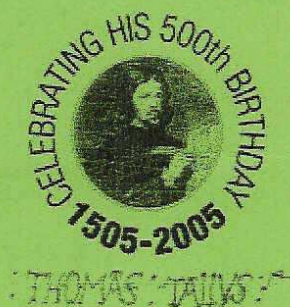


## FIRST PERFORMANCE (19<sup>th</sup> November 2005)

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)

# 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

Adagio ♩ = 50

5

*mp*

SOPRANO 1

ALTO 1  
*p* *mp*  $\text{>}$  *p* *mp*  
Ky-ri - e e-le-i - son Ky - rie Ky - ri - e

TENOR 1

BASS 1  
*p* *mp*  $\text{>}$  *p* *divisi* *mp*  $\text{>}$  *p* *divisi* *mp*  
Ky - - - - - ri - e Ky - rie Ky-ri-e e-le-i-son Ky - ri -

SOPRANO 2

ALTO 2  
*p* *mp*  $\text{>}$  *p* *soli* *mf*  
Ky - ri - e Ky - ri - e

TENOR 2

BASS 2  
*p* *mp*  $\text{>}$  *p* *divisi* *mp*  
Ky - ri - e e - le - i - son Ky-ri-e e - le-i-son e - lei -

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

(Boys' voices preferred for soprano & alto lines)

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

Thomas Tallis Chamber Choir,  
conducted by Philip Simms

*Recorded with 60 voices, at the Royal Peculiar Church of St. Alfege, Greenwich, UK.*

(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* was first performed in November 2005, during the historic Thomas Tallis 500th anniversary concerts held at Waltham Abbey, Essex (where Tallis worked) and St. Alfege, Greenwich (his burial place).

Track 1: © J. D. Little 2011. Recording Engineer: Shaun Michaud  
Track 2: © J. D. Little 2006. Recording Engineer: Andrij Mokrytsky  
Track 3: © J. D. Little 2004. Recording Engineer: Andrij Mokrytsky  
Track 4: © J. D. Little 2005. Recording Engineer: Vaclav Pavel  
Track 5: © J. D. Little 2005. Recording Engineer: Adi Winman



*Interior view of the east window of Waltham Abbey, Essex, UK:  
venue for the première performance of Kyrie.*



## 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)