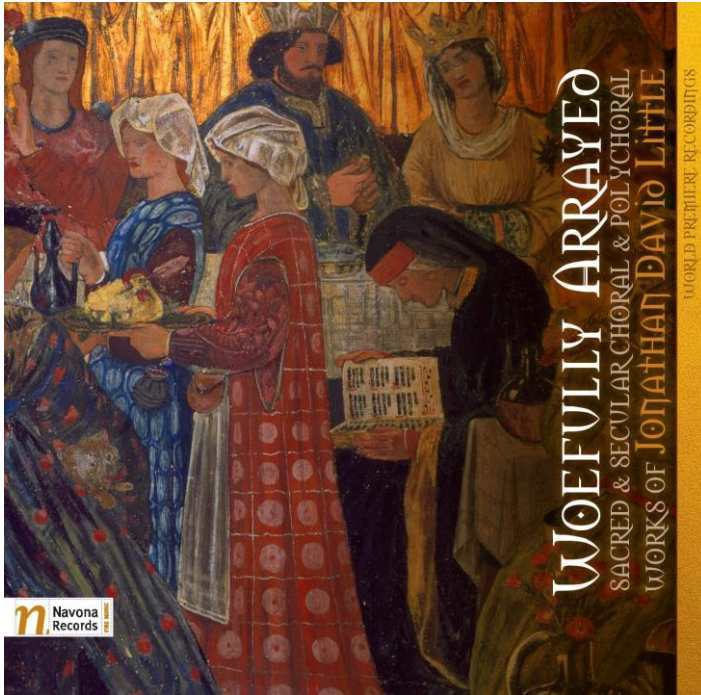


"BEST CLASSICAL MUSIC RECORDING" Nomination
RoundGlass Global Music Awards 2018
(26th January, Edison Ballroom, New York)



roundglass
MUSIC
AWARDS
2018

PEACE | WELLNESS
ENVIRONMENTAL CONSCIOUSNESS

26th January, Friday
Edison Ballroom, Times Sq, New York
4pm onwards

BY INVITATION ONLY

CATEGORY

BEST CLASSICAL MUSIC RECORDING

NOMINEES

- **Ovidiu Marinescu, Vanderbilt Strings & Robin Fountain:** The Sea Knows
- **Goetz Oestlind:** Sonata No.2 in D-Flat Major, Op. 7/1 (1st Movement: Andante appassionato)
- **David Labovitch:** River of Life
- **Charles Denler:** Moment at Dawn
- **Thomas Tallis Society Choir, Philip Simms:** Kyrie
- **Michael Lewin:** Estampes: III. Jardin sous la pluie (Claude Debussy)

Celebrating enlightened musicians from around the globe, who create music to make this world a better place

JONATHAN DAVID LITTLE

(BRITISH; b.1965)

CRITICAL REACTION:

POLYCHORAL MUSIC RECORDING PROJECT

WOEFULLY ARRAYED (issued on NAVONA NV6113, 2017)

Fanfare (USA)



- ***‘The disc of sacred and secular choral and polychoral music by Jonathan David Little, Woefully Arrayed ... is nothing short of remarkable. Stunningly recorded, the pure sonic joy is visceral. On a personal level, I haven’t experienced such revelation in choral terms since the Tallis Scholars’ first recording of the Allegri Miserere. ... Woefully Arrayed is a masterpiece ... radiant ... full and reverberant ... magnificently handled ... A superb disc ... shot through with spiritual light and which speaks on a very deep level to the listener.’***

– Colin Clarke, “The Profundity of Polychoralism: Exploring the work of Jonathan David Little” (extended interview), and “Little, *Woefully Arrayed* ...” (CD review), in *Fanfare*, Vol.41, No.2 (Nov./Dec. 2017) (USA)

- ***‘Jonathan David Little’s music walks the same path as that of Arvo Pärt and Morten Lauridsen ... and Little’s style is natural and organic. He does not offer a contrived veneer of ethereality, but rather employs polychoral-inspired and spatial techniques to create a warm wash of sound with some substance behind it. ... Little uses familiar musical materials and processes to craft music that is at once simple and complex. ... The music’s underlying structures provide a solid framework compositionally, and Little is surely adept at writing for voices; this music is lush, relaxing and meditative. As enjoyable as the music is for listeners, I suspect that it is even more rewarding for the choirs. It is easy to imagine any one of the selections on this disc becoming a perennial favorite for choirs of all kinds, from amateur community choirs to professional ecclesiastical ensembles.’***

– James V. Maiello, “Little, *Woefully Arrayed* ...” (CD review), in *Fanfare*, Vol.41, No.2 (Nov./Dec. 2017) (USA)

Audiophile Audition (USA)



- ***‘This album is a delight on all fronts. ... Little achieves unique and beautiful effects through spacing and arrangement of vocal groups. It seems that Little’s techniques are well grounded in both very careful construction of harmonies and voicing as well as in acoustics and the physics of sound. ... In fact, two of the most fantastically beautiful works in this collection—Gloria, op.18 and Wasted and Worn, op. 6, also have atypical and unique placement of the singers. ... Of the six selections herein, I would be hard pressed to pick a favorite ... When I hear music of this sort it reminds in the best possible ways of when I have actually had the pleasure of hearing music by Tallis or Dunstable in a large old marble clad cathedral ... The three groups performing here—Vox Futura, the Thomas Tallis Society, and The Stanbery Singers—are all amazing; some of the best groups you will ever hear. Very enjoyable, highly recommend!’***

– Daniel Coombs, “Jonathan David LITTLE: Sacred and Secular Choral & Polychoral Works”, in *Audiophile Audition*, August 1st, 2017 (USA)

Cinemusical (USA)

Reviewing great classical and film music

Recording: ****/****

Performance: ****/****

- *‘One need look no further than the excellent essay by Hugh Keyte which appears in this new Navona release to further discover some historical perspective on this unique sound. ... Each of these moments sort of bursts forth from the slowly-built verses in rather beautiful colors. ... the stunning quality of the work ... has this sense of coming into one central space only to go the far reaches of the space. Carefully-managed dissonance also adds to the emotional depth of the piece. ... The album is filled with this rather engaging music ... The polychoral approaches are managed well in the recording and in fact, the well-thought-out booklet even describes placement of singers for each piece. The overall production is rather stellar with excellent art work and overview of the style of music. It is a most fascinating release.’*

– Steven A. Kennedy, “Polychoral Music by Jonathan David Little”, in *Cinemusical*, August 28th, 2017 (USA)

Choir & Organ (UK)

CHOIR & ORGAN



- *“Little writes very much in the manner of the renaissance masters, creating what a modern sensibility would identify as ‘immersive’ music of strongly mystical aspect. That mysticism and muscularity can go hand-in-hand is confirmed by the title piece, which is reprised in condensed form at the end of the disc. ... The pieces are performed in very different acoustics ... [which] makes sense of the sacred/secular split and of the virtuosic disposition of voices.”*

– Brian Morton, “Woefully Arrayed ...” (CD review), in *Choir & Organ* (Nov./Dec. 2017) (UK)

Gramophone (UK/NORTH AMERICA)

GRAMOPHONE

THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

GRAMOPHONE

 SOUNDS OF AMERICA
A special eight-page section focusing on recent recordings from the US and Canada



- *‘The Australian-born composer has cast his resplendent sacred and secular pieces in the polychoral style of the Renaissance and early Baroque, calling for choral forces to be placed in various configurations and spaces to achieve the intended sonic and expressive effect. Although much of the impact can be discerned through speakers or earbuds, hearing them in an actual acoustic environment would add even more lustre.*

The booklet notes include drawings of the different placement of voices, helping greatly to convey what Little intends. ... What is most important is the music itself, which sounds at once ancient and modern. Little shows masterly command of the choral idiom in the luminous interweaving of voices and occasional solo flights. ... The repertoire is performed by Vox Futura (Boston), The Stanbery Singers (Cincinnati) and the Thomas Tallis Society Choir (Greenwich, London), all of whom sound mesmerised by Little’s engaging music.’

– Donald Rosenberg [Editor, *Early Music America*], “LITTLE Woefully Arrayed ...” (CD review), in *Gramophone*, Vol.95 (Jan. 2018) [North American edition, “Sounds of America” supplement, iii] (UK/NORTH AMERICA)