PROFESSIONAL RECORDING OF CECILIA MCDOWALL'S WORKS FOR TRUMPET AND KEYBOARD

By

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I. Acknowledgements

I wish to express my most sincere gratitude to Cecilia McDowall for providing the music that was the inspiration behind this project. She was extraordinarily charitable with her time, participating in several interviews, responding to countless emails, coaching a recital rehearsal and attending my lecture recital. Her assistance was integral to the completion of this project.

I owe John and Anne Aley my deepest appreciation. It was because of their gracious hospitality and kindness that I chose to attend the University of Wisconsin-Madison. John's incredible musicianship has forever changed the way I approach the trumpet, and his performance of *Framed* is the reason I chose Cecilia McDowall as the subject of this project. I would also like to thank the members of my doctoral committee, Professors Lawrence Earp, Daniel Grabois, Mark Hetzler and Leslie Thimmig. The patience that this group has shown me has been remarkable.

I would also like to express my gratitude to the musicians that were directly involved with the recording, sound engineers Lance Ketterer and Jonathan Greer, collaborative pianists Kirstin Ihde and Aesook Lim, trombonist Noah Crossely, conductor Christian Hansen, and Matt Mireles for his production assistance. My trumpet colleagues Douglas Lindsey, Benjamin Hay, Ryan Darke and Daniel Cross I also thank for their discerning ears and counsel. Thanks are also owed to the sixty financial supporters who funded my project through Kickstarter. I hope that they are pleased with the outcome of the recording.

I am most indebted to my family for their unwavering support, patience and guidance. My life has taken many turns since the start of this project, and it is because of their encouragement that I was able to finish.

II. Purpose of the Project

On 11 March 2011, I heard John Aley perform *Framed* at a regional International Trumpet Guild Conference in Fayetteville, Arkansas. This was my first exposure to the music of Cecilia McDowall. I was impressed with the beauty and ease with which Aley performed. While Aley is a consummate musician, I believe the beauty of that particular performance was due, in part, to the nature of McDowall's writing. With each of the seven movements influenced by a different work of art, a fascinating variety of styles are displayed throughout the piece.[1] I was astonished that I had never heard McDowall's music prior to Aley's performance in Arkansas. When I returned to Madison, I began researching the composer and her works. I was intrigued when I learned that, like *Framed*, many of the composer's works are ekphrastic in nature.[2] I was also surprised to learn that most of McDowall's works for solo trumpet had not been professionally recorded.

I believe that it is due to this lack of a professional recording that I was previously unaware of McDowall's music. Immediately, I recognized the need for a professional recording of Cecilia McDowall's works for solo trumpet. It is my hope that the recording offered here will serve this obvious need.

When considering companion pieces to accompany *Framed* on the recording, I had two goals: 1) I wanted each piece to exhibit the ekphrastic qualities that originally drew me to McDowall's music, and 2) each piece should fit naturally into a standard

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[1] Each movement of *Framed* is inspired by a different painting, with dates of origin

[2] Ekphrasis is a literary description of a visual work of art. I am stretching the term to include musical compositions that are heavily influenced by a work of art from a different medium. Many of Cecilia McDowall's works are ekphrastic in nature because they are a musical description of another work of art.

recital-setting.[3] In regard to the second goal, highlighting works for trumpet and keyboard seemed only natural. Though Cecilia McDowall has many pieces that feature the trumpet as a solo instrument, three pieces stood out because of the trumpet and keyboard collaboration: *The Night Trumpeter*, *Three Antiphons* and *Le Temps Viendra*.

After performing *The Night Trumpeter* on a recital of my own, I decided it would make a wonderful addition to the recording. *The Night Trumpeter* is a work for trumpet and piano that is presented in two movements and draws inspiration from "different uses, in the sixteenth century, of the trumpet as a conveyor of information."[4] The first movement is entitled *The power of dreams* and is inspired by the novel *Music and Silence* by Rose Termain. The second movement is entitled *Kircher's Ear* and is inspired by a listening device created by German polyhistorian, theologian and music theorist Athanasius Kircher.

After examining a list of works on the composer's website, I chose *Three Antiphons* and *Le Temps Viendra* as the last two pieces for my recording. I was drawn to these pieces because they offered instrumentation different to the standard trumpet and piano instrumentation, while still working as standard recital pieces. *Three Antiphons* for trumpet and organ is an adaptation of Latin Motets for choir.[5] While a recording of a trumpet ensemble setting of this piece exists, there is no recording of the version for solo

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[3] I consider a standard recital setting to include a solo instrument or small chamber group.

[4] Cecilia McDowall, *The Night Trumpeter* (Rutland, United Kingdom: Brass Wind Publications 2002).

[5] *Three Antiphons* was originally written for unaccompanied choir and premiered in 2004. The adaptation for trumpet and organ was completed in 2006.

trumpet. *Le Temps Viendra* for trumpet, trombone and piano draws inspiration from a Medieval Book of Hours that had belonged to Anne Boleyn.[6]

While all four of these pieces are performed consistently in Great Britain, with British trumpeter Paul Archibald having premiered each between 2002-2009[7], none are performed with regularity in the United States. I gave the United States premier of *The Night Trumpeter* on 19 November 2011. Furthermore, neither *Three Antiphons* nor *Le Temps Viendra* has had a United States premier. This project will enrich the trumpet repertoire by exposing McDowall's music to broader audiences.

[6] *Le Temps Viendra* was originally scored for oboe, bass clarinet and piano and premiered in 1999. The adaptation for trumpet, trombone and piano was completed in 2009.

[7] Paul Archibald gave the world premiers *The Night Trumpeter* in 2002, *Three Antiphons* in 2006 and *Framed* and *Le Temps Viendra* in 2009. All premiers were performed in Great Britain.

III. Summary of the Recording and Editing Process

Producing this recording required assembling multiple musicians and sound engineers, organizing rehearsal, recording schedules and venues, as well as obtaining funding. The recording process took place at two locations in different states, over the course of two years. The project began in 2013 with the recording of *Framed* and *The Night Trumpeter* in Madison, Wisconsin in collaboration with pianist Kirstin Ihde and sound engineer Lance Ketterer. The second half of the project took place in 2015 with the recording of *Le Temps Viendra* and *Three Antiphons* in Columbus, Georgia. In Columbus, I collaborated with pianist/organist Dr. Aesook Lim, trombonist Noah Crossley, conductor Christian Hansen and sound engineer Jonathan Greer.

Before the initial recording sessions, I estimated that producing this project would cost $4,400. In order to obtain funding, I utilized the crowdsourcing website Kickstarter, where my project received donations from sixty people totaling $4,542. These funds were used, in their entirety, to pay for the services of the professional musicians and sound engineers who collaborated with me on this project.

Framed and *The Night Trumpeter*

Prior to the recording project, Kirstin Ihde and I collaborated on three recitals, one of which included the United States premier of *The Night Trumpeter.* It felt natural to collaborate with her on my recording. Kirstin is an outstanding pianist and her superb musicianship greatly enhanced the quality of the recording. Because of her busy teaching and performing schedule, the number of rehearsal and recording sessions had to be minimized. Luckily, *The Night Trumpeter* did not require much rehearsal time because

we had already prepared it for performance a few months prior. The majority of our rehearsal time was spent on *Framed*, particularly the last movement of the set, due to the ensemble demands placed on the performers. We rehearsed at various times throughout June 2013. We recorded in Mills Hall 1-3 July 2013. Recording engineer Lance Ketterer had been highly recommended. After discussing the project with him through email and phone conversations, I was excited to have him as the project's sound engineer. Lance set up the microphones on stage and in the audience seating area of Mills Hall. One issue that Lance faced was microphone placement for the second movement of *The Night Trumpeter* in which the trumpet plays into the soundboard of the piano while the pianist depresses the sustain pedal. Lance chose to place the microphone over the bass strings of the piano, where the sound of the trumpet was resonating best. Kirstin and I divided each movement into segments that consisted of approximately sixteen to thirty-two measures, depending on the length of the musical phrase. We recorded each segment eight to ten times until we both felt confident that our highest quality performance had been recorded. Throughout this process, fellow UW-Madison doctoral candidate Matthew Mireles assisted the production process by notating the specific qualities of each take. Matthew's excellent ear made the editing process much more efficient. Approximately a week after the recording sessions were completed, Lance gave me two CDs with all of the tracks. From there, I spent about a week listening to the CDs and referencing Matthew's notes in order to decide which takes would be used to create the final version of the piece. Afterward, Lance and I worked through the editing process together, until we both felt our track choices presented the music with the highest possible quality.

Le Temps Viendra and *Three Antiphons*

When I arrived in Columbus, Georgia, I was introduced to a group of wonderful musicians. Recording *Le Temps Viendra* presented me with the opportunity to work with some of them. After studying the score and listening to a recording of *Le Temps Viendra* with its original instrumentation, I decided that in addition to a trombonist and pianist I would need a conductor to ensure the precision of the ensemble.[8] Fortunately I worked with Noah Crossley, an outstanding trombonist, and conductor Christian Hansen. For my pianist, I contacted the music department at the local university and subsequently contacted Dr. Aesook Lim.[9] Dr. Lim is an exceptionally talented pianist and organist and serves as staff pianist at Columbus State University and organist at St. Luke's United Methodist Church. Dr. Lim allowed our group to conduct rehearsals in her studio at Columbus State University. She also allowed all of the recording sessions for *Le Temps Viendra* and *Three Antiphons* to take place in the main sanctuary at St. Luke's. For *Le Temps Viendra*, we held rehearsals throughout the months of March and May 2015 and recorded the piece on 20 May 2015. *Three Antiphons* was recorded on two separate dates. The third movement was recorded on 26 July 2015, while the first and second movements were recorded in on 24 September 2015. Jonathan Greer, my sound engineer who served as an instructor at the United States Army School of Music, came highly recommended. He agreed to assist me with my project. Similar to my previous recording sessions, we divided the piece into sixteen to thirty-two measure segments and recorded each segment eight to ten times. I did not use a production assistant for these recording

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[8] Emma Williams, Richard Shaw and Ensemble Lumiére, *Cecilia McDowall: Pipers Dream*, Deux-Elles, DXL1033, 2001.
[9] The Schwob School of Music at Columbus State University.

sessions. I relied on my ears, as well as those of my fellow musicians and sound engineer. I notated the general quality and inconsistencies of every take immediately after the segment was finished. The microphone placement for *Three Antiphons* proved to be difficult as the two sets of organ pipes were on opposite sides of the chancel. Additionally, the action of the expression pedal can be heard throughout the piece, especially in the third movement. I felt that taking drastic editorial measures to eliminate this sound would have reduced the quality and authenticity of the recording. Jonathan and I worked closely together on the editing process. After each recording session, Jonathan and I met and listened to each track multiple times. I referenced my notes before deciding which track would be used for the final version of each piece.

IV. About the Composer and Works

Biography

Cecilia McDowall, born in 1951, is a London-based composer who often draws inspiration from extramusical influences. The International Record Review described the composer as having a "communicative gift that is very rare in modern music." McDowall won the 2014 British Composer Award for choral music, presented by the British Academy of Songwriters, Composers and Authors. McDowall has been the recipient of numerous commissions, most notably from the BBC, the Welsh Chamber Orchestra and the Royal Scottish National Orchestra. Her music has been broadcast on BBC radio and performed in prominent concert halls throughout Great Britain. McDowall has works published by the Oxford University Press, is currently Composer-in-Residence at Dulwich College in London and received an Honorary Doctorate in Music from the University of Portsmouth.[10]

Framed

Commissioned by British trumpeter Paul Archibald, *Framed* was written and premiered in 2009. *Framed* is a collection of seven pieces, each inspired by a different work of art (all of which are close to McDowall's heart), with dates of origin ranging from 1459-1962.[11] The style of each piece varies greatly, from Baroque to jazz to *avant garde*. *Framed* is a versatile piece and can either be broken apart and performed as individual pieces, or as a complete seven-piece work. Each piece is named after the corresponding work of art. The pieces appear in order according to difficulty, ranging from intermediate to advanced. The graded nature of the piece also adds to its versatility.

[10] Cecilia McDowall, personal website, http://ceciliamcdowall.co.uk.
[11] Cecilia McDowall, interview with composer, January 2015.

This allows performers of varying skill levels to enjoy performing her music. The pieces appear in order of complexity, beginning with the intermediate level piece and ending with the most advanced.

The first movement, entitled *Ball at the Moulin de la Galette*, is based on the French Impressionist Pierre-Auguste Renoir's painting of the same name. Completed in 1876, the painting is considered one of Renoir's most important works. It depicts a Sunday afternoon dance at the café "Moulin de la Galette" in the Montmartre District, in Paris. When I asked about her inspiration for this piece, McDowall mentioned that she has always associated Paris with the accordion. The *bal-musette* is a genre of accordion music that was popular in the bars of nineteenth century Paris. Forms of the *musette* include *tango-musette*, *paso-musette* and *valse-musette*. McDowall's *Ball at the Moulin de la Galette* is in the style of a *valse-musette*. Due to the location and date in which the painting was completed, it is possible that Renoir was influenced by this genre of music while creating *Ball at the Moulin de la Galette*.

The next movement, *Nocturne in Blue and Gold*, shares its title with a painting by American-born British-based painter James McNeill Whistler. The painting is from Whistler's *Nocturne* series and was painted between the years 1872-1875. Whistler described the paintings in this series as dreamy and pensive. *Nocturne in Blue and Gold* depicts the old wooden Battersea Bridge across the River Thames and features a striking use of light through far off windows and falling sparks. It is both interesting and fitting that the musical name Nocturne was applied to this series of works, as the painting captures the mood associated with a Nocturne. It is noteworthy that this particular piece of music was also inspired by a painting, which itself was inspired by a musical genre. In

our conversations, McDowall mentioned that the luminous quality of Whistler's painting reminded her of the music of Debussy, particularly his piano preludes. The falling sparks from the bridge are represented by the falling piano motive heard throughout the movement. While originally scored for trumpet, I prefer to perform it on flugelhorn, as I believe it adds depth and warmth to the sound that better suits the atmosphere of the piece.[12]

The third piece draws inspiration from Swiss artist Alberto Giacometti's sculpture, *Walking Man*. Created in 1961, the cast bronze sculpture is one of the most expensive works of art ever sold and is considered one of the most iconic images throughout modern art. Giacometti's sculpture is of a thin human figure with legs extended in an exaggerated manner, attempting to integrate motion and time into a static sculpture, which is very similar to what McDowall has done with many of her compositions. McDowall's compositions often describe stationary works of art. She chose to write this piece in 5/4 for two reasons: 1) McDowall recognizes a certain directional feel when the last two beats of the bar are used to drive into the following measure, avoiding a heaviness and predictability that can be associated with 4/4 time, and 2) by adding an additional beat to the "common time" 4/4 bar, McDowall creates an elasticity that compliments the legs and stride of Giacometti's figure. The piece has a swing feel and features staccato in the piano that functions as a walking bass line.

The following movement, *Winter Landscape with Skaters*, shares its title with Dutch artist Hendrick Avercamp's 1608 painting. Avercamp's work is narrative in nature, providing a sample of human activity during winter festival. Some of the more

[12] I received McDowall's permission to both record and perform *Nocturne in Blue and Gold* on flugelhorn.

provocative activities include a couple fornicating, crows and a dog feeding on the carcass of a horse and a male relieving himself on a tree. While preparing to write this piece, McDowall thought of the River Thames frost fairs. The River Thames frost fairs were festivals that occurred when portions of the river were frozen over, which did not occur very often. The frost fairs occurred roughly twenty times between the seventeenth century and early nineteenth century. Some examples of the festivities during the frost fairs included sledding, ice skating, horse and coach racing, puppet plays, cooking and imbibing. Interestingly, the first River Thames frost fair occurred in 1608, the same year that Avercamp's painting was completed. With this movement, McDowall attempts to capture the brightness of the frost, ice and snow during the festivities. She also had the sound of a hurdy-gurdy in mind, reminiscent of a fair, and attempts to recreate the repetitive phrasing associated with it. This piece has a sense of delicacy and dexterity that is suggestive of ice-skating. A light articulation and nimble fingers help the trumpeter bring an effortless and gliding character to the piece.

The fifth movement is entitled *Marilyn Diptych*, and draws inspiration from Andy Warhol's 1962 painting of the same name. *Marilyn Diptych* is one of Warhol's most famous works, and is one of the most influential pieces of modern art. The painting was completed in the weeks following Marilyn Monroe's death and comprises fifty images of the celebrity, based on a single photo from the movie *Niagara*. When McDowall was considering this painting, she felt that it was "all about Marilyn in every way."[13] In order to recreate this notion, McDowall thought it was only appropriate to draw inspiration from Marilyn's most famous film, *Some Like it Hot* (more specifically, the song "I

[13] Cecilia McDowall, interview with composer, January 2015.

Wanna Be Loved By You"). Portions of the song can be heard in the piano (meas. 25). The motive is fragmented and distilled in other parts of the piece through a three note descending chromatic passage (trumpet meas. 44 and 47). The longer piano quote reappears towards the end with a quiet sigh from the trumpet to end the piece.

The next movement, *A Choir of Angels*, shares its title with a 1459 panel painting from the top of the shutters of the altarpiece of an abbey in northern France by Flemish painter Simon Marmion. Referred to as the "Prince of Illuminators" (in reference to his work with illuminated manuscripts), Marmion was also famous for his panel paintings. *A Choir of Angels* depicts a group of angels hovering above a steeple. The religious nature of Marmion's painting inspired a Baroque feeling in McDowall. The painting itself has a marvelous upward motion. McDowall attempts to recreate that in the ascension of the melodic line, which is a direct quote from Monteverdi's *Vespers*. McDowall's score allows the performer to choose between a B-flat or E-flat trumpet. I prefer to perform the piece on E-flat trumpet, as I believe the smaller horn has a lightness and delicacy that matches the Baroque atmosphere.

The final movement, *Overcoming Red*, shares its name with the 1918 painting by Russian artist Alexander Rodchenko. Rodchenko was an artist, sculptor, photographer and graphic designer who lived through World War I, the Russian Revolution and World War II. Rodchenko was one of the founders of constructivism. His painting, *Overcoming Red*, features a gray triangular form cutting through a red and yellow circle on top of a black background. Because of the abstract nature of the painting, McDowall decided to use a more modern musical language for this movement. She mentioned that this was the most difficult of the movements to compose because the parameters of making

Overcoming Red were the most complex of the work.[14] The piece features three extended techniques for the trumpet, doodle tonguing, pitch bending and alternate finger trills, which aid the modern atmosphere. The piece opens with a jagged three-note motive, which represents the triangular form in the painting. This motive appears a number of times throughout the piece, in diminution and augmentation, before it reappears verbatim in the closing bars. The middle section is a vivacious 6/8, which has a bit of a circular feel, reminiscent of the large red and yellow circles from the painting. In 1921, Rodchenko proclaimed "I reduced painting to its logical conclusion and exhibited three canvases: red, blue and yellow. I affirmed: it's all over."[15] It is fitting that McDowall chooses a work by Rodchenko to inspire the closing movement for *Framed*.

The Night Trumpeter

Also commissioned by Paul Archibald, *The Night Trumpeter* was written and premiered in 2002. It is a two movement work for piano and trumpet that reaches for "historical connections between different uses, in the sixteenth century, of the trumpet as conveyer of information."[16]

The first movement is entitled *The power of dreams,* and was inspired by the novel *Music and Silence* by Rose Tremain. Tremain's novel "describes how the Duchess of Mecklenburg hired a night trumpeter to stand guard over her sleeping grandson, the

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[14] Cecilia McDowall, interview with the composer, January 2015.
[15] Cecilia McDowall, *Framed* (Rutland: United Kingdom: Brass Wind Publications, 2009).
[16] Cecilia McDowall, *The Night Trumpeter* (Rutland, United Kingdom: Brass Wind Publications, 2002).

future King of Denmark, Christian IV."[17] The trumpeter was directed to sound his trumpet if the baby awoke, and to play a vivacious melody in order to calm the baby and put him back to sleep. The introduction to the movement sets a dreamlike atmosphere with unhurried piano chords and rocking arpeggios in the trumpet. The feeling slowly turns gloomier as the baby awakens, which is followed by the trumpet sounding the alarm with a sense of urgency. A lively and cheerful melody is then heard in the trumpet in order to calm the awakened child before the restful atmosphere from the opening of the movement returns and the household is once again asleep.

The second movement is entitled *Kircher's Ear* and was inspired by a listening device invented by sixteenth century German architect, Athanasius Kircher. The device allowed the user to listen through walls to conversations happening in adjacent rooms. A very clever compositional technique is employed at the opening of the movement. The trumpet plays into the soundboard of the piano as the pianist depresses the sustaining pedal. McDowall was inspired to utilize this after attending a performance of Luciano Berio's *Sequenza X* by Paul Archibald. This technique gives a sense of distance to the music, as if the audience is listening to the performers through a wall. The piano and trumpet engage in a quarrelsome dialogue, with each voice sharply responding to the other. The trumpet then plays a short cadenza, which starts with the performer still playing into the soundboard and slowly turning toward the audience. With the cadenza, the audience is brought from outside the wall into the room where the conversation is occurring. A raucous exchange follows, which builds to a climax using similar material to the earlier cadenza. At this point, however, the piano and trumpet clash together down

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[17] Cecilia McDowall, *The Night Trumpeter* (Rutland, United Kingdom: Brass Wind Publications, 2002).

a descending pattern. Then the trumpet plays into the soundboard of the piano once more to close out the conversation, and thusly, the piece.

Le Temps Viendra

Le Temps Viendra was originally written for Oboe, Clarinet and Piano in 1999 and was adapted for Trumpet, Trombone and Piano in 2009 at the request of Paul Archibald. The single movement piece draws inspiration from a medieval Catholic Book of Hours that belonged to Anne Boleyn. "It was discovered that she had made an interesting inscription under a miniature painting of The Day of Judgment and in her neat handwriting were the prescient words: 'le temps viendra' (the time will come)."[18] The piece is ternary in form and is a meditation on Anne Boleyn's premonition of her impending doom. McDowall uses ethereal imagery throughout the work as the piece opens with the sound of a tolling bell in the piano. The trumpet and trombone add an eerie melody before the piece transitions to a quicker compound meter section. A melody based on the old English folksong written by King Henry the VIII, *Pastime with Good Company*, is hocketed between the trumpet and trombone as if to mock Boleyn. This jeer quickly dissolves into a section that features rippling scales traded between the piano and trumpet, which McDowall used to represent the river Styx, the boundary between Earth and the Underworld in Greek mythology. Over the top of the rolling trumpet and piano scales, the trombone laments for the lost souls in the river below. Glissandi are heard in the strings of the piano, reminiscent of light shimmering on the surface of the water. Material from the opening of the piece is heard once again, only an octave lower,

[18] Cecilia McDowall, *Le Temps Viendra* (Rutland, United Kingdom: Brass Wind Publications).

representative of Boleyn's descent into the afterlife. The bell tolls one last time and all three instruments fade into silence, ending the piece in a decidedly dark tone.

Three Antiphons

Originally written for unaccompanied choir, *Three Antiphons* is a setting of the texts from three Marian antiphons, *Ave Regina, Ave Maria* and *Regina Caeli.* The piece was adapted for trumpet and organ at the request of Paul Archibald and was premiered in 2004. Each movement addresses the Virgin Mary, expressing love and joy in a different manner. The first movement, *Ave Regina*, is a "gentle and lyrical response to the 'Queen of the Heavens… from whom the light came into the world."[19] Each phrase concludes with a sigh, indicated by an appoggiatura heard in the organ, giving the sense of adoration to the movement. The second movement, *Ave Maria*, is much more intimate in nature. In the original choral version, McDowall only writes for three voices (SSA), as opposed to five voices (SSATB) in the other movements. To recreate this intimacy, McDowall requests that the trumpeter play into a cup mute. The movement features "a pair of laddering motifs, the one rising in close harmony quavers, the other cascading down in chains of suspensions."[20] In contrast to the previous movement, the third movement, *Regina Caeli*, is joyful and celebratory. The movement is built upon four stately projections of the word "Hallelujah," which are distributed nearly evenly throughout the movement. Each projection is drawn from a single motif, sturdy chords heard in unison harmonic motion from the trumpet and organ, between which a lively

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[19] Cecilia McDowall, *Three Antiphons* (Rutland, United Kingdom: Brass Wind Publications, 2006).
[20] Peter Dale, *Choir and Organ* (London, United Kingdom: Rhinegold Publishing, 2006).

compound meter dance is heard. After a jubilant restatement of the motif from the opening of the movement, the piece closes with a whisper.

V. Appendix A: Interview with Cecilia McDowall

JG: How did you choose the works of art for *Framed*?

CM: I think the way in which I did it was to actually not choose the artworks first. But, to decide on the mood of the piece, and what I wanted to create. And, a lot of the pieces, or all the artworks, were ones that were familiar to me anyway. So, they were ones in which I had in my mind as I was thinking. So, for example, the *Ball at the Moulin de la Galette*, and oh yes, maybe this is tied up to another question which was "how did I decide on the order," and I think what was in my mind was that they were graded pieces. So, they would go from something really rarely straightforward to the more complex, *Overcoming Red*, at the end. So, the *Ball at the Moulin de la Galette* I thought was probably the easiest way in to writing something that was quite extremely tuneful and a very approachable piece, either from the listener's point of view, but also from the player's point of view. It would be interesting to know what you feel about the level of each piece as well.

JG: I totally get what you're saying because the Ball movement is definitely the easiest to digest in terms of listening and playing. And, I think as you go on through each movement they get progressively harder, for different reasons. I think the last movement is hardest from a technical standpoint. But, I find the *Marilyn Diptych* and the Angels movement a little bit more taxing in terms of physicality. But, I can see where you were going with the graded aspect. So, what was your intention with writing the piece? Was it to be able to pick and choose different movements? Or was it to be presented as a whole?

CM: Yes. This sounds awfully pragmatic, but in fact, this was as a result of a publisher.

What this publisher wanted was graded pieces that would go from a low grade to really something quite advanced, or moderately advanced. I don't think *Overcoming Red* is madly difficult. Well, I don't play the trumpet so I probably wouldn't know! The span I think was something like grade three through grade eight, which is our top grade before we get on to our next stage, which is a series of diplomas that may not tie up with your system. But, what I find interesting is what you said just then about the *Marilyn Diptych* and the *Choir of Angels*, because sometimes I think certain pieces give problems that were, well not problems but considerations that one might not think of necessarily as being complex until it becomes an issue of interpretation. And, of course, that's not something that I'm always aware of when I write. I just write the piece. Although I'm thinking how it will be technically, I'm not always aware of how it will challenge musically. I know that sometimes I've written something that's really quite straightforward and quite simple in a way, but have been told that it's quite difficult in one sense to make it come across with a beauty of tone or something like that. Does that make any sense? So for example, in a *Choir of Angels*, I specifically wanted to write something that sounded Baroque, or would perhaps come from that period. And, of course the painting that was attached to it was painted much earlier. But, I thought that it would suggest that time. The *Marilyn Diptych*, the song "I Wanna Be Loved By You," because you referred to that in terms of musical influences, I suppose it was a very straightforward thing because the picture, the *Marilyn Diptych*, is just all about Marilyn in every possible way. I rather like the idea of bringing something from another discipline, so there's a sort of fusion of ideas because many people associate Marilyn with that particular film, *Some Like it Hot*. So, that's imbedded in the piece. I thought it

was also interesting that you mentioned *Sequenza X* and *Solus*. And *Solus*, I'm afraid I am going to have to look it up, I haven't come across that. That's an interesting piece. I don't know that. *Sequenza X*, I have heard. Am I right in thinking that the piano doesn't play anything? It just puts the sustaining pedal on.

JG: Yes.

CM: And sometimes, I think microphones are stuck in the piano aren't they to enhance the sound? I had seen that performed by the trumpeter for whom I wrote these pieces. And, he and I worked together. It was an interesting process because I basically wrote what I wanted to write and then said, "How do I achieve certain things?" I'd never come across doodle tonguing before. And, what I find the most interesting when writing music is to know what I want and then say to the player "How to I get it? How do I notate it?" I find that really quite delightful. And also, to just give the music to a performer say, and ask them "can they play it in different ways for me?" That's also part of that creative process. And that happened about *Overcoming Red*. And things like the slide as well. All of that, I was helped with. The other thing is, when I want a glissando, it's really lovely to be able to hear them and hear what can happen, whether it's a lip glissando or something else.

JG: So, he (trumpet Paul Archibald) helped you with more of the writing what you wanted and putting it in trumpet terms?

CM: Yes. What he did was, I would tell him what I wanted, and he would say, "I think what you need to do is"... just for example, doodle tongue, I don't know whether you agree with this, but is that the way to write doodle tongue, or whether you'd call it that.

Maybe you call it something different.

JG: No, I think that that is. It's funny because that's a technique that I've never had to use before because it's more of a trombone thing.

CM: What does that mean to you? Does it mean flutter tonguing?

JG: No. I would think that the flutter tonguing would be more of the rolled "R" sound. And then the doodle tonguing felt to me, as I understood it, it was more of a softer flutter tongue. But, I think your trumpet writing is very idiomatic. Part of my draw to your music as well is that it just fits on the horn so well and it sounds so nice, without being kitschy. It's not incredibly difficult to the point that no one is going to want to play it, but it doesn't feel like it's shallow. It feels like there is a lot of complexity there as well.

CM: That's really nice to hear because again, it's a funnier world being within the composer context because it's so isolated in many ways. And of course once you've put the notes on the paper, it's not always that one gets feedback or has an idea of how it's coming across. One of the things I do feel very strongly, whether it's writing for voice or trumpet or piano, whatever it is, is that my desire is always to show the instrument off (if I can do it) as beautifully as I can. Beauty is often what I'm after, if I can find it. And, I don't ever feel, and I could do that, and there have been many times in the past when I've just thought, "well I'd like to see how complex it could be." And, I feel often that's easy, which sounds rather silly. But, I feel that one could easily just throw notes on a page and just say, "that's it." But, I don't feel that about anything, I mean I feel every single note that I write has to be there because I need it to be there, and there has to be a really good reason for it to be there. Whether it's a harmonic reason or a melodic reason, or

something attached to the mood of a piece.

JG: When you say that it's a lot easier to throw notes on a page than it is to write for the beauty of an instrument, and making every note count, it really points to the composer as a craftsman.

CM: In some ways it's bound up with what I would like to say is respect for the instrument and for the performer as well. And, I always feel conscious, I don't want to part with anything unless I feel it's something I would be happy singing, performing (if I could) myself.

JG: What I'm trying to touch in my project is that your music is a really nice cross between something that is just as fun for the performer to play as it is for the audience to listen to. And I think a lot of that goes in to your ability to write beautifully for the instrument. It makes it a pleasure to perform. That's what I'm trying to get across in my project and my recital as well is your ability to do that.

CM: You asked if there was any particular reason for the trumpet in Framed. There are times when you give an answer and think, "that is not a very exciting answer." The answer to that was that the publisher said she wanted pieces for the trumpet and piano. And, that is what I was doing. So, in a way, it was a publisher's request.

JG: So, why did you pick Framed as the medium for that?

CM: Well, the way it happened is that the publisher said she needed pieces that were different levels of difficulty for the trumpet and piano. We didn't talk at all about how I was going to do it. And, I was very sneaky about it. I was thinking in the back of my

mind about Mussorgsky's *Pictures at an Exhibition*, which of course is so deeply programmatic. But, I didn't know if anybody had done something like that, I'm sure somebody has done many pieces like that. But, I hadn't come across anything else like that. And of course, I quite like the double entendre with the word "framed." The word "framed" has implications other than just a picture within a frame. It suggests intent to incriminate. The art world is well known for forgeries where fake paintings can be passed off as the real thing to the unsuspecting purchaser. There are lots of questions about whether one has to have the actual thing or will a copy due. And, there have been so many occasions where there have been copies of works that have been passed off as works from the masters. So there's all of that that runs underneath. There was a really interesting thing that happened a few years ago. A book was written by a British writer called William Boyd. And, he wrote a book called Nat Tate. And, he professed in this book that he was a photographer and he passed himself off as being a real photographer. And, I think that within the art world he was taken to be really quite an artist. But then, of course interestingly, when I looked at the name Nat Tate, I thought aha, he's just being clever here because we have the National Gallery and we have the Tate gallery. So there's all of that world within the art world where some really knowledgeable people within that sphere are taken in. So, that was sort of rattling around in the back of my mind. Added to which, all of these particular art works are very special. Have you seen them all?

JG: Yes. Just through Google.

CM: I wish in a way there was something in the book that gave a little picture of it.

JG: I wonder if there would be copyright issues with that.

CM: Yes, there would be, and all sorts of problems.

JG: What I was thinking of doing, and actually if I ever present another recital and I put *Framed* on there, what I was planning on doing is projecting an image of each of the works of art.

CM: Gosh, that would be interesting.

JG: Some people out there probably think that maybe you should leave that up to the listener to imagine. But, I find multimedia performances a little bit more interesting as an audience member.

CM: Yes, I suppose so. In a way it's another of these moments of drawing two art listings together. Always interesting, I think. The questions below that, how did you first encounter the extended techniques? Have I answered that one?

JG: Yeah, I think with Paul Archibald, you told him what you were looking for.

CM: And then another one, what were one of the challenges you faced while writing *Framed* and *The Night Trumpeter*? The one that I found the most challenging to write was *Overcoming Red*. And I think really that was partly because I was given the task of writing something that was much more edgy. And the challenge there was I was trying to make it so that it was challenging but at the same time made sense musically. And again, it sort of goes back to what I was saying earlier, that I didn't want to just throw notes at a page, and of all the pieces this is the one that is going to be most difficult, just because

it's got all the notes all over the place. I just didn't want that. And of course it was all bound up with the idea of the three note motif, as well, trying to suggest the triangular and circular designs.

JG: Where was that three note motif?

CM: It's the opening. It must be the B, Eb, and C going in a sort of triangular motif downward. I use it again at the end in the closing bars. What I can't remember is whether I played around with it in the middle. I might've extended it so that it became a wider triangle.

JG: Was the three note motif an intervallic thing throughout?

CM: Yes, it is an intervallic thing. I suppose it is very literal. Going down one semi-tone more than one would expect, and then up one semi-tone more than one would expect, slightly awkward triangular movement. And just sort of on reflection, I'm wondering whether anything that was circular is connected with the glissandi. It could be. Isn't that ridiculous, I wrote the piece and I can't remember.

JG: So, you were saying that triangle is representing that triangle cutting through the circle?

CM: It is and it sounds terribly obvious in a way. Simple as that sounds, it was a very simple idea to draw attention to that.

JG: To me, the 6/8-section in the middle of the movement feels circular.

CM: Yes, I suppose it is, isn't it? It's got that kind of round and round.

JG: Was that done on purpose?

CM: Well, I can't answer that question actually, because I don't know. What's interesting with a lot of these things in writing music is sometimes I really don't know why I'm doing something. And, occasionally I can look back and think "oh right, ok, so I obviously had that in my mind when I was doing it." So, I think some things happen organically without being conscious. And, I think something like that might well have been the case. I think probably, I would've been thinking fluidity of line, because the opening is not fluid. It's a rather jagged shape.

JG: To me, that's that juxtaposition between the triangle object and the circle. You have the jagged edges on the outside and then the middle of the movement is that rounded feeling.

CM: That's right. And, actually looking on page two I realize I diminished and inverted that triangular shape. So in bar eleven, I've got C, Eb, B. So, it's an inversion, which is sort of a realignment. It's retrograde and it's diminished. And then in the next bar, a similar sort of thing, but even more diminished. But, I'm not sure that that's conscious.

JG: I don't know if it has to be conscious for it to make sense.

CM: It's a curious thing that sometimes things do happen without actually being very carefully put there.

JG: The Angels movement with the Monteverdi, was there a particular Monteverdi piece that influenced your writing in that movement?

CM: Yes there was. It's the Monteverdi *Vespers*. And it's also *Orfeo*. He wrote that in 1607, I think. And, he wrote the *Vespers* around about the same time, was it 1609? But they've got that dotted rhythm and the upwards scale. The trumpet and piano imitate the echo. But the interesting thing I think is that Monteverdi used the same material for the opening of *Orfeo*. He was obviously very attached with that particular motive.

JG: What about that painting drew you to Monteverdi?

CM: That's a really good point. I suppose anything that involves angels, this sounds terribly simple actually and I'm sort of just delving back into the past why I actually chose it, I happen to really like that painting. And, I associate it with all sorts of religious art work. And it actually, the painting itself, has got a terrific upward motion to it, three angels ascending. I don't think there was anything deeply complex in choosing that. Marmion would be much earlier. Marmion was 15th century. Monteverdi, of course, was 17th century. So, there wasn't particularly a connection there.

JG: Same atmosphere, I guess?

CM: Yeah. You asked about the *Walking Man*.

JG: Yeah. Why you decided to put that in 5.

CM: I think it was part of really being determined I didn't want it to be 4-square. The trouble of course with walking is because it's a symmetrical process. It can just be rather heavy. I find there is something quite directional about a 5 time signature. It can propel one forward. So, the second half of the bar I hoped would be a sort of upbeat and a fall into the next. I suppose that the other thing about it is that that figure by Giacometti

because it is so long and it's so extended, it's a feeling of stretching out. And, I suppose that must've been another reason why I chose 5 time. Like a piece of elastic, pulling it out. And then of course, adding in different time signatures just to sort of even things out a bit. And the bass line of course, is really like a double bass pizzicato.

JG: That makes a lot of sense, and I think it's very clever. The extended statue and extending 4 into 5, the stretching of that, I like that. With the Marilyn movement, was there anything from "I Wanna Be Loved By You" that you directly quoted? Or was it just the feeling?

CM: There is yes. It's in the piano part particularly. In bar twenty-five the piano takes over and then it tails off. And in a way, it's sort of fragmented and distilled. Even things like bar forty-four, that movement down by semitones. It happens in forty-seven. And then it happens again in the accompaniment in bar fifty-nine. It happens again at the end, in the closing bars. I suppose that's a very simple device, isn't it? Having used it as a tiny little pianistic interlude and bringing it back at the end, just a hint, a reminder of it. But, yeah, it's just the three notes stepping down by semi-tone, which are supposed to be suggestive. And even in bar seventy-six, where you've got a B moving down to Bb and then A, and then again in seventy-eight. Does that sound sensible? That's an extraordinary picture, the Warhol, with all her faces. What is fascinating about it, I suppose in a way I tried to put that into the piece, is that each face is slightly different. They each suggest Marilyn Monroe, but they're all different.

JG: The second movement, what were some of the influences there? And I think I may have asked you this, or maybe John did, we both prefer to play that movement on

flugelhorn. I hope that's ok.

CM: Oh, how lovely. I think that sounds so beautiful. That's the most gorgeous sound. And, that's lovely because it is all about being lyrical and dark. And, again, it's an extraordinary picture, the Whistler. The sparks are falling, I don't know what's happening on the bridge, or if someone is mending something. Something is happening where there is a shower of sparks off of the high bridge into the dark below. I think there is a boatman in front. I suppose it sounds rather simplistic, but the falling motive in the piano is drowned out with the linear shapes in the painting.

JG: Was there any other influence in that? Or was that all atmospheric?

CM: One of the things, pianistically, which I always find interesting, I used to play the piano a lot, I used to be a reasonable pianist but my technique has gone to the dogs. And, I used to play a lot of Debussy, and thought I don't see any instance of Debussy in this. I think the actual luminous quality was what I was trying to find in it. That delicacy that he can create so beautifully, in his preludes for instance. But, as for material, I can't think of anything in particular that it's indebted to really, other than just the desire to try and create something that's fluid as well. I think there can sometimes be a danger writing music that has something to do with water that becomes over-active. So, I think somehow in my mind I decided that I didn't want similar motives in every bar. But, the offbeat keeps things fluctuating gently.

JG: I have to say that is probably my favorite movement of them all.

CM: Oh really? That's interesting. Why is that do you think?

JG: It's mysterious, it's gorgeous, and it's lyrical. It's all of the things I enjoy playing and I feel that maybe I emote the best. And after seeing that painting, which I'd never seen before, it's a gorgeous painting too.

CM: Yes. I suppose it's dark with an attempt to be atmospheric.

JG: What were the influences in Winter Landscape?

CM: The funny thing is, with that one, in a way it's slightly connected with *The Night Trumpeter*, because in *The Night Trumpeter* there is the most extraordinary and really beautiful description of skating on the ice around the castle. The scene is described in the most beautiful way, the skaters on the ice around the mote of the Frederiksborg Castle. But, this one is attached to Avercamp, the Dutch painter. I did have a thought behind this. I think, and this probably sounds really anachronistic, I had the sound of a hurdy-gurdy in my head because it has that sort of repetitive phrasing. And I suppose along with it is that feeling you get with the ice and the frost and the snow, the brightness that comes with it, but through the festivities. In this country we had great icy times when our Thames froze over. And when it did, there were great festivities and stalls and fairs and people doing extraordinary things on the ice, lots of activity on the ice. Everybody seemed to go out doors either skate or sell their wares or something in the sixteenth/seventeenth century. So, I think that was also in the back of my mind. Living on the ice. And I think that painting, it's full of lots of activities. Just about everything is going on even holes in the ice where presumably people have been fishing and dogs flying around all over the place. So, I could imagine that there would be like a fairground. I don't know when hurdy-gurdies would've been used. It might be that they weren't around as early as that. It's

quite likely there would've been something like that.

JG: How about the ball?

CM: This probably sounds simple again. I associate Paris with the accordion. I think it was very simply an accordion playing. Not even a solo instrument, a lot of that left hand right hand stuff, and it's often very tuneful. It's often a waltz. The waltz, I suppose, came to being in the nineteenth century. So, Renoir must've been in the late eighties of the nineteenth century. What I should've written is when the painters lived. That would've been useful.

JG: I think the historical details are less important than the atmosphere that each work of art takes on.

CM: It's interesting though, sometimes I will find that someone will point out something and say "yes, but it's not of that time." And I think everybody has a very different approach and will sometimes want to be very obsessive about the detail. Where as I think very often the creative context, it doesn't matter. You just come together and create something completely different.

JG: And there is the ekphrasis. You, as a composer, with the work of art of somebody else, create something that is brand new. And if someone was to be a stickler about the details and get too much of that in there, they'd probably lose some of the authenticity of the composition.

CM: Yes, I suppose so. Your opening question about the programmatic quality is an interesting one. And, to some extent I don't really think about that. What I have done is I

have written abstract music as well, and moved away from it. Partly, I suppose, I just find such interest in literature, art and music coming together. In a way I feel the abstract music was so much to the fore in the nineteenth century, as well as the parallel movement of programmatic. What is fascinating is that the abstract in Germany was predominant, and yet in France it was very much more programmatic. And I think now in France, for instance, twenty-first century music can be programmatic. How do you feel? Or perhaps that couldn't happen in trumpet music.

JG: Other than the Baroque trumpet, and a couple of concerti from the classical era, writing for trumpet as a solo instrument didn't really come about until the early-to-mid twentieth century. It did start out with sonatas, but I think it is going a little bit more towards program music. Or at least it has in my opinion over the last couple of decades.

CM: I wonder if one of the reasons is one is always looking for something new and fresh. I feel very strongly about anything I like that I'm attached to the past. I don't want to lose the past, because I feel that the past informs the present. And what always interests me is looking at what I'm doing now to see whether I can get a different angle on something. And I suppose that's why I feel so drawn to something literary or artistic, to look at it in a different way. I suppose I can ask myself whether I would be happy writing a sonata, and I would. But, I don't think it would give me same palate that I might get from something that's programmatic.

JG: Maybe your compositions come from a place of being inspired by something, and you're inspired most by works of art; be that literature, painting or another piece of music.

CM: What I think is also interesting is that there can be a tendency to think that if it's programmatic it's less rigorous and it's less intellectual. I think I would argue that's really not necessarily the case. It's just that the inspiration is coming from a different source. One can still be rigorous and write a piece that is tightly argued within that framework.

VI. Appendix B: Equipment Used

Framed and *The Night Trumpeter*

Recording Equipment:

- House microphones- 2 Samar MF65 ribbon microphones in Blumlein configuration
- Trumpet spot microphone- Schoeps MK 41
- Piano spot microphone- Schoeps MK 41
- Preamplifiers and converters: Cranesong

Instrumental Equipment:

- Bb Trumpet- Vincent Bach Model 37 Stradivarius with Vincent Bach 1 1/2C mouthpiece, Denis Wick cup mute and Trumcor brass bottom straight mute
- Eb Trumpet- Edwards with Vincent Bach 3C mouthpiece
- Bb Flugelhorn- Dillon rose brass with Curry 3FL mouthpiece
- Piano- Steinway Model D

Le Temps Viendra and *Three Antiphons*

Recording Equipment:

- Trumpet spot microphone- audio-Technia AT4050 off axis
- Trombone spot microphone- Royer R-122 ribbon microphone
- Piano- 2 Audix ADX 51 microphones in X/Y configuration
- Organ- 2 Audix ADX 51 microphones in X/Y configuration
- Audio interface- Behringer X32

Instrumental Equipment:

- Bb Trumpet- Vincent Bach Stradivarius Model 37 with Parke Merkelo 640-275-24 mouthpiece, Tom Crown copper straight mute and Facet Chicago Jazz Philharmonic cup mute
- Bb/F Trombone- Greenhoe with Griego-Alessi 5B mouthpiece and Joral straight mute
- Piano- Yamaha C6
- Organ- M.P.Möller, inc., opus 7565, 1948

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