



CONVIVIVM
RECORDS

ILLUMINATIONS

DANCES AND POEMS

ILLUMINA DUO

trumpet ELLIE LOVEGROVE
and organ RICHARD MOORE

CONTEMPORARY MUSIC
FOR TRUMPET & ORGAN

ILLUMINATIONS

DANCES AND POEMS

1 Phoenix Processional (1998) 9:19
Dan Locklair

Five Poems (2014)
Paul Burke

2 Sick Autumn 5:35

3 Dance in the Sepulchre 4:23

4 The lighted city is dark 7:20

**5 anyone lived in a pretty
how town** 5:52

6 50cc 7:26

Triptyk (1979)
Torbjörn Hultmark

7 I 5:27

8 II 5:41

9 III 8:31

10 Silver Tree Fanfare (2016) 4:57
Solfa Carlile

Trumpets of Light (2011)
Dan Locklair

11 Proclamation 2:19

12 Illumination 5:05

13 Procession 4:29

14 Exultation 4:00



The illuminating dance of poetry, the poetic dance of illumination, and the dancing illumination of poetry are the heartbeat of the music on this recording.

In the lofty architecture of Dan Locklair's music, the intense character pieces of Paul Burke and Solfa Carlisle, and in the harrowing journey towards consolation which is Torbjörn Hultmark's *Triptyk*, rhythm, harmony, and the trumpet and the organ combine to tell the unending story of life through dance, poetry, and illumination.

In all the works, the music of the organ coalesces out of the air into a landscape in which the trumpet sings the song of a soul. As the listener follows the paths through the landscapes, the changes in the landscapes themselves are as clear as the changes the soul undergoes; as the music is transformed, so are we.

A pæan in praise of the Phoenix, Dan Locklair's *Phoenix Processional* tells of the quietly powerful, awesome qualities of the mythological bird at the end of its life, its 'burning day', and rebirth. The organ underscores the nobility of the wondrous creature in its statuesque accompaniment of the Phoenix's story spun out above in the trumpet's song. A harmonic shift places us firmly in the midst of the death and rebirth of the bird, emphasised through the canon between Trumpet and Organ, the landscape exchanging power with the immortal being, before a re-energised recapitulation, the next life of the Phoenix begun. As the noble bird flies into the ether, its triumphant cry rings out, bold and high, a token of thanks to the land, the cycle of rebirth completed for now.

From the poetry of the Phoenix's dance with fire, we move to the illuminating ambiguity of poetry.

Commissioned by Illumina in 2014 – and receiving their first performance in St Paul's Cathedral as part of the London Festival of Contemporary Church Music – Paul Burke's *Five Poems* are five character pieces which take fragments of poetry for their inspiration: Guillaume Apollinaire's *Sick Autumn*, William Henry Hudson's *Dance in the Sepulchre*, Charles Causley's *The lighted city is dark*, E. E. Cummings' *anyone lived in a pretty how town* and Ryan Whatley's *50cc*. Burke interprets the texts with skill, adroitly navigating the ambiguity which their authors create, never using the poems for programmatic concepts, but always as points of departure. Landscape and traveller are central to this disc of music, but it is in the *Five Poems* that they are at once the most united, and also most isolated.

Sick Autumn is concerned as much with the autumn of the soul, of love, of

life, as it is the year. As time flows and Autumn's march progresses, so are we swept along, buffeted by Apollinaire's all-consuming hurricanes, occasionally reaching the eye of the storm. At the close, the carpet is pulled from under our feet, the trumpet singing: a lone soul, suspended in the infinite.

From this rather serious movement springs a scherzo borne out of Hudson's musings on sound inspiring resurrection and dance. This *Dance in the Sepulchre* gives life to the bones of the dead, and in doing so creates a light which spills over into an incorrigible orgy of sound. Here, as in other moments in the *Five Poems*, passages of simplicity are contrasted with those of great complexity – a technique that can be seen in the compositions of one of Burke's teachers, Robert Saxton.

On the horizon of this timeless landscape, *The lighted city* appears – but it is dark. Causley's prosaic verse evokes an American landscape, and Burke accentuates this through the use of a quintessential Miles Davis timbre, a Harmon mute with the stem removed. The lone stranger wanders through the dark city, occasionally stumbling upon bursts of light and sound, before the scene cross-fades to the fourth of the *Five Poems*, and a rather different American landscape.

In *anyone lived in a pretty how town* E. E. Cummings draws the portrait of a contrary figure who Burke allows to dance the dance of blissfully ignorant schizophrenia across his score: clearly demarcated sections bristle against one another, resulting in a rupture. Although the silence which we hear at the end is eventually resolved, 'with up so floating many bells down', questions still remain.

The cycle of the *Five Poems* concludes with an energetic dance of birth and flight. Cast in 5/4 time, *50cc* is an irrepressible pageant of youth and modernity. The poem deals with the concrete concept of a motorbike ride, the *perpetuum mobile* character of the music reflecting, perhaps, the bike's character. There is something of the character of *Dance in the Sepulchre* here, too: by the end of *50cc* we have experienced a similar incorrigible orgy of sound. (It is almost as if the bike has taken flight, unable to be contained by gravity).

Dance's youthful exuberance now yields to a place sorely in need of illumination. Torbjörn Hultmark's *Triptyk* is based on Psalm 143, and in some concert performances the relevant sections of the psalm have been read before each movement (verses 1-4 precede the first movement, 5-6 the second

movement, and 7-12 come before the final movement). The trumpet is giving voice to the psalmist's anguished soul, crying out over the landscapes created by the organ.

A technical tour de force for both instruments, *Triptyk's* three landscapes of sound are all as if in a Middle-Eastern desert, be it the heat of the day, or the cool of the evening. Hultmark depicts these landscapes with a mixture of musical devices, including the use of aleatoric material (which Petr Eben so favoured in his trumpet and organ cycle *Okna*). There is some Pendereckian and Stravinskian flavour too – perhaps most noticeable in the second movement which includes a quotation from Petrushka. 'Hear my prayer, O Lord!...' the psalmist cries out (in an ever-present tritone motif which is given to the all-powerful pedal organ) '...For I am Thy servant'

– and a sense of resolution and deliverance from the psalmist's enemies is forthcoming at the very end, represented by a peaceful and cleansing C major chord on which the work closes. An illumination of sorts is acquired, but it is a long way from the pure fire of the burning bush which Moses encountered.

At the heart of Solfa Carlile's *Silver Tree Fanfare*, there is a battle for supremacy between trumpet and organ. An Illumina commission from 2016, the *Silver Tree Fanfare* is based on a set of 10 pitches which the trumpet utters in additive statements; it then fragments as the organ dominates the middle section. Both instruments come together in a majestic 5/4 dance (which echoes a more formal Elizabethan conceit) whose ebullience spills over into a lively coda. Underlying this musical argument is a Scottish variant of the *Snow White* tale which gives the work

its name, mother (Silver Tree) and daughter (Gold Tree) vying to see who would be the most beautiful queen.

And so at the end of our journey, we have arrived where we started, with the lofty architecture of Dan Locklair's soundscapes. The only non-British composer featured on this disc, there is an innate sense of the American which permeates Locklair's music, with its 'almost-too-big'-ness.

Trumpets of Light was commissioned for the new organ console of the Reformed Church of Bronxville in New York. Illumination was very much the point of departure for Locklair, as the church commissioned fine stained-glass windows from Boston artist Charles Connick in the latter days of the Second World War. The idea of illumination also shines out through Locklair's presentation of dance, and in the poetry of

scripture (Proclamation: 2 Samuel 23.4; Illumination: Psalm 97.11; Procession: Psalm 89.15; Exultation: Matthew 17.2). In Locklair's own words, each of his works has a central unit from which the rest of the composition springs – in *Trumpets of Light* it is the theme from the third movement, which appears in augmentation in Proclamation, and retrograde-diminution in Illumination before undergoing a more drastic metric transformation (from simple to compound time) in Exultation, which is a joyous dance of the whole world.

Themes of illumination, poetry, dance, and the intersection of all three are at the heart of this disc, and in *Trumpets of Light* (perhaps the most homogenous of all the music recorded) trumpet and organ put forward a united front: the landscape is easy, the path clear, the soul is content, and so the poetic dance of illumination continues.



ILLUMINA DUO

Attracted to the vast sound world for trumpet and organ, Ellie Lovegrove and Richard Moore decided to form a musical partnership as Illumina Duo in 2012. This recording is a culmination of five years' music-making in the rich aural landscape created by the fusion of the two instruments, which has included commissioning music from emerging British composers Paul Burke and Solfa Carlile.

Ellie enjoys a freelance career in London, performing with a large variety of orchestras and small ensembles, for sessions, shows, and solo engagements. She has undertaken work with orchestras including the BBC Concert Orchestra, Academy of St Martin-in-the-Fields, BBC Scottish Symphony Orchestra and Britten Sinfonia, and on period instrument with the Orchestra of the Age of Enlightenment. As a chamber musician, she has performed for the London Handel Festival, and can be heard regularly with brass quintet Chaconne Brass in recitals and recordings. She also frequently performs for West End show *Les Misérables*, and with the Royal Shakespeare Company. In addition to Illumina Duo, solo engagements have

included *Shostakovich Concerto No. 1* at St John's, Smith Square, and fanfares for Her Majesty Queen Elizabeth II. She has delivered masterclasses at Nanyang Academy of Fine Arts, Singapore, which also included contemporary music recitals. Ellie studied at the Royal College of Music, London, where she won the Brass Ensemble Prize and Brass Concerto Competition. Her professors included Paul Benniston and Michael Laird.

Richard read Music at Oxford, before taking up a place at the Royal College of Music, studying repertoire with David Graham and improvisation with Sophie-Véronique Cauchefer-Choplin, graduating from the MMus degree with distinction, and attaining the Walford Davies prize in organ performance. Alongside these studies, he was the organ scholar of St Paul's Cathedral, where he played at a number of important occasions, including the funeral of Baroness Thatcher. After leaving St Paul's, he spent a year as Acting Assistant Organist of St Martin-in-the-Fields, a particular highlight of which was a service to commemorate the 70th anniversary of VJ Day, in the presence of HM Queen Elizabeth II and other members of the royal family, and broadcast on BBC television. Richard continues his studies with David Graham and Bine Katrine Bryndorf.

*The artists
and composers*

*Top left
Paul Burke*

*Top centre
Richard Moore*

*Centre left
Solfa Carlile*

*Bottom left frame
Dan Locklair*

*Centre bottom
Ellie Lovegrove*

*Right
Torbjörn Hultmark*



PEDAL ORGAN

| | | |
|----|------------|----|
| 1 | Subbass | 32 |
| 2 | Open Wood | 16 |
| 3 | Violone | 16 |
| 4 | Bourdon | 16 |
| 5 | Principal | 8 |
| 6 | Bass Flute | 8 |
| 7 | Fifteenth | 4 |
| 8 | Flute | 4 |
| 9 | Bombarde | 32 |
| 10 | Trombone | 16 |

*I to Pedal II Great to Pedal
III Swell to Pedal*

CHOIR-SOLO ORGAN

| | | |
|----|------------------|---------------------|
| 11 | Stopped Diapason | 8 |
| 12 | Clarabella | 8 |
| 13 | Dulciana | 8 |
| 14 | Viol di Gamba | 8 |
| 15 | Voix Celeste | 8 |
| 16 | Gamba Octave | 4 |
| 17 | Stopped Flute | 2 |
| 18 | Piccolo | 2 |
| 19 | Clarinet | 8 |
| 20 | Solo Flute | <i>unenclosed</i> 4 |
| 21 | Solo Ophicleide | <i>unenclosed</i> 8 |

IV Tremulant V Swell to Choir

GREAT ORGAN

| | | |
|----|---------------------|-------|
| 22 | Bourdon | 16 |
| 23 | Large Open Diapason | 8 |
| 24 | Small Open Diapason | 8 |
| 25 | Stopped Diapason | 8 |
| 26 | Gamba | 8 |
| 27 | Principal | 4 |
| 28 | Gemshorn | 4 |
| 29 | Stopped Flute | 4 |
| 30 | Harmonic Flute | 4 |
| 31 | Twelfth | 2 2/3 |
| 32 | Fifteenth | 2 |
| 33 | Tierce | 2 3/5 |
| 34 | Larigot | 1 1/3 |
| 35 | Full Mixture | III |
| 36 | Mixture | II |
| 37 | Trumpet | 8 |
| 38 | Clarion | 4 |

*VI Tremulant VII Choir to Great
VIII Swell to Great*

WEST GREAT ORGAN

| | | |
|----|------------------|----|
| 39 | Open Diapason | 8 |
| 40 | Stopped Diapason | 8 |
| 41 | Principal | 4 |
| 42 | Stopped Flute | 4 |
| 43 | Fifteenth | 2 |
| 44 | Mixture | IV |
| 45 | Trumpet | 8 |
| 46 | Clarion | 4 |
| 47 | Cymbelstern | 4 |

IX West Great On

SWELL ORGAN

| | | |
|----|------------------|-----|
| 48 | Bourdon | 16 |
| 49 | Open Diapason | 8 |
| 50 | Stopped Diapason | 8 |
| 51 | Gamba | 8 |
| 52 | Celeste | 8 |
| 53 | Gemshorn | 4 |
| 54 | Flute | 4 |
| 55 | Fifteenth | 2 |
| 56 | Sesquialtera | III |
| 57 | Double Trumpet | 16 |
| 58 | Cornopean | 8 |
| 59 | Oboe | 8 |
| 60 | Clarion | 4 |

X Tremulant

ACCESSORIES

| |
|---|
| Eight pistons to the Pedal Organ |
| Eight pistons and cancel to the Choir-Solo |
| Eight pistons and cancel to the Great Organ |
| Eight pistons and cancel to the Swell Organ (duplicated by foot pistons) |
| Eight general pistons and general cancel |
| Reversible pistons: <i>I-III, V, VII-VIII</i> |
| Reversible foot pistons: <i>II, VIII</i> |
| Great and Pedal Combinations |
| Generals on Swell foot pistons |
| 16 divisional and 96 general memory levels |
| Balanced expression pedal to Swell Organ |

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The
Eric Thompson
Charitable Trust

for organists
and organ music

ILLUMINA DUO

trumpet ELLIE LOVEGROVE
and organ RICHARD MOORE

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