CLAUDE BOLLING’S *TOOT SUITE FOR TRUMPET AND JAZZ PIANO*: A
PERFORMANCE GUIDE

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2012

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Claude Bolling’s *Toot Suite for Trumpet and Jazz Piano* that was premiered by French virtuoso trumpeter Maurice Andre in 1980 is an important work in the trumpet repertoire. At present, there is limited research regarding *Toot Suite*.

Almost all of the six movements within *Toot Suite* are performed on a different instrument: C trumpet for Allegre, Eb trumpet for Mystique, Bb cornet for Rag-Polka, Bb piccolo trumpet for Marche, Bb flugelhorn for Vesperale and Bb piccolo for Spirituelle.

Chapter 1 examines the life and musical background of the composer. It also exposes the history surrounding the origin of *Toot Suite*. Chapter 2 discusses the musical influences of the composer that are found in *Toot Suite*. Chapter 3 provides an analysis of existing studio recordings. Chapter 4 offers specific suggestions regarding preparation and performance of *Toot Suite*. Chapters 5 and 6 conclude the guide with interviews with the composer and prominent trumpet performers and pedagogues that have recorded and/or have performed *Toot Suite* live.
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ACKNOWLEDGEMENTS

I would first like to thank everyone that assisted with this project: Claude Bolling, Pamela Sklar, Manuelle Pefferkorn-Mazerand, Pierrette Mouledous, Dr. Brian Walker, Richard Giangulio and John Holt.

I would like to express my gratitude to the performers that assisted with my recital: Kent Ellingson, Lou Harlas and Drew Lang. I appreciate the numerous hours of preparation and hard work.

I would also like to thank my three trumpet teachers: Terrance Gallop, Melvin Miles and John Holt. To my mentor John Holt, your incredible musicianship and excellent professional example continues to inspire my own aspirations everyday.

Thanks to my family-- Dr. Harold Passley, Yvonne Passley, Dr. Josef Passley, Jonathan Passley. Your words of affirmation, thoughts and prayers helped me through the last seven years.

Lastly, I would like to thank my wife, Crystal. You have been extremely patient with me and my endeavors. A cornerstone in my life, I can not imagine having completed this degree without your love and support.
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CHAPTER 1
INTRODUCTION

Background

Claude Bolling is a prolific French composer who has written 75 film scores, 44 television scores, 14 big band arrangements for his own jazz ensemble\(^1\), and most notably 11 crossover\(^2\) compositions that have featured the piano, flute, guitar, violin, trumpet, and cello.\(^3\) Music critic Stephen Wigler describes crossover music as a “hybrid species that partakes of both the classical and popular music worlds.”\(^4\) Mr. Wigler clarifies the significance of Claude Bolling’s crossover label:

> The reason that Bolling emerged as the leader of the pack in the crossover world is that he composes new works that give classical performers a chance to add new works to their repertories, music with plenty of melody and expressiveness and, because of the jazz element, a new kind of sound.\(^5\)

Claude Bolling has been a recipient of several prestigious awards in France, the United States and Canada. His French accolades include winning the Record’s Grand Prix six times and the SACEM (Society of Authors, Composers and Editions of Music) Gold Medal.\(^6\) In the U.S. and Canada, Gold and Platinum disc awards were presented to Mr. Bolling for his *Suite for Flute and Jazz Trio*. His *Suite for Flute and Jazz Trio* stayed on the Billboard charts for 530 weeks and was number one on the Billboard charts for 464 weeks.\(^7\) The aforementioned flute piece also

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\(^1\) Claude Bolling, email interview by author, [August 26, 2011].
\(^3\) Ibid.
\(^5\) Ibid.
\(^6\) Bolling, “Biography.”
\(^7\) Ibid.
garnered Mr. Bolling two NARM (National Association of Recording Merchandisers) prizes, in 1976 and 1977.\(^8\)

Before Mr. Bolling’s crossover successes, multiple French classical composers combined elements of classical and jazz in the 1920s, including classical composers George Auric, Darius Milhaud, and Erik Satie.\(^9\) In the United States, many of the early infusions of classical and jazz first occurred with jazz musicians, beginning with Paul Whiteman incorporating strings in his arrangements and commissioning works by classical composers.\(^10\)

Classical composers Igor Stravinsky and Aaron Copland and jazz composer Duke Ellington can trace crossover works that specifically utilize the trumpet to historically significant pieces.\(^11\) Stravinsky had not heard jazz (or ragtime) when he wrote *L’Histoire du Soldat* (1918) and *Ragtime* (1917-18), but had studied piano ragtime scores that heavily influenced the composition of these two chamber works. The syncopated rhythms and use of wind instruments is reminiscent of a Dixieland band common in the early Twentieth century. Stravinsky’s last jazz-influenced composition was his *Ebony Concerto* (1945), written for Woody Herman and his jazz ensemble.\(^12\) American composer Aaron Copland’s *Quiet City* (1939) was influenced by jazz. The call and response passages throughout the work between the trumpet and English horn are some of the many compositional devices that Copland borrows from the jazz tradition. In addition, muted trumpet is a timbre most often associated with jazz writing.\(^13\)

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\(^10\) Ibid., 29.


\(^12\) Ibid, 7.

\(^13\) Ibid, 8.
Jazz bandleader and composer Duke Ellington’s *Concerto for Cootie* (1940) was influenced by the classical world and featured jazz trumpeter Cootie Williams. The construction of *Concerto for Cootie* is a reflection of concerto form in classical music.

We have a real concerto in which the orchestra is not a simple background, in which the soloist doesn’t waste his time in technical acrobatic or gratuitous effects…Finally, *Concerto for Cootie* is a masterpiece because what the orchestra says is the indispensable complement to what the soloist says; because nothing is out of place or superfluous about it; and because the composition thus attains unity.\(^{14}\)

This composition also does not allow for any improvisation, typical of jazz works, and has tempo markings that are classical in nature, such as: ‘slow moderato’.\(^{15}\)

Claude Bolling’s very first crossover composition, *Sonata for Two Pianos No. 1*, was written for a television show in 1972 for the French pianist Jean-Bernard Pommier.\(^{16}\) The famous French flutist Jean-Pierre Rampal heard *Sonata for Two Pianos No. 1* and requested that Mr. Bolling write a piece for him in this new style. Claude Bolling composed *Suite for Flute and Jazz Trio* in 1975 for Mr. Rampal.\(^{17}\) Other great classical musicians requested that Mr. Bolling write for their particular instrument.\(^{18}\) Although other exceptional musicians requested pieces to be written for them, Bolling was actually inspired\(^{19}\) to compose for French Trumpeter Maurice Andre. Claude Bolling briefly describes how he came to write *Toot Suite* for Mr. Andre:

After having composed a *Sonata for Two Pianists* for Jean-Bernard Pommier (originally written for a tv-show), the great flutist Jean-Pierre Rampal after hearing this musical dialogue between a classical and a jazz pianist, requested a composition for his classical flute and my jazz piano. That's how the *Suite for Flute* was written. After hearing that, other great classical soloists requested from me some compositions between their classical language and my jazz piano. After having composed a *Suite* for violinist Pinchas

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\(^{15}\) Megan Turner, “A Performer’s Analysis of Burn’s Bog: Crossover Piece for Solo Trumpet, Jazz Rhythm Section and Strings” (DMA diss, University of California–Los Angeles, 2006), 11.

\(^{16}\) Bolling, email interview by author, [August 26, 2011].

\(^{17}\) Pamela Sklar, “Claude Bolling: A Living Legend Turns 80,” *Flutist Quarterly* 35 (Summer 2010): 34.

\(^{18}\) Bolling, email interview by author, [August 26, 2011]

\(^{19}\) Ibid.
Zukerman... I remembered this exceptional classical trumpet player I had heard with Henri Salvador a few years before and I had the idea of a composition for him.\textsuperscript{20}

\textit{Toot Suite} was premiered by Andre in 1980 on the French television show “Le Grand Echiquier.”\textsuperscript{21}

Jazz elements pervade a lot of the well-known French repertoire written for the trumpet,\textsuperscript{22} but none of these compositions require a rhythm section to execute the piece. Mr. Bolling’s \textit{Toot Suite} calls for trumpet, jazz piano, bass, and drums, and like most French compositions written for trumpet, it is difficult to perform.\textsuperscript{23}

\section*{Current State of Research}

Biographical information can be found through the composer’s website,\textsuperscript{24} standard reference sources including \textit{Grove Music Online}\textsuperscript{25} and \textit{Baker's Biographical Dictionary of Twentieth Century Classical Musicians},\textsuperscript{26} as well as in the autobiography \textit{Bolling Story} by Claude Bolling and Jean-Pierre Daubresse.\textsuperscript{27}

A versatile musician, Claude Bolling has been the subject of numerous articles in English and French periodicals that either review his album releases or are about his music. All of the following periodicals discuss Mr. Bolling’s work, including \textit{American Record Guide}, \textit{BBC Music Magazine}, \textit{Classical Guitar}, \textit{Crescendo and Jazz Music}, \textit{Downbeat}, \textit{Flutist Quarterly}, \textit{Keyboard}, \textit{Gramophone}, \textit{Jazz Hot: La Revue Internationale du Jazz}, \textit{Jazz Magazine}, \textit{Jazz Times}, \textit{Jazz}

\begin{thebibliography}{99}
\bibitem{Ibid.} \textit{Ibid.}
\bibitem{21} William A. Schmid, “An Analysis of Elements of Jazz Style in Contemporary French Trumpet Literature” (DMA diss., University of North Texas, 1991), 44.
\bibitem{22} Bolling, email interview by author, [August 26, 2011].
\bibitem{23} Bolling, “Biography.”
\bibitem{26} Sklar, “Claude Bolling: A Living Legend Turns 80,” 36.
\end{thebibliography}
Journal International, Jazz Podium, and Mississippi Rag: The Voice of Traditional Jazz & Ragtime, Fanfare – The Magazine for Serious Record Collectors. Bolling wrote none of the articles found, and surprisingly, Toot Suite is not discussed in any of these periodicals.

There are a number of dissertations and theses that investigate the infusion of jazz and classical elements in trumpet literature: The Treatment of the Trumpet in Selected Jazz Influenced Classical Chamber Works of the Twentieth Century by Kathleen Harrison, An Analysis of Elements of Jazz Style in Contemporary French Trumpet Literature by William Schmid, A Performer’s Analysis of Burn’s Bog: Crossover Piece for Solo Trumpet, Jazz Rhythm Section and Strings by Meghan Turner, and The Influence of Jazz on the Solo Trumpet Compositions of Eugene Bozza by Jason Dovel.

The only research that considers Claude Bolling’s compositions is Douglas Smith’s dissertation Claude Bolling’s Suite for Flute and Jazz Piano (1973): A Third Stream Merger of Jazz and Classical Elements. Thus, research on Claude Bolling’s contribution to trumpet literature is much needed.

Four commercial recordings of this composition exist. The first recording was by French trumpeter Maurice Andre in 1981. The second recording was by Cuban trumpeter Arturo Sandoval in 1986 and is currently out of production. The third recording is by French trumpeter Eric Aubier in 2005 and was re-released in 2009. The latest recording is by American trumpeter

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28 Harrison, “The Treatment of the Trumpet in Selected Jazz Influenced Classical Chamber Works of the Twentieth Century.”
29 Schmid, “An Analysis of Elements of Jazz Style in Contemporary French Trumpet Literature.”
Joe Burgstaller and was released in 2009. With the lack of available recordings, a performance guide would be beneficial to performers who wish to attempt to perform this piece.

Purpose

The purpose of this dissertation is to provide a performance guide for Claude Bolling’s *Toot Suite for Trumpet and Jazz Piano*. Included in this performance guide is an investigation of the composer’s musical influences from various jazz idioms and the historical catalyst for Mr. Bolling’s writing *Toot Suite*. Through examination of the musical and historical aspects of *Toot Suite*, this dissertation explores facets of historical performance practice that are helpful for interpreting *Toot Suite*. Finally, this performance guide provides specific insight and suggestions for performing *Toot Suite* and also includes interviews with notable trumpeters that have performed and/or recorded this work from around the world.
CHAPTER 2
“CROSSOVER” MUSICAL INFLUENCES IN TOOTSUITE
Claude Bolling’s Musical Training and Influences

Claude Bolling was born in Cannes, France, on April 10, 1930. Bolling was considered a jazz prodigy on the piano by the age of 14, when he won an annual amateur jazz contest coordinated by the Hot Club de France in Paris. He also began composing at the age of 14, but was unsuccessful at gaining admission into the French Author Society S.A.C.E.M. After becoming a student of the French composer and organist Maurice Durufle and studying harmony with him for one year, Bolling reapplied to the S.A.C.E.M. and was admitted at the age of 15, making him the youngest sociétaire of this organization at that time. Durufle was instrumental in teaching the young Bolling about how to compose for orchestra, creating the foundation for Bolling’s later work writing numerous television and movie scores. Bolling’s other important early classical training came from French piano pedagogues Marie Louise “Bob” Colin, Yves Nat, Leo Chaulic, and Germaine Mounier.

While Durufle taught Claude Bolling classical harmony rules and composing for orchestra, Bolling was also busy learning jazz writing and counterpoint from French jazz composer and writer Andre Hodeir. This early exposure to classical and jazz compositional training gave Bolling the tools to write “crossover” compositions later in his life that eventually

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34 Bolling, email interview by author, [August 26, 2011].
35 Ibid.
36 Sklar, “Claude Bolling: A Living Legend Turns 80,” 35.
38 Ibid.
gained him an international reputation. Claude Bolling’s early jazz piano influences also included American born British stride pianist Charlie Kunz, American stride pianists Willie “The Lion” Smith, Thomas “Fats” Waller, and the father of modern jazz piano, Earl “Fatha” Hines. The stride style mentioned above is “largely derived from ragtime, adapting ragtime's left-hand patterns to form the distinctive ‘stride bass’.”

Bolling’s affinity for the trumpet was strongly influenced by performing with jazz cornetist Rex Stewart and trumpeter Roy Eldridge. Bolling wrote for the four trumpets in his big band and included mute writing in his compositions when needed. He also got invaluable experience writing for the trumpet and other instruments when composing music for orchestras that featured solo instrumental artists on French television shows.

Claude Bolling’s later major musical influence in piano and composition (especially for orchestra) was Duke Ellington. Known as Duke Ellington’s “spiritual son,” Bolling considers himself a protégé and has recorded and performed Ellington’s music.

Musical Elements Present in *Toot Suite*

One of the important musical elements incorporated into Bolling’s music is ragtime. A very distinctive feature of ragtime style is syncopation. Scott Joplin demonstrates this musical element in his ragtime *Sugar Cane.*

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41 Bolling, email interview by author, [August 26, 2011].
43 Ibid.
44 Ibid.
45 Ibid.
46 Ibid.
Example 1a: Scott Joplin, *Sugar Cane*

This “ragged” rhythm in *Sugar Cane* is found in Bolling’s *Rag Polka* movement. Edward Berlin labels these rhythms found in the last two measures of the piano introduction in *Rag-Polka*,48 “tied-syncopated rags.”

Example 1b: *Toot Suite, Rag-Polka.*

Patrick Warfield’s writing about Sousa and marches are invaluable to understanding the march elements and form found in Bolling’s *Rag-Polka* movement. In the Trio section of this movement, the key shifts up a perfect fourth harmonically, a commonality with Sousa marches.49

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Example 2: *Toot Suite, Rag-Polka.*

![Musical notation]

The end of the *Rag-Polka* section (which Bolling calls to be performed on a Bb Cornet) stays with the Theme and Variations cornet tradition of J.B. Arban\(^50\) and H. Clarke\(^51\) with a variation at the end of the section:

Example 3: *Toot Suite, Rag-Polka.*

![Musical notation]

Four studio recordings and one live recording\(^52\) will be compared. In my comparison of these recordings, I will study different interpretations of the work and bring to light the musical ideas that lead to a successful performance of the suite. One of the main musical elements that will be compared is tempo. Tempo directly effects duration of a movement and can affect the performer’s endurance and technical delivery.

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CHAPTER 3

RECORDINGS COMPARISON

One of the questions on the performer questionnaire asks, “Throughout the Toot Suite, do you have specific preferences in tempo? Was this reflected in your live performance and/or recording?” French trumpeter Eric Aubier responded, “The tempo was decided with the swing sections in mind. The good tempo was found as we played together…”\(^{53}\) American trumpeter John Holt responded, “I followed the tempi of Maurice Andre.”\(^{54}\) These responses show the variety of ways that a performer might choose a tempo to execute this piece successfully. This chapter is dedicated to examining tempo and duration between the five existing recordings of Toot Suite. Included in this recording comparison is a live recording by John Holt. The recordings are all unique, influenced by the performers’ interpretation and musical influences. Comparing recordings will help the performer become cognizant of conventional and unconventional musical possibilities for performance. The recordings being studied, along with their jazz pianists and trumpet soloists, are listed below.

Example 4. Examined recordings.

<table>
<thead>
<tr>
<th>Jazz Pianist (year recorded)</th>
<th>Trumpet Soloist</th>
<th>Abbreviation</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jorge Luis Prats (1986)</td>
<td>Arturo Sandoval</td>
<td>JPAS</td>
<td>35:54</td>
</tr>
<tr>
<td>Hervé Sellin (2005)</td>
<td>Eric Aubier</td>
<td>HSEA</td>
<td>36:17</td>
</tr>
</tbody>
</table>

\(^{53}\) Aubier, email interview by author, [September 18, 2011].
\(^{54}\) Holt, email interview by author, [August 19, 2011].
Allegre

The recorded tempo selections in the Allegre of *Toot Suite* by the aforementioned artists are listed below. The tempi listed in the Allegre and all other movements in the *Toot Suite* are all approximate. Natural changes in the tempo are expected. The information in the tables below is meant to serve as a comparison guide to help performers develop their own tempi in performance. Performers should be prepared to perform *Toot Suite* at both the slowest and fastest tempos that are recorded below at the very least. Examples in bold signify the artists’ recordings that played the tempo and/or duration closest to the averages shown in the last box of the tables below.

Example 5. Allegre tempo chart.

<table>
<thead>
<tr>
<th></th>
<th>CBMA</th>
<th>JPAS</th>
<th>HSEA</th>
<th>SHJH</th>
<th>HMJB</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duration:</strong></td>
<td><strong>6:25</strong></td>
<td>6:21</td>
<td>6:16</td>
<td>6:49</td>
<td>N/A</td>
<td>6:28</td>
</tr>
<tr>
<td><strong>Recommended Tempo</strong></td>
<td>η.= 76</td>
<td>η.= 76</td>
<td>η.= 76</td>
<td>η.= 76</td>
<td>η.= 76</td>
<td>η.= 76</td>
</tr>
<tr>
<td><strong>Actual Tempo</strong> (Approximate):</td>
<td>η.= 73</td>
<td>η.= <strong>76</strong></td>
<td>η.= 80</td>
<td>η.= <strong>76</strong></td>
<td>η.= 75</td>
<td>η.= 76</td>
</tr>
</tbody>
</table>

The tempo range in Allegre remains mostly the same for all of the recordings. The subtle variation in tempi among the recordings would not pose any significant technical challenges for the performer. Joe Burgstaller’s recording is significantly shorter (at least a minute shorter) than the other recordings of Allegre, even though his tempo is almost the same as the average tempi. Burgstaller’s interpretation of *Toot Suite*, in general, also contains musical alterations (cuts) in every movement included in the suite and shortens the duration. Allegre is no exception. The shorter durations in Burgstaller’s interpretation of *Toot Suite* also occurs in *Mystique, Rag-Polka, Vesperale* and *Spirituelle*. Burgstaller did not record the Marche movement. Because of
Burgstaller’s cuts, his shorter durations have been omitted out of all of the tables, including Allegre.

*Mystique*

*Mystique* was performed by all of the artist’s recordings an average of 14 beats per minute faster than the original indicated tempo by Bolling. The indicated tempo in this table reflects the average throughout the piece of both the dotted quarter note and quarter note in *Mystique*.


<table>
<thead>
<tr>
<th></th>
<th>CBMA</th>
<th>JPAS</th>
<th>HSEA</th>
<th>SHJH</th>
<th>HMJB</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration:</td>
<td>7:49</td>
<td>7:31</td>
<td>7:58</td>
<td>7:37</td>
<td>N/A</td>
<td>7:44</td>
</tr>
<tr>
<td>Recommended Tempo</td>
<td>(\theta, \theta. = 50)</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>Actual Tempo (Approximate):</td>
<td>(\theta, \theta. = 63)</td>
<td>67</td>
<td>63</td>
<td>67</td>
<td>62</td>
<td>64</td>
</tr>
</tbody>
</table>

*Rag-Polka*

The *Rag-Polka* has a similar tempo and duration outcome like *Mystique*. The indicated tempo by the composer is adjusted by 16 beats per minute faster on average between all five recordings.

Example 7. *Rag-Polka* tempo chart.

<table>
<thead>
<tr>
<th></th>
<th>CBMA</th>
<th>JPAS</th>
<th>HSEA</th>
<th>SHJH</th>
<th>HMJB</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration:</td>
<td>3:23</td>
<td>3:07</td>
<td>3:18</td>
<td>3:36</td>
<td>N/A</td>
<td>3:21</td>
</tr>
<tr>
<td>Recommended Tempo</td>
<td>(\theta = 92)</td>
<td>(\theta = 92)</td>
<td>(\theta = 92)</td>
<td>(\theta = 92)</td>
<td>(\theta = 92)</td>
<td>(\theta = 92)</td>
</tr>
<tr>
<td>Actual Tempo (Approximate):</td>
<td>(\theta = 105)</td>
<td>(\theta = 114)</td>
<td>(\theta = 110)</td>
<td>(\theta = 100)</td>
<td>(\theta = 112)</td>
<td>(\theta = 108)</td>
</tr>
</tbody>
</table>
Marche

Unlike Mystique and Rag-Polka, the average tempo remains closely to the recommended tempo by the composer. Burgstaller’s recording did not include the Marche.

Example 8. Marche tempo chart.

<table>
<thead>
<tr>
<th>Duration:</th>
<th>CBMA</th>
<th>JPAS</th>
<th>HSEA</th>
<th>SHJH</th>
<th>HMJB</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6:40</td>
<td>7:14</td>
<td>7:00</td>
<td>6:45</td>
<td>N/A</td>
<td>6:75</td>
</tr>
<tr>
<td>Recommended Tempo</td>
<td>θ= 152</td>
<td>θ= 152</td>
<td>θ= 152</td>
<td>θ= 152</td>
<td>θ= 152</td>
<td>θ= 152</td>
</tr>
<tr>
<td>Actual Tempo (Approximate):</td>
<td>θ= 152</td>
<td>θ= 148</td>
<td>θ= 156</td>
<td>θ= 157</td>
<td>θ= N/A</td>
<td>θ= 153</td>
</tr>
</tbody>
</table>

Vesperale

Vesperale has tempo data similar to Bolling’s Allegre. The average tempo is almost the same tempo indicated by the composer.

Example 9. Vesperale tempo chart.

<table>
<thead>
<tr>
<th>Duration:</th>
<th>CBMA</th>
<th>JPAS</th>
<th>HSEA</th>
<th>SHJH</th>
<th>HMJB</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7:07</td>
<td>6:46</td>
<td>7:35</td>
<td>8:02</td>
<td>N/A</td>
<td>7:23</td>
</tr>
<tr>
<td>Recommended Tempo</td>
<td>θ= 69</td>
<td>θ= 69</td>
<td>θ= 69</td>
<td>θ= 69</td>
<td>θ= 69</td>
<td>θ= 69</td>
</tr>
<tr>
<td>Actual Tempo (Approximate):</td>
<td>θ= 69</td>
<td>θ= 79</td>
<td>θ= 66</td>
<td>θ= 66</td>
<td>θ= 60</td>
<td>θ= 68</td>
</tr>
</tbody>
</table>

Spirituelle

Spirituelle is similar to Mystique and Rag-Polka because all of the recordings are an average of 25 beats per minute faster than the indicated tempo by the composer.

Example 10. Spirituelle tempo chart.

<table>
<thead>
<tr>
<th>Duration:</th>
<th>CBMA</th>
<th>JPAS</th>
<th>HSEA</th>
<th>SHJH</th>
<th>HMJB</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6:04</td>
<td>5:35</td>
<td>5:33</td>
<td>6:06</td>
<td>N/A</td>
<td>5:70</td>
</tr>
<tr>
<td>Recommended Tempo</td>
<td>θ= 120</td>
<td>θ= 120</td>
<td>θ= 120</td>
<td>θ= 120</td>
<td>θ= 120</td>
<td>θ= 120</td>
</tr>
<tr>
<td>-------------------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>Actual Tempo</td>
<td>θ= 132</td>
<td>θ= 160</td>
<td>θ= 152</td>
<td>θ= 132</td>
<td>θ= 148</td>
<td>θ= 145</td>
</tr>
</tbody>
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CHAPTER 4
GUIDE TO PERFORMANCE PREPARATION OF THE TRUMPET AND JAZZ TRIO

PARTS

Three out of the five recordings listed and compared in the previous chapter are available on iTunes. Out of the remaining two albums, Cuban trumpeter Arturo Sandoval’s recording is only on LP, and the live recording by the Dallas Opera’s Principal Trumpet John Holt was given to the author by the trumpet artist.

Technical Demands for the Trumpet

Endurance

Endurance seems to be the biggest challenge for the performer. The work requires five different trumpets for the six movements within Toot Suite. Unlike countless other solo works written for trumpet, Toot Suite does not give the typical performer enough rest throughout the suite. Ample preparation is needed to build up the stamina to be able to get through the work comfortably. The preparation time for Toot Suite of the interviewees that responded varied between one month and a year. Dr. Cara Pollard, Assistant Professor of Trumpet at Tarleton University, included an email in her correspondence from New York Philharmonic Principal Trumpet Philip Smith that details cuts Mr. Smith made to Toot Suite when he performed the work live. This is certainly an alternative to playing the entire work because of numerous repeated sections and/or repeats in each of the movements. Not only were cuts done within the music, but Mr. Smith also left out two entire movements (Mystique and Marche) when he performed the work. The recording with Joe Burgstaller mentioned in the previous chapter also
contains numerous cuts and leaves out the Marche on the album. These cuts could be assumed to be artistic choices to enhance the performance, but it is also makes Toot Suite easier to execute.

The biggest endurance challenge in Toot Suite is the Bb piccolo trumpet movements, Marche and Spirituelle. Marche and Spirituelle have a combined average time of approximately 12 minutes with few chances for the performer to rest in between entrances.

Switching Horns during Toot Suite

Almost all of the six movements within Toot Suite are performed on a different instrument: C trumpet for Allegre, Eb trumpet for Mystique, Bb cornet for Rag-Polka, Bb piccolo trumpet for Marche, Bb flugelhorn for Vesperale and Bb piccolo for Spirituelle. Claude Bolling acknowledges this difficulty in the questionnaire, “Each movement of the Toot Suite is written for a different trumpet: flugelhorn, piccolo, in D, in C . . . because Maurice André played all these different trumpets. That was a game and a challenge for that exceptional artist, but I did not realize that it would be a difficult challenge for other trumpet players.”

There are five different types of trumpets needed to execute this work. When Ryan Anthony, Principal Trumpet with the Dallas Symphony, was asked in the questionnaire, “In your opinion, what are the primary challenges of performing the Toot Suite?” He responded, “The length and change of horns are big obstacles...” Eric Aubier responded to the same question, “The biggest challenge is to be able to easily change instruments and to be able to bring in the piccolo trumpet without problem.”

Switching from cornet to piccolo for Marche and flugelhorn to piccolo for Spirituelle seems to be the hardest transition in the work, but can be conquered by careful preparation. Practicing Marche and Spirituelle on Bb trumpet first will help the performer solidify the technical passages

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55 Bolling, email interview by author, [August 26, 2011].
without tiring quickly from the Bb piccolo trumpet. After these two works are mastered on Bb trumpet, the performer should practice on the higher sounding Eb trumpet, then on the A piccolo trumpet, and finally, on the Bb piccolo trumpet.

After the potential performer has grown accustomed to playing Marche and Spirituelle on Bb piccolo trumpet, it is time to put it in the context of the entire work. Practice starting on Rag-Polka and playing the rest of the movements to the end.

Range

Toot Suite has extreme range demands throughout the work. While the Bb piccolo trumpet movements Marche and Spirituelle exploit the high register of the horn frequently, Bolling utilizes the Bb flugelhorn in Vesperale to play generally the opposite range than the immediately surrounding high Bb piccolo trumpet pieces Marche and Spirituelle. The lowest sounding pitch in Vesperale (and the entire work) is a concert F and the highest sounding pitch is three octaves above the previously mentioned pitch in the fourth piece, Marche.

Example 11. Vesperale for Bb flugelhorn.

Example 12. Marche for Bb piccolo trumpet.

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Articulation

To be able to perform Toot Suite successfully, mastery of double and triple tonguing is absolutely necessary. The only movement that does not utilize multiple tonguing is the 5th movement, Vesperale. When preparing for performance, Herbert L. Clarke’s Technical Studies, Arban’s Conservatory Method, and other classic trumpet methods provide excellent examples and material for maintaining and improving multiple tonguing.

The hardest movements to execute multiple tonguing are on the Bb piccolo trumpet movements Marche and Spirituelle. The performer already has to deal with the extremely high tessitura that these two movements demand and endurance, but adding triple and double tonguing to the requirements make these pieces extremely challenging. Again, practicing these two movements first on Bb trumpet will vastly improve the chances for being able to execute Marche and Spirituelle on Bb piccolo trumpet during performance. Also, tonguing lightly will help facilitate clean, quick, and crisp articulation.57

Rehearsal Techniques for the Jazz Trio

Out of all of the movements in Toot Suite, Spirituelle is arguably the most challenging to rehearse because of the complex 9/4 meter that is unusually grouped 4+3+2. The meter changes throughout the movement from 9/4 to 9/8, 9/4, 4/4 and back to 9/4. No other movement in Toot Suite contains this many meter changes. Even though Spirituelle is the last piece in Toot Suite, it is recommended to be rehearsed first. Eric Aubier states about Spirituelle, “The other difficulty is the rhythmic pace in the last movement. Not always easy to make it go with the group.”58

57 Ibid.
58 Aubier, email interview by author, [September 18, 2011].
Rehearsing *Spirituelle* many times at a lower tempo definitely helps solidify the tutti rhythmic pulse in the piece. In order for trumpeters to be able to rehearse *Spirituelle* numerous times continuously, they should use a Bb cornet or trumpet and play this movement an octave lower than written for the Bb piccolo trumpet to prevent early fatigue in the rehearsal.

Having a jazz trio versed in classical and jazz idioms supporting the solo performer is highly recommended. The most important player besides the trumpeter is the pianist, who should have a considerable amount of jazz experience to be able to facilitate the improvisational sections and contribute to (and lead) the swing sections that feature the jazz trio throughout *Toot Suite.*

Dr. Pollard briefly describes her recommendations on selecting the “right” personnel for the performance of *Toot Suite*:

I was really lucky to have a really good rhythm section (I highly recommend getting a jazz rhythm section for this piece). Unfortunately, the accompanist had never played jazz, and although she is a phenomenal piano player - she was the weakest player on the entire toot suite especially playing with the rhythm section (mainly the piano playing stylistically and rhythmically). Hiring a really good jazz bassist and drummer (who also play classical) and a piano player who has played both jazz and classical really makes a difference.  

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59 Pollard, email interview by author, [July 29, 2011].
CHAPTER 5

CONCLUSION

*Toot Suite* requires the trumpeter and accompanists to be superior performers and also have a historical and stylistic understanding of the classical and jazz idioms present in the work. Five out of the six movements within *Toot Suite* are performed on a different instrument. Endurance, extreme register changes, articulation and playing multiple instruments in a single work are some of the technical challenges that are a part of performing this composition. In addition, this performance guide investigated the composer’s musical influences from various jazz idioms and the historical catalyst for Mr. Bolling’s writing *Toot Suite*.

Claude Bolling’s participation is the most remarkable aspect of this study. Bolling was extremely cooperative throughout my correspondence with him. This examination helps to contribute to direct source material regarding the trumpet and also invaluable insight into the composer’s life.
APPENDIX

QUESTIONNAIRE AND RESPONSES

INTERVIEW WITH MONSIEUR BOLLING
1. What recording(s) might have helped you prepare for a performance of the *Toot Suite*? Did you consult with anyone about the piece before performing it?

Mainly the Maurice Andre. There are a couple you tube videos out there, but not many people have recorded it that I have found. I would play the Maurice Andre recording, then record myself everyday and compare the two. That helped tremendously! Also playing the Spirituelle for Ryan Anthony and Phil Smith helped the most.

http://www.youtube.com/watch?v=72zhkQRdKY1 this [sic]one is OK. The rhythm section doesn't feel good. but[sic] the trumpet playing is good.  

http://www.youtube.com/watch?v=VinoVJdxF_g this [sic] is pretty good too - the rhythm section is better, [sic] interesting that it's a lot slower.  

http://www.youtube.com/watch?v=GH7XmmulNb8&playnext=1&list=PL24984E6D1FED79A1 This is the spirituelle [sic]with the same guy as the first video - it's not very good. The rhythm section really is lacking. I like the second guy better.

I actually put a post on facebook asking for help because I was having a difficult time with spirituelle [sic]. There really wasn't any response that was very helpful [sic]. Ryan Anthony and Phil Smith helped a lot though.

2. In your opinion, what are the primary challenges of performing the Toot Suite?

Spirituelle definitely. That was the most difficult for me, [sic] endurance wise mainly and it's just a really difficult piece. I only performed the Allegre, Rag Polka (I thought this was the easiest and most fun! Really easy to memorize), Vesperale[sic] and Spirituelle

I was really lucky to have a REALLY good rhythm section (I highly recommend getting a jazz rhythm section for this piece) [sic] Unfortunately, the accompanist had never played jazz, and although she is a phenomenal piano player - she was the weakest player on the entire toot suite especially playing with the rhythm section. Mainly the piano playing stylistically and rhythmically. Hiring a really good jazz bassist and drummer (who also play classical) and a piano player who has played both jazz and classical really makes a difference. It also took me a while to figure out how to program these pieces so that I could perform them successfully. I do not recommend playing spirituelle [sic] last. And definitely do not recommend playing all of it or Allegre (it [sic] kind of goes on and on). I ended up playing a pic trumpet duet with John first then playing spirituelle then Vesperale. We traded off throughout the recital and I played Allegre then Rag Polka together on the second half. This helped a lot. And I think it kept the audience’s attention a little more.

3. What equipment (instruments, mouthpieces, etc.) did you use for your performance and/or recording of the Toot Suite?

I used a schilke pic, cuesnon flugelhorn, bach cornet and bach C trumpet.
4. Does switching from different trumpets in each section of the Suite create any difficulties?

Yes – especially if I tried to play them in order. The spirituelle [sic] was brutal, especially after playing flugelhorn. It REALLY helped to play spirituelle [sic] first then go to the bigger horns. (switching [sic] from cornetto C was no problem)

5. How long did it take you to prepare this piece?

About a week I think - just kidding! I started working on it about a year in advance – but the 3 months leading up to the recital was when I put in most of the preparation. Memorizing, recording, etc. I spent the most time on Spirituelle and I still feel like I need about another year on that.

6. Throughout the Toot Suite, do you have specific preferences in tempo?

Was this reflected in your live performance and/or recording? I took the Allegre a little slower because my single tongue is slow. The Rag Polka and Spirituelle were a little slower than Maurice Andre’s recording, but I performed the Vesperale a little faster. (see the tempos listed below)

7. Could you give an overall impression of the work? Also, if there is anything that you feel is important that has not been asked, please feel free to add to that information here.

I have always loved this music. I remember hearing it when I was in high school (back in the mid 80’s) and I have always wanted to perform it but honestly, up until a few years ago – I didn’t feel like I had the pic chops to do it. It was really fun to perform and to put together with the rhythm section. I also put some improv in vesperale [sic]. At C I fluctuated the rhythm a little bit (I didn’t play straight quarter notes) and put some smears in (3 measures after D and going from the F# to the G 3 before E) and a few other places. It actually drove the pianist nuts because she was a very strict classical player and didn’t understand why I wouldn’t play exactly what was on the page. She scowled through the whole thing which really cracked me up. I also did an improv solo at J for 8 measures. I used some of the notes, but basically just played the chord changes. This is a really beautiful piece. When I performed Spirituelle I played the entire piece (without the repeat at A) and only left out one measure before X. On the Rag Polka I played the entire thing with repeats. It is fairly short. (and [sic] really fun!) With Vesperale – playing it a little faster than 69 I think made it shorter. I think I played it around 78-80 and fluctuated the tempo throughout. For the Allegre I used the AA-SS cut and played everything else. I did have a little trouble with the high D at the end, but not too much. On the Allegre my tempo was around 66.

Here is the email from Phil Smith. When I first performed the Spirituelle, I did the entire work and he thought I was crazy for doing this! (I think I was too!) He told me that he would bet Maurice Andre took a few days to record this and had some things spliced in for the recording. Mr. Smith plays on Najoom mouthpieces. I actually ordered a couple but haven’t gotten the chance to really work with them yet.
Hi Cara,

It was very nice to meet and hear you yesterday. Keep up the good work! I hope you have a great time in NY...we have had great weather for you!

As to the cuts in Toot Suite, I have performed it this way playing only these 4 movements:

I. Allegre cut from AA to SS, cut from 4 bars before ZZ (play the a up an octave) to 16 bars from the end.

III. Rag on DC only, cut from 1 bar before C to 2 bars before E and cut from F to J. OR just play once down complete with out the DC

V. Versperale cut from G to J and cut from L to last 7 bars.

VI. Spirituelle A one time only, cut from C to E, cut from bar before J (play the e for 4 beats then make cut) to U, cut V to X, cut Y to FINAL.

Now, these are cuts that I have marked which must work, but you can obviously use the ones that work for you, and not use them all.

As to mouthpieces:

Check out Najoom mouthpieces...I have found that the 5C/C and the 7C/C work best for me although I also have the 5C/M and 7C/M, but think these are a bit to shallow. I also use his 117 backbore.

Hope this helps!

Sincerely,
Phil Smith
John Holt
Principal Trumpet – Dallas Opera Orchestra
Associate Professor of Trumpet at the University of North Texas, Chair of the Division of Instrumental Studies

1. What recording(s) might have helped you prepare for a performance of the Toot Suite? Did you consult with anyone about the piece before performing it?

I only listened to Maurice Andre. He gave me his own copy, which he autographed and is in my office, in 1982 when he was in Dallas.

2. In your opinion, what are the primary challenges of performing the Toot Suite?

You must have tremendous endurance and be able to easily switch between trumpets.

3. What equipment (instruments, mouthpieces etc.) did you use for your performance and/or recording of the Toot Suite?

Just what is written for.

4. Does switching from different trumpets in each section of the Suite create any difficulties?

You must have the ability to easily switch between trumpets, especially cornet to piccolo and flugel to piccolo.

5. How long did it take you to prepare this piece?

6 months

6. Throughout the Toot Suite, do you have specific preferences in tempo? Was this reflected in your live performance and/or recording?

I followed the tempi of Maurice Andre.

7. Could you give an overall impression of the work? Also, if there is anything that you feel is important that has not been asked, please feel free to add to that information here.

Tough piece - enough said.
Ryan Anthony
Principal Trumpet – Dallas Symphony
Former Member of the Canadian Brass

1. What recording(s) might have helped you prepare for a performance of the Toot Suite? Did you consult with anyone about the piece before performing it?

Only recording I knew was the one by Maurice Andre. I first did it on a school recital (‘92) and had to consult with my teacher to make sure it was appropriate and okay to do.

2. In your opinion, what are the primary challenges of performing the Toot Suite?

The length and change of horns are big obstacles. The styles should be easy as long as you are comfortable in both classical and jazz (ish) situations.

3. What equipment (instruments, mouthpieces, etc.) did you use for your performance and/or recording of the Toot Suite.

Bb, C, Cornet, Flugal, Picc, and Eb. The make of the instruments have changed since the early 90's. I've done the first mvt. on several different horns including C, Eb (one performance only but it worked well) and most recently on piccolo (with a few lines on C as up an octave would be just too high!) and this is most likely how I will record it. Other than that I stick with what's in the score.

4. Does switching from different trumpets in each section of the Suite create any difficulties?

I keep the mouthpieces relatively the same so the biggest obstacle is making sure I have the right sound and style in my head, making the trumpet just another tool to achieve the musical objectives. But yes, it can be an obstacle. Ending on the piccolo requires you making sure you're playing efficiently and not getting too tired before the end. I've never played every mvt. too - keeping just one piccolo mvt in the mix, so switching back has never been an issue as I end with Spirituelle. I love the Marche but that mvt. changes everything in the scheme of programming. Most recently I've just done 3 or 4 mvts as a Suite.

5. How long did it take you to prepare this piece?

All depends on how many mvts. and how many other musicians I'll be using. I haven't used drums in a long time. If you have a good bass player with strong rhythm it works well without drums - plus that addition can cause other acoustical issues in certain performance spaces. My last performance I had a guitar player already on the gig and he added some rhythm as well. In the next project/recording I will be doing it with piano, bass and guitar. He will play some rhythm and some piano lines as well - still in the making. Otherwise it's always been a part of a larger recital and I couldn't really tell you how long it takes to work up? Biggest thing is being strong and comfortable on all horns - and having a good group of musicians so you don't have to work so hard!!
6. Throughout the Toot Suite, do you have specific preferences in tempo? Was this reflected in your live performance and/or recording?

Tempos are pretty much how I remember them from the Maurice Andre recording. I do take a few more liberties with rubato's and tempos in Vesperale and the Eb mvt. (Mystique).

7. Could you give an overall impression of the work?

I really love this work. I find it's as much fun for the audience to listen to as it is to perform. It's also a nice bridge getting from the classical to jazz. I had a Gershwin Medley arranged for me with the same instrumentation to go as a pair that ends up much more hard core jazz. When doing this I do not play the entire Bolling! But I like the work. It showcases just about all the colors we can do on the trumpet and expands our musicality to several different styles as well. Also, if there is anything that you feel is important that has not been asked, please feel free to add to that information here.
1. What recording(s) might have helped you prepare for a performance of the Toot Suite? Did you consult with anyone about the piece before performing it?

I have not heard the recording of Maurice Andre before recording, only afterward. I knew the work of Claude Bolling in general and I which genre I had to listen to.

2. In your opinion, what are the primary challenges of performing the Toot Suite?

The biggest challenge is to be able to easily change instruments and to be able to bring in the piccolo trumpet without problem.

3. What equipment (instruments, mouthpieces, etc.) did you use for your performance and/or recording of the Toot Suite.

Yamaha Xeno special model Eric Aubier, Eb Selmer, Schilke piccolo, Yamaha cornet, and Kanstul flugelhorn.

4. Does switching from different trumpets in each section of the Suite create any difficulties?

Changing embouchure from bugle to piccolo trumpet can be a problem in concert, not really for recording.

5. How long did it take you to prepare this piece?

I don’t know exactly, I recorded first in the studio, it was at night from 10:00pm to 4am; it took 2 nights. Normal preparation for all of my recordings – one rehearsal with the group and one month alone, especially for the piccolo trumpet. The preparation for the concert is different. I played the suite about ten times with Claude Bolling himself in Paris and Seoul. The biggest work was the daily rehearsals of the once a day for the period of 3 weeks.

6. Throughout the Toot Suite, do you have specific preferences in tempo? Was this reflected in your live performance and/or recording?

The tempo was decided with the swing sections in mind. The good tempo was found as we played together. I was lucky to have the greatest French jazz musicians. There was no problem, we found each other right away.

7. Could you give an overall impression of the work? Also, if there is anything that you feel is important that has not been asked, please feel free to add to that information here.
Toot Suite is an atypical piece. We do not know how to classify it in the regular trumpet repertoire. Is it classical or jazz? Really not one or the other! Goes over but difficult to explain to the public, I think it’s “Divertissement Music”. The difficult thing is to find it’s place in the trio jazz. The group play [sic] really jazz and that difficulty is to not play jazz style on the trumpet, just a little maybe in the Vesperal with the flugelhorn. To find the right style is a difficulty exercise in this piece. You can easily fall into caricature, into a heavy style or just plain "tacky". The other difficulty is the rhythmic pace in the last movement. Not always easy to make it go with the group
Questions and answers from Monsieur Claude Bolling:

1. What are your major musical influences for piano and composition? What age did you start composing?

My first piano influences were the bar pianist Charlie Kunz, then Willy Smith “The Lion”, Thomas “Fats” Waller and Earl Hines. Of course, later my piano and composition influences, especially for orchestra was Duke Ellingont[sic]. I have started composing when I was 14 years old. I was refused at the exam of the French author society “S.A.C.E.M.”, having made mistakes in the duty work for admission. One year later, after studying harmony with Maestro Maurice Duruflé (who was the organist of Saint-Etienne Du Mont church in Paris), I was admitted at the age of 15 which made me the youngest “sociétaire” of S.A.C.E.M. at the time... and maybe to this day.

2. How would you say that your early composition teacher, Maurice Durufle', influenced your career path?

He taught to me the entire harmony rules, so I was able to compose for the orchestra.

3. Did any of the well-known jazz trumpeters or cornetists that you have performed with (Roy Eldridge, Cat Anderson, Thad Jones, Rex Stewart ie,) or knew influenced your writing of this suite?

Every great musician has influenced me. I was chosen to be partner of famous trumpet player Rex Stewart and later Roy Eldridge. So, when I was composing my “Toot Suite” I was familiar with the working of this instrument.

4. You have been referred to as Duke Ellington's "spiritual son". Ellington was known as a master of writing expertly for individuals in his big band. Do you take on this trait when writing your compositions, specifically Toot Suite?

Each movement of the Toot Suite is written for a different trumpet: flugelhorn, piccolo, in D, in C... because Maurice André played all these different trumpets. That was a game and a challenge for that exceptional artist, but I did not realize that it would be a difficult challenge for others trumpet players.

5. Would you describe how your collaboration with Maurice Andre came about?

After having composed a Sonata for two pianists for Jean-Bernard Pommier (originally written for a tv-show), the great flutist Jean-Pierre Rampal after hearing this musical dialogue between a classical and a jazz pianist, requested a composition for his classical flute and my jazz piano. That's how the Suite for Flute was written. After hearing that, other great classical soloists requested from me some compositions between their classical language and my jazz piano. After having composed a Suite for violinist Pinchas Zukerman and a Suite for Cello for YoYo Ma, I remembered this exceptional
classical trumpet player I had heard with Henri Salvador a few years before and I had the idea of a composition for him. The title was influenced by the sound of the boats in the New-York harbor and the popular song “Tootsy Tootsy Good Bye”. That is why the compositions was entitled “Toot Suite” which was a word game with the French expression “tout de suite” (right now).

6. After your huge success with your Suite No. 1 for Flute and Jazz Piano Trio, recorded with Jean-Pierre Rampal, did this heavily influence the idea of writing a piece for classical trumpet and jazz trio?

   See Nr 5

7. Why do you use all of the different types of trumpets in this composition? What influenced you to use the different trumpets in Toot Suite?

   See Nr 4

8. Was Toot Suite challenging to write?

   Each composition is a challenge!

9. What other music for trumpet have you written?

   I have composed for the group of trumpet players of my jazz big band (4 trumpets), including all the mutes in use by the trumpetists [sic], according to the compositions.

10. What musical settings and/or ensembles are you most comfortable composing? Which do you enjoy writing the least?

    Composing is not generally comfortable. But I have enjoyed a lot writing for the talented musicians around me. I had to recreate “Black Brown & Beige and “A Drum is a Woman” by Duke Ellington which was a fascinating work. I have also written so many different combinations from solo to symphonic when scoring for films. All of those different styles are interesting and challenging.

11. Would you describe how your compositional style might have evolved throughout your career?

    At my beginning, my group was a sextet. I was influenced by the music of Duke Ellington units small group, made of a trumpet, a trombone, a saxophone/clarinet/flute and rhythmic section. Then, Frank Ténot who was a listener and fan of my sextet when I played in a club in Saint-Germain-des-Prés offered to me to write and record for a band like Duke Ellington’s. That is how I have learned with André Hodeir to write orchestrations for a larger band as William Count Basie, Duke Ellington as well as Glenn Miller or Stan Kenton.
12. Can you recall any specific compositional devices employed in this suite?

   I'm sorry, I don't understand what is “compositional devices”

13. What do you think is the most difficult aspect when writing for solo trumpet?

   I had to write for the orchestras playing for the artists invited in tv-shows. That is how I have learned to write for large orchestras and the possibilities of each instrument, woodwinds, strings, brass, percussions etc... so there was [sic] no particular difficulties for me to write for solo trumpet.

14. Where there any specific challenges experienced when recording or performing this suite live? If so, what were they?

   It's always a challenge, but also a musical game. It's as exciting to play live as to record live.

15. How difficult is it for the rhythm section in this piece to authentically go back and forth from the baroque style to a swing style?

   The partner [sic] of my rhythmic section are very talented and good in all kind of musics [sic] even to alternate the different styles in a same number.

16. How many live performances of this piece are aware of since its premiere?

   Very good question. I have no answer.

17. How much improvisation would you employ if you were to play the piano part of the Toot Suite today?

   The piano improvisations at the recording became a part of the composition and were written down as well.

18. A number of well-known 20th century trumpet repertoire comes from France. Are you familiar with compositions by Jolivet, Desenclos, Bozza, Planel, Chaynes and Tomasi? If so, were you influenced by any of their compositions and did you know any of them?

   I am not very familiar with the world of the composers you have mentioned. So, I was not influenced by their works.

19. Did you study any works for trumpet before composing this suite?

   No, my work for trumpet came from my experience in the show business.

20. Would you consider Toot Suite a Jazz Chamber work?
It's not for me to consider the Toot Suite in a special category of music. Forgive me please!

21. Who gave the premier performance of the work? When and where did this take place?

The Premiere performance was on “Le Grand Echiquier” a prestige show on French television dedicated to Maurice André.

22. What recording of this piece do you favor between Maurice Andre and Eric Aubier?

Can you ask a father which of his children he prefers?

23. Why are most of your crossover albums suites and only two are either sonata (piano) or concerto (guitar)?

There is no special reason. The « Sonata » was my first composition associating the classical and the jazz language. I called it “Sonata” because there are 3 movements, and Jean-Bernard Pommier suggest [sic] to entitle it “Sonata for two pianists” (and not for two pianos)

24. What would be the inspiration behind the titles of the dance movements:
   a. Allegre
   b. Mystique
   c. Rag-Polka
   d. Marche
   e. Versperale
   f. Spirituelle

The titles of the different movements of the “Toot Suite” are in concordance with the nature of the music

25. Is there thematic, melodic, and/or motivic material in Toot Suite that was directly inspired by a classical piece or jazz tune? Anything else?

No, there is no direct inspiration by a classical or jazz tune. I only was inspired to write something for Maurice André
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http://libproxy.library.unt.edu:2164/subscriber/article/grove/music/J208400?q=hot+club+de+france&search=quick&pos=1&_start=1#firsthit.


DISCOGRAPHY


