

# 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

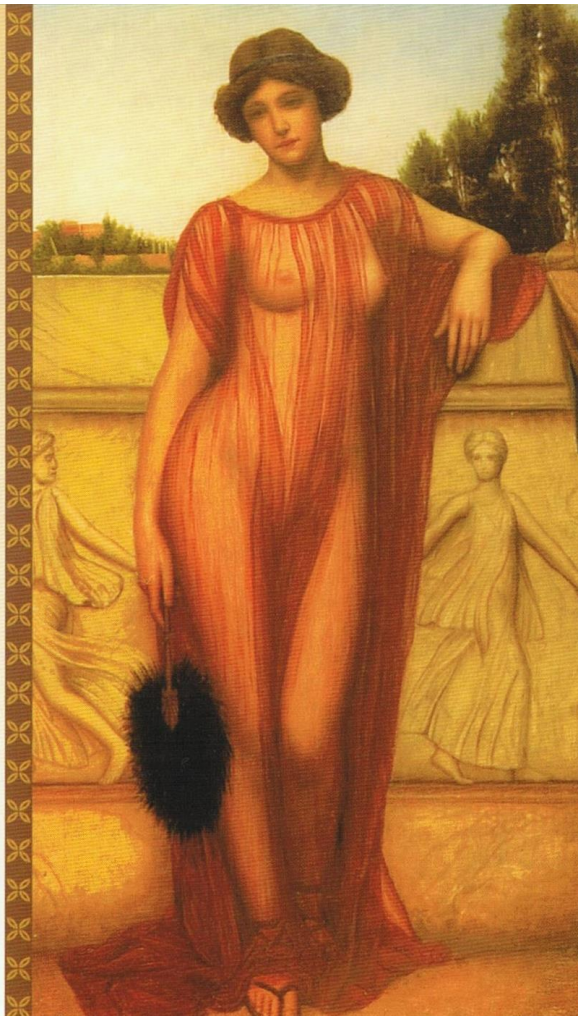
FOR PERCUSSION SOLOISTS  
IN 4 MOVEMENTS, OP.4

## 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



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v-viii. **DUO SONATA** FOR PERCUSSION SOLOISTS IN 4 MOVEMENTS, OP.4

ix. **THAT TIME OF YEAR** FOR VOCAL QUINTET, OP.2

*Total running time: 57'14*

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Cover Illustration: *Athenais* (1908), oil on wood panel (study for larger oil), by John William Godward (1861-1922).  
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WITH this important new release, Dilute Recordings presents to the wider public – for the first time – the music of British-Australian composer, Jonathan Little. This disc features many of Little's most striking early works (from opus 1, written in his teens), across a whole variety of genres: choral, vocal, string, brass, percussion and orchestral. Here is contemporary concert music as it should be: full of real intensity, profound integrity and stately beauty – and accessible to listeners of all ages and all backgrounds. Dilute Recordings is proud to be associated with the composer for this release, and hopes to continue to document and present more of Little's musical works on future releases.

Jonathan Little has been described in interview with the American conductor, Robert Ian Winstin, as genuinely a “unique voice” in concert music today. From the stark but “touching” music of the vocal quintet, “*That Time of Year*”; to the constrained passion of the *Sacred Prelude* for strings (“a work of beauty and sincerity”), Maestro Winstin has done a great deal to champion Little's works – ever since the conductor's initial recording session in Sofia, Bulgaria, in 2004. And when the first of Little's orchestral works was played in Kiev in early 2006, the reaction was ecstatic. “Fantastic!” was the response of the Maestro – and the musicians heartily enjoyed themselves, too. The score was challenging, but thoroughly playable: a bright, brilliant, and innovative programmatic work for “virtuoso” orchestra.

Indeed, the disc as a whole reveals a composer with the capacity to handle diverse forces, and to write in styles ranging from the neo-Gothic choral purity of the *Kyrie*, to the luxuriant, highly-jewelled instrumental feast that is *Terpsichore*. We are also reminded that there are echoes of several grand traditions here. *Kyrie*, for instance, has its ancestry in the great choral works of the English church; while *Terpsichore*, by contrast, evokes the famously sensual and provocative orchestral dances constructed by various well-known composers around siren-like figures such as Salome and Delilah. There are, in fact, many works here which deserve a permanent place in the repertoire.

The support of the Foundation for New Music (USA), and the Kenneth Leighton Trust (UK), is gratefully acknowledged towards the making of these recordings. The proceeds of a 2006-2007 ASCAP Plus Award for Concert Music (USA) also helped bring this project to fruition.

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**1. *Kyrie, Op.5* (from *Missa Temporis Perditi*) [4'33]**

**Thomas Tallis Chamber Choir, conducted by Philip Simms**  
*Recorded with 60 voices, at the Royal Peculiar Church of St. Alfege, Greenwich*  
*(November, 2005)*  
(ASCAP Title Code: 410202721; Performing score published by Wirripang)

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 (choir: SSAATTBB, SSAATTBB + soloists: SSA, SA). The short central section of this ternary form composition (“Christe eleison”) features high C's in both treble parts, 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*, like many of the works on this particular disc, was first sketched out in 1985 – and only completed, published, and recorded, two decades later. It 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). 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*. In 2007, *Kyrie* was poignantly featured in Thierry Donard's French DVD release, “Nuit de la Glisse” (Uppercut Entertainment).

**2. *Sacred Prelude, Op.1* [11'00]**

**String Soloists of the Czech Philharmonic Orchestra, directed by Robert Ian Winstin**  
*Recorded at Czech Radio Studios (Studio 1), Prague, Czech Republic (October, 2005)*  
(ASCAP Title Code: 492881219; Score and parts published by Wirripang)

A natural rubato is felt throughout this haunting, single-movement, chamber work for string quintet. Its much darker than usual instrumentation sees two violas and two cellos set against only one violin (which sometimes, like a single voice, soars high above the texture). The



sound is reminiscent of that of ancient church music. Written in the *stile antico*, it opens with a “Plainsong”, then comes the main central “Anthem”. There is a brief reprise of the opening theme, before the work closes with a more emphatic “Fantasia” (where the sense of rubato becomes almost improvisatory). The work, as a whole, may be said to comprise a poignant “prayer” for strings.

### 3. *Fanfare, Op.3a* [0'53]

**Brass and Percussion players of the Kiev Philharmonic Orchestra, directed by Robert Ian Winstin**

*Recorded in the National Radio Studios of Ukraine, Kiev (September, 2004)*

(ASCAP Title Code: 360982396; Performing score published by Wirripang)

Written for the re-opening of the historic, refurbished Melba Hall, in the Faculty of Music, University of Melbourne, this brief fanfare is scored for 4 trumpets, 4 horns, 3 trombones + tuba, 2 sets of timpani, plus percussion – comprising bass drum, snare drum, suspended cymbals and 2 tam-tams. The 2 sets of timpani are ideally to be positioned at either side of the stage, with the rest of the brass stretching across the front of the stage, in an arc (with percussion behind). Finally, the 2 sets of 2 trumpeters are positioned on each side of the auditorium balcony (opposite and facing the stage) – for maximum spatial effect.

### 4. *Terpsichore: “The Whirler” or Muse of Dance, Op.7* [14'14]

**Kiev Philharmonic Orchestra (and Principal Soloists), directed by Robert Ian Winstin**

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

(ASCAP Title Code: 502825438; Conductor’s score, Study score, and Hire parts published by Wirripang)

Being the first of a series of vibrant, sparkling symphonic portraits of the nine muses, *Terpsichore* consists of the following themes and dance scenes:

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*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!*

### 5.–8. *Duo Sonata on Elizabethan Themes, Op.4* [I: 4'38 II: 5'43 III: 2'34 IV: 9'07 = 22'02]

**Cardiff Percussion Duo (Graham Bradley and Andrea McLaren: Percussion Soloists)**

*Recorded at Pengeulan School, Mountain Ash, Wales (September, 2006)*

(ASCAP Title Code: 341201390; Performing score published by Wirripang)

*Duo Sonata* is a unique, four-movement composition for two multiple-percussion soloists, which for its melodic material draws upon a series of Elizabethan songs (of John Dowland, Thomas Campion, William Corkine, Alfonso Ferrabosco and Robert Jones). Despite its melancholy overall mood, the second movement is bright and vigorous, while the third is a short, delicate interlude with bell-like sounds. Each movement has its own particular character, and any one movement could be performed separately. Performance demands embrace 4-mallet technique, rapid passage work and cross-rhythms. A large array of instruments is required, including: chimes, glockenspiels, vibraphone, marimba, xylophone, crotales, timpani, various drums, whip, assorted cymbals and tam-tams.

The four movements are:

*Intrada*

*Toccata (Scherzo)*

*Interlude*

*Fantasia*

**9. *That Time of Year (Thou Mayst In Me Behold)*, Op.2 [4'28]**

**Vox Moderne (Vocal Soloists of the Sofia National Opera), directed by Robert Ian Winstin**

**Recorded at the National Radio Studios of Bulgaria (January, 2004)**

(ASCAP Title Code: 501946176; Performing score published by Wirripang)

*That Time of Year* is a *cappella* setting of one of Shakespeare's most poignant sonnets (No.73) for soprano, alto, tenor, baritone and bass soloists. The frequently subdued dynamics and wide vocal range require a firm degree of control. The soprano line is particularly demanding, because of its high, but often very quiet notes. The overall mood is one of gentle melancholy – sometimes almost sombre in tone – influenced by the weight of the three male voices (against the two female lines), and this is frequently matched by the archaic-sounding harmonies. The middle section comprises a set group of phrases from which the singers are free to choose, but all are calculated to sound well together.

*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)

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**ABOUT THE COMPOSER**

Jonathan Little trained as a chorister with the National Boys' Choir of Australia, and later went on to study Composition and Performance at the University of Melbourne – where he won the Lady Turner Exhibition for overall excellence. He is a former member of the Australian Youth Orchestra, and has performed with the Melbourne Symphony Orchestra and for new music concerts of the Australian Opera Company. Before moving to the UK in 1995 he was awarded both the diploma of Associate in Theology and the degree of Doctor of Philosophy (for his research into the development of "exotic" orchestration in 19<sup>th</sup>- and 20<sup>th</sup>-century music).

Jonathan has a growing number of contracts with both music and book publishing houses in the UK, Australia and America – as well as independent record companies. Many of his early instrumental and vocal compositions are now assigned to leading independent publishers. In the period 2004-07, the US-headquartered French contemporary music label ERM (Editions de la Rue Margot) became the first record company to issue a selection of his compositions within their multi-volume "Masterworks" series.

In 2005, Jonathan was appointed first Consultant Editor to A&C Black's flagship volume of musical reference, the *Musicians' and Songwriters' Yearbook*, and was invited to contribute a chapter on songwriting to the British Academy's *Heart & Soul* (published to celebrate the 50<sup>th</sup> anniversary of the Ivor Novello Awards). He has also written on the future of music for the Hudson Institute's *American Outlook* magazine, and was a co-founder and former Managing Editor of *Music Business Journal*.

Jonathan is a member of the Royal Philharmonic Society, the Fellowship of Australian Composers, the British Academy of Composers and Songwriters, and ASCAP in America. From 2001-2006 he was Principal of the Academy of Contemporary Music in Guildford, England – Europe's largest specialist academy for students of contemporary music. He is now Senior Lecturer and Director of Commercial Music at the University of Chichester, and Visiting Lecturer in Music Composition at the University of Surrey.





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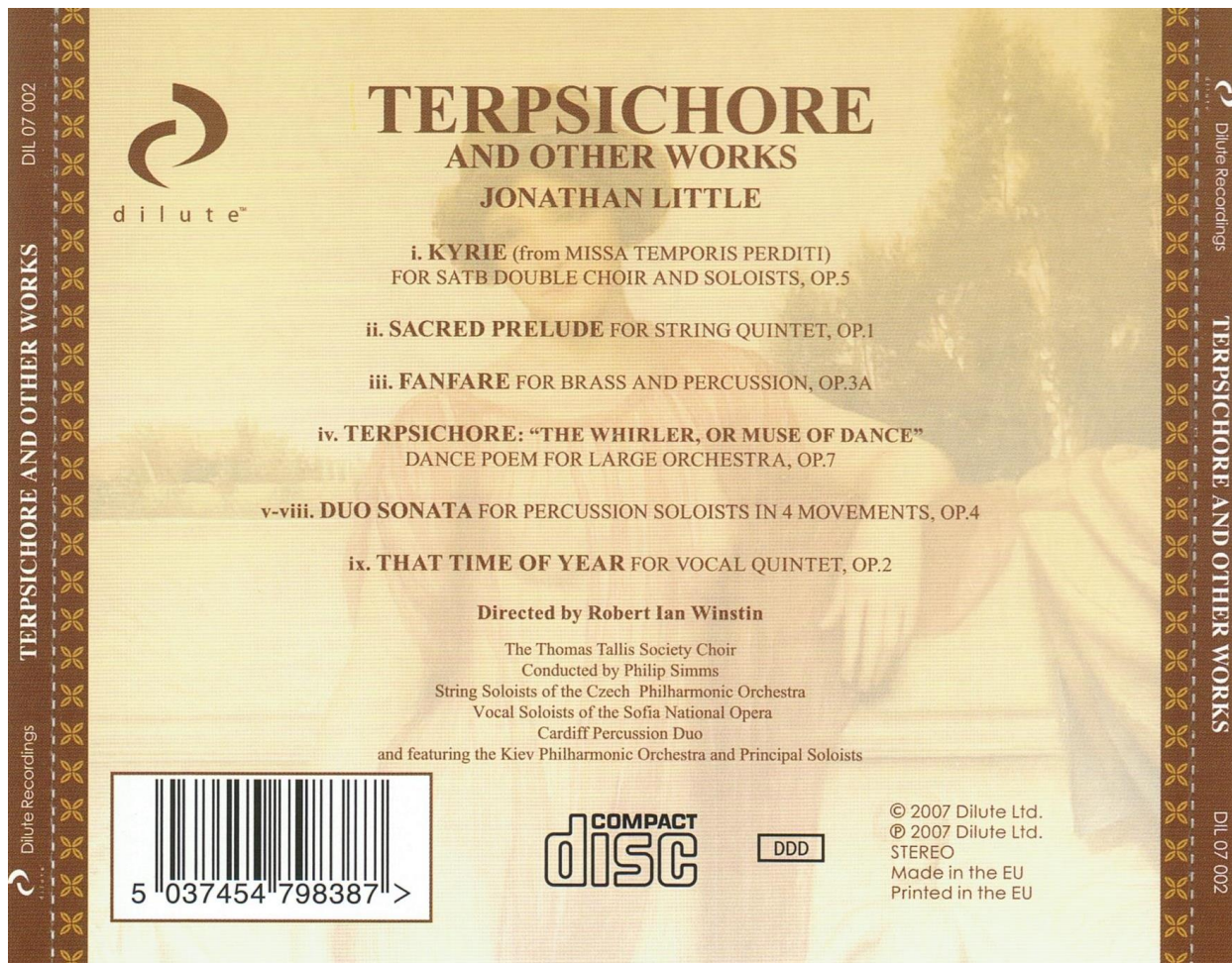


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