

Occasional Music

Composers Ensemble



Jane Wells

METIER

photograph: Brian Voce



Peter Wiegold & Jane Wells

I've called this short album OCCASIONAL MUSIC because much of the music that I write comes out of involvement in projects with specific communities for special occasions. This is particularly true here of *People and Places* and *Mondays Child*. I have also collaborated on many occasions with artists from other disciplines. *Ultramarine* and *Wherever Next* both started life as music with dance and, out of whole-evening scores, I have re-shaped favourite sections into concert pieces. Of this set of pieces, only *One To Another* was written as a straightforward response to a request from Mary Wiegold and the Composers Ensemble for a song. Music commands attention through its textures, colours, melodies, harmonies and dynamics. For me the context in which a new piece begins is as important a parameter in establishing its energy and 'feel' as any other. If I had to describe my music in any technical way I would simply say that it is polymodal or 'of many moods'.

Jane Wells

ONE TO ANOTHER

Changing patterns,
zigzagging, shimmering
like quicksilver or tarnished gold.
Some people need to stay close to another,
others need more independence.
Balance the both.
Will you stay together in spirit and heart
'tho other circumstances keep you apart?
Got to keep going
beyond those times of travel together
through the contraflow.
Perfect and painful meetings and partings
come and go.

Changing feelings,
zigzagging, shimmering,
step back, accept things for what they are.
Don't despair, look on the bright side,
else you might wish you never had met.
Still there's a richness in being together,
for who dares say what happiness is
except for the adverts and what do they know?
So many twists, so many bends,
so many routes through the contraflow.
Partings and meetings, meetings and partings,
parting and meetings
come and go.

MONDAY'S CHILD

Monday's child is fair of face, Tuesday's child is full of grace.
Wednesday's child is full of woe, Thursday's child has far to go.
Friday's child is loving and giving while Saturday's child works hard for a living
And the child that is born on the Sabbath day is bonny and blithe and good and gay.

Composers Ensemble


Mary Wiegold	soprano
Peter Wiegold	conductor
Kate Lukas	flute
Duncan Prescott	clarinet / soprano saxophone
Richard Addison	bass clarinet / alto & tenor saxophones
Catherine Edwards	piano
Richard Benjafield	vibraphone / glockenspiel
Jane Atkins	viola
Philip Sheppard	'cello
Matthew Gibson	double bass

THE COMPOSERS ENSEMBLE

Founded by composer, John Woolrich, and soprano, Mary Wiegold in the 1980s, the Ensemble have given literally hundreds of first performances by many leading composers, from Birtwistle to Donatoni, Nyman to Judith Weir, and collaborated with composers as diverse as Peter Sculthorpe, Lou Harrison and Elvis Costello. The Ensemble has made several CD recordings (including Mary Wiegold's 'Songbook' of specially commissioned songs), appeared on TV in Britain and abroad and broadcasts regularly on BBC and European radio stations. They have also appeared at most leading British festivals, including the Proms, and in European concert halls from Paris to Albania.

JANE WELLS

Pieces written as a student (her composition teachers included David Lumsdaine and Jonathan Harvey) were first performed at the Purcell Room and other London venues with support from the Society for the Promotion of New Music. Ten years as a 'jobbing' musician in London included commissions such as *Composition* for clarinet quintet, also broadcast on Radio 3; performances with dance at the ICA, Riverside Studios, regional festivals, abroad and on Channel 4 TV; and teaching in adult education as well as leading creative music workshops for Battersea Arts Centre, Gemini and others. Since 1987 she has lived in Norfolk and, briefly, Lincolnshire. Her concert performances of larger pieces have included a saxophone concerto premiered by John Harle and the Norfolk County Youth Orchestra; *To The Turning Of The Millenium* for baritone, children's choir, instruments and tape (commissioned to mark the opening of Norfolk's Foxley Wood); and *Here's What I Saw* - a half-evening of music-theatre. Many other pieces have arisen (such as some on this CD) in connection with a busy timetable of participatory music-making. She has been central in setting up two community music organisations, Norfolk Music Works and Lincolnshire's A Wider Air (now SoundLincs). For these she has led many projects and workshops in composing, playing and singing (she plays saxophones and keyboard in a rock band) working alongside orchestral, rock and 'chamber' musicians, storytellers, puppeteers and dancers and involving people of many ages and backgrounds.

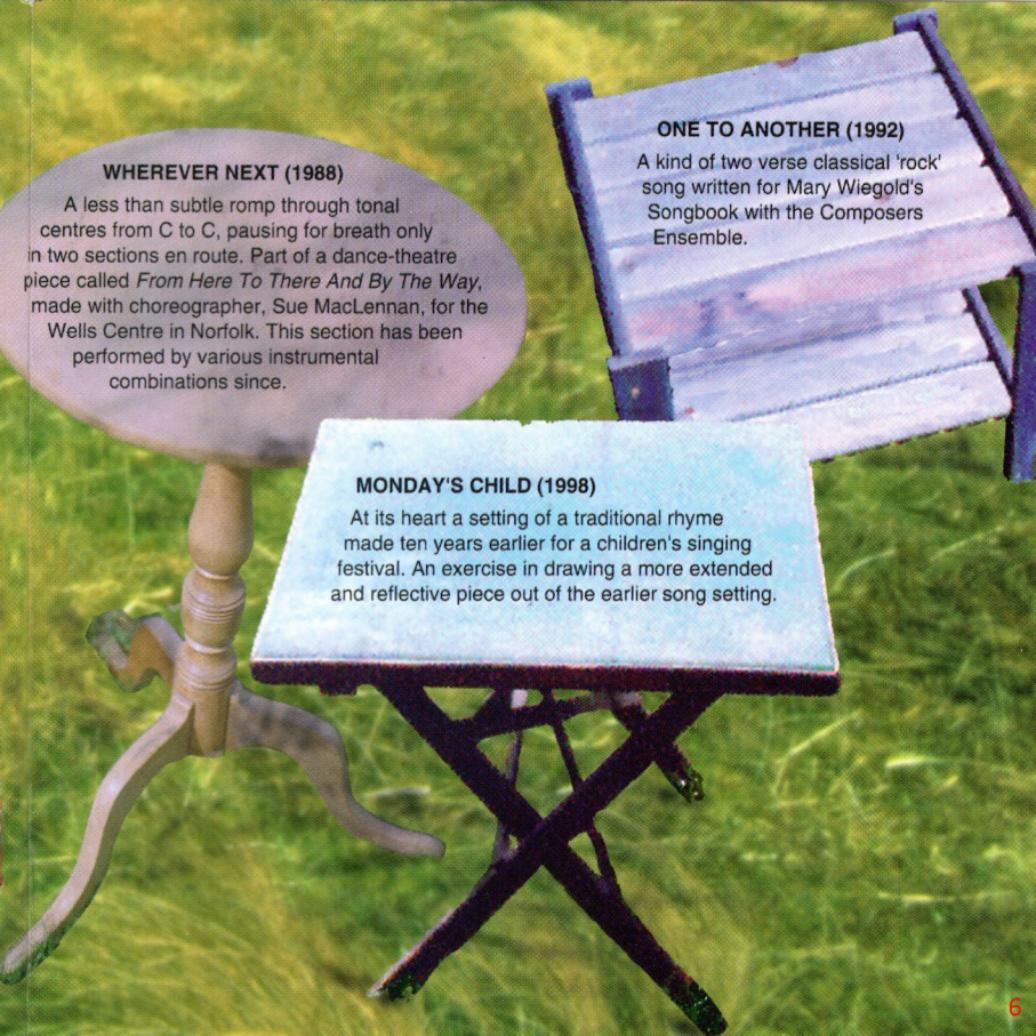


ULTRAMARINE (1991)

An extended, high energy, solo melody designed to build up its own harmonies using a delay effect. The work originally accompanied a dance for the Claire Russ Ensemble.

PEOPLE AND PLACES (1995)

Three movements and a coda, all with child-like associations (Starting Out - In A Quieter Place - A Bit Of Action - Coda) but for an audience of any age. I wrote the third-movement tune originally as the theme song for a schools' project in Bury St Edmunds (the Ballad of St Edmund!). The whole piece was a commission for the East of England Orchestra to use, in separate movements or as a whole, as part of their education programme.

A miniature scene set on a green grassy field. On the left is a small, round-topped wooden table with a turned pedestal and four curved legs. To its right is a folding deck chair with a light-colored wooden frame and a blue and white striped fabric seat and backrest. In the foreground, a rectangular sign with a light blue background and a dark border sits on a dark wooden stand. The sign contains the title 'MONDAY'S CHILD (1998)' and a paragraph of text. In the background, a light-colored oval sign is attached to the table, containing the title 'WHEREVER NEXT (1988)' and a paragraph of text.

WHEREVER NEXT (1988)

A less than subtle romp through tonal centres from C to C, pausing for breath only in two sections en route. Part of a dance-theatre piece called *From Here To There And By The Way*, made with choreographer, Sue MacLennan, for the Wells Centre in Norfolk. This section has been performed by various instrumental combinations since.

ONE TO ANOTHER (1992)

A kind of two verse classical 'rock' song written for Mary Wiegold's Songbook with the Composers Ensemble.

MONDAY'S CHILD (1998)

At its heart a setting of a traditional rhyme made ten years earlier for a children's singing festival. An exercise in drawing a more extended and reflective piece out of the earlier song setting.



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JANE WELLS

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Mary Wiegold - soprano Peter Wiegold - conductor

- 1 **Ultramarine** 5:32
Richard Addison - alto saxophone

People and Places

Kate Lucas - flute, Jane Atkins - viola, Philip Sheppard - 'cello

- 2 I. Starting Out 2:46
3 II. In a Quieter Place 4:52
4 III. A Bit of Action - Coda 4:15

- 5 **One to Another** 4:53
Mary Wiegold - soprano, Duncan Prescott & Richard Addison - clarinets,
Jane Atkins - viola, Philip Sheppard - 'cello, Matthew Gibson - bass

- 6 **Wherever Next** 3:35
Duncan Prescott - soprano saxophone, Richard Addison - tenor saxophone,
Catherine Edwards - piano

- 7 **Monday's Child** 12:05
Mary Wiegold - soprano, Kate Lucas - flute, Duncan Prescott - clarinet,
Richard Addison - bass clarinet, Richard Benjafield - percussion,
Jane Atkins - viola, Philip Sheppard - 'cello, Matthew Gibson - bass

Total: 38:02

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