

## JONATHAN DAVID LITTLE (b.1965; Nationality: British)

### *Kyrie, Op.5* (from *Missa Temporis Perditi*) [4'56]

Thomas Tallis Chamber Choir, conducted by Philip Simms

*Sung with 60 voices, at the Royal Peculiar Church of St. Alfege, Greenwich (November, 2005)*

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* 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 then performed at the Good Friday “Tenebrae” concert in Wells Cathedral in 2007, with the Bath Camerata, conducted by Nigel Perrin (and not performed since). This work was first 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).

**SEE and HEAR at:**      <https://www.youtube.com/watch?v=KdV7eKZiGhg>

**SEE ALSO:**            <http://www.jonathanlittle.org/> OR  
<http://www.powerpresskits.com/PPKs/indexC.aspx?PPK=5816>

**SCORE OF “KYRIE” ATTACHED AS PDF**

#### **BIOGRAPHY:**

On the strength of the excellence of his musical compositions, Jonathan David Little was awarded the John Clementi Collard Fellowship in 2011, one of the most prestigious awards of The City of London’s ancient Worshipful Company of Musicians (est.1500). He was also the first composer to receive a Professional Development Award from the UK music business’s own charity, the Musicians’ Benevolent Fund. In March 2016, he is to be Featured Composer at the CNU Contemporary Music Festival – including a showcase concert of his works in the Music and Theatre Hall, Ferguson Center for the Arts, Virginia, USA.

Little’s works 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 US *Fanfare* magazine’s top recommended recordings for 2008 – acclaiming “a major new, original and quite brilliant classical voice” – while his 2012 album, *Polyhymnia*, featuring several European orchestras, was nominated in Spain for “Best Album of the Year”.

From 2001 to 2005, 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. He is a Fellow of the Royal Society of Arts, and a Fellow of the Incorporated Society of Musicians.

Little’s choral music has been praised by critics worldwide, but relatively few of works have been performed or recorded. His music tends to feature multi-part, multi-divisi, and unusual spatial effects – *i.e.*, different sections of the choir placed in various arrangements around and above the audience: this technique pioneered in “Kyrie” for 21 individual vocal lines, some placed in a gallery and at a distance (recorded with 60 voices in the version you hear). In this there were two main, separate (and separated) double choirs (SSAATTBB x 2), with 2 additional groups of soloists (SSA set at some distance away, and SA positioned above and behind the audience, in a distant gallery).

Little’s musical aesthetic concentrates upon “mystical beauty, intensity and richness”. His compositional style has been variously described as “Ecstatic Minimalism” or “Archaic Futurism” – 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.

Jonathan David Little’s choral works have been greeted with universal critical (and audience) acclaim – from the likes of renowned choral conductor, Stephen Layton, to the former Head of EMI Classics, Richard Lyttelton. “Kyrie” was singled out for praise in 5 separate reviews in US *Fanfare* in 2012. It has not been performed since 2007.



# Kyrie, op.5

## JONATHAN DAVID LITTLE

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

- ***“a richness of coloration, dynamic shading and melodic inventiveness all his own. Small wonder that this 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* (16<sup>th</sup> 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* (1<sup>st</sup> 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* (25<sup>th</sup> 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)

# Kyrie

for a cappella SATB double choir and soloists

## Jonathan Little

### ABOUT THE MUSIC

This a cappella setting for SATB double choir of the first section of the traditional Latin Mass - "Kyrie eleison" - is based around permutations of one central motif. The eight vocal parts are sometimes further divided for fullness of texture and motivic completeness. The soprano (treble) and alto lines can be sung either by boys' voices or by female singers. 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 (which is marked "Tutti in camera").

Duration: ca.5 mins

# Kyrie, Op.5

3  
JONATHAN LITTLE

Adagio ♩ = 50

5

*mp*

SOPRANO 1

ALTO 1  
*p* *mp* *p* *mp*  
Ky-ri - e e-le-i - son Ky - rie Ky - ri - e

TENOR 1

BASS 1  
*p* *mp* *p* *divisi* *mp* *divisi* *mp*  
Ky - - - - - ri - e Ky - rie Ky-ri-e e-le-i-son Ky - ri -

SOPRANO 2

ALTO 2  
*p* *mp* *p* *mp* *mf*  
Ky - ri - e Ky - ri - e Ky - ri - e

TENOR 2  
*p* *mp* *p* *mp*  
Ky - ri - e e - le - i - son Ky-ri - e e - le - i - son e - lei -

BASS 2  
*mp* *p* *divisi* *mp*  
Ky - ri - e e - le - i - son e - le - i - son

(Boys' voices preferred for soprano & alto lines)

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4

S.1

*mf* *10* (Stronger) *dim.*

- ri - e Ky - ri - e Ky - ri - e e - le - i - son

A.1

*divisi mf* *dim.*

Ky - ri - e Ky - ri - e Ky - ri - e e -

T.1

*mf* Ky-ri-e e - lei - son *dim.*

Ky-ri-e e - lei - son

B.1

*mf* *divisi* (Stronger) *dim.*

- ri - e Ky - ri - e (Stronger) Ky-ri-e Ky

S.2

*mf* *divisi* 1. Ky - ri - e 2. Ky - ri - e

Ky - ri - e 1. Ky - ri - e 2. Ky - ri - e

A.2

(Stronger) *dim.*

Ky - ri - e e - le - i - son Ky-ri-e Ky-ri-e Ky - ri - e

T.2

*mf* (Stronger) *dim.*

- son Ky-ri-e Ky-ri - e e - le - i - son

B.2

*divisi mf* (Stronger) *divisi* ' 1. e - lei - son

e - lei - son Ky - ri - e e - le - i - son 2. e - le - i - son

*dim.* ..... 15 ..... *p* *subito f* *mp* *divisi* 1. Ky - - - 5  
 S.1 Ky - - ri - e e - le - i - son 2. Ky - ri - e  
*dim.* ..... *p* *subito f* *mp* *divisi* 1. Ky - ri -  
 A.1 - le - i - son e - le - i - son Ky - ri - e e - le - i - son Ky - ri - e 2. e - le - i -  
*p* *subito f* *mp* *divisi* 1. Ky - rie  
 T.1 Ky - ri - e Ky - ri - e 2. Ky - ri - e  
*dim.* ..... *p* *f* *mp*  
 B.1 ri - e Ky - ri - e Ky - ri - e  
*p* *subito f* *mp* 1. Ky - ri - e  
 S.2 Ky - ri - e e - le - i - son Ky - ri - e 2. e - le - - - i -  
*dim.* ..... *p* *divisi* 1. Ky - ri - e *mp* *divisi*  
 A.2 e - le - i - son 2. e - le - i - son Ky - ri - e 2. Ky - ri - e  
*p* *divisi* 1. Ky - ri - e *mp*  
 T.2 e - le - i - son *subito f* e - le - i - son Ky -  
*p* *f* *mp* 2. Ky - , ri - e  
 B.2 Ky - ri - e Ky - ri - e e - le - - i - son e - le - i - son Ky - ri -

6

20

S.1

ri - e

A.1

e - le - i - son

*p*

Ky - ri - e

son *mf soli (tutti)* e - - i - son e - le - - i - son Ky -

T.1

8

*divisi*

3 3 3

Ky - ri - e e - le - i - son *p* Ky - ri - e Ky -

1. e - le - i - son

B.1

2. e - le - i - son e - le - i - son

S.2

Ky - ri - e 1. e - le - i - son *p*

son Ky - ri - e 2. e - le - i - son Ky -

A.2

1. Ky - ri - e *p*

e - le - i - son Ky - rie e - le - i - son

T.2

8

rie Ky - rie e - le - i - son e - le - i - son Ky -

*divisi* 1. Ky - ri - e *p*

B.2

e 2. Ky - ri - e e - le - i - son e - le - i - son

The image shows a page of a musical score for a Kyrie. It consists of eight staves for vocal parts: Soprano 1 (S.1), Alto 1 (A.1), Tenor 1 (T.1), Bass 1 (B.1), Soprano 2 (S.2), Alto 2 (A.2), Tenor 2 (T.2), and Bass 2 (B.2). The score is in a common time signature and a key signature with two flats. It begins at measure 20. The lyrics are 'Kyrie eleison'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'mf soli (tutti)'. There are also performance instructions like 'divisi' and '1.'/ '2.' indicating first and second endings. The text '6' is at the top left, and '20' is at the top of the first staff. The lyrics are written below the notes on each staff.

A little more gravely ♩ = 42

[Soloist/s from a gallery/offstage]

25

*p* [Soloist/s in camera] *divisi* *sempre pp* 1.e - le - i - son 30

SOPRANO 1 Chri-ste e - le - i - son 2. Chri-ste e - le - i - son

ALTO 1 *p* [Soloist/s in camera] [Soloist/s from a gallery/offstage] *sempre pp*  
rie Chri-ste Chri - ste Chri-ste Chri - ste

TENOR 1 *ff* [Tutti in camera] *mp*  
rie Chri-ste e - le - i -

BASS 1 *ff* [Tutti in camera] *mp*  
Chri-ste e -

SOPRANO 2 *p* [Soloist/s in camera] [Soloist/s from a gallery/offstage] *sempre pp*  
rie Chri-ste Chri - ste Chri-ste Chri - ste

ALTO 2 *p* [Soloist/s in camera] [Soloist/s from a gallery/offstage] *sempre pp*  
Chri-ste Chri - ste Chri-ste Chri - ste

TENOR 2 *ff* [Tutti in camera]  
rie Chri-ste

BASS 2 *ff* [Tutti in camera]  
Chri-ste



8

[Soloist/s from a gallery/offstage] Pure and bell-like

S.1 *mp* e - le - i - son Chri - ste Chri - ste Chri - ste *35*  
 A.1  
 T.1 *pp* son Chri - ste  
 B.1 *pp* le - i - son  
 S.2 *mp* Chri - ste Chri - ste Chri - ste  
 A.2  
 T.2 *mp* e - le - i - son *pp*  
 B.2 *pp* Chri - ste

**A tempo (come prima)** ♩ = 50 <sup>40</sup>

**mp** <sup>45</sup> **mf** 9

Musical score for voices (Soprano, Alto, Tenor, Bass) in 4/4 time, marked *A tempo (come prima)* with a tempo of ♩ = 50. The score is for measures 40 through 45, with measure 9 indicated at the end. Dynamics include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *divisi*, and *soli*.

**S.1** Ky - ri - e

**A.1** Ky-ri - e - - - e-le-i - son Ky - rie Ky - ri - e

**T.1** Ky - ri - e Ky - ri - e e - le - i - son Ky - ri - e - - - e - le - i - son Ky - ri - e - - - e - le - i - son

**B.1** Ky - - - - ri - e Ky - rie Ky-ri-e - - - - e-le-i-son Ky - ri - - - ri -

**S.2** Ky-ri - e Ky - ri - e Ky

**A.2** Ky - ri - e Ky - ri - e Ky - ri - e Ky

**T.2** Ky - ri - e e - le - i - son Ky-ri - e e - le-i-son e - lei -

**B.2** Ky - ri - e e - le - i - son e-le-i-son e -

(Stronger)

50 ,

S.1 Ky - ri - e Ky - ri - e e - le - i - son

A.1 *divisi mf* Ky - ri - e Ky - ri - e Ky - ri - e *dim.* e - le - i - son e -

T.1 *mf* Ky - ri - e e - lei - son Ky - ri -

B.1 *divisi* (Stronger) e Ky - ri - e (Stronger) Ky - ri - e Ky ri - e *dim.*

S.2 *divisi* 1. Ky - ri - e 2. Ky - ri - e Ky - ri -

A.2 (Stronger) ri - e e - le - i - son Ky - ri - e Ky - ri - e Ky - ri - e *dim.* e - le - i -

T.2 (Stronger) son Ky - ri - e Ky - ri - e e - le - i - son e - le -

B.2 (Stronger) *divisi* 1. e - lei - son 2. e - le - i - son Ky - ri -

*p* *subito f* *mp* 55 *divisi* 1. Ky - - - 11

S.1 Ky - - - ri - e e - le - i - son 2. Ky - ri - e

*p* *subito f* *mp* *divisi* 1. Ky - ri -

A.1 le - i - son Ky - ri - e e - le - i - son Ky - ri - e 2. e - le -

*p* *subito f* *mp* *divisi* 1. Ky - rie

T.1 e Ky - ri - e 2. Ky - ri - e

*p* *f* *mp* 2. Ky - ri - e

B.1 Ky - ri - e Ky - ri - e

*p* *subito, f* *mp* 1. Ky - ri - e

S.2 e e - le - i - son Ky - ri - e 2. e - le - - - i -

*p* *divisi* 1. Ky - ri - e *mp* *divisi*

A.2 son 2. e - le - i - son Ky - ri - e 2. Ky - ri - e

*p* *f* *divisi* 1. Ky - ri - e *mp*

T.2 - i - son *subito f* e - le - i - son Ky -

*p* *f* *mp* 2. Ky - , ri - e

B.2 e Ky - ri - e e - le - - - i - son e - le - i - son Ky - - - ri -

12

S.1

60

*un poco rall.*

ri - e

A.1

*p*

*un poco rall.*

Ky - ri - e

son e - le - i - son e - le - i - son Ky - rie

*mf soli (tutti)*

T.1

*p*

*un poco rall.*

Ky - ri - e e - le - i - son Ky - ri - e Ky - rie

8

3 3 3 3

divisi 1. e - le - i - son

B.1

*p*

*un poco rall.*

2. e - le - i - son e - le - i - son

S.2

*un poco rall.*

Ky - ri - e 1. e - le - i - son

son Ky - ri - e 2. e - le - i - son Ky - ri - e

A.2

*p*

*un poco rall.*

1. Ky - ri - e e - le - i - son Ky - rie e - le - i - son

T.2

*p*

*un poco rall.*

rie Ky - rie e - le - i - son e - le - i - son Ky - rie

8

divisi 1. Ky - ri - e

B.2

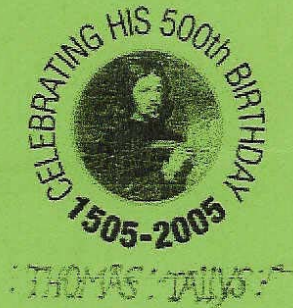
*p*

*un poco rall.*

e 2. Ky - ri - e e - le - i - son e - le - i - son

**FIRST PERFORMANCE (19<sup>th</sup> November 2005)**

**TCC**  
TALLIS CHAMBER CHOIR



# **Forty-part Motets**

**Saturday 19 November 7.30pm**

**Waltham Abbey Church**

at junction of Highbridge St and Greenyard, Waltham Abbey, Essex

**Tallis Chamber Choir**  
**Conducted by Philip Simms**  
**Organist: Antony Baldwin**

Thomas Tallis: Spem in alium  
Alessandro Striggio: Ecce beatam lucem  
Mervyn Cooke: Deus, Deus meus  
Robert Hanson: And there shall be no night there  
plus  
Jonathan Little: Kyrie from the "Mass of lost time".  
(First performance)

Tickets: £15 & £8 with concessions  
from the Parish Office, 5a Greenyard, Waltham Abbey, Essex EN9 1RD  
tel: 01992 767897 and at the church on the night

SECOND PERFORMANCE (26<sup>th</sup> November 2005)

The

**THOMAS TALLIS**

Society Choir

**Celebrating Tallis' 500<sup>th</sup>  
birthday at his burial place**

**Saturday 26 November, 7.30pm  
St Alfege Church, Greenwich**

**Tallis: Spem in alium**

**and other 40 part motets by;**

**Alessandro Striggio: Ecce beatam lucem**

**Mervyn Cooke: Deus, Deus meus**

**Robert Hanson: And there shall be no night there**

**Plus a premiere performance of –**

**Kyrie from the 'Mass of lost time' by Jonathan Little**

***Conducted by Philip Simms,  
with Stephen Dagg, organ***

Tickets: £15, £12 & £8 (concessions and Friends les £2)

Box Office – Greenwich Theatre – 020-8858-7755

[www.thomas-tallis-society.org.uk](http://www.thomas-tallis-society.org.uk)

## THIRD PERFORMANCE (6<sup>th</sup> April 2007)

### WELLS CATHEDRAL

Good Friday 6<sup>th</sup> April 2007 at 7.30pm

*All ye that pass by .....*

*Choral Reflections on the Crucifixion*

*Bath Camerata*

*Timothy Uglow - organ*

*Directed by Nigel Perrin*

Were you there when they crucified my Lord?	trad.arr.Ken Burton
Now the guns have stopped - from <i>The Armed Man</i>	Karl Jenkins
Ye that passen by - from <i>Sacred and Profane</i>	Benjamin Britten
Kyrie - from the <i>Mass of Lost Time</i>	Jonathan Little
Lamentation 5	Antony Pitts
Organ interlude	Olivier Messiaen
When Jesus Christ was yet a child	Pyotr Tchaikovsky
Adagio - Stabat Mater	Albinoni/Giazotto arr Owain Arwel Hughes
Listen to the Lambs	Golden Gate Quartet arr.Joanna MacGregor
From the throne of his Cross - from <i>The Crucifixion</i>	John Stainer
Any how	trad.arr.Evelyn la Rue Pittman
Christus vincit	James MacMillan
The Beatitudes	Arvo Pärt
Duo Seraphim	Francisco Guerrero