

*The "Crusaders" of Music*  
*From Jazz to Classical & from Classical to Jazz*

**JOHN DUFFY**

**(23.06.1926 - 22.12.2015)**

**Remarkable composer, Passionate altruist**



(Photo: Glen McClure)



*Maurice Creuven 2018*

*Talking about music is good ; listening to it is better !*

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## **THE MAN**

To meet John Duffy is to discover an unimaginable world of immense diversity, profound humanism and exemplary moral conduct.

John was born in Manhattan on June 23, 1926 (not in 1928, as sometimes stated) to Irish Catholic immigrant parents. He is the ninth of fourteen children.

The family lives in the Bronx, one of the five boroughs, along with Manhattan, Brooklyn, Queens and Staten Island, which make up New York City.

John attends Catholic schools, plays the organ in church and sings in the choir.

At that time, the Bronx was known for its extreme poverty, the reign of racism, violence and even crime. Today, despite still high unemployment and difficult living conditions, security has greatly improved and crime has fallen drastically, so that the expression "The Bronx is burning" is no longer relevant. Officials at the Bronx Documentary Center do not hesitate to compare it to Manhattan and to praise, especially in the artistic field, the authenticity of the atmosphere and the creativity that can be found there.

Undefeated boxer at the Golden Gloves at the age of 14, but being of a peaceful nature, the idea of having to hit someone continuously doesn't suit him; he gives up boxing.

America is at war and, like his sister Agnes and his two older brothers, John wants to serve his country. A frogman at the age of 17, he took part in the Battle of Okinawa in 1945. There, he learns, better than anyone else, what extreme violence is and how great and essential is the value of peace, a theme frequently found in his music.

As a young adult disciple of Gandhi, John Duffy's philosophy can be summed up as follows: respect for tradition, love of life and celebration of freedom and justice. He will always stand up against all forms of social inequality.

## **THE MUSICIAN**

As a teenager, John learned piano and drums and spent most of his evenings in jazz clubs listening to Charlie Parker (his favourite musician with Johann Sebastian Bach), Thelonious Monk, Dizzy Gillespie and Duke Ellington.

After his military service, he returned to New York and studied with Henry Cowell, of whom he was one of the best students, and later with Aaron Copland, Luigi Dallapiccola, Solomon Rosowsky and Herbert Zipper. He also attended summer school at the Lenox School of Jazz (Music Inn) directed by John Lewis and studied at the Greenwich Village Music School.

All these beautiful people are going to make John Duffy a real "crusader" of music,

that is to say, one who holds both jazz and classical music.

This truly diverse musical approach was brought to fruition at an evening organised in his honour, after a charity concert on September 13, 1998, which saw John surrounded by his friends: Michael Gordon, Julia Wolfe, Cecil Taylor, Billy Taylor, David Lang, Steve Reich, Alvin Singleton and others... because, although John practises a broadly open humanism, he does not limit his interest in all forms of music.

For more than thirty years, John Duffy, a visionary artist and true force of nature, has been a passionate advocate for young American musicians, black and white, and is widely regarded as "*One of the great heroes of American music*". His impact on the U.S. music scene at the end of the 20th century was revolutionary indeed.

His astonishing openness to all kinds of music will lead us along paths with ever wider horizons, allowing us to appreciate great symphonic works as well as chamber music, cantatas, opera, folklore, each time with an enormous force of conviction that is reflected in the constant vigour of his writing.

In parallel to John Duffy's work, several speakers will lead us to incursions into the world of modern jazz, particularly in California.

## **MEET THE COMPOSER**

In 1974, John founded Meet the Composer, a large organization whose mission was to assist young composers, both classical and jazz, by promoting opportunities for them to make a living from their work. He tirelessly raises the necessary funds from generous patrons, foundations, corporations and others.

In an article in The New York Times, journalist William Grimes published a brief history of Meet the Composer :

*"Long before his thirtieth birthday, John Duffy was appointed Music Director of Arthur Lithgow's Shakespeare Under the Stars Festival at Antioch College in Ohio, and was responsible for writing the incidental music for all the productions.*

*He has held similar positions at the Guthrie Theater in Minneapolis, Minnesota, the Long Wharf Theater in New Haven, Connecticut, and the American Shakespeare Festival Theater in Stratford, Connecticut, directed by John Houseman.*

*In 1974, the New York State Council on the Arts asked John Duffy to revive a new music program, Composer in Performance, which had failed after five years for lack of money.*

*John proposes a new initiative that he calls Meet the Composer, which is more of an invitation, a gathering.*

*The idea was inspired by his reading of the poet Walt Whitman (1819-1892), one of the most influential American authors of the 19th century, whose Leaves of Grass*

*(1855) is a landmark in American literature, but still very modern in its thinking.*

*John Duffy has a \$65,000 grant from the Council and contacts concert promoters. He offers them a deal: If you are programming new music, Meet the Composer will send the composer to present the work to the audience. Two years later, eager to reach audiences outside New York, John set up Meet the Composer relays across the country, realizing that there was a terrible gulf between concertgoers and young composers.*

*Very quickly, the organization comes to produce, in this spirit, about eight thousand performances each year. And in 1982, Meet the Composer even managed to place young composers 'in residence' with major American orchestras, from which they received a very comfortable salary. One of the first to benefit from this opportunity was John Corigliano, who was given a residency with the Chicago Symphony Orchestra. By 1990, 32 orchestras had accepted the initiative. »*

Meet the Composer then covers all of the United States and receives encouragement and even participation from Leonard Bernstein, Virgil Thomson, Aaron Copland, Max Roach and many other renowned composers. John Duffy's organization even attracted the attention of the Rockefeller and Ford Foundations, the Exxon Corporation and the National Endowment for the Arts.

*John recalls that "Well-known artists like John Cage and Merce Cunningham had never received more than a few thousand dollars for commissions they had worked on for a whole year. We created the composer-choreographer program that gave each of them \$60,000. We wanted the composer's art and work to be honoured with an appropriate salary. »*

As of November 8, 2011, Meet the Composer has merged with the American Music Center, a group created in 1939 by Aaron Copland, Howard Hanson and others, to form New Music USA, which nevertheless assumes all the objectives originally defended by the two original organizations.

## **JOHN DUFFY INSTITUTE FOR NEW OPERA**

Among the most significant events linked to John Duffy's personality, we should also mention the inauguration, in 2005, of the John Duffy Composers Institute (now the John Duffy Institute for New Opera) created in collaboration with the prestigious Virginia Arts Festival, which takes place in Norfolk, Virginia, every year during the months of April and May.

The Institute is dedicated to the inspiration, creation and performance of new music by contemporary composers. John Duffy's vision is to provide gifted young musicians with the opportunity to create, hear and see their work performed by professional artists, an ideal that John Duffy was already advocating when he founded Meet the Composer in 1974.

Since 2015, the John Duffy Institute for New Opera has been directed by Libby Larsen, who is committed to continuing the work of John Duffy.

In the first twelve years, nearly 80 young composers participated in workshops on the campus of Old Dominion University and learned about the practical challenges of making an opera. In addition, professional composers and librettists are invited each year to share their experiences with the students.

In May 2017, the Institute produced the world premiere of the opera "Kept: a ghost story" written by Kristin Kuster to a libretto by poet Megan Levad. JoAnn Falletta was the director, Mary Birnbaum directed it, with the participation of tenor William Burden. The production of this show was made possible through the generosity of Connie and Marc Jacobson, well-known philanthropists who are very active at Old Dominion University.

In addition, the John Duffy Institute is supported by the Andrew W. Mellon Foundation, the Friedrich Ludwig Diehn Fund (Hampton Roads) and the Aaron Copland Fund for Music.



John Duffy and a group of alumni  
(Photo: Virginia Arts Festival)

## TANIA LEÓN

From the very first year, the Institute saw the participation of great artists such as John Corigliano, Pulitzer Prize-winner in 2001 for his second symphony, Billy Taylor, eminent spokesperson for jazz, Mark Adamo, composer in residence at the New York City Opera, and Tania León, Cuban composer and particularly dynamic conductor, born on May 14, 1943 in Havana, who has received countless awards and recognitions and who occupies, through her multiple activities and her numerous scores, a major place in American musical life.

In 2012, Tania León received a Grammy Award *for Best Contemporary Classical Composition* and a Latin Grammy Award *for Best Classical Contemporary Composition* with "Inura", an eight-part ballet for voice, strings and percussion, premiered in March 2009, and a magnificent recording of which was made in April of

the same year at Clinton Studios in New York by Albany Records (TROY 1284). Tania León conducts the Son Sonora Voices, the Son Sonora Ensemble and the Dance Brazil Percussion, whose presence and brilliance are absolutely remarkable, wonderfully enhanced by the brilliant clarity of the recording made by engineers Bryan Smith and David Belmont.



(Photo: Sequenza21)

The CD also includes another ballet, "Haiku", recorded in 1973 at Mediasound Studios in New York, which is based on 17 short Japanese poems (haikus). Tania León leads the Dance Theatre of Harlem Ensemble (with narrator) for whom she composed this piece when she was its Music Director.

In 2013, on the occasion of her 70th birthday, she received the prestigious ASCAP Victor Herbert Award again for her composition "Inura" in which we perceive musical echoes of her rich European, African, Asian and American ancestry, all forming an original and homogeneous music with varied atmospheres whose sounds are sometimes surprising, very modern, and the rhythms always effective, jazz is not far away. Tania León can also be considered as a "Crossroads" of music.

### **THE JOHN DUFFY METHOD**

In New Music Box, the young composer and conductor Jake Runestad recounts his experience when he and six other composers attended the John Duffy Composers Institute's 2012 sessions devoted mainly to opera:

*"John Duffy turns to me and gently says, 'Well done, Jake, but remember that clarity of text is of paramount importance... I pay the utmost attention to every word John says, not only because he is one of the kindest and most generous people I have ever met, but also because he is developing a particularly brilliant musical and dramatic*

*mind.... I have participated in various*



John Duffy and gifted Jake Runestad  
(Photo: Jake Runestad)

*festivals, seminars and conferences, but the Duffy Institute is like no other. While it offers every composer the opportunity to hear an excellent interpretation of his or her score, it also fosters friendship and collaboration among composers, performers, librettists and conductors. Numerous forums allow for free discussion of the works presented, while respecting the opinion of each and every one of the composers...*

*I hasten to admit, and this is also the opinion of the other participants, that the quality of my music has improved significantly after my experiences at the Duffy Institute. John continues to be one of my heroes, a source of inspiration through his commitment and willingness to bring the new opera to life ... He is one of the people I admire most in the world. »*

### **TRIBUTES TO JOHN DUFFY**

On January 14, 2012, John Duffy is honored in New York City by the Chamber Music America "*For his service to American music.* »

A cette occasion, Rob Cross, Executive and Artistic Director of the Virginia Arts Festival, déclare :

*"We don't realize how much John Duffy has sacrificed his musical career to help other composers and claim that they should be recognized as professionals", which implies: with a decent salary.*

Minnesota composer Libby Larsen adds:



*"We are an invisible profession and John has made us visible. »*

Unfortunately, the ceremony and concert, held in Manhattan, is marked by the absence of Dorothy, his wife of more than 30 years, who passed away peacefully at her Hampton home on October 12, 2011, following a very serious illness. She was 83 years old.



Frances Richard, Tania León, John Duffy, Frank J. Oteri and his wife Trudy Chan, Michael Spudic and Ed Harsh.  
(Photo Shelley Kusnetz)

In a January 19, 2012 article for the New Music Box, New York composer Frank J. Oteri, born May 12, 1964, and a great advocate of New Music, writes :

*"One of my mentors and a true role model, John Duffy will always hold a special place in my heart. I am one of the many composers who received decisive help from M.T.C. in the performance of their early compositions. John was one of the first to criticize the artificial separation between different musical genres and said that Charlie Parker's improvisations should be put on the same level as Johann Sebastian Bach's counterpoints. From a personal point of view, John Duffy is one of the most generous people I have ever met. When he decided to move and dispose of his formidable collection of LP recordings accumulated over decades, he gave them to me as a gift, having learned that I was a vinyl obsessed. »*

On May 10, 2013, John is decorated by John R. Broderick, President, and Carol Simpson, Principal, with the title of Honorary Doctorate of Human Letters at Old Dominion University in Norfolk, Virginia.

He has also received two Emmy awards for his scores "A Talent for Life" and

"Heritage", as well as the New York State Governor's Art Award, the New York City Mayor's Award of Honor for Arts and Culture and the American Music Center's Founders' Award for Lifetime Achievement.

His immense attention to the beauty and power of language makes him the ideal composer for theatre, television and cinema: integrating music and the human.

He quickly acquired a reputation as a perfect interpreter of ideas and emotions, a brilliant orchestrator and a colleague of great sensitivity. In fact, he would say: *"Nothing is more magnificent than the human voice! »*

Despite his intense humanistic activity, John composed more than 300 works for symphony orchestra, opera, theatre, television, film, various chamber music ensembles and others.

## **DOROTHY**

John and Dorothy (née Rouse-Bottom) met in 1963 while living in Greenwich Village, N.Y., and John composed the music for "Mother Courage", based on a text by Bertolt Brecht.

They married in 1967 and share a passion for reading and history. Dorothy's first marriage to the eminent American Protestant theologian Langdon Gilkey (1919-2004), successor to Reinhold Niebuhr and Paul Tillich, ended in divorce. They had a son, Mark.



John and Dorothy  
(Photo: Never-Gone)

Dory was very interested in John's work, frequently offering him new ideas, including the idea of composing an opera based on the story of King David. He will be working on this much later, in 2011, at the request of the Virginia Arts Festival.

Dorothy wrote the text of "Pride of Virginia", which took on a special significance under her pen, the Rouse-Botton family being, with the Van Burens, owners, since 1930 and until 1986, of the Daily Press Editions of Virginia.

A woman of great intelligence and a very active nature, she is therefore involved with her usual compassion in various organizations, including the Rouse-Bottom Foundation, dedicated to the protection of the history, culture and environment of Hampton Roads (Southeast Virginia). Many warm tributes will be paid to him.

At the end of the 90s, the couple split up but John and Dorothy never stay far from each other for very long, even meeting several times a year.

In early 2011, Dorothy's very aggressive disease was diagnosed and, in May, John joined her when she was already in decline. He will never leave her again.

A commemorative ceremony will be held on October 17, 2011 at 11:00 a.m. at St. John's Episcopal Church in Hampton. The family suggests replacing the eventual sending of flowers with a donation to the Daily Press Holiday Fund 2011, which was created during the Great Depression of 1929 to raise funds that are used, in their entirety, to help locally those in need.

### **"CONCERTO FOR STAN GETZ"**

John Duffy wrote a "Concerto for Tenor Saxophone and Concert Band" in 1964 in three movements: 1. Manhattan Juggernaut; 2. Harlem (Memorial for Children); 3. Opening Day: Yankee Stadium.

Publisher: Schott Music Corporation in New York.

On the basis of the many conversations she has with her uncle for the writing of her memoirs, Annette Duffy confides:

*"Commissioned during the 1963/64 academic year by Duke University in Durham, North Carolina, the Concerto is dedicated to Stan Getz and the Duke University Concert Band, an ensemble of about 90 students. In 1972, it became the Duke University Wind Symphony.*

*John Duffy had, for some time now, intended to compose a jazz concerto, so the proposal from the University's Department of Music decided to put him to work. He imagined a piece whose structure would be somewhat similar to a Brahms concerto but which would offer the soloist several sections allowing him to improvise on the*

*themes, chords and rhythms of the work. »*

John Duffy explains:

*"First, the presentation of the theme by the ensemble, then by the soloist; then a slight development followed by a rise in power to launch the tenor's improvisation; return to an ensemble section then to a cadenza for the soloist. »*

John Duffy's music is vivid, powerful, varied and energetic, but can also be very expressive, serene, light, even painful and sad, as in the second movement, Memorial for Children, which he composes with, present in mind, the moving memory of the four young black schoolgirls killed most recently, on September 15, 1963, by a bomb explosion in Birmingham, Alabama, during the Sunday morning service at the 16th Street Baptist Church, this particular moment being highlighted by a particularly dramatic musical effect.

We're in the midst of a civil rights struggle in the U.S.A.

Annette Duffy resumes:

*"When John handed the score over to the University, the authorities were uncomfortable with the dedication at the beginning of the second movement: 'Requiem for the Children Killed in the Birmingham Bombing'. The management wrote to him, saying that they could not include the inscription in the programme because 'it might create tension'.*

*John Duffy replied: 'Without the dedication, I'm withdrawing the Concerto! (Evidence of a rather exceptional moral dimension). »*



Stan Getz  
(Photo: 8notes)

*"The Music Department officials then turned to the musicians of the Concert Band and asked them to vote. The students vote to maintain the mention and the concert can take place. Stan Getz is very moved by this dedication and puts all his heart and soul into the interpretation of this movement. 'It was a beautiful job, a beautiful sound,' John says. "*

In his Concerto, John Duffy's goal is, quite simply, to create, through his own language, a musical environment that allows the soloist, outside of the written passages, to express himself very freely in great virtuoso improvisations reminiscent of those that John, as a teenager, had experienced when he lived in New York and spent a lot of time in Harlem.

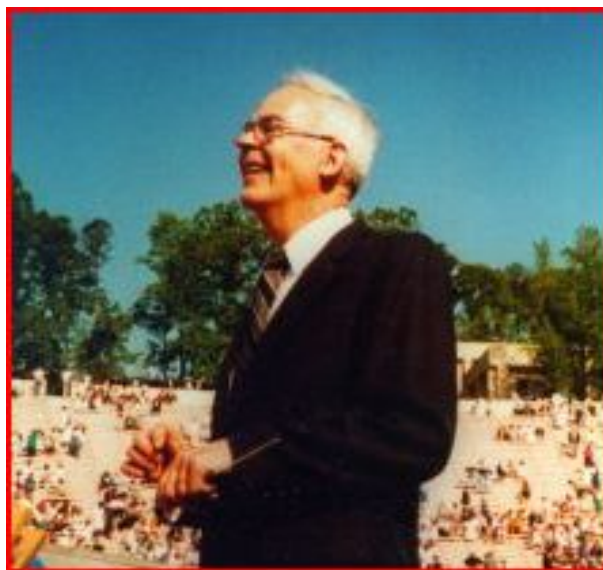
In fact, he is not the only classically trained American composer to sympathize, in one way or another, with jazz. There are also a growing number of jazz musicians who apply themselves to creating highly sophisticated scores by incorporating elements of classical writing.

An improvisational genius, Stan Getz (1927-1991) greatly appreciated this type of musical experience. He had already practiced it, with the happiness we know, in his 1961 recording of "Focus", to a score by Eddie Sauter.

At the premiere of the Concerto on April 13, 1965, he experienced just a few difficulties in the first movement, with the frequent changes, from one bar to the next, of two-beat, three-beat rhythms in 5/8, 7/8 and 9/8.

It seems that he had a bit of an aperitif before the concert, and the welcome he received was particularly warm!

Later, John will lighten this passage.



Paul R. Bryan  
(Photo: Duke University)

The Conductor, Paul R. Bryan, who conducts the Duke Concert Band, says that, overall, Stan Getz gave a very fine performance of the Concerto.

The mere announcement of his presence, one of the most famous jazz saxophonists, had attracted a large part of the audience. The University's 1200-seat Page auditorium was packed to the last row of the upper balcony, the largest attendance ever on campus.

Stan Getz will return to Durham in the spring to participate in the World-Famous Duke University Rice Diet (four weeks of diet) and will even perform the second movement of the Concerto as a supplement to the concert at the Page auditorium.

On the day of the premiere, two other works were included in the concert: Jan Meyerowitz's "Three Comments On War" and Gordon Jacob's "Music for a Festival", the latter conducted by Paul Bryan's colleague Joseph Secrest. But it is John Duffy's Concerto and the presence of Stan Getz that make this concert particularly memorable.

John Duffy acknowledges that it is very difficult to find a performer when a score includes moments of improvisation; either the instrumentalist doesn't want to take the risk, or he doesn't know how to improvise.

Paul Bryan conducted the Concerto again on November 5, 1971, this time with Jim Crawford, a tenor saxophonist from Cary, North Carolina.

## **RECORDINGS OF THE CONCERTO**

It can be heard, interpreted, as a soloist, by Glenn Morrisette, a Californian musician (Los Angeles), in two very different versions.

The first, with the Virginia Arts Festival Wind Ensemble conducted by the great JoAnn Falletta, on a CD Albany Records (TROY 831) "JOHN DUFFY" published in 2006 and which features the "Concerto for Tenor Saxophone and Concert Band" but also other very strong pieces by John Duffy :

"Will: America/Maine/Rejoice", with the Virginia Symphony Chorus (Robert Shoup, director), "Heritage Suite for Soprano Saxophone and Piano" (Carrie Koffman, soprano sax and Charles Woodward, piano), "Clarinet Concerto" (Patti Ferrell Carlson, clarinet), "Declaration of Interdependence" (Robert W. Cross, percussion), "Pride of Virginia," with text by John Duffy's wife Dorothy Rouse-Bottom, and "Fanfare for Shipbuilders.

Note that the second movement of the "Clarinet Concerto" is entitled "Charlie Parker Day" and serves as a bridge between blues and classical canon forms.

## **JOANN FALLETTA**

JoAnn Falletta was born February 27, 1954 in Brooklyn, N.Y. and grew up in an Italian neighborhood in Queens. She studied at the Mannes College of Music and the Juilliard School. She began her musical career as a virtuoso guitarist and mandolin player and is frequently called upon to perform at the Metropolitan Opera and the New York Philharmonic, but her main focus is conducting. Unfortunately, the authorities at Mannes College do not believe that a young woman is capable of taking on such a responsibility.

She continued her studies at Queens College and the Juilliard School and received all the necessary diplomas from both institutions. She studied with Jorge Mester, Sixten Ehrling, Semyon Bychkov, Leonard Bernstein and others.

Her first permanent appointment brought her to the Jamaica Symphony Orchestra, where she remained from 1977 to 1989, becoming one of the first women to be placed at the head of a major American orchestra.



JoAnn Falletta  
(Photo: Cheryl Gorski)

We can add the well-known Marin Alsop, Gisele Ben-Dor, of Uruguayan origin, the Chinese-American Zhang Xian, appointed conductor of the New Jersey Symphony Orchestra and who is the first woman to be invited to conduct an orchestra of the

BBC, namely, the BBC National Orchestra of Wales.

And the list of these young women conducting American orchestras continues to grow, continuing the legacy of the highly respected Fiora Corradetti Contino (1925 - 2017).

We can also mention the Taiwanese Mei-Ann Chen, the very versatile Sarah Hicks, born in Tokyo, and the Cypriot-Scottish-Australian Sarah Ioannides, who is the wife of trombonist Scott Hartman, who we are talking about in Richard Peaslee's "Arrows of Time".

It should be noted that this fortunate development is developing just as spectacularly in several European countries.

JoAnn Falletta also conducts various other orchestras and in 1991 she became Music Director of the Virginia Symphony Orchestra, a contract extended until 2021.

Since May 1998, she has been appointed conductor of the Buffalo Philharmonic Orchestra (New York), to which she will give back all her prestige through numerous recordings and her return to Carnegie Hall after an absence of twenty years. Here too, her contract is sealed until at least 2021. JoAnn Falletta's name is thus durably associated with that of the Buffalo.

This type of phenomenon is already known for other orchestras whose fame and prestige remain linked to a conductor's strong personality: Leonard Bernstein for New York, George Szell for Cleveland, Fritz Reiner for Chicago, Maurice Abravanel for Utah, Eugene Ormandy in Philadelphia, Herbert von Karajan in Berlin, etc.

JoAnn Falletta has conducted over 100 orchestras in North America and many of the largest ensembles in Europe, Asia, South America and Africa.

She has received numerous awards, among the most prestigious, and is considered the champion of music of our time, with more than 500 works by American composers, including 110 world premieres.

In 2004, the JoAnn Falletta International Guitar Concerto Competition was held in his honour. It was the first competition for guitar with accompaniment by a large symphony orchestra. It is held every two years to encourage and assist young classical guitarists in the development of their careers.

JoAnn Falletta has always been a strong advocate for young musicians, both professionals and students.





The Buffalo Philharmonic Orchestra and Buffalo Philharmonic Chorus at Kleinhans Music Hall  
(Photo: Tickets Inventory)

Her discography contains nearly a hundred CDs and includes two Grammy Awards and ten Nominations.

Most of the recordings are performed mainly with the Buffalo and Virginia but also with other orchestras, including the Ulster and London Symphony. Engravings are made mainly by Naxos, others by Albany but also on the Beau Fleuve label imagined by JoAnn Falletta, exclusively for the excellent Buffalo Philharmonic.

Among the most recent recordings are works by composers such as V. Novak, R. Strauss, G. Mahler, I. Stravinsky, J. Brahms, P. Tchaikovsky, V. Herbert, C. Saint-Saëns, P. Dukas, M. Ravel, F. Schmitt, E. Elgar, J. Sibelius, C. Nielsen, etc. and works by Fanny Mendelssohn, Clara Schumann, Lili Boulanger and Germaine Tailleferre.

But the little marvel of JoAnn Falletta's repertoire is her participation in the great series of recordings of American music listed under the name "Naxos American Classics Series" which contains works by : John Luther Adams, Elinor Armer, Romeo Cascarino, Frederick Converse, Aaron Copland, John Corigliano, Duke Ellington, Kenneth Fuchs, Jack Gallagher, George Gershwin, Morton Gould, Charles Griffes, Daron Hagen, Adolphus Hailstork, Jerome Moross, John Knowles Paine, Shulamit Ran and others.

Other American conductors and orchestras are also part of this series and offer the somewhat curious music lover a magnificent opportunity to discover the music of these composers, some of whom, let's face it, are far from being known. The works proposed do not all reach the same level of excellence, but the great merit of Naxos is to offer them the possibility of a large audience:

[https://www.naxos.com/series/american\\_classics.htm](https://www.naxos.com/series/american_classics.htm) .

In 2016, JoAnn Falletta is elected to the prestigious American Academy of Arts and Sciences.

His site: <http://www.joannfalletta.com/biography.html>

In the pages of the Washington Post, Joe Banno concludes his portrait of JoAnn Falletta perfectly by saying:

*"JoAnn has the discipline of Toscanini, the inwardness of Bruno Walter, the spectacular of Stokowski and the controlled frenzy of Leonard Bernstein. »*

## **THE CASSATT STRING QUARTET**

The second version of the Concerto, in a transcription for string quintet by John Duffy and Joe Gianono, is performed, again by Glenn Morrissette, this time with the Cassatt String Quartet (Muneko Otani, <sup>1st</sup> violin ; Jennifer Leshnower, <sup>2nd</sup> violin; Sarah Adams, viola and Nicole Johnson, cello) plus Tomoya Aomori, double bass, on a CD Albany Records (TROY 1240) released in 2010 as "We Want Mark Twain".

As an indication, let us mention that the Cassatt String Quartet (Manhattan) is named after Mary Stevenson Cassatt (1844 - 1926), a much appreciated American painter and printmaker, who spent a large part of her life in Europe, especially in France (60 years), where she learned a lot from the Impressionists, including the famous Edgar Degas, and was, like him, a portrait painter. In 1894, she bought the Château de Beaufresne in Le Mesnil-Théribus (Oise/Picardie - France) and this is where she is buried.

In 2018, the Jacquemart-André Museum, Paris, pays him a beautiful tribute of several months.



The Cassatt String Quartet in 2010  
 Left: M. Otami - Top: J. Leshnower, N. Johnson - Bottom: S. Adams.  
 (Photo: Mary Ann Moy)

To make the score of the Concerto accessible to even smaller ensembles, John Duffy wrote three other adaptations: for piano and tenor saxophone; for piano, drums and tenor; and for piano, double bass, drums and tenor.

A nice effort at popularization.

"We Want Mark Twain" is also the title of the first John Duffy score on the disc, also performed by the Cassatt Quartet (plus narrator Isaiah Sheffer and singer/actress Signe Mortensen). The music is inspired by several of Mark Twain's writings that John is very fond of; he has made it a kind of musical journey.

It was commissioned by the Howard Hanson Institute for American Music at the Eastman School of Music in Rochester, New York, for the Ying Quartet, founded in 1988 by Timothy, Janet, Philip and David Ying.

The Ying Quartet is also in residence at Eastman School. Timothy Ying was its first violin for more than twenty years, replaced in 2010 by Ayano Ninomiya. Since 2015, it is the talented and already very much in demand, despite his young age (28), Robin Scott who takes over this position as well as that of teacher at the prestigious Eastman School of Music.

In addition, the CD offers the opportunity to appreciate some of the composer's "Portraits for Orchestra": first of all "Mountains Majesty" by the Utah Symphony Orchestra conducted by the talented Joseph Silverstein (1932 - 2015), ranked 3rd in the Queen Elisabeth Violin Competition in 1959, then "Jerusalem", "Istanbul", "Muhammad Ali", "Picasso", "Einstein" and "Lady Liberty" played by the Royal Philharmonic Orchestra (England) conducted by Richard Williams.

The "Portraits" are a collection of scores that John Duffy wrote for concert, film and theatre during the fifty years prior to the recording. They were commissioned by the Sierra Club and Channel Thirteen (New York).

In his analysis for Music Web International, Rob Barnett writes:

*"John Duffy is no stranger to the world of melody, and he obviously doesn't subscribe to revolutionary sound adventures. His musical style is traditionalist and his compositional skills are impeccable. And if he sometimes reminds us a little of Aaron Copland, it is with a great freshness and a very personal strength of conviction. »*

### **GLENN MORRISSETTE**

A graduate of the University of Miami's Music & Jazz Studio, Glenn Morrisette is an amazing character and a multi-talented musician whose philosophy of life is quite exceptional, as Bob Pool describes him so well, on March 22, 2011, in the Los Angeles Time :

*"Born in July 1969, it was in 2009 that Glenn made a tour of his apartment in Burbank (California) one day and realized that he was overwhelmed by so many things he didn't use and that he had to occupy an expensive apartment in order to keep them! This is what he calls "reckless consumerism".*



Glenn Morrissette  
(Photo: jpg)



In his mobile studio  
(Photo: Glenn Morrissette)



Glenn, his sax and his completely transformed van (the 3rd)  
(Photo: Glenn Morrissette)

*He decides to make a list of what he really needs to be happy and, to his surprise, the list is very short: his saxophones (tenor and alto), the clarinet, his laptop, a stash of*

*clothes, a good book and his electric razor. Everything else is either donated or sold.*

*On his way to a rehearsal in his Miata sport (Mazda), he sees a modest motorhome and thinks he could now live in one.*

*Not knowing if he was going to enjoy this kind of life, he decided to be careful and bought a used 16-year-old van for \$14,000 in June.*

*A month later, he returns the keys to his apartment, sells his Miata and gets into his van with his cat Emily. »*

Glenn creates a blog "[To Simplify](#)" and talks about his new life, with beautiful pictures of his hikes, even videos (You Tube) where we can hear him improvising beautifully and very jazz, absolutely alone, in the middle of nature, on some American music standards such as : "East of the Sun", "I Loves You, Porgy", "Darn That Dream", "All the Things You Are" ... *"It scares the bears away and makes the birds sing,"* he says.

*"I'm happy to be driving in the San Fernando Valley today on the right lane and within the speed limit. It's new for me, as I've only been driving two-seaters for 15 years. While the roadsters were asking me to drive as fast as the traffic would allow, the van is forcing me to drive more calmly and I am surprised to like it. »*

But back to Bob Pool, who goes on to say:

*"For the time being, Glenn is limited to the Burbank area, but quickly enjoys the opportunity to travel all over Southern California and discover places he didn't even know existed. He can be seen visiting the Mojave Desert, Santa Monica Mountains, Lake Hughes, Carrizo Plain, Ojai and back on the road.*

*His friends politely ask him why he's doing this. But Glenn is a free spirit who wants to do something with his life!*

*And he soon realised that the nomadic life suited him perfectly to his profession as a musician-composer-arranger, which took him all over Southern California: he could create in calm and serenity and then e-mail his arrangements and orchestrations from his mobile phone to the recording studio, where he went as soon as the session with orchestra was organised.*

*Thus he wrote, on Ron Jones' sketches, the music for a dozen episodes of "Family Guy" for an ensemble of 60 musicians. He worked on the fourth episode while in South Dakota and wrote the score for the Christmas special show while parked on the shores of Lake Mead in Nevada. »*

In her October 20, 2011 survey for U.S. News & World Report LP: "The Secret to Living Well on \$20,000 a Year", Kimberly Palmer receives the confidences of Glenn

the "minimalist" who explains how he manages to live on just \$11,000 a year:

*"One day, I felt a strong need to simplify my life. My apartment, my garage was full of things I never used, so I had to pay high rents to keep them. My initial plan was to look for a smaller apartment but I soon realized that it didn't take much to make me happy and so the idea of the van I had seen in town came to my mind.*

*To live on less than \$11,000 a year, you obviously have to have no rent or credit to repay. I had to pay for my vehicle but I'm watching my fuel consumption: less than \$300 a month; I don't drive if I don't have to.*

*I don't skimp on food, I eat very well, especially natural products, fruits and vegetables. I go to farms, markets and organic shops. I spend about \$250 a month on food. I could certainly spend less if I didn't pay so much attention to good food.*

*I only go out very rarely. I prefer the cooking I do to the restaurants; I am often disappointed. 30 spent at the restaurant allows me to eat properly for 4 or 5 days.*

*I'm not a big drinker; if I drink, sometimes it's socially. I'm a very simple guy. Music is my whole life. Even when I'm off work, I make music; it's both a profession and a hobby.*

*In terms of clothing, I'm a jeans and T-shirt guy; I've got a reserve. I spend every week at the laundry. I also own a suit.*

*On the road, I always try to stop at interesting places. It's very easy and free. There are really a lot of beautiful panoramas in this country: the national forests, the ocean, the lakeside or the center of a nice little town. Meet extraordinary people.*

*I like to invest and already have good savings that could allow me to stop working, but I don't see myself retired.*

*Live modestly but do what I love and enjoy life; that's my freedom! »*

As an instrumentalist, Glenn regularly participates in recording sessions in Los Angeles; yesterday it was the Clare Fischer Big Band, then it was the Bevan Manson Ensemble, the Bill Fulton Band, the Budman/Levy Orchestra, the No Vacancy Orchestra conducted by crooner Dave Damiani, etc. Not to mention the sessions devoted to the two versions of the John Duffy Concerto, and the John Duffy tribute ceremony.

In the recordings of the Concerto, it is obviously not a question of imitating Stan Getz, even if the sound of Glenn Morrissette sometimes comes a little close to his own.



Cassatt Quartet



Concert Band - JoAnn Falletta

(Photos: Albany Records)

The jazz moments are discreet but real, especially in the third part where the tenor and bass (plus drums in the orchestra version) engage in a very successful blues. Note the beautiful cadenza played by Glenn Morrissette at the end of the first movement as well as the ease with which he evolves in this score which is not easy to master.

The two versions of the Concerto have their own qualities: the speed and nervousness of the Quartet, whose brilliant virtuosity must be emphasized; the grandeur and power of the impact with the Concert Band composed of 44 formidable young musicians.

At the audition, one could almost say that these are two masterful works but very different from each other.

### **MIAMI + SAN FRANCISCO = LOS ANGELES**

Even if he does not play as a soloist, Glenn Morrissette's presence in the sax section of the Budman/Levy Orchestra gives us the opportunity to discover a young and magnificent Los Angeles big band which, from its creation in 2007, received the applause of the specialized critics.

It is conducted both by the multi-instrumentalist virtuoso Alex Budman (tenor, alto, soprano and baritone saxos, flute, piccolo, clarinet, bass clarinet, keyboards ...) and by the composer, arranger, orchestrator and trombonist Jeremy Levy. The orchestra brings together the best studio musicians in Los Angeles and its repertoire is composed of contemporary scores that are lively, dynamic and encourage exchanges between musicians.

About Jeremy Levy.

In 2004, Jeremy received a Master's Degree in Studio Jazz Writing from the University of Miami and in 2010 he won the Airmen of Note's Sammy Nestico Award for the quality of his arrangement with his percussive and swinging "Blues for Pembroke". He can be heard at [soundcloud.com/jeremy-levy-1/blues-for-pembroke](https://soundcloud.com/jeremy-levy-1/blues-for-pembroke) . This competition is a great opportunity for recognition of unpublished compositions dedicated to jazz ensembles. The winner's piece is performed and recorded by Airmen of Note as part of the Jazz Heritage Series.



Glenn (foreground) and the Budman/Levy Orchestra in 2012 at the Lighthouse Cafe - Hermosa Beach  
(Photo: Gordon Sapsed)

Like many valuable Californian composers, Jeremy is in high demand as an orchestrator for film, TV and even video games.

The IMDb (Internet Movie Database) catalogue already has more than 70 scores to its credit.

Some titles: "Tower Heist", "The Event", "No Ordinary Family", "Battlestar Gallactica", "Batman, Arkham City", "Infamous 2", "God of War 3", "Caprica", "Terminator", "Rush Hour 3", "Trolls", "Godless", "Star Wars: Battlefront II", "Lego Ninjago", etc.

He has also written numerous scores for various television shows ranging from the "Tonight Show with Jay Leno" to "American Idol", two concerts with the National Symphony Orchestra and the orchestrations for the recording "I Fall In Love Too Easily" by the very intimate singer Katharine McPhee.

As an instrumentalist, he participates, among others, in the Brian Setzer Orchestra and has recorded with The Game, Silversun Pickups and Susan Tedeschi.

On his personal website [www.jlevymusic.com](http://www.jlevymusic.com) (not to be confused with other Jeremy Levy's) you can get a quick overview of the CD "From There to Here". It's easy to imagine that "There" reminds us of Miami for Jeremy and San Francisco for Alex, while "Here" simply suggests Los Angeles for the two friends.

Jeremy also offers some short pieces of his own composition as well as several orchestrations for film and TV. Unlike the music on the CD, these scores, although brilliant, are not part of the jazz aesthetic.

You can also listen to excerpts from the CD on the orchestra's website [www.budmanlevyorchestra.com](http://www.budmanlevyorchestra.com) and discover some photos of the musicians.

In 2012, during the NAMM Show (National Association of Music Merchants) in Los



Angeles, Jeremy Levy confides in the sympathetic musicologist and guitarist Scott Yoho :

*"Like all composers who come to Los Angeles, I was hoping to work in the film business, especially in the orchestration of film music, a field for which I had prepared myself well, my training being based essentially on strict musical notation. As the piano is not my first instrument, I prefer to write digitally with pen and paper in the manner of Finale Music (The World Standard in Music Notation Software), even for large orchestras and despite the extreme meticulousness that this requires. The importance that writing has taken in my profession forces me to put on hold the more frequent practice of the trombone at my beginnings.*

*As for the orchestra, circumstances mean that, personally, I take on the composition, arrangement and orchestration side, the band's inner musical voice, while Alex is the artist who keeps it alive.*

*My musical background is very varied, which is reflected in my scores. I'm interested in rock and pop productions and I like "fusion" records from the 70s and 80s. My jazz music can be considered as being in the line of a Maria Schneider, for example. »*

Alex Budman's side.

In San Francisco, the excellent Contemporary Jazz Orchestra (16 musicians) is conducted by its founder (since January 1995), saxophonist Christopher Bonnier Pitts. In April 2000, the latter returned to Boston and Alex Budman succeeded him.

Alex recorded two CDs: "Monday in the City", in December 2001, for Jazznation Records (JN 7003) and "Instruments of Mass Pleasure", in February 2005, for Origin Records (OA2 22024).

Two albums had been published during Christopher Pitts' time: "Live at Pearl's", in 1996, for his own account, and "Trench Heroes", in 1999 (JN 7002).

Unfortunately, only the latest "Instruments" CD is still readily available via, among others, [alexbudman.com/cjo/recordings.htm](http://alexbudman.com/cjo/recordings.htm) . The other three still appear on [www.jazznation.com/CJO-CDs.htm](http://www.jazznation.com/CJO-CDs.htm) One Nation under Swing, but not for sure.

As its name suggests, the Contemporary Jazz Orchestra is truly a "contemporary" ensemble. It offers a repertoire that evolves from year to year according to the personalities of the musicians who compose it or write for it. In general, the arrangements go well beyond traditional durations and leave a very important place to improvisation.



The Contemporary Jazz Orchestra  
(Photo: Steve Sheraton)

From the very beginning, the orchestra is in the great tradition of the big bands of the Bop or Post-Bop era. The first CD "Live at Pearl's" was recorded, with the means at hand, on November 4, 1996 at Jazz at Pearl's, a jazz club in San Francisco, closed, unfortunately, since 2008. It features compositions by Frank Foster, Bronislaw Kaper, Herbie Hancock, Dizzy Gillespie, Thad Jones and four magnificent arrangements by the late Detroit trumpeter Eddie Nuccilli (1924 - 2011), namely : "Invitation", "Angel Eyes", "Dolphin Dance" and a fantastic "Night in Tunisia" with former Kentonian Warren Gale on trumpet, Christopher Pitts on tenor, Brad Buethe on guitar and a percussionist Danny Spencer on drums; the finale, very original, even surprises the audience present at the concert.

In addition to being dedicated to the memory of saxophonists Sam Sanders and Joe Henderson, "Trench Heroes" wants to pay homage, as Christopher Pitts says, *"To all those heroes who, seeking neither fame, nor fortune, nor our votes, nor even our attention, give the best of themselves, seriously and confidently."* »

He thinks, of course, of war heroes, but does not hesitate to involve teachers and musicians, among others.

The themes of this second album, recorded live at Yoshi's in Oakland in December 1999, are by Charlie Mingus, Count Basie, Frank Foster and Oliver Nelson ; "City Lights", by the English composer Carroll Coates, two pieces by the excellent trumpet player Chuck MacKinnon, "Buddy T" and "These Times", as well as a very beautiful "Body and Soul", in an arrangement by Eddie Nuccilli, with, as soloists, the young pianist Jacob Semetko and the magnificent viola by Eric Crystal. We also appreciate two interventions by the very good singer Duane Lawrence, who is well in the tradition of the late Joe Williams, for example.

The Contemporary Jazz Orchestra returns to Pearl's on December 3, 2001, this time under the direction of Alex Budman for the recording of "Monday in the City" with compositions by McCoy Tyner, Oliver Nelson, Kenny Dorham, Duke Ellington and Thad Jones. Of particular note is the beautiful "Interlude" that the phenomenal pianist

Matt Clark, a true musical "crusader", places, alone, between tracks 3 and 4, in a miraculous sequence of musicality, technique and imagination. Matt asserts himself brilliantly from the very first track of the album, "Passion Dance" by McCoy Tyner, on an ultra-fast tempo. The orchestra once again shows perfect authority and deploys its usual energy in the impeccable execution of these often complex themes, slow or fast, but always very well balanced. Alex is a soloist in only two pieces: Duke's "Oclupaca" on clarinet and Oliver Nelson's "Black, Brown and Beautiful" on viola, leaving the other improvisers of the orchestra, all of whom have strong personalities, to express themselves, notably the exciting Mike "Boy Wonder" Olmos and the impeccable Steffen Kuehn on trumpet and the magnificent Howard Cespedes on flute, forgetting, for a moment, his usual baritone. The record closes smoothly on a theme by Thad Jones: "Fingers, Introductions" with Dave Scott, very fine on trumpet, Mike Rinta on trombone and a fearsome sax battle between tenors Gene Burkert and Todd Dickow.

The Contemporary Jazz Orchestra's fourth CD is not live this time; it was recorded from February 7 to 9, 2005, at Coast Recorders Studios in San Francisco and produced by Alex Budman on OA2 Records (OA2 22024).

This record presents a very interesting particularity, in the sense that all the compositions, except the last one, are no longer due to jazz luminaries but only to musicians who belong or have belonged to the orchestra and who possess an art of jazz writing that has nothing to envy to that of their illustrious elders. They are : Alex Budman (2), Christopher Pitts (2 tracks arranged by Chuck MacKinnon), Lorenzo Farrell, double bass (2) and Leonard Thompson, piano (2). The orchestrations can be fine, even discreet, but also grandiose, solemn even and always lively, alive; a music that is "inhabited". The disc ends with the score that Oliver Nelson wrote for Benny Goodman "Ballad for Benny", which was never recorded and which is here beautifully performed by Alex, on clarinet. In addition, Alex plays three other pieces among the soloists, each time with a different instrument: alto, tenor or soprano. In the orchestra, the prolific Mike Olmos on trumpet and flugelhorn, Tod Dickow on tenor, and Eric Crystal on tenor. The ensembles are always impeccable, the vitality and swing are always present. Imagination is in the power!

In the commentary that he publishes for the All About Jazz website, the relevant jazzologist Jack Bowers says how much fun the Contemporary Jazz Orchestra brings him:

*"At the first Pearl's, the orchestra starts without the slightest hesitation and keeps the form throughout the concert. No minutes are wasted, the scores and soloists are first-class and, despite the risks of live recording, it is the will to move forward that dominates and wins over the enthusiasm of the audience. Committed musicians who know how to swing.*

*Created on the Foundation initiated by Duke Ellington and Count Basie, the CJO's mission is to promote the jazz big band tradition, enhance the experience of solo musicians, interpret the music of new talented composers and arrangers, introduce*

*this tradition to new audiences, and present internationally recognized artists in the context of big band music. From one recording to the next, it is satisfying to see that this mandate is well respected.*

*Honestly, I don't want to denigrate anyone, but I have to admit that while the CJO is a good orchestra under Christopher Pitts, it is even better with Alex Budman. It's probably a very natural evolution; a little more muscle and cohesion but the difference is very slight and each of the two formations has its own efficiency.*

*On the fourth album, the young scores are modern, as one might wish, but they are solidly in the musical tradition of jazz without ever seeking to perform indefinite, even bizarre, performances, denying the original rhythmic and harmonic conventions.*

*The CJO delivers what the world needs and music lovers who appreciate a big band making real music first can't help but be won over. »*

In 2005, Alex handed the orchestra over to saxophonist/arranger Tod Dickow and moved to Los Angeles.



Randall Kline  
(Photo : Twitter)



Jack Bowers  
(Photo : All About Jazz)

Let's briefly end this passage in San Francisco by saying that jazz is still alive and well and even deserves more attention. We find proof of this in the testimony of Richard Scheinin, a journalist with the Bay Area News Group:

*"There are a few fewer clubs in the Bay Area but there is still a lot of jazz, probably as much as there used to be.*

*The San Francisco Jazz Organization, a non-profit organization founded in 1983 by Randall Kline under the name 'Jazz in the City', now has its own 700-seat concert hall, the brand-new San Francisco (SF) Jazz Center (\$64 million), which opened on January 21, 2013, and offers more than 300 concerts a year. It is an amazing organization, the world's leading cultural institution dedicated to jazz and the first autonomous structure in the USA built specifically for jazz. »*

The architect of the SF JAZZ Center is Mark Cavagnero, who is collaborating with

acoustician Sam Berkow and theater designer Len Auerbach to design a space, the Robert N. Miner Auditorium, which has both the acoustics of a large concert hall and the relaxed intimacy of a jazz club.

In addition, a 100-seat facility, the Joe Henderson Lab, is available for students of all ages to participate in workshops, rehearsals, master classes and private training. Visits are possible on the website [www.sfjazz.org/visit](http://www.sfjazz.org/visit) .



Exterior



Interior

The SAN FRANCISCO (SF) JAZZ Center  
(Photos: Tim Griffith/Mark Cavagnero Associates)

Randall Kline says:

*"We wanted to create a place where an entire community can come together around jazz; a place where jazz can do what it has always done: grow and change. Now there is a permanent center in San Francisco where it can flourish. »*

On the occasion of the fifth anniversary of the SF Jazz Center, the journalist Yoshi Kato, who personally attended more than 150 concerts given at the Center, has drawn up a selection of the 15 concerts that impressed him the most over these five years, namely :

the Hiromi Trio, Jason Moran, Eric Harland, Cécile McLorin Salvant, the ACS Trio (Geri Allen, Esperanza Spalding, Terri Lyne Carrington), the Kenny Barron-Terence Blanchard-Ambrose Akinmusire Group, pianist Ethan Iverson, Terence Blanchard and his opera "Champion", the Pat Metheny Quartet, Brad Mehldau, a tribute to the late Bobby Hutcherson (to help his family), the gala concert in honour of Indian (tabla) percussionist Zakir Hussain, the Scott Amendola Quintet, the Roseanne Cash-Emmylou Harris-Lucinda Williams show and, finally, the Anat Cohen Tent.

This gives a small idea of the great diversity that the Centre takes into account in its programming.



Richard Scheinin  
(Photo: Performing Arts Monterey Bay)



Yoshi Kato and Tiffany Austin (Jazz Vocalist)  
(Photo: Drew Altizer)

In Los Angeles, Alex Budman is once again in great demand as a soloist and session musician. His exceptional instrumental abilities have enabled him to participate in more than 300 concerts and to play and even record with countless stars such as Eric Clapton, Clare Fischer, Liza Minnelli, Rosemary Clooney, Kim Richmond and some forty other artists, including Steve Huffsteter, Chris Walden, Ed Neumeister, Mike Barone and Tim Davies.

He is also part of the dynamic Californian big band led by Gary Urwin, an excellent arranger/composer, lawyer by day and musician by night, who takes pleasure in using big names such as Kim Richmond, Pete Christlieb, Andy Martin, Wayne Bergeron, Bill Watrous, Bobby Shew, Christian Jacob, Carl Saunders and ... it's rocking hard; sometimes you could even hear the great Bill Holman, which is no small feat!

### **THE BUDMAN/LEVY ORCHESTRA**

It was in 2007 that Alex and Jeremy met, sharing the same goal: to create a new big band to showcase the young generation of talented musicians who had recently arrived in Los Angeles; the Budman/Levy Orchestra was born and quickly became one of the most important musical groups on the West Coast.



(Photo: Alex Budman)



(Photo: Origin Records)



(Photo: Jeremy Levy)

The first CD "From There to Here" is recorded on April 20 and 21, 2010 in Los Angeles (Dave's Room) and released in 2012 by Origin Records (OA2 22087).

More than 25 musicians share the two recording sessions:

Rick Keller, alto sax, soprano and flute; Phil Feather or Kevin Garren, alto and flute; Glenn Morrissette, tenor sax and clarinet; Glen Berger, tenor and clarinet or Rob Hardt, tenor; Ken Fisher, baritone sax and bassoon. Jamie Hovorka, Rob Schaer, Michael Stever and Kyle Newmaster, trumpets and flugelhorns. Jason Thor, Paul Young and Jacques Voyement or Francisco Torres, trombones; Denis Jiron, bass trombone. Andy Langham, piano and melodica; Andrew Synowiec, guitars; David Hughes, acoustic and electric bass; Jamey Tate, drums and Brian Kilgore, percussion. Songa Lee and Lisa Liu, violins; Caroline Buckman, viola and Ginger Murphy, cello (track 9 "Waiting"). Guest: Andy Martin, trombone (tracks 7 and 10).

Alex Budman is the principal soloist; he can be heard on almost every track, either on tenor, soprano or bass clarinet.

The arrangements and orchestrations are by Jeremy Levy as well as nine of the eleven compositions. "Zona Mona" is by Bela Fleck and Jeff Coffin; "Slings and Arrows" is by Michael Brecker.

Musically, this brilliant CD takes the form of a large Suite in eleven parts for soloists and orchestra, whose remarkable homogeneity of writing is due to Jeremy's talent as an orchestrator, which corresponds entirely to the great principle defended by the late Bill Russo, namely that, while the quality of a performance depends, of course, on the three elements that usually form the basis of all good music: melody, harmony and rhythm, a fourth, just as important in his eyes, is orchestration. And he would, most certainly, have liked Jeremy's magnificent work, a reflection of a true, authentic personality.

As is generally the case today in jazz, the scores here are structured, even complex, but the music is never boring, quite the contrary, and there is swing. Each piece has its own character, very diversified, which the soloists come to enrich with an accomplished art of improvisation. It is therefore very difficult to risk a commentary on this record without accumulating superlatives as the music is so lively, dynamic, sometimes grandiose, solemn, so many qualities that words, even well chosen, can only describe very imperfectly because "Talking about music is good; listening to it is better".

Indeed, the music is carried here by an orchestra that does not show the slightest hesitation in the execution of these scores, which are nevertheless very elaborate and include, at the heart of the same piece, perilous moments both melodically and rhythmically. Each score has an inner life animated by constant variations, as with the great symphonists and, even if the recording technique is very sophisticated, the music is nonetheless totally human, an "inhabited" music, of the perfect muscular big band that the young generation can very well appreciate.

Despite a strong generation gap, one cannot help but make a connection with similar actions once taken by Stan Kenton when he devoted a whole series of recordings to the scores of one and the same composer/arranger: Bill Russo, Bill Holman, Johnny Richards, Bob Curnow, Dee Barton, Bill Mathieu, Lennie Niehaus, Gene Roland and Bob Graettinger. Moreover, Jeremy Levy's vision of jazz on this CD is perfectly in line, consciously or unconsciously, with the great Neophonic movement imagined by Stan in the 1960s in Los Angeles. The compositions, the arrangements, the performers are of such a level of perfection that one can frankly compare it to that achieved by the particularly prestigious and numerous productions of West Coast Jazz during the Fifties.

The title of the first beach, "95 or 64", is reminiscent of the famous and busy Interstate 95, which runs along the east coast of the United States. As for 64, it means that the piece is written in 6/4. In his orchestration, Jeremy shows how comfortable he is with the use of the different sections of the orchestra, especially the horns. Alex proposes a beautiful solo for the tenor, in a slightly incantatory mode. Also noteworthy is the extreme precision of the drummer in his interventions and the emphasis on the piano at the beginning of the piece.

"Miller Time" is dedicated to Ron Miller, Jeremy's teacher in Jazz Composition. Alex is the soprano in this waltz-shaped ballad facing an orchestra that knows how to be discreet but explodes at the end.

"Zona Mona", popularized by banjo player Bela Fleck and the Flecktones, is rewritten in the style of Pat Metheny's band. Alex, on tenor, has a great time in a repetitive and perilous exposition of the main theme. Short bass solo.

It took Jeremy four years to compose "From There To Here"; started in Miami and finished in Los Angeles. The off-tempo introduction makes very skillful use of



original sound associations that the orchestra performs masterfully. The guitar discreetly introduces a slightly exotic rhythm in which a section of saxes is installed, whose magnificent overall sound is worthy of note. Then comes the melodica, a wind and keyboard instrument, sometimes reminiscent of the harmonica and bandoneon; it is the main soloist element and brings a somewhat pastoral atmosphere. Beautiful interventions of the bass and the guitar. Return of the melodica and grand finale by the orchestra.

"It's Like That" suggests the playing of guitarist John Scofield. The writing is firm, Alex puts a lot of energy into his solo (tenor) and the orchestra shows all its power. With "Idle Time", a beautifully themed mood piece inspired by the beautiful sounds Alex can draw from his tenor, Jeremy leaves him a very large space in which he can move freely.

"The Other One" wants to mark the difference between Kenny Garrett and "the other" Kenny G (Gorelick). In addition to Alex, it features Andy Langham, Brian Kilgore and an impressive Andy Martin.

"Brand New Year" is a kind of exercise in sobriety built on a simple two-chord pattern. Very beautiful intervention by Andy Langham and a magnificent solo, with great clarity, by Michael Stever on trumpet.

Jeremy writes "Waiting" when his fiancée Cleo leaves for San Francisco for a year. Alex, on bass clarinet, is accompanied by the string quartet and a reduced version of the orchestra.

In the last two scores, Jeremy adopts a very direct and nervous musical climate, which happily fits in the great tradition of modern big bands and even lets perceive some accents of Swing and Straight jazz.

The title of the penultimate track, "Superbone Meets the Bud Man", is a variation of the famous song played in 1974 by Maynard Ferguson: "Superbone Meets the Bad Man". Jeremy originally intended this composition for two soloists, Alex and himself, but for the recording, he gave way to the incredible Andy Martin. Alex is on tenor and offers a solo of remarkable logic. The ensembles are always impeccable; what a job!

Written in 2007, the arrangement of "Slings and Arrows" celebrates the memory of Michael Brecker (1949 - 2007). Andrew Synowiec flies away in a guitar solo worthy of the greatest, Alex's tenor sax is on fire and the percussionist Jamey Tate leads the entire orchestra in a finale of dreadful intensity. It's got a firm heartbeat.

Wonderful; we want more!

We know that maintaining a big band is not an easy thing to do, but it is still regrettable that, so far, this is the only record the orchestra has recorded, even though, according to the official website, it has not remained inactive during all these years.

It's a financial question, no doubt (even in California), because it's obviously not a mass production, called "commercial", which sells thousands of copies and which can be heard on every radio station, even in department stores.

Here, it is the quality of the music that counts, not its profitability! So let's fully appreciate what this great record offers us, which is really pleasing to hear, especially these days when merchandising is most often the law!

## UTAH

After this pleasant detour through California, let's come back to dear John Duffy to remember that already in 1998, Albany Records released a CD (TROY 304) dedicated to his music under the title "Symphony N° 1: Utah".

The "Utah Symphony" consists of three movements: God's Wildness - Requiem for Glen Canyon and Puwa. It is performed by the Utah Symphony Orchestra conducted by Joseph Silverstein.

John Duffy tells us:

*"Symphony No. 1 was commissioned by Gibbs Smith, president of the Utah Chapter of the Sierra Club, to call attention to the endangerment of the primitive and wilderness areas of southern Utah. It premiered on November 29, 1989 at Avery Fisher Hall in New York City with Paul Connelly conducting the St. Luke's Orchestra.*

»

*The musical ideas came to me when I was visiting southeastern Utah in the spring of 1988. The landscapes of this glorious state amazed me: the dramatic contrasts between light and shadow, the violent changes in climate, the vastness of the horizon, the canyons, the stone cathedrals, the fantastic slabs of rock inspire, in all humility, a spiritual presence and an aesthetic wonder in the face of these wild, pure and majestic places.*

*The title of the first movement is based on the words of John Muir, founder of the Sierra Club: 'In God's wildness lies the hope of the world'. Requiem' laments the loss of the natural beauty of the former Glenn Canyon, which was transformed into a recreation area in 1961.*

*The final movement, 'Puwa' ('living force' in the Ute Native American language), is dedicated to the strength of Utah's wildlife and the pioneers who safeguard its treasures. We and future generations must be very grateful to them. »*



(Photo: Travel West)

Indeed, there is no need, on listening, to produce a great effort of imagination to feel all the power, even the mystery, contained in John Duffy's music in homage to these surprising territories of the American West, to their grandiose landscapes, their arid deserts and their exceptional, but threatened parks, and about which John was, despite everything, optimistic. Let us emphasize the monumental side of the first movement.

John makes no secret of his love of America when he confides in the American Composers Orchestra (A.C.O.) newsletter:

*"Since childhood, I have had a very deep feeling for the United States. It grows stronger and stronger with age. It leads me to travel the country, to discover the horizons of American soil: the mountains, the plains, the lakes, the oceans. Cities and people inspire me: from San Francisco to Moab or Troy to New York. »*

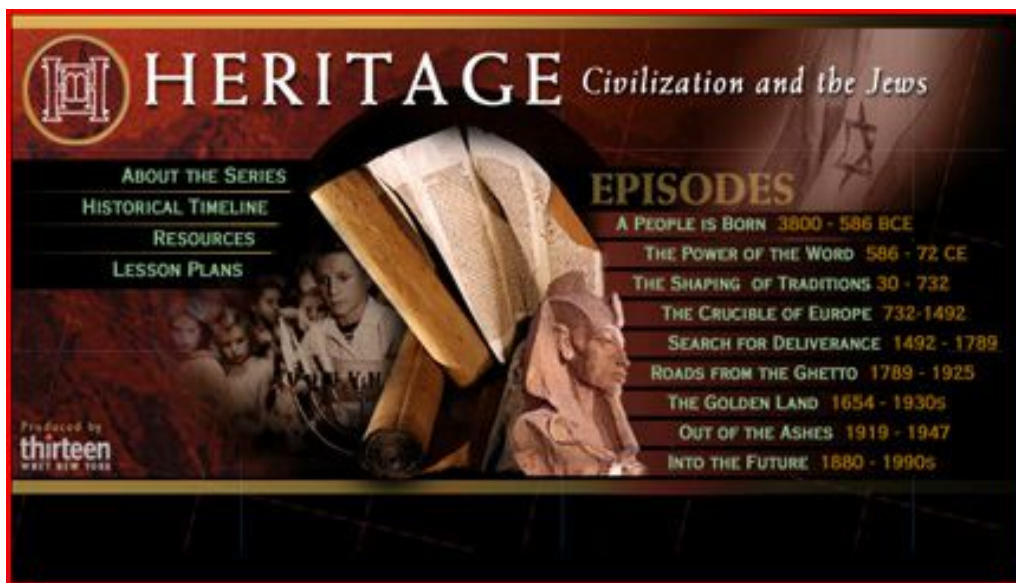
About the Utah Symphony Orchestra, let us remember that it was conducted for more than 30 years, from 1947 to 1979, by the eminent conductor and composer Maurice Abravanel (Thessalonica/Greece 1903 - Salt Lake City 1993) who masterfully developed the quality and reputation of the orchestra, and conducted his first recordings for Vanguard Records, including the complete Mahler and Tchaikovsky works, which are still today among the discographic references of these composers and many others.

## **HERITAGE**

In addition to the Symphony, the disc also features, but with the Royal Philharmonic Orchestra, this time still conducted by Richard Williams, the score John wrote for the great TV series 'Heritage: Civilization and the Jews' but here in three separate presentations in the form of self-adapted Orchestral Suites: "Heritage Fanfare and

Chorale", "Heritage Suite for Orchestra" (Overture - David and Bathsheba - Dance of the Golden Calf - Destruction of the Temple - Diaspora - Finale: Prophecy) and "Heritage Symphonic Dances" (David's Dance - Renaissance Dance - Spanish Dance - America - Waltz).

"Heritage" is a documentary, in nine one-hour episodes (3 Home Vision Entertainment HER 160 DVDs + 1 interactive HER 210 DVD-ROM, or in a complete HER 200 box set), broadcast in 1984 by the PBS (Public Broadcasting Service) channel, with commentary by Marc Siegel, and narrated by Abba Eban (Israeli diplomat and politician 1915 - 2002).



(Photo: Public Broadcasting Service)

It relates the history of our civilization through that of the Jewish People, starting in Mesopotamia (Sumer) in 3800 B.C. until the beginning of our Century. The sequences are shot in Spain and Israel.

The nine episodes cover the following periods:

1. A People is Born, years -3800 to -586 (BC) / 2. The Power of the Word -586 to 72 (AD) / 3. The Shaping of Traditions 30 to 732 / 4. The Crucible of Europe 732 to 1492 / 5. Search for Deliverance 1492 to 1789 / 6. Roads from the Ghetto 1789 to 1925 / 7. The Golden Land 1654 to 1930 and more / 8. Out of the Ashes 1919 to 1947 / 9. Into the Future 1880 to 1990 and more.

Composed and conducted by John Duffy, the music is grandiose, magnificent, and well-contextualized. John receives an Emmy Award for this great historical mural.

In 1986, John was asked by the Norman and Rosita Winston Foundation and the

Charles H. Revson Foundation to bring together, in the form of a Suite (in two parts), the major musical themes of the TV documentary; a gigantic work which he carried out, during the months of October and November, with the help of Arnold Arnstein, Daniel Troob, Richard Williams and the cooperation of the American Friends of the Israel Philharmonic Orchestra.

The idea is to reconsider the twelve hours of music written for the TV series and translate them into a coherent Suite of about fifty minutes, taking into account the text written by Marc Siegel.

The recording of this Suite was made in 1987 at the Mann Auditorium in Tel Aviv by CBS, which released a splendid CD (MK 42566) with the title: "John Duffy: Heritage, Symphonic Suite with Narration; Text by Marc Siegel; Abba Eban, Narrator; Israel Philharmonic Orchestra, Zubin Mehta, Director . »  
 Producer: David Mottley. Engineers: Michael Sheady and Tim Gielen.

Here are the details:

Part I: In the Beginning.

« Overture / Ancient People ... Noah's Covenant / Exodus from Egypt / Dance : Before the Golden Calf / The Ten Commandements / March : Judges and Kings / Exile : By the Rivers of Babylon and Destruction of the Temple / Lament and Survival ... Heritage ».

Part II: The Living Legacy.

« Prelude / Heritage / Diaspora / Christianity / Islam / Moorish Spain ... Moorish Dance / Ashkenazim / Shtetl / America / Holocaust / Israel : A People ... A Heritage Reunited ».

The achievement is remarkable; Zubin Mehta leads his orchestra in a masterful way.

The score alone has a musical value of its own, real, authentic, even independently of the text that is said by the narrator; it can perfectly well appear on the programme of a great concert of classical music because, without renouncing certain European sources, it constitutes a marvellous example of American music.

In an interview with Charles Amirkhanian, Artistic Director of RadiOM (Radio Other Minds) in San Francisco, California, on October 9, 1988, John Duffy mentions his Catholic origins and the important place religion, especially the Bible, occupies in his life, but points out that during his musical studies, one of his teachers and cantor was the very meticulous and perfectionist Solomon Rosowsky (1878 - 1962), The son of Baruch Leib Rosowsky, famous cantor-composer at the Great Synagogue of Riga (Latvia) and a pupil of Nicolai Rimsky-Korsakov, Anatoli Liadov and Alexander Glazunov, exerted a great influence on him through his insistence on emphasizing the power of music as a means of expression and on developing in him the discipline and patience necessary to accomplish this art form.

Solomon Rosowsky, born in Riga but living in the U.S.A. since 1947 with his wife Rachel, also introduces John Duffy to the texts of the Old Testament and Jewish culture. He also teaches him how to write typically Jewish music, secular or sacred, which may explain the important and very beautiful compositions that John dedicates to the great history of the Jewish People, in the most scrupulous respect of its musical traditions, whether classical or folk.

Already in 1979 he wrote the score for the TV documentary "A Talent for Life, Jews of the Italian Renaissance" for which he received the Daytime Emmy Award for "*Outstanding Individual Achievement in Religious Programming*. »

John Duffy explains:

*"I am often asked how the son of Irish Catholic immigrants came to compose the music for a Jewish Heritage TV series and Suite. My answer is simple: I was contacted by Marc Siegel, a producer and writer, with whom I had worked on several film projects and I did not feel I should consider myself unqualified because I was not Jewish. The heritage of the ancient Hebrew prophets, the Bible, the Jewish Law and the achievements of the Jewish People belong to me and to everyone else: Moses and the Ten Commandments, David and Goliath, Daniel and the den of lions, ... At school, images of these powerful Old Testament episodes adorned the walls of our classroom and taught us the difference between good and evil, the power of Faith and the Word. They represented a world of ideas and imagination that nourished my mind. »*

*"The Bible is the major source of our literature, our religion, our moral code, our political and social institutions, and has inspired more musical compositions than any other writing in the history of mankind. »*

*"All Heritage music is based on the notes of the shofar, an ancient wind instrument made from a ram's horn and used in Israelite rituals since ancient times. The composition is a tribute to the Jewish People who, despite all their suffering, have brought so much richness to the spirit of mankind. »*

## **PEACE and FREEDOM**

In 1991, "A Time for Remembrance - A Peace Cantata" was premiered for soprano or mezzo-soprano, narrator and orchestra (revised in 1993).

It was commissioned to John Duffy by The U.S. Department of the Interior, National Parks Service, and The USS Arizona Memorial to commemorate the fiftieth anniversary of the attack on Pearl Harbor on December 7, 1941.

John was very much affected by this attack, which took away his sister, Agnes Duffy, his cousin, Edward Quirk, and from which one of his brothers came out wounded. He dedicates the Cantata to them but also:

*"To the memory of all those who, regardless of nationality, suffer from war: men, women and children killed or wounded at Pearl Harbor, Hiroshima, Normandy, the Bergen-Belsen camp and elsewhere ... May Peace prevail in their names. War is the cruelest of follies! »*



Pearl Harbor 1941  
(Photo: TV5Monde)

The Cantata is a magnificent piece, both musically and lyrically. John Duffy deploys his immense talent as an orchestrator, but also shows us all the art he puts at the service of the human voice, whose score is in perfect harmony with the dramatic meaning of the text.

The work consists of four parts plus an epilogue:

1. The Dead (based on a poem by Rupert Brooke) / 2. Letters Home (text by John Duffy, based on letters from sailors on the USS Arizona) / 3. I Want to Die Easy (a spiritual) / 4. An End to War (based on lyrics by Franklin Delano Roosevelt) / Epilogue: Blow Out, You Bugles, Over the Rich Dead.

At the commemoration in 1991, the Honolulu Symphony was conducted by Donald Johanos; the soloists were Clamma Dale, mezzo-soprano, and Daniel Inouye, narrator.

In 1993, the Koss Corporation, which had become famous in 1958 following the invention of its famous SP/3 stereo headphones, decided, under the impetus of Michael J. Koss, son of founder John Koss, to record John Duffy's Cantata and thus make it known by adding it to its catalogue of works neglected by the major record

producers.

The sessions take place on November 22 in Milwaukee, Wisconsin, in the vast 2,305-seat Uihlein Hall, part of the Marcus Center For The Performing Arts.

The highly respected Czech conductor Zdenek Macal masterfully conducts the excellent Milwaukee Symphony Orchestra; mezzo-soprano Cynthia Clarey, a splendid voice, admirably performs the vocal part while the texts are spoken with authority by the famous James Earl Jones (Darth Vader's voice in Star Wars).

The producers are Michael J. Koss and Victor Muenzer; the engineers are Larry Rock and Chris Willis.

The CD Koss Classics (KC-1022) "John Duffy - Freedom Works" also includes "Three Jewish Portraits" from the music written for Heritage: The Golden Age of Spanish Jewry / The Shtetl / The Rabbi's Dance and a very convincing interpretation of "Symphony No. 1: Utah".

Finally, there is the "Freedom Overture", commissioned by The American Friends of Music & Art and the Blüthner Piano Company of Leipzig to celebrate the first anniversary of the fall of the Berlin Wall.

The premiere takes place on November 8, 1990 at the Leipzig Neues Gewandhaus, with Richard Williams conducting the Rundfunk Sinfonie Orchester Leipzig (MDR Sinfonieorchester).

The work is, at the same time, powerful and subtle, strong and delicate, not hesitating to dramatize the long road that leads to freedom, to end on noble accents of victory!

### **"BLACK WATER": AN AMERICAN OPERA**

On the night of 18 July 1969, a serious car accident occurred on Chappaquiddick Island (Edgartown/Massachusetts).

Democratic Senator Ted Kennedy escorts young campaign specialist Mary Jo Kopechne home. Passing over a wooden bridge without a guardrail, the vehicle skids, plunges into the swamp, rolls over and sinks.

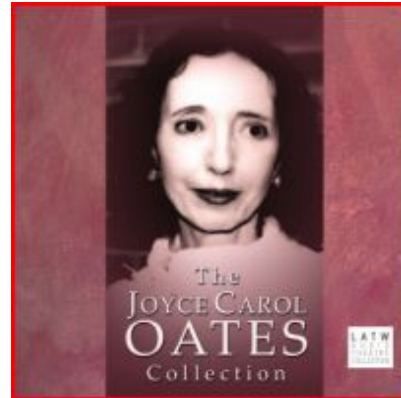
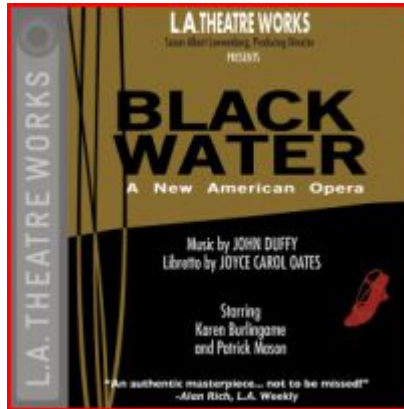
Ted Kennedy exits the vehicle but is unable to save his passenger. He is late in notifying the emergency services and the police; the accident will not be discovered until the next day. It seems that a quicker intervention would have enabled the young woman still alive to be freed.

The affair takes the form of a national scandal and will always penalize Ted Kennedy's political career.

Very impressed by this tragedy, the ever prolific and visionary American novelist Joyce Carol Oates (1938), one of the greatest writers of our time, a specialist in describing the worst deviations of the human soul, a professor of "creative writing"



(the facts told with emotion) in Princeton (New Jersey) and from whom we expect, every year, the or even new novels with always the same impatience, obviously cannot remain insensitive to the circumstances surrounding this tragic accident. She gives us her feeling:



(Photos: Los Angeles Theatre Works)

*"I can't help but think of the young victim, trapped in the submerged car and waiting to be rescued, if not by the man who was driving at the time of the accident, then at least by the emergency attendants. But no one comes and she waits for hours. Black water invades her lungs and that's the end. »*

*"Similarly, shortly afterwards, I was shocked by the overriding importance that the press placed on the Senator's political future: will he run for President? While the young woman seemed to have barely existed and was really unlucky, poor thing! »*

As early as 1969, Joyce Carol Oates intended to write a dramatic poem on the subject, but it was not until 1990 that she wrote "Black Water", in the form of a short story that was published in May 1992. She did, however, change the names of the characters and, slightly, the course of the story.

In 1992, "Black Water" was a finalist for the National Book Critics Circle Award and was nominated for the Pulitzer Prize the following year.

In 1993, John Duffy proposed to make it an opera and Joyce Carol Oates started writing the libretto (her first) for which she developed a little more the role of the Senator but made it an anonymous character.

The composition workshop began in 1995 and the world premiere took place on April 27, 1997 at the American Music Theater Festival in Philadelphia, directed by Gordon Edelstein. The production is entrusted to Marjorie Samoff and the musical direction to Alan O. Johnson, who will also conduct the New York premiere. Other performances will take place in Los Angeles, Seattle and Maine.

As with many of the creations presented by the A.M.T.F., the production of "Black Water" is only made possible thanks to the generous intervention of several Associations: National Endowment for the Arts, Lila Wallace-Reader's Digest Opera for a New America and Meet the Composer/Philadelphia Music Project, supported by Pew Charitable Trusts. A.M.T.F. is supported by Philip Morris and Packard Press.

Mark Swed of the Los Angeles Times writes:

*"A haunting American tragedy, ... the end is devastating. »*

Alan Rich, in the Los Angeles Weekly, states:

*"It's brilliant musical theatre, a true masterpiece not to be missed. »*

As for John Duffy, he confided:

*"The best opera composer cannot bring out the full potential of a subject without the assistance of a good librettist ... I had the good fortune to collaborate with Joyce Carol Oates who, in reworking her short story for an operatic stage, produced a typically American work whose motivations and emotions transcend our time and our country. »*

*"My goal was to find the most effective way to make the text clearly understandable while producing dark music that expresses the approach of danger. After making the richness and lightness of American political life heard, I wanted to create a musical atmosphere that shows all the horror of human behaviour when cowardice comes to dominate consciousness. »*

It is clear that, while John Duffy recognized Ted Kennedy's real political qualities and ability to govern, the Senator's character in the opera no longer possesses the slightest trace of this idealism.

In his analysis, Seattle music critic and composer Gavin Borchert explains :

*"John Duffy is one of those rare contemporary opera composers who do not see the opposition between musical and verbal clarity. Some composers seem to believe that interesting music can distract the listener from paying attention to the text being sung. John Duffy's score is often frankly melodic and very pleasant, with the composer not hesitating to incorporate allusions to ragtime, Sousa, Broadway and even a little tango. His very skillful writing is not only favourable to the voice but can also be technically demanding. »*

The two main characters of "Black Water" are: the Senator and a young idealistic woman, renamed Kelly.

They met at a house party on Mount Grayling Island, Maine, on a beautiful summer's day, July 4, 1991.

In the evening, they leave the picnic and its merry guests together after the Senator has promised Kelly a job in his next election campaign. We know the rest and the tragic end.

Both acts consist of the following scenes:

Acte I : Prologue / The Anticipation / The Arrival / The Arrival II / Rosa Virginiana / Kelly's Aria / Senator's Aria / This Wild Rose / The Match / The Secret Kiss / The Barbecue / The Seduction.

Acte II : The St. John House / Lost / The Escape / Black Water I / Black Water II.

A public recording of "Black Water" was made between July 8 and 12, 1998, by the Los Angeles Theatre Works Company, at the Skirball Cultural Center in Los Angeles, on 2 LATW CDs (duration 1 H.34 min.).

Alan Johnson, piano, assisted by Stanley Sharp, cello, and Linda Wang, violin. Production is handled by Gordon Hunt, for stage, Ray Guarna, for radio and recording, and David Meschter, for sound. Executive Producer: Susan Albert Loewenberg.

The distribution is as follows:

Kelly Kelleher: Karen Burlingame (soprano); Sarah Connor: Erin Langston (mezzo-soprano); Buffy St. John's (mezzo-soprano). John: Stephanie Buckley (soprano); Roy Annick: Reid Bruton (bass); Lucius Smith: David Lee Brewer (tenor); The Senator: Patrick Mason (baritone); Dwight Murphy : Rob Shacklett (bass-baritone); Jenny O'Brien: Kimberly Graham (soprano); Michelle Ravel: Linda Kearns (contralto) and Graeme Winthrop: John Savarese (tenor). Plus the picnic choir.

The accompaniment being reserved, at the beginning, for three instrumentalists, with dominant piano (based on the recording), we can consider it a modern chamber opera (a Prologue and two Acts) but whose singers are all well in voice and make the characters of the piece perfectly credible.

Of course, we will not look for the great belcantist flights of the early 19th Century. "Black Water" comes to enrich the immense American musical repertoire of the 20th Century and fully participates in the modern lyrical aesthetics.

It should be noted that, as with the "Stan Getz Concerto", John Duffy designed different orchestrations of his opera: for piano alone; piano and percussion; clarinet, cello and piano; for clarinet/flute, trumpet, piano, percussion, violin and cello; or for flute, clarinet, bassoon, horn, trumpet, percussion, piano, violin, viola, cello and double bass.

## PATRICK MASON

The American baritone, Patrick Mason, who sings the Senator, is an artist whose repertoire covers the vocal music of several centuries: the Middle Ages, the Renaissance and up to the present day. His recordings of early music are published by Sony, Erato, Nonesuch and L'Oiseau-Lyre with the Schola Antiqua, Waverly Consort and Boston Camerata ensembles.

He is currently with Naxos, among the many performers of the 20th Century Jewish sacred music collection "Psalms of Joy and Sorrow" (CD 8).559445) and on Bridge Records with, among others, Schubert's "Winterreise" (CD 9053), "Songs of Amy Beach" (CD 9182) and Tod Machover's futuristic opera "Valis" - Vast Active Living Intelligent System - (CD 9007) commissioned by IRCAM in 1987 for the 10th anniversary of the Centre Pompidou in Paris.

Patrick Mason was born in Wellsville, Ohio and grew up in the Ohio River Valley. His passions are hiking and ceramics. He works on his voice at the Peabody Conservatory with Francesco Valentino and studies singing with Ellen Mack.



(Photo: University of Colorado Boulder)

Patrick Mason has toured extensively throughout the United States and abroad: Tokyo, Rome, Bonn, Paris, Luxembourg, Amsterdam, Cairo, and participates in several European festivals including those in Utrecht and Aix-en-Provence. He sings Brahms, Mahler, Britten, Adams, Schubert, Fauré, Poulenc, Ravel and Dutilleux. Patrick also very often participates in the creation of new or little-known American musical works by George Crumb, Amy Beach, William Bolcom, John Musto, Tod Machover, Randall Shinn, Leonard Bernstein, Stephen Sondheim, Elliott Carter, etc.

Since the 1970s, he has also performed in recitals with guitarist David Starobin. In "Black Water", he successfully created the character of the Senator in Philadelphia and reprised it in Los Angeles and New York.

Today, Patrick Mason is Professor of Voice at the College of Music at the University of Colorado (at) Boulder where he will receive the prestigious Hazel Barnes Award in 2012. He is also vocal coordinator at the John Duffy Composer's Institute.

## **KAREN BURLINGAME**

As for Karen Burlingame, holder of the role of Kelly Kelleher, she belongs, like Patrick Mason, to this generation of American lyric artists whose training and talent, especially, allow them to approach, with ease, very diversified repertoires, as much by the form as by the content.

It can be heard in Mahler's "Symphony No. 4", in "Don Juan" and in the "Carmelite Dialogues", but also in "The Merry Widow", "The Count of Luxembourg", "Guys and Dolls", "The Sound of Music", "HMS Pinafore", "The Mikado", "Die Fledermaus" and "Rose Marie".

Karen received her Bachelor of Music from Kent State University and her Master of Music from Yale University School of Music. In New York, she studied with the famous and highly respected mezzo-soprano Joan Caplan.

In addition to "Black Water", Karen Burlingame has participated in several creations: Daniel Levy's "The Singing", Mel Marvin's "Joan of Arc", Jason McAuliffe's "Gatsby" and Norman Durkee's "Temple".

In 2006, at the North West Coast "premiere" in Seattle of "Black Water", she sang Kelly alternating with soprano Kimberly Giordano; the Senator was played by John Bumbalo. John Duffy has prepared a new, more substantial orchestration for this performance.

Other world "premieres" are also to his credit with works by Paul Brantley, Robert Lindsey Nassif, Martin Kalmanoff and numerous melodies by Juliana Hall.

In concert, she sings "King David", "Messiah", "Pierrot Lunaire", "A Time for Remembrance" (2005) by John Duffy, and "A Song for Our Planet" (2012) by Henry Mollicone (1946), a composer who frequently introduces his great concern for social justice into his works.

Karen participated in the Minnesota Public Radio recording of Honegger's "King David" and, on Mode, in the CD (110) devoted to Peter Garland's music "Another Sunrise".



In "Black Water"  
(Photo: Lossless Club)

A live recording of "A Song for Our Planet" is made during the "premiere" on March 18, 2012 at the Seattle First Baptist Church with the Seattle First Baptist Sanctuary Choir, the Plymouth Church Choir and Orchestra, under the direction of Douglas Cleveland and Vicky Thomas. Soloists are Karen Burlingame and baritone Charles Robert Stephens.

The entire concert can be listened to and viewed from the composer's website or, more directly, at: <http://www.seattlefirstbaptist.org/a-song-for-our-planet.html> .

In the same spirit, Henry Mollicone's composition "Beatitude Mass for the Homeless" (2006) brought in more than \$100,000 in concerts across the United States, an amount used to help the homeless.

## **"MUHAMMAD ALI"**

In 1998, John Duffy worked with sports journalist and writer Robert Lipsyte on an opera based on the life and times of the boxer "Muhammad Ali".

*"Ali is a great, mythical American hero and is the stuff of which great operas are made,"* John replies to those who are surprised by his choice.

*"If Verdi could make an opera about a General called Otello, why couldn't an American musician write an opera about a very great sports figure?"* Logical!

*"Ali is a poet and a prophet; he understands that, thanks to boxing and despite segregation, he can be recognized. But because of his sympathies for Islam, he is decried by the media and is even stripped of his title. »*

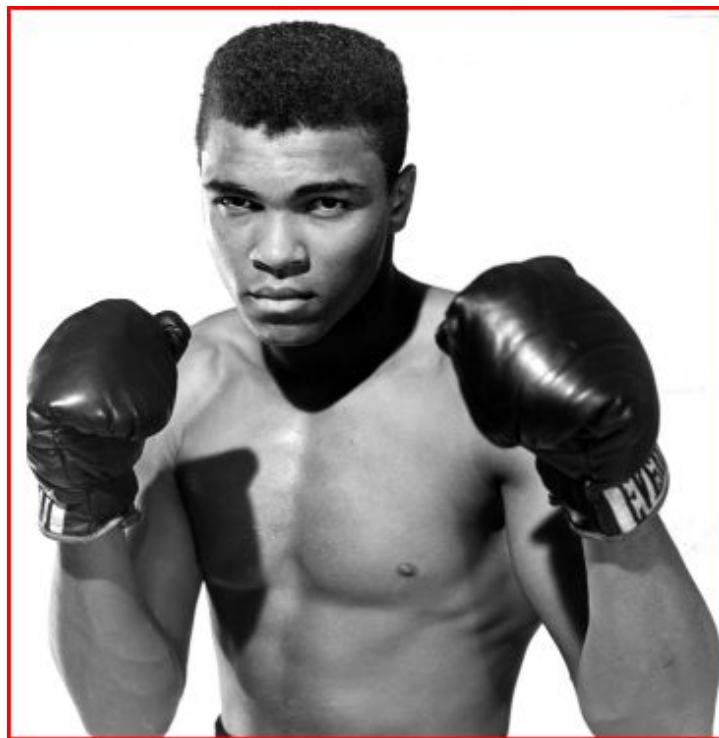
Born Cassius Clay on 17 January 1942, Muhammad Ali died on 3 June 2016 at the age of 74; President Barack Obama paid a very personal tribute to him, saluting him as an exceptional athlete, man of peace and defender of social justice.

He is the first boxer to win the Heavyweight Champion title three times.

Robert Lipsyte has been covering boxing matches, including Muhammad Ali's, since 1964 against Sonny Liston. But when John contacted him and offered to write the libretto of his opera, he first thought it was a joke and then agreed in principle. Unfortunately, the personal problems encountered by Muhammad Ali led to the disinterest of opera companies in John Duffy's score. A test reading is, however, scheduled for May 2000 in the New York City Opera Company's Showcasing American Composers series.

Dale McGarrigle talks about it in the April 24, 2000 edition of the Bangor Daily News (Maine):

*"The Company performs scenes from work in progress before an audience of opera directors. Then negotiations begin to determine who will stage the new work."*



(Photo: The Ring Magazine/Getty Images)

*This is in line with John Duffy's intention to use themes from American history as a medium for his compositions.*

*The opera begins with Ali's first fight against Sonny Liston in 1964, when he won his first heavyweight crown. It ends when Ali takes over the world title, in 1974, against George Foreman in Kinshasa.*

*During these ten years, several dramatic events took place: Ali's refusal, as a representative of Islam, to be incorporated into the US Army; the suppression of his*

*first championship title and his inability to box for more than four years as long as his case is examined by the Supreme Court.*

*Robert Lipsyte really enjoyed working with John Duffy: 'John is a musician, a teacher, a former boxer and a warm and wise human being. He would have been a great coach because he knows how and why to do things. '*

*John discovered Maine in 1996 when he came to listen to his friends Thomas Wolf of the Bay Chamber Concerts series and Seymour Lipkin (1927 - 2015) of the Kneisel Hall Chamber Music School.*

*It was in Maine that he composed 'Testament', assisted by the remarkable Belfast musician John Cameron and Stephanie Shershow, also of Belfast, for the text. The work is intended for the concert celebrating the fiftieth anniversary of the Kennebec Valley Music Educators Association. »*

For its 2006 - 2007 Season, The University of Miami Frost School of Music (Florida) has programmed, in its Eye on American Opera series, excerpts from "Black Water" and "Muhammad Ali"; the presence of John Duffy is highlighted.

Other American composers include John Adams, Virgil Thomson, Scott Joplin, Gian Carlo Menotti, Thomas Sleeper, Frederick Converse, Dominick Argento and Tina Davidson.

The University's School of Music became the Frost School of Music in 2003 following a \$33 million donation by Phillip and Patricia Frost. In Miami, several museums and cultural or scientific centers have also benefited from the exceptional generosity of this couple of patrons and thus bear their name.

In 2011, John will begin work on the composition of the biblical opera "King David". He and Dorothy had enjoyed, ten years earlier, Robert Alter's book on the subject. Very beautiful, very poetic but lacking the dramatic element necessary for any opera. The libretto was then requested from Joan Thorne, whose approach is much more suited to lyrical theatre.

The creation was planned for spring 2014 as part of the Virginia Arts Festival but seems to have been suspended, probably due to the health problems John was experiencing at the time.

## **MUSICIAN AND PHILOSOPHER**

On the afternoon of Wednesday, October 22, 2003, John Duffy was received by his former student, Frank J. Oteri, at the American Music Center (which will become New Music USA in 2011, after merging with Meet The Composer) for a long conversation during which he shared his feelings on different subjects: life, music, society, etc.

Pillar of New Music USA, Frank J. Oteri is co-editor of New Music Box. As an avowed advocate of New Music, he works to break down the barriers between musical genres.





Frank J. Oteri  
(Photo: Frank J. Oteri/Twitter)

Frank's welcome couldn't be warmer:

*"John, you've always been one of my greatest heroes, as a composer, as someone who's different among composers and who has made a different impact on the entire music industry by helping to shape the course of our lives, all of us, in a very fundamental way. I thank you for that. »*

Some excerpts from John Duffy's memories and convictions:

*"Thank you, Frank. For me, it was the happiest and most accomplished part of my life...*

*In the Bronx, there were people who played the piano and other instruments. I grew up in the Woodlawn neighbourhood, which was mainly made up of Irish, Italian, Jewish and German Lutheran immigrants. In my church, there was an organist, by the name of Martucci, who played on the great organ during the services, which were, at the time, said in Latin. When people came out, he would play the great pages of Bach and I was absolutely magnetized. His music penetrated my heart and soul... In college, I played the drums in the orchestra. I also had my own band for dance and jazz, but what made me decide to become a composer was an incident that took place during the war ...*

*I was on board a US Navy ship and we were attacked. Eight or nine of my shipmates died and many others were wounded. All night long I had to be on guard with another sailor with the bodies because the next day the funeral at sea was taking place .*

*This ceremony made a deep impression on me; seeing the bodies of these young people sinking into the sea made me realize how fragile life is. Hence the need to build an existence that has meaning and is worth living for myself and for others?*

*Before my military service, I was an athlete and my intention was to study history and law, but it all went out the window and I decided to become a composer, definitely!...*

*I heard classical music first in church; jazz I listened to daily on the radio: Duke Ellington, Count Basie, Billy Eckstine, Benny Goodman, Art Tatum. I had a young job at Radio City Music Hall; there was an orchestra playing Ravel, Debussy, Beethoven and others. All of this gave me a wonderful experience .*

*I have always considered jazz to be part of American classical music; Charlie Parker's solos and many others are spontaneous compositions. One day when the Philadelphia Orchestra played one of my pieces, some students asked me who my favorite composers were. I replied "Charlie Parker and J.S. Bach"; they were very surprised, but for me, it is the pure truth...*

*I was about 15 years old when I heard the first Broadway musicals on the radio. When you walked into the Schirmer Music Store in New York, there were statues of Bach, Mozart, Verdi, Irving Berlin, Richard Rodgers, Frank Loesser, then Duke Ellington, Charlie Parker; Dizzy Gillespie; to me, they were all composers, but to the audience it was different.*

*The "classics" of American music include Frank Loesser's "Guys and Dolls", Charlie Parker's "Loverman" and Thelonious Monk's "Round About Midnight". But one thinks rather of Charles Ives, Aaron Copland and Henry Cowell with whom I studied for about five years. Already in the 1950s, one of his courses was called "Music of the World's Peoples" and included Indian, Tibetan, Arabic, etc. music. He taught me the techniques of modern music as well as harmony, counterpoint and orchestration. Henry Cowell had an encyclopedic memory and was also interested in the uncommon. His teaching could be likened, on a human level, to tolerance, which is very important to me, along with courtesy and kindness. Being tolerant means that you are open to ideas without, however, being obliged to follow them. It is a state of the human mind that allows us to live and grow as creatures and Henry Cowell possessed it .*

*Among my models were also Russian composers: Stravinsky, Prokofiev and Shostakovich. As for my interest in theatre, it was born when I was offered the position of Music Director of Shakespeare Under the Stars, the summer festival at Antioch College (Ohio), created in 1952 by Arthur Lithgow and lasting three months. I accepted on the condition that I could give two concerts a week, on Saturdays and Sundays, devoted mainly to music by young American composers, which was accepted. And this summer alone, we performed something like 80 new works, plus a lot of live music. I had an intuitive sense of theatre. I made a living from composing; I also conducted. I started writing music for other festivals at the start of the summer festival, which led me to the position of Music Director of the American Shakespeare Festival in Stratford, Connecticut. There, I had the pleasure of working with the great John Houseman, the guru of American theatre, a fabulous man, a wonderful experience...*

*I could write music, conduct it every day, rework it, modify one or another short passage, refine my profession as a musician, but we were lacking young composers. I was a jury member at the New York State Council on the Arts (NYSCA) and I was a strong advocate for active composers and jazz. Other jury members became interested and I was no longer the only one arguing; when you put enough passion in your words, people listen. The NYSCA was supporting an organization called*

*Composer in Performance at the time, but it had to deal with issues such as its tax return. It was taken over by the American Music Center, which chose a new board of directors, which I was given responsibility for. We were a diverse group of people with very compatible members, including Steve Reich, Cecil Taylor, Greg Reeve, Eric Salzman, Milton Babbitt, Leroy Jenkins and many others who were willing to do something constructive. But I felt that the name Composer in Performance did not fit our intentions. After several days of reflection, I proposed Meet The Composer which was adopted despite the objections of a few people who didn't find it chic enough. When the project was set up, everyone liked it. I trusted the composers and the music. In our first two years, we set up programs in every county in New York State, even in counties where the Council was not represented....*



John Duffy and some of his students  
(Photo: Virginia Arts Festival)

*The objectives of Meet the Composer were to encourage the creation, performance and recording of American music and to place composers in communities, in connection with the public, in order to revitalize this relationship, the idea being that the more people who meet a composer, the more collaboration, residencies and new works, Meet the Composer serving as a beacon, a guide among all these actions and initiatives. Thanks to the Meet the Composer Fund, we have supported, throughout the USA and during our first 22 years, 150,000 musical events of all kinds related to young composers for whom this is the first chance to be professionally recognized before a real audience interested in new American music. Many musicians have benefited from our residential programs and have been able to flourish in the company of a great orchestra: John Adams, John Corigliano, John Harbison, Libby Larsen, Chris Rouse, Stephen Albert, Alvin Singleton, Charles Wuorinen, Joan Tower, with her impressive orchestrations, Augusta Read Thomas who created the prestigious Permanent Composer-in-Residence Chair with the Chicago Symphony, and many others. When the composer is in contact with the people, his music becomes richer; both personal on the inside and expansive on the outside. To write*

*for his audience is to talk to them. Bach, Mozart and Ellington are good examples .*

*Meet the Composer also created the Composer Choreographer Project and one of the first teams to be funded was the collaboration between John Cage and Merce Cunningham. They had never received a professional salary and didn't know what to do with the money. We can still mention Bill T. Jones, Martha Graham, Leonard Bernstein; all these artists, through their work, contribute to our culture...*



Alvin Singleton and John  
(Photo: Alvin Singleton)

*One of our latest innovations was the New Residencies Program, which was nationwide and was to position composers in large communities, not just musical communities, such as, for example, Chambers of Commerce, Rotary clubs, communities, radio stations, schools, which allowed them to really play a role in society; the composer then became a kind of statesman who could speak on behalf of the community. Our goal has always been to promote the composer: how can he earn a living and participate in society? The success was wonderful and brought us immense happiness... As for my life as a composer, it boils down to getting up early in the morning, working late at night and all weekend. Before I started Meet the Composer, I usually wrote about twenty pieces a year, mostly commissions for events that interested me, situations that made sense to me?*

*You're right, Frank. Many of my compositions are connected to an important event in our world, notably my 'Utah' symphony dedicated to the conservation and celebration of nature. Time for Remembrance commemorates the 50th anniversary of Pearl Harbor. This is a subject that cannot, of course, be treated lightly, just like the war in Vietnam, Iraq, the situation in Asia and the Middle East, the terrible conflict between the Palestinians and Israel, what is happening in Africa and Latin America. For a composer, the subjects are limitless so, currently based in Maine, I'm working on a biblical opera about King David, which again relates to conflict. When I wrote Black Water, some people were very much in favour for mainly political reasons, others were against it for other reasons, always political. But I certainly didn't want my opera to be a means of attacking someone, so I took Kennedy's name off it .*

*The expression of an emotion, of a human feeling passes through music as a language. I think that music has a unique expressive power to reach the heart and the mind of the being, sometimes even superior to speech...*

*My work for Meet the Composer was very motivating but I had to maintain a balance between this activity and composing. I had ideas and I learned from experience that I wanted to offer them, talk about them, make them happen. What is the best thing you can wish for in life? Something that you believe in strongly and you know intuitively how to make it work and then suddenly you have the chance to make it happen while rigorously avoiding financial conflict of interest and being scrupulously careful to receive only clean money from donors whose integrity is known to be perfect?*

*It's interesting to recall these moments in my life and just talking about them gives me the impression that I'm regaining the same energy in favour of our young composers. I would say to them: write for the theatre, for film, for dance, for children; compose for the great beauty you share with others, for the aspirations that strengthen and improve the world; connect music to a broad picture of life; work for a better world, for greater interdependence, for education. Be good citizens like Ives, Mandela, Martin Luther King, Gandhi, Jesus, Jeremiah, and today I will add Fran Richard from ASCAP.*

*Thank you, Frank, for remembering all those wonderful moments. It's been a pleasure to bring them all together in one very friendly interview."*

## **JOHN DUFFY'S CATALOGUE**

Since 2008, John Duffy has been represented worldwide exclusively by Schott Music GmbH & Co ([www.schott-music.com](http://www.schott-music.com)).

In 2011, he is entrusting his entire archive (manuscript scores, recordings, awards, programs, photographs, etc.) to The Old Dominion University Libraries' F. Ludwig Diehn Composers Room (O.D.U.).

At present, this important collection is made available online to the public on the [http://www.odu.edu/news/2014/1/john\\_duffy\\_collectio#.VehoEyXtmkp](http://www.odu.edu/news/2014/1/john_duffy_collectio#.VehoEyXtmkp) website.

In addition to the pieces we have been talking about, these catalogues, whose clear, official and usable constitution is progressing well, allow us to discover, for example, the most important scores that John wrote for Broadway and off Broadway : "The Ginger Man", "MacBird" (based on the assassination of President Kennedy and which will receive 386 performances, from 1967 to 68, at New York's Village Gate), "Mother Courage", "Playboy of the Western World" as well as his compositions on texts by Shakespeare, including the famous "Macbeth" written for John Houseman's American Shakespeare Festival in Stratford. His show "Horseman Pass By" was performed for almost a year in 1969.

In the 1960s, John was also commissioned by The United Church of Christ to compose a piece of music celebrating the founding of six Black Colleges.

Referring, more precisely, to the Schott catalogue in its present state, we can also mention music for orchestra: "American Fantasy Overture" (1990), "Unity" - with choir - (1997) and "Indian Spirits" (2007).

In chamber music, we note the "Toccata & Fugue" (1956) as well as the "Variations" (1971) for various instruments or jazz ensembles.

As for the O.D.U. collection., it contains an impressive amount of titles of great musical diversity: "Children's Suite for Violin and Viola", "Eve of Adam: An Opera for Young Musicians", "Everyman Go Go", "Hamlet", "Joyful Noise: Wedding Music for Meg & Chris", "Midsummer Night's Dream", "Nocturna", "Ode to Maine", "Poets of Love and Protest": Dramatic Oratorios", "Preludes and Dance Canzoina", "Ready, Set, Go for Xylophone, Snare Drum & Drum Set", "Richard II", "Sword & Lyre", "Taming of the Shrew", "Pastoral", "Job Corp Film", "Falstaff, Henry VIII", "Thanksgiving Hymn & Fuguing Tune for Orchestra", "The Final Battle for Love", "Toccata & Fugue for Piccolo & Percussion", "Two Portraits for Piano : Of People & Places in Utah", "Antiquity of Freedom for Chorus & Narrator", "Before the World Was Made", "Enough Is Enough", "The Cat & the Sea: A Ballet for Young Dancers & Students", "Time Changes", "We Will Be Different", etc., etc. "Winning" (1970) is a fiction about Nixonian politics.

Although far from complete, this long list of titles already gives a very edifying idea of the abundance, richness and variety of John Duffy's musical work.

It is therefore regrettable that concert organizers, radio programmers and record producers show so little enthusiasm, or even simple curiosity, towards the repertoire of this wonderful composer who was also a remarkable man, if only because of the creation, in 1974, of the Meet the Composer organization, a historic step forward in the American music world.

### **THANK YOU JOHN!**

Despite his great age, John Duffy would still often get up in the middle of the night, settle down either at his piano or on the digital keyboard in his studio and compose. He usually worked eight to twelve hours a day, allowed himself a break from yoga or a bit of gymnastics and maintained the quality of his ear by playing or listening to Bach, Beethoven and other great masters of music.

The ever-grateful Libby Larsen says:

*"If there's any American music that's known around the world, it's really due to the constant attention John Duffy paid to young American composers! »*

Sadly, John passed away on Tuesday, December 22, 2015 in Norfolk, Virginia, after a courageous fight against cancer since 2012. He was 89 years old.

In her beautiful article for the Portland Press Herald, Melanie Creamer reports the powerful words of Dorothy Foote, a great humanist from Camden, New Jersey:

*"John Duffy was a precious man in our community and in our lives. He was bigger than life. He had an innate sense of social justice that marked everything he wrote. Meet the Composer was a bold movement. He was courageous in all the goals he pursued. He really helped new composers and believed that they should be paid a decent wage; he believed that musicians should have a more important place in the music industry. John was a fearless lawyer. »*

It is worth noting that Dorothy (Dottie) Foote, who knew John Duffy well, also has a particularly dynamic personality. She holds a Doctorate in Adolescent Psychology and a Master's Degree in Human Development from the University of Maine.

After working for several years in banking, Dottie decided to dedicate herself to social justice. Since 2008, she has been C.E.O. (Chief Executive Officer) and Director of Wayfinder Schools in Camden and New Gloucester, Maine. She created the Diversity Coalition for teens in need of guidance and motivation to learn more about the real world from a socio-cultural perspective and to move towards a Wayfinder School.

Dorothy Foote also teaches at The University of Maine, is co-founder of the Restorative Justice Institute of Maine, and was named by Maine Magazine as one of the 50 most important people in the development of the state of Maine.

Immediately after the announcement of John Duffy's death, expressions of sympathy, friendship, recognition and even admiration began to pour in from all over the world, notably on the website of New Music Box, the web magazine of New Music U.S.A.

Here are a few excerpts:

Ed Harsh, president of New Music USA:

*"With John Duffy, anything was possible. He radiated a direct and clear optimism because without artifice and selfishness. Although the limits of observable reality could be challenged, his audacity never distanced him from his humanistic concerns. His optimism happily carried his action. He had his feet firmly on the ground. He wanted things done... A great defender of the ideals of democracy and pluralism, he was known for placing tolerance at the top of the values he valued most, including in music... His views were decades ahead of their time. »*

Karen Burlingame, soprano:

*"The world is better and clearer because of his passage. »*

Charles Amirkhanian, composer and radio producer:

*"John was the kind of man you couldn't help but love. He knew how to create a friendly atmosphere instantly and with everyone he met. »*

Alberta Arthurs, philanthropist :

*"John believed, and persuaded us all, that art could change the world. Like other masters of music, he lived far beyond his time on earth. »*

Emily Bookwalter, viola player:

*"John was right to say that the success of one points the way for the success of many, and that art, often created in solitude, is in fact a common good. »*

Phillip Bimstein, composer and former mayor of Springdale, Utah:

*"I remember how kind and friendly he was when I interviewed him about his Symphony No. 1 Utah. Several years later, while in Springdale, he made a particularly generous donation to the city. When someone wanted to return it to him, because it was too important, he refused. One could say that he used his money according to his heart because he loved people, animals, plants, the world and, of course, music. »*

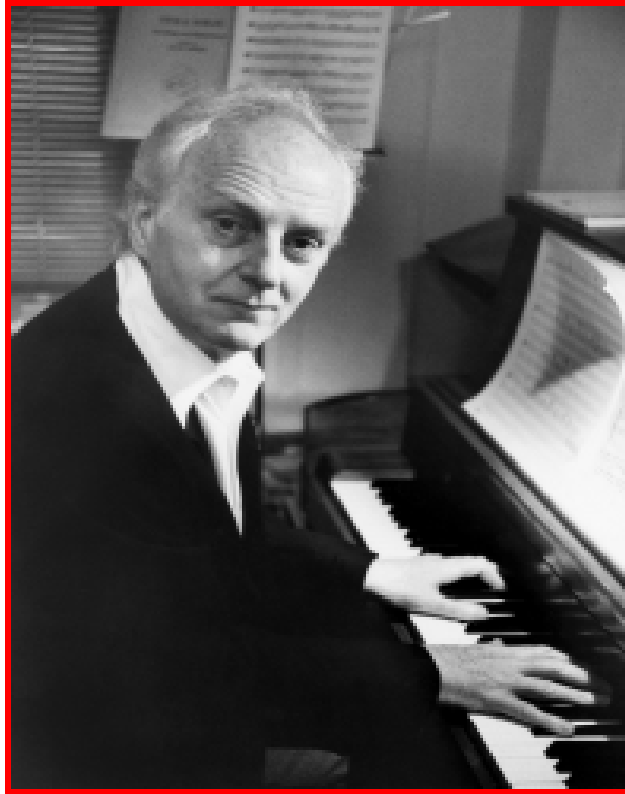
Jake Runestad, composer:

*"John Duffy was one of my mentors and one of the greatest advocates for young composers. John was a light. He really was. It's rare to meet someone so generously selfless, a generosity that radiated from his whole being. He always responded to my calls with words of encouragement, often referring to some of Gandhi's words, which we both loved: 'Be, yourselves, the change you want to see in the world'. John lived in that spirit and his life was a gift to all he met. May we all continue to carry his light. May we all continue to be the change! »*

John R. Broderick, President of Old Dominion University:

*"The Old Dominion Community is saddened to learn of John Duffy's passing. Mr. Duffy was not only a beloved advocate for new music and young artists, he was also a committed educator who inspired his students and colleagues with his humility, musical vision and creative energy. Old Dominion is honored to keep alive, through its Diehn Center, the works and archives of John Duffy that have been entrusted to its care. »*





(Photo: Jack Manning/The New York Times)

Maura Duffy, John's daughter:

*"It is true that I was brought up with the idea that everything is possible and knowing that the profession of musician, of composer who can earn a dignified living is not reserved for the privileged few but for all of us who want to work and dream but also make the sacrifices necessary to achieve the goals we have set ourselves. »*

Annette Duffy, John's niece:

*"Despite the circumstances, I have been happy to be able to devote much of my time to my uncle over the past few years. He always had a deep love of beauty: the beauty of words, sound, people, life; he used to say, 'Life is full of wonders. He was a very kind man, but he had great strength of character. He had an instinctive passion for good and justice. »*



As for the Government of Virginia, on 28 January 2016, it published Senate Resolution No. 35, which concluded:

*"The Virginia Senate notes with great sadness the loss of John Duffy of Norfolk, a distinguished and award-winning composer, founder of a composers' institute at the Virginia Arts Festival and a veteran of the U.S. Army who was a strong advocate for social change. The Senate Office is preparing a copy of this resolution for presentation to the family of John Duffy as an expression of the Virginia Senate's respect for his memory."*

Most of these messages focus on the quality of the man that John Duffy was. But let us not forget, however, that while the man was indeed exceptional, robust in body and strong in spirit, the composer was no less great. John Duffy's music gives a perfect picture of the man he was.

## **IMMORTAL AGREEMENTS**

A concert (free) in memory of John Duffy will be held on Sunday, January 10, 2016 at 2 p.m. at Virginia Arts Festival's Robin Hixon Theatre in Norfolk. Other concerts are planned in New York City and Camden, Maine, where John also lived.

The family would like to replace any flower shipments with a contribution in support of the John Duffy Composers Institute c/o the Virginia Arts Festival.

Several hundred people attend this Norfolk concert, the programme of which John Duffy himself designed because he wanted the celebration to be, above all, musical. The event is produced by Rob Cross, director of the Virginia Arts Festival.

Most of the musicians come from the Virginia Symphony, plus pianist Amanda Halstead and two jazz musicians, pianist John Toomey and saxophonist Keith Philbrook.

On the agenda:

The second movement of the "Concerto for Stan Getz" is played by Keith Philbrook with string quintet.

John Toomey, a great friend of John Duffy's and a jazz teacher at Old Dominion University, performs two songs from the Great American Songbook, including Richard Rodgers' "You Are Too Beautiful", as a soloist.

Two pieces by Johann Sebastian Bach are performed, in solo, one by cellist Jake Fowler, the other by flutist Debra Cross, wife of Rob Cross.

This was followed by the "Variations for Horn, Violin, Viola and Cello" written by John Duffy in 1971.

The Norfolk concert ends with excerpts from the important "Heritage Suite".

In New York City, Composers Now is organizing a major music festival throughout the month of February, and it is on the eve of the opening, Saturday, January 30, 2016 at 7:30 p.m., during the 2016 Composers Now Festival Opening Event organized at the Tenri Cultural Institute and presented by Artistic Director Tania León, that a solemn tribute is paid to John Duffy,

*« A tireless advocate for living composers, his voice will be greatly missed. »*

Le Comité de Composers Now décerne, à titre posthume, à John Duffy, le « 2016 Composers Now Visionary Award honoring his distinguished legacy as a composer, mentor, role model, Founder of Meet The Composer and The John Duffy Composers Institute. »

During the same concert, Composers Now also presents a Visionary Award to Frances Richard, longtime collaborator of John Duffy as Vice-President and Founding Director of Meet The Composer. Then, for 27 years, she was Head of Classical and Jazz Concerts at ASCAP and Executive Director of The National Council for Arts and Education.

Officiellement, « Frances Richard receives a Visionary Award for her tireless advocacy and support of living composers. »

The program for this evening includes works by several young composers including Peter Van Zandt Lane, Jeff Scott, Steve Mackey, Polina Nazaykinskaya, Alexis Cuadrado, Gustavo Casenave and Jin Hi Kim.

For its part, New Music USA presents, in Brooklyn (N.Y.), on May 3, 2016 at 7:30 p.m., in collaboration with the Duffy Family and Roulette Intermedium, A John Duffy Celebration, an evening of music and memories featuring John Corigliano, Robert Cross, Tania León, Annette Duffy Odell, Steve Reich and Frances Richard who states :

*"What we did was very radical. After so many years, I don't know if we realize it, but the idea was to pay the composers! Who had ever heard of such a thing? »*

The event is open, free of charge, to the public. Musically, it features performances by Muhal Richard Abrams, Fred Sherry, Miranda Cuckson with Aaron Wunsch and the Cassatt String Quartet with Glenn Morrissette and Tomoya Aomori.

You can follow several video sequences of the ceremony on the website <http://www.newmusicbox.org/articles/celebrating-john-duffy-with-music-and-memories/> of New Music USA.

In July 2016, the dynamic and highly creative Seal Bay Festival of American Chamber Music, held in Vinalhaven, Maine, commemorated the memory of John

Duffy:

*"To former Camden resident, visionary, composer and new music champion" and sculptor Thomas Godfrey, with the participation of the famous Cassatt String Quartet.*

As for the 2017 Festival, it has kept the memory of John Duffy and Thomas Godfrey but also that of two other composers: Elliot Schwartz and Steven Stucky.

Today, John Duffy's family includes his daughter Maura, his brother Charles "Bud", his three sisters Margaret, Virginia and Eileen, his stepson Mark Whitney Gilkey, and his nephews and nieces, including Annette Duffy-Odell.

And fate was to take its toll; the young 32-year-old guitarist Luke Duffy, John's great-nephew, died in a dramatic traffic accident in Los Angeles on 2 June 2017.

John Duffy is no more, but his music continues to enchant us, his teaching, to perpetuate itself, and his spirit, to continue the humanistic work that he masterfully created and developed.

Let's say to all music lovers, to all musicians, to all composers:

**"MEET THE COMPOSER ... .. JOHN DUFFY! »**

***Thank you, John!***



John Duffy Composers Institute - Class of 2012  
 On the left, John Duffy with, on his right, Jake Runestad.  
 (Photo: Clever Artifice 2012)

#### THANKS.

My first thanks go to Annette Duffy-Odell, John's niece, who kindly took on the very difficult role of intermediary in order to clarify certain points and make a number of personal comments.

N' forget, however, not all those who held, too, to witness John Duffy, the man and musician ; that they are thanked : American Composers Orchestra (A.C.O.) , Charles Amirkhanian (Radio Other Minds), Teresa Annas, Katherine Hafner et Stephen M. Katz (The Virginian-Pilot), Jeffrey Au et l'honorable maestro Paul Bryan (Duke University), Ric Bang (Jazz Scan/OA2 Records), Joe Banno et Emily Langer (Washington Post), Rob Barnett (Music Web International), Klaira Batten et Jessica Mirasol (Old Dominion University), Dave Beck (KUOW - University of Washington, Seattle), David Adam Beloff (photographe), Gavin Borchert (Seattle Weekly), Jack Bowers et Edward Blanco (All About Jazz), Cory Bracken (Schott Music), Michele Cobb (Los Angeles Theatre Works), Melanie Creamer (Portland Press Herald), Robert W. Cross (Virginia Arts Festival), Daily Press, Guy Duplat (La Libre Belgique), Paul Echols (The Duke Chronicle), Dorothy Foote, Montague Gammon III (critique théâtral - Veer Magazine - Norfolk), William Grimes (The New York Times), George W. Harris (Jazz Weekly), Judy Harrison et Dale McGarrigle (Bangor Daily News - Maine), Ed Harsh, Frank J. Oteri et Molly Sheridan (New Music Box), David-Edward Hughes (Talking Broadway), Yoshi Kato (SF JAZZ), Libby Larsen (compositrice), Letter V, Lortel Archives, Lossless Club, MTV News, New Music USA, David Nicholson, Joyce Carol Oates (Playbill), Old Dominion University, Kimberly Palmer (U.S.News & World Report LP), Bob Pool (Los Angeles Times), Jake Runestad (compositeur), Richard Scheinin (Bay Area News Group), Schott Music, SFJAZZ Center, Dana Self (University of Missouri – Kansas City/Conservatory), Craig A. Shapiro (Coastal Virginia Magazine), University of Miami Frost School of Music, VIAF-WorldCat-LC, Village Soup Publication (Knox County), Virginia Government (Senate Resolution n°35), Washington Post, Wikipedia, Brian Wise (WQXR Radio – NY), Scott Yoho (Finale Music).

Thanks also to the signatories of the testimonies cited in the text.