

SECOND MAJOR ALBUM
– released ca. Aug 2011



Navona
Records

FINE MUSIC

String, Orchestral and Choral Works of
JONATHAN LITTLE

98 **A tempo** $\text{♩} = 54$ **molto rit.** *molto cresc.*

150 (unison) *f* *molto cresc.*

Vln. I & II

Vln. III & IV

Vla. I & II

Vla. III & IV

subito f *molto cresc.*

Vc. III & IV

subito f *cresc.*

Vc. V & VI

subito f *cresc.*

Vc. VII & VIII

subito f *cresc.*

Cb. *subito f* *cresc.*

**Finalised and published
full orchestral score**

SUPPORTED BY THE MUSICIANS' BENEVOLENT FUND
WITH FUNDING FROM THE WILLIS AND GRACE GRANT CHARITABLE TRUST

Polyhymnia, Op.10
"She of Many Hymns"
or,
Muse of Sacred Poetry

EVOCATION OF THE SIXTH OF THE NINE MUSES

Lamentation
for
String Orchestra

Violins I, II, III & IV (including 4 solo violins - but ideally with 4 extra)
Violas I, II, III & IV (including 4 solo violas)
Violoncelli I, II, III, IV, V, VI, VII & VIII
Contrabass I & II

MINIMUM SUGGESTED BALANCED FORCES:
8 (+ 4) vlins / 8 vlas / 8 vc / 2 cb

by

JONATHAN LITTLE

(ca. 21 mins)

© 2010



**PUBLISHED IN
AUSTRALIA**



**MAJOR
SPONSORSHIP
FROM
U.K.**



**RECORDED
(IN EUROPE)
FOR A RECORD
LABEL BASED IN
U.S.**

Achieving Coherence and Cross-Promotion in Academic and Creative Work

An International Research Output Strategy embracing
Monographs, Musical Scores and Recordings

= AT LEAST 11 "OUTPUTS":

5 monographs / 1 recording / 5 scores

ALL CONTRACTED:

3 published 2010

3 published 2011 (cumulative total of 6)

3 to be published 2012 (cumulative total of 9)

2 to be published 2013 (cumulative total of 11)

JONATHAN LITTLE

- FINIS -