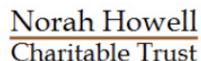


WELCOME TO PLAY-PEN, a varied recording of engaging and characterful new music by Janet Jennings, performed by Christina Wilson, Liam Wooding, Luca Manghi, and Ben Hoadley. The project takes its name and concept from Jenny Doležel's painting, Play-Pen, which features as the cover image for this recording and which inspired one of the piano pieces in the suite entitled *Pictures at the Waikato Museum*. Jenny Doležel refers to the creatures in the Play-Pen as the "outward manifestations of our inner landscapes".

The *Play-Pen* project has been supported by the Performing Arts Community Trust (PACT), formed in 2016 to promote the composition, performance, recording and appreciation of contemporary New Zealand performing arts. PACT acknowledges the support of Creative New Zealand, Trust Waikato, WEL Energy Trust, The Wallace Foundation, and the Norah Howell Charitable Trust. Without their support, this project could not have taken place.



All the World's a Stage voice, flute, and piano.

Shakespeare's famous 'All the world's a stage' monologue (delivered with some pomposity by the cynical Jaques in *As You Like It*) provides the stimulus for these character pieces for flute and piano that represent, and include, Shakespeare's description of the 'seven ages' of man. The performance directions ask the players to read the texts and use them to interpret the music with all their subtlety and skill.

Prologue

*All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages.*

The Infant

*At first the infant,
Mewling and puking in the nurse's arms;*

The Whining School-boy

*And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school.*

The Lover

*And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow.*

A Soldier

*Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth.*

The Justice

*And then the justice,
In fair round belly with good capon lin'd,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part.*

The Lean and Slipper'd Pantaloon

*The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well sav'd, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound.*

Second Childishness

*Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion;
Sans teeth, sans eyes, sans taste, sans everything.*



Pictures at the Waikato Museum solo piano.

These character piano pieces were composed as musical responses to art works in the Trust Waikato Collection, Hamilton, New Zealand. They were written for Katherine Austin and her students at the University of Waikato.

Lace (artist: Jacquie Haselden).

The image appears as a lace tablecloth under glass. It is actually finely rendered in paint. The intention of this small piece of music is to capture the exquisite delicacy of the painting.

Play-Pen (artist: Jenny Doležel).

The creatures in Jenny Doležel's Play-Pen, the title work of this recording, are not the comfortable companions of childhood that we might expect. The music adopts the comfortably archaic form of Prelude and Fugue but the fugue with its distorted whole-tone subject piles up relentlessly leading to a bewildering disintegration. This is no Play-Pen either for the pianist, as the fugue is technically very demanding to play.

The Leading Violinist (artist: Garth Tapper).

The violinist, wrapped in a red gown, turns her face away from the viewer. She is absorbed in rhapsodic music making. We should hear the sweeping freedom of her bowing in the music.

Landscape with Cathedral (artist: Frances Ellis).

This painting is a dark, stylized, multi-faceted depiction of the city of Hamilton. The music conveys the sense of simultaneous stillness and movement powerfully expressed in the painting. The presence of the mighty Waikato River is felt in ripples and eddies throughout the work.

Grandparents at the Door (artist: Michael Smither).

The door divides the strident, brightly coloured children's world from the darker, quieter exterior space of their grandparents. We sense the door about to open, the merging of the two spaces, the patient love of the grandparents, and, above all, the insistent clamour of the children.

A Bird, a Fruit, and a Beast *voice, flute, bassoon, and piano.*

D.H. Lawrence, a writer who has often been accused of misogyny and phallocentrism, strides into our Play-Pen with these three poems.

Humming Bird

The tiny bird initially flashes in brilliance through the poem before Lawrence reflects that in ancient times it might have been big "... as little lizards, they say, were once big".

Peach

This is a sensual poem in which Lawrence mocks his female listener with the tension between his pleasure in eating a peach and his perception of the hard and wrinkled peach stone he is left with. The musical setting features the flute and bassoon playing simultaneously in different modes, never to be reconciled.

Bat

This poem also traces a shift in perception. The poet realises to his enormous (and unreasonable) horror that the small creatures swooping so beguilingly under Florence's Ponte Vecchio are not swallows but bats.

Prelude, Fugue, Variations, and Chaconne *flute, bassoon, and piano.*

I was pleased to have the opportunity to connect with the musical past by using four traditional forms in this work to explore a range of compositional techniques as well as styles and moods.

The prelude fulfils a traditional introductory function and features arpeggiated keyboard flourishes, albeit in non-traditional rhythmical patterns. Its closing figure of falling perfect fourths introduces the fugue subject. The fugue is sombre in tone and builds to a stretto in which the subject appears in close succession in four voices before subsiding gently over an augmented version in the fifth voice.

A sprightly whole-tone theme forms the basis for a set of four whole-tone variations with a prevailing ragtime flavour from which the closing movement emerges, a beguiling chaconne, in 5/4 metre rather than the traditional triple time. Flute and bassoon in turn play a chromatic melody above the piano's repeated harmonic progression. A light-hearted middle section gives the tune to the bassoon (the performer is asked to play 'lovingly') before the chaconne theme returns, in inverted form, to bring the work to its conclusion.

(Programme notes by the composer)



Janet Jennings

Janet Jennings' specialist area of composition is setting text (particularly NZ poetry) to music. She is one of NZ's leading composers for voice but also writes for a wide range of instrumental forces.

Recent works include *Flowing Water*, an opera with libretto by Witi Ihimaera premièred at the Hamilton Gardens Arts Festival in February 2018; *In Memoriam* for tenor and string quartet first performed in New Zealand (2018) by tenor Jared Holt and the New Zealand String Quartet and in Beijing by the Romer Quartet; *ANZACS – A Generation Lost in Legend*, a large scale setting of NZ war poetry for New Zealand and Australian choirs, vocal soloists, and instrumentalists; and *Magnificat from a Garden in the Antipodes*, a musical setting for two choirs, soprano solo and flute, of poems by Christchurch poet Ursula Bethell. First performed in Christchurch and Hong Kong (2017) the work was performed in April 2018 by The Philharmonic Chamber Choir in Singapore.

Her works have been recorded by Radio NZ, SOUNZ Resound, and Atoll Records.



Christina Wilson

Christina has recently finished her third of a four-year conjoint degree in musical theatre voice and theatre studies at the University of Waikato. Since moving to New Zealand from Australia in 2006, she has built a strong reputation in the music and theatre community in Hamilton, having played such roles as Hope Cladwell in Bold Theatre's production of *Urinetown*, and Sally Banner in Dorothy Hewett's *The Chapel Perilous*. When not performing, Christina teaches music and drama in Hamilton.



Liam Wooding

Originally from Whanganui, New Zealand, Liam Wooding is a pianist based in Melbourne, Australia. Performing and commissioning New Zealand music is central to his musical practice.

Liam was a prize winner in New Zealand's National Concerto Competition, and he has also featured as a soloist with the Auckland Chamber Orchestra and the Auckland Philharmonia Orchestra. As a chamber musician, Liam has participated in courses and residencies at the Banff Centre for Arts and Creativity (Canada), Skidmore College (USA), and Four Winds (Australia). He is a member The Morton Trio, a Melbourne based ensemble who were awarded the 2018 Pettman/ROSL Chamber Music Scholarship.



Liam is a graduate of the University of Waikato and Australian National Academy of Music, supported by the Creative New Zealand Jack McGill and Kawana Pohe scholarships.

Luca Manghi

Italian born Luca Manghi won first prize at the Arrigo Boito National Music Conservatory. He was then awarded the highest distinction by the Biella International Superior Music Academy "L. Perosi" for his work with Peter Lukas Graf. Winner of several soloist international competitions (UFAM Paris Competition, City of Genova Competition, "Domenico Cimarosa" Aversa Competition) Luca has performed as principal flautist for many European orchestras, including the Mantova Chamber Orchestra, the Orchestre Symphonique Français and the Orchestra Filarmonica di Parma. Luca now lives in New Zealand where he works as a freelance musician playing with the major orchestras of the country, and in solo and chamber music performances. He has taught flute and chamber music at the Universities of Auckland, Waikato, and Otago and performs frequently as a recitalist in New Zealand, Europe, Asia, and Australia. His CD, Quays, with pianist David Kelly, has been released on the Atoll label.



Ben Hoadley

Ben Hoadley is one of Australasia's finest bassoonists. He is also an award-winning composer whose works are performed and recorded internationally. Ben lectures at both the University of Auckland and the Australian Institute of Music, and is regularly invited to teach at institutions throughout New Zealand and abroad, including a residency at the University of Louisville in 2017. Ben has appeared frequently as guest principal with most of the professional orchestras in both Australia and New Zealand, and as a recital and concerto soloist and chamber musician. His special interest in New Zealand music has led him to collaborate with many composers in the creation of new music for bassoon.



1-8 All the World's a Stage *voice, flute, and piano*

Christina Wilson, Liam Wooding, Luca Manghi

22:08

- 1 Prologue
- 2 The First Scene: The Infant
- 3 The Second Scene: The Whining School-boy
- 4 The Third Scene: The Lover
- 5 The Fourth Scene: A Soldier
- 6 The Fifth Scene: The Justice
- 7 The Sixth Scene: The Lean and Slipper'd Pantaloon
- 8 The Last Scene: Second Childishness

9-13 Pictures at the Waikato Museum *solo piano*

Liam Wooding

15:44

- 9 Lace (artist: Jacquie Haselden).
- 10 Play-Pen (artist: Jenny Doležel).
- 11 The Leading Violinist (artist: Garth Tapper).
- 12 Landscape with Cathedral (artist: Frances Ellis).
- 13 Grandparents at the Door (artist: Michael Smither).

14-16 A Bird, a Fruit, and a Beast *voice, flute, bassoon, and piano*

Christina Wilson, Liam Wooding, Luca Manghi, Ben Hoadley

9:08

- 14 Humming Bird
- 15 Peach
- 16 Bat

17-20 Prelude, Fugue, Variations, and Chaconne *flute, bassoon, and piano*

Liam Wooding, Luca Manghi, Ben Hoadley

13:05

- 17 Prelude
- 18 Fugue
- 19 Variations
- 20 Chaconne