

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

RICHARD DICK PEASLEE

(13.06.1930 - 20.08.2016)

Immense talent, Spontaneous courtesy



(Photo: NewMusicBox - New Music USA)



Maurice Creuven 2018

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

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THE MAN

Richard "Dick" Peaslee was born in New York City on June 13, 1930. He studied at the Groton School in Groton, Massachusetts, and then at the prestigious Yale University in New Haven, Connecticut. He is a graduate of the very selective Phi Beta Kappa Society (Love of Learning is the Guide to Life) founded on December 5, 1776, by five students from the College of William & Mary in Williamsburg, Virginia.

Phi Beta Kappa is "The Nation's Oldest Academic Honor Society" and has nearly 300 performances throughout the United States. It accepts only outstanding students from the finest American schools who have demonstrated excellence in the arts and sciences in a spirit of total brotherhood.

After serving two years in the U.S. Army, Richard Peaslee graduated from the renowned Juilliard School in New York City, where he received his degree and a Master of Science. As a private student, he attended classes with Nadia Boulanger in Paris and William Russo in New York and London.

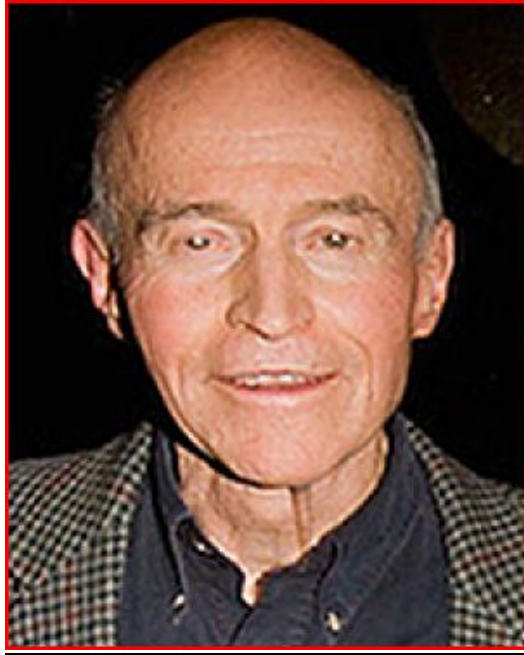
He teaches at the Lincoln Center Institute and New York University. He is also a board member of the American Composers Orchestra and Jobs For Youth and the American Opera Projects, of which he is a founding member. Dick is involved with SCAN New York (Supportive Children's Advocacy Network), an association that works with children at risk of violence in Harlem and the Bronx, two New York City neighborhoods known at the time for their high crime rates. Today, that rate appears to be declining significantly.

THE MUSICIAN

In a particularly eclectic approach, Richard Peaslee composes extensively for theatre, dance, concert, film, television, jazz and also for children. He is performed in New York, London, Paris, Broadway and danced, among others, by the New York City Ballet.

As a result, some concert organizers and various shows may have been tempted to use Richard Peaslee's skill, competence and extreme kindness as a simple show-off for their events to the public.

But it is very early that the composer develops a strong and original personality. His concert works are performed by some of the best American ensembles: Philadelphia, Detroit, Seattle, Milwaukee, Indianapolis, Buffalo, etc ...



(Photo: Shawnee Press)

TRIBUTES

He has, of course, received numerous awards, including the renowned Marc Blitzstein Musical Theater Award from the American Academy and Institute of Arts and Letters in 1988. Created in 1965 by friends of the American composer Mark Blitzstein, this award is intended to reward a particularly deserving composer or librettist in the world of musical theatre and opera.

In 1984, the Obie and Villager Awards gave Richard a special citation for the music in Martha Clarke's show "The Garden of Earthly Delights".

He is also recognized by the National Education Association and the New York Foundation for the Arts.

On Monday, April 3, 1989, The Composer's Showcase organized a big party in honor of Richard Peaslee at the famous Alice Tully Hall (more than 1000 seats) at Lincoln Center in New York.

The programme devotes two aspects of his music, namely, compositions for big band on the one hand, and, on the other hand, those for musical theatre.

The first half of the evening features the splendid "Chicago Concerto" performed by Gary Smulyan and the Manhattan School of Music Jazz Ensemble conducted by William Bill Russo, as well as an instrumental suite from "The Garden of Earthly

Delights".

In the second part, various performers offer, among other things, some madrigals from "Miracolo d'Amore", eighteen arias from "Animal Farm" and, finally, three excerpts from "Marat/Sade".

Many of Richard's friends and collaborators take the floor to offer him, on stage, sincere and very warm compliments because Richard Peaslee's success is due, of course, to his immense musical talent, to his style known for its great flexibility, but also to his extreme kindness and professional courtesy. Indeed, Dick has always been a kind, witty and constantly in a good mood.

JAZZ

A student of Bill Russo, Richard Peaslee, when composing for jazz, wrote according to his master's musical philosophy, which he has perfectly integrated into his own writing, namely, music that unites the great principles of jazz with certain modern techniques and harmonies of classical music; which makes him a true "Crusader" of music.

It is therefore by no means a question of "jazzifying" well-known classical themes, as we sometimes hear, notably with pages by Johann Sebastian Bach. When it is well done, this type of work is obviously not lacking in interest, but, here, it is new and original compositions such as we already found in Stan Kenton's "Progressive Jazz", which he created with Pete Rugolo, then during the "Innovations" and, later, in the "Neophonic".

Other musicians have also become attached to this new musical genre; an important repertoire has been built up over time and continues to develop even today.

The pieces Richard Peaslee writes for big band, with a very personal style, are most often conducted by Bill Russo, with the London Jazz Orchestra, the Chicago Jazz Ensemble, the Manhattan School of Music Jazz Ensemble or the Los Angeles Neophonic Orchestra created by Stan Kenton. Ted Heath will also play his music.

THE "CHICAGO/MULLIGAN CONCERTO."

Let's discover the record published in 1991 by GM Recordings (GM3017CD) and also discussed under "William Bill Russo" about his "English Concerto".

Of the three pieces by Richard Peaslee featured on the CD "Virtuosity: A Contemporary Look", the first is his brilliant "Chicago Concerto", composed in 1967

at the request of Bill Russo and dedicated to Gerry Mulligan (hence the original name "Mulligan Concerto").



Gerry Mulligan
(Photo: Birdland.be)

The "Chicago Concerto" was premiered on February 15, 1967 at Elmhurst College, located in Elmhurst, near Chicago (25 km west).

Every year in February, the College organizes the Elmhurst College Jazz Festival, a musical event that lasts three full days and is attended by about forty ensembles: combos, vocalists, big bands and many professional guests.

That day, Bill Russo conducted his Chicago Jazz Ensemble with Gerry Mulligan as soloist.

Unfortunately, Gerry only discovers the score the same day during the meal he shares with Richard Peaslee and Dixie, his wife, a very active American painter whose works attempt to translate the variations of light between sea and sky (Sea & Sky), the wild grandeur of the American Northwest (North West Nature) and the impressive cliffs of Orkney, Scotland (The Orkney Island Cliffs).

The CD cover features a reproduction of a painting by Dixie Peaslee.

Several of his works can be admired on the site www.dixiepeaslee.com.



"Lifting Weather (2011) - (Dixie Peaslee Collection)

This leaves Gerry very little time to assimilate all the subtleties and technical requirements of the solo part.

His execution is very average and he is well aware of it. The audience applauds him rather lukewarmly.

At this point, he discreetly turns to Bill Russo and simply says, "Okay, *let's get it right, this time.*

And Gerry Mulligan, an immense musician and great professional, offers, then, of the Concerto, a masterful, perfect interpretation.

The enthusiastic audience gave him, Bill Russo and the orchestra a standing ovation. A triumph also for Richard Peaslee!

THE ELMHURST COLLEGE JAZZ BAND

Today, Elmhurst College (nearly 3500 students) is passionately pursuing the development of its jazz activity under the guidance, since 1978, of trumpet player Doug Beach (also composer, arranger, publisher - Kendor Music - and educator), who heads the jazz faculty composed of eleven people, mainly professional musicians, offering specialized teaching in all instrumental techniques, composition and other disciplines.



(Photo: Doug Beach)

In 1996, Doug Beach caused a sensation with his arrangement of "Cottontail" for the Count Basie Orchestra and the New York Voices "Live at Manchester Craftsmen's Guild", conducted by Grover Mitchell. The CD (MCG Jazz 1002) received the Grammy Award for Best Large Jazz Ensemble.

At the beginning of each year, Doug Beach insists on the tradition of excellence which is the number one principle of the orchestra and entrusts the students of the new session with the mission of maintaining this tradition solidly.

The college's motto is: *"Nothing less than excellence."* »

The College has two big bands: the Elmhurst College Jazz Band and the Elmhurst College Lab Band, ten combos, two jazz vocal groups and two electrified instrument ensembles.

So far, the Elmhurst College Jazz Band has toured more than thirty times abroad: Greece, Romania, England, Scotland, Ireland, Croatia, France, Belgium, Holland, Germany, Switzerland, Austria, Italy, Spain, Portugal, Canada, Bahamas, Croatia, Serbia, Malta, Indonesia, etc.

He takes part in various major festivals, not only in the United States, but also in Montreux (Switzerland), North Sea (Rotterdam-Holland), Umbria (Perugia-Italy) and Jakarta (Indonesia).

Each year he gives up to sixty concerts in the Chicago area to provide young

instrumentalists with a live performance experience and to help fund the orchestra's travel expenses.

A CD is also produced annually but availability is very tight (see www.elmhurst.edu/music/jazz_band). The 2015 CD is dedicated to the music of Bob Brookmeyer.

The Elmhurst College Jazz Band is admired by many jazz greats whom it has had the honour of accompanying since its creation: Clark Terry, Lee Konitz, Rob McConnell, Nicholas Payton, Randy Brecker, Bob Brookmeyer, Dee Dee Bridgewater, Bobby Shew, Wayne Bergeron, John Pizzarelli, Denis DiBlasio, Gary Smulyan, Tom Scott, Bill Watrous, Doc Severinsen, Milt Jackson, Andy Martin, Lanny Morgan, Ernie Wilkins, Kai Winding, Conte Candoli, Art Farmer, Bill Evans, Ronnie Cuber, Jay Daversa, Orbert Davis, etc.



The Elmhurst College Jazz Band of 2013
(Photo: Sam Schacker)

In 2014, he won the Down Beat Large Jazz Ensemble Award in the Undergraduate College category and his young trumpeter, Jon Rarick, received the Original Composition - Outstanding Performance Award for "Blues for a Nearly Perfect Line", a piece of almost 12 minutes (he loves long durations).

It can be heard in good conditions, along with several other compositions and arrangements by Jon Rarick, at www.soundcloud.com/ .

Similarly on one of the CDs (un-numbered) recorded and produced by the Elmhurst

College Jazz Band, "Love for Sale", conducted by Doug Beach.
The sessions were held in Chicago on August 23 and 24, 2013.

For the recording of the CD, the 2013 orchestra consists of : saxophones, Austin O'Brien (alto), Matt Beck (alto), Shelley Bishop (tenor), Sam Simpson (tenor) and Tom Zimny (baritone); Adam Nicholson, Andrew Ecklund, Adam Roebuck and Jon Rarick, trumpets; Kevin Kerr (+ French horn), Ryan Smith, Hayden Beck and Adrian Gomez on trombones; Kenny Thompson, guitar; Alex Stombres, piano; Chris Chung, double bass; Matt Kellen, drums and Vanessa Norman on vocals.
(Staff slightly different from the photo).

The themes interpreted by the band are, in order: "Take The 'A' Train", "I'm Beginning to See the Light", "Blues for a Nearly Perfect Line", "Brazil", "Chelsea Bridge", "Rhythm-A-Ning", "Love for Sale" and "That Old Black Magic", all of which are well known (except for the Blues) to jazz lovers but which are, here, revised and developed in new arrangements that could even be called, according to Bill Russo's favourite expression, true and magnificent "recompositions"; even "Brazil" is completely transformed.

The arrangers are: Rob McConnell, Tom Garling, Chip McNeill, Mark Taylor, Nelson Riddle, Mike Tomaro and Bob Brookmeyer who surprises with his " Love for Sale " taken on an extremely slow tempo but nevertheless very beautiful and treated admirably by Vanessa Norman who overcomes cheerfully the formidable test that this arrangement constitutes for the breath control and the stability of the voice.

As for Jon Rarick, he composed and arranged his own "Blues for a Nearly Perfect Line", a blues taken on a very relaxed rhythm, which balances well, a varied writing and very diversified, even contrasted overall sounds.

The orchestra displays an energy, dynamism and perfection worthy of the best professional ensembles. The most difficult scores, either in terms of writing or duration, are performed by this youth with disconcerting ease. Under the direction of Doug Beach, the brass section is, of course, remarkable!

The soloists already show an astonishing maturity, a perfect technical mastery and a truly creative imagination. They are: Keven Kerr, Shelley Bishop, Andrew Ecklund, Matt Kellen, Matt Beck, Sam Simpson, Adam Nicholson, Austin O'Brien, Kenny Thompson, Tom Zimny and Jon Rarick who performs a very personal and original solo in its composition, whose entry is in the lowest register of the instrument. You should have thought of that!



Alex Stombres
(Photo: Addison Trail High School)

A special mention to Alex Stombres whose style, technique and swing already place him on the path of the best jazz pianists.

Just listen to his introduction to the "Blues" and his interventions on "Rhythm-A-Ning" and "That Old" to be convinced of the level he was already at in 2013. Alex is also a classical cellist.

Since July 2016, he has been Director of Orchestras and Guitar Ensemble at Addison Trail High School (Addison, Illinois) and hopes to pursue a career as a professional pianist and teacher because he wants to bring to his students all the knowledge he has already acquired and will continue to discover.

For her part, the young Shelley Bishop (from Brisbane, Australia) makes us, on "Rhythm-A-Ning" (which is not by Benny Goodman, as indicated, but by Thelonious Monk), an incredible solo a la Paul Gonsalves, which leaves us stunned by her vigour, her confidence and her inventiveness. Admirable! Also, the intro by Alex Stombres.

Andrew Ecklund's playing is remarkably fluid on the "'A' Train" which also features a very good solo by the young Shelley.

In "Brazil", Adam Nicholson assumes, with strength, brilliance and excellent technical mastery, the score written in the early 90s for the unforgettable Maynard Ferguson.

"Blues" allows for energetic exchanges between Matt Beck and Sam Simpson.

Tom Zimny is sublime in depth, even nobility, in his interpretation of "Chelsea Bridge".

Guitarist Kenny Thompson, who is not much in demand on this record, nevertheless gratifies us with a magnificent solo in "Brazil".

As for the very percussive Matt Kellen, he provides precise and particularly effective support in all types of rhythmic structure.

Vanessa Norman has the voice, the technique, the style, in short, a personality that carries enthusiasm from the very first note; a true jazz singer. For the young Vanessa, singing is expression, presence, virtuosity, fantasy, swing at all tempos; it is like an excursion, perfectly mastered, into the high spheres of vocal jazz.

Her "Love for Sale" is extraordinary, but she also does wonders in "I'm Beginning" and "That Old". Hats off!



Shelley Bishop



Vanessa Norman



Tom Zimny Matt



Kellen



(Photos: Elmhurst College)

Perhaps, is the 2013 vintage exceptional? But other years are also really exciting. You can hear and see this 2013 orchestra in action on You Tube, <https://www.youtube.com/watch?v=Teue5Cg1Jvs> on August 15, 2013 at the grand Nisville Jazz Festival (Serbia). Several themes from the CD are taken up, along with others, at this concert.

In addition, the Elmhurst College Jazz Band accompanies two renowned guests with its usual commentary: the American tenor Mark Colby (1949) and the Serbian trumpeter Steve (Stjepko) Gut (1950), the latter receiving an Award for Lifetime Achievement from the festival organisers.



Mark Colby
(Photo: Alan Clore)



Steve Gut
(Photo: Nisville Jazz Festival)

What can we add, except that all these marvels are the brilliant result of the very high quality of the teaching that Doug Beach transmits to his students, in a joyful and rigorous manner, allowing us to discover all these young talents who are passionate about an art that brings great cultural satisfaction but also requires countless efforts

and sacrifices.

And, as RA Monaco writes, quoting Gary Smulyan: "*The Future of Jazz is in good hands.* »

A graduate of Elmhurst College in 2015 and of the Eastman School of Music-University of Rochester (New York) for composition, Jon Rarick possesses a real gift for writing that can allow him to aspire to a brilliant career as a composer-arranger.

He conducts a nonet made up of young musicians from the Chicago area whose repertoire includes many of his compositions and arrangements on standard and bebop themes. The Nonet is featured on You Tube.



Jon Rarick
(Photo: Eastman School of Music)

The instrumentalists are: Jon Rarick, trumpet and flugelhorn; Matt Beck, alto sax, soprano and flute; Dan Meinhardt, tenor sax and clarinet; Tom Zimny, baritone sax; Josh Torrey, trombone; Kenny Thompson, guitar; Alex Stombres, keyboards; Conor Roe, bass and Matt Kellen, drums. Staff changes are possible.

In addition to pieces written for the Elmhurst College Jazz Band, he has also composed for the Eastman New Jazz Ensemble and the Eastman Studio Orchestra. He is currently an instructor at Bill Chapin and Paul Nielsen's Grayslake Jazz Combo Workshop where he leads one of six combos. Decidedly, he wants some, this Jon!

Elmhurst's emphasis on quality music education, however, is not uncommon in the U.S.; it is an ideal that can be found everywhere, with the same enthusiasm and values, in most U.S. colleges and universities.

Jazz is present and alive and well from New York to Seattle and Portland (Oregon), from Los Angeles to Orlando, passing through Chicago, Columbus, DeKalb, Denton, Knoxville, New Orleans, Lincoln, Rochester, Towson, Washington DC, etc..

Jazz magazines also periodically publish a special report on the important phenomenon "Jazz School".

All this augurs a bright future for jazz, in the U.S.A., in Europe, and it should even be noted that its rich history of more than a century gives it a status comparable to that of classical music because, to discover jazz today, you need willpower, research and perseverance. But the satisfaction is commensurate with the effort put in.

In spite of the intense commercialisation of certain artistically poor and fortunately ephemeral genres that have only music in name, jazz continues its little way through the ages, through fashions and is even appreciated, even adopted by great composers like Richard Peaslee: the "Crusaders" of music.

ELMHURST COLLEGE JAZZ FESTIVAL

Established in 1967, the Elmhurst College Jazz Festival is a very important part of the jazz education world. It attracts student orchestras from all over the Midwest and benefits from the participation of professional ensembles such as Jimmy Heath, Maria Schneider, John Clayton-Jeff Hamilton, John Fedchock, Bill Holman, Gary Smulyan, Sean Jones, etc. The Elmhurst College Jazz Festival is a major event in the world of jazz education.

Thus, for its fiftieth anniversary, the 2017 Festival, from February 23 to 26, offered no less than 35 ensembles, combos and big bands, from various colleges and universities, spread over the four days.

Guests are Denis DiBlasio (baritone sax), Dennis Mackrel (drums), Bobby Shew (trumpet), Pat La Barbera (tenor sax), Michael Abene (piano), Rufus Reid (double bass) and Dee Dee Bridgewater (vocal). All these fine people are accompanied on the 23rd by the Elmhurst College Jazz Band.

A Jam Session is offered, on the 24th in the early evening, followed by a performance by the Vanguard Jazz Orchestra.

The morning of the 25th is devoted to Master Classes with guest musicians while the evening is reserved for the Patrick Williams Big Band.



(Photo: Elmhurst College)

After the passage of college and university orchestras, the Bill Holman Big Band performs, around 4:30 pm, an original composition by its conductor to commemorate the Festival's 50th anniversary.

This is a jazz festival worthy of the name and which perfectly showcases all these young jazzmen's ensembles!



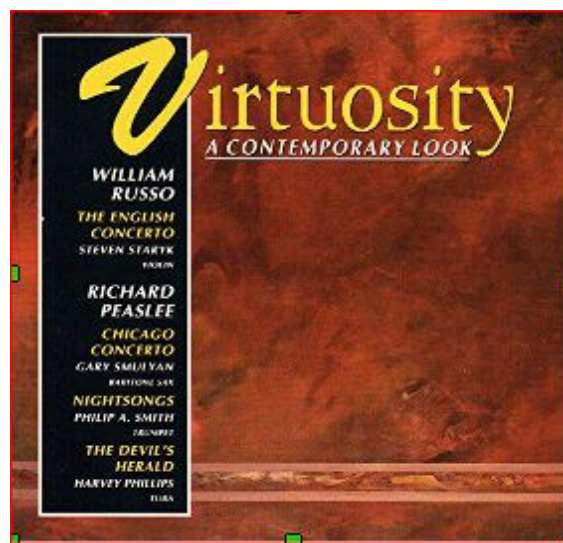
In September 2017 in Glendale
(Photo: Elmhurst College)

THE RECORDING OF THE "CHICAGO CONCERTO"...

For the recording of the "Chicago Concerto" proposed on the CD "Virtuosity" and realized in New York on April 28, 1989, William Bill Russo conducts the Manhattan School of Music Jazz Ensemble which is composed of : Chris Byars, Tim Hagarty, Alex McCabe, Bob Sands and Alex Stewart on saxes; Mike Christianson, Tony Kadleck, Spencer MacLeish, Dave Spier and Dave Zalud, trumpets; Steve Armour, Bruce Eidem, Pat Halloran, Steve Kauffman and Andy Williams, trombones; Rez Abbasi, guitar; Sean Smith, bass and Greg Hutchinson, drums. The cellists are: Jesse Levy, Jackie Miller, Tom Mueller and Fred Zlotkin.

All of these wonderful musicians are students at the Manhattan School of Music who are reproducing here the magnificent performance they gave not long ago, on April 3, at Lincoln Center - Alice Tully Hall.

Dick Lowenthal is the regular director of the ensemble and the producer of the session is Richard Peaslee himself.



(Photo: GM Recordings)

As for the soloist, it was the extraordinary 33-year-old (at the time) New York baritone saxophonist Gary Smulyan who performed the score originally intended for Gerry Mulligan.

Of course, we have two very different musical personalities here, especially in terms of phrasing and sound; Gary Smulyan belongs more to the Pepper Adams school, Nick Brignola and Ronnie Cuber. However, since Richard Peaslee has given a large place to improvisation, the soloist has a vast space to express himself in his own style and with complete freedom.

Today, Gary Smulyan regularly wins the Readers' poll for best baritone sax at Downbeat and Jazz Times.



Gary Smulyan
(Photo: Arts Vista)

Despite its highly evolved structure, the Concerto (published by Margun Music/BMI) is absolutely within the reach of any good modern jazz big band with an inspired soloist and excellent technician.

This was proven on April 16, 2009, in Ottawa, Canada, during a concert given by the Ottawa Jazz Orchestra (O.J.O.), a prestigious jazz symphony orchestra (not to be confused with "symphonic jazz orchestra") led by double bassist Adrian Cho.

The repertoire of this orchestra is particularly vast and includes, in particular, original neoclassical compositions influenced by jazz. The concert program "Masterpieces: Ellington & Peaslee" featured Duke Ellington's "Far East Suite" and two pieces by Richard Peaslee: "Nightsongs" (trumpet: Rick Rangno, from Ottawa) and the "Chicago Concerto", the latter brilliantly performed by the O.J.O. with Ottawa saxophonist Mike Tremblay, also from Ottawa, as soloist, admirable on baritone. And it was a real revelation for the Canadian public.

But back to the music itself.

The orchestration is brilliant, very structured, of high technical mastery. The movements are perfectly contrasted but follow each other marvellously to form a coherent work which is nevertheless a real tour de force for both the orchestra and the soloist.

The "Chicago Concerto" is in four parts: 1. opener; 2. ballad; 3. blues and 4. Ending.

The first movement is introduced by the baritone, punctuated by orchestral interventions that lead it into an improvised section with a well asserted swing. The brass instruments, with their clear sonorities, enter into dialogue and then finish this

part in force.

The ballad offers a magnificent melody, very poetic, taken up by the baritone, which becomes lyrical, with brass and woodwind counterpoint. Improvisation by the soloist on the accompaniment of the orchestra which follows with a series of variations on the theme. The baritone finishes softly and then makes a strong transition to the blues. Beautiful percussion effects introduce the solo of the baritone supported by the double bass and followed by an orchestral crescendo that closes with a blues apotheosis.

The entrance to the fourth movement is left to the brass, saxophones and percussion. Then it is the fast tempo for the soloist who launches into a great improvisation with the support of the orchestra. Remarkable passage: the virtuoso exchanges between the soloist and the saxophone ensemble. After a period of silence, the grand finale by the whole orchestra and the last bar reserved for the baritone alone.

Famous! Here is indeed a captivating music, which one never gets tired of, a music with personality, a music, as they say, "inhabited".

And the fun never wavers, even after many auditions. One could even say that it increases each time, so many discoveries are made.

In fact, this is great jazz: it is creativity, virtuosity, harmony, rhythm, energy, modernism and freedom; a music that has no age, written by a master orchestrator, and remains very current even today. A reference. To be listened to, without delay and without moderation!

In short, let's not be afraid of words; with his "Chicago Concerto", Richard Peaslee, worthy heir to his famous mentor, Bill Russo, has achieved a true, authentic masterpiece.

"NIGHTSONGS"

The CD "Virtuosity" also features "Nightsongs", composed by Richard Peaslee in 1973 for trumpet player Harold Lieberman, who premiered it that same year at Carnegie Recital Hall.

Richard Peaslee describes the score as follows:

"A single movement in four highly contrasting sections with a return to the initial theme. Sections one and three use the lyrical and darker qualities of the flugelhorn while sections two and four prefer the agility and brilliance of the trumpet. The orchestration is written for strings and harp. »

A version of "Nightsongs" with piano solo accompaniment is also available. It is often used, not only by professional trumpet players, but also, as a competition piece, by young instrumentalists.

A brief analysis, published on the Kelly Trumpet Word Press site, shows that :

"The challenge of this score is to ask the performer to maintain a perfectly melodic phrasing in both the low register of the two instruments as well as in the high register. Although there is some apparent similarity between the flugelhorn and the trumpet, the transition from one to the other can pose a slight problem for the performer in terms of immediate adaptation. In terms of instrumental technique, the trumpet player must be able to clearly articulate the lines of triplets, which are sometimes difficult to connect. The long trills of the finale require perfect breath control on the part of the musician in order to survive. »

Philip Smith.

The recording took place on May 31, 1990 at Crossroads Recording Ltd. studios in New York City. The soloist is the prestigious trumpeter Philip A. Smith (1952), first trumpet, since 1988, of the New York Philharmonic, where he was a member from 1978 until his retirement in 2014.

Bruce Coughlin conducts the string ensemble consisting of: Regis Landiorio (concert master), Richard Hendrickson, Sanford Allen, Tim Baker, Martha Caplin, Olivia Koppell, Leslie Tomkins, Jesse Levy, Mark Shuman and John Miller. On harp: Alyssa Hess.

Phil Smith's reputation is linked not only to his infallible technique, but also to the wonderful and incredible sounds he manages to extract from his instrument. His splendid interpretation of "Nightsongs" is proof of this.



(Photo: Philip Smith)

Moreover, Mahlerian music lovers are full of praise for Phil Smith's solo performances of Gustav Mahler's Symphony No. 5 conducted in September 1989, by Zubin Mehta with the New York Philharmonic Orchestra (CD Teldec 2292-46152-2), the latter also featuring, at the time, among the brass players, the dazzling trombone Joe Alessi, the excellent horn player Philip Myers and, among the woodwinds, the talented oboist Joseph Robinson.

Indeed, from the very first listening, the listener is marked by the impressive efficiency and great precision of the brass section in this interpretation which is, moreover, for the ensemble, just as magnificent.

As William Robin says in *The New Yorker*:

"There are two kinds of celebrities in the world of classical music. First and foremost, there are the high-profile, high-profile celebrities, who occupy the headlines of the international press, fill the largest concert halls and attract several thousand people to festivals every summer. But there are also those countless orchestral musicians, with superhuman abilities and about whom little is said, but who, every day, practise, to perfection and with complete discretion, a very difficult and particularly demanding profession. Philip Smith belongs to this second category, and it is as a happy musician that he will be celebrated with dignity, on Saturday, July 5, 2014, by his colleagues of the New York Philharmonic, always admiring, during a concert organized in his honor. »

Let's remember that Phil Smith had Wynton Marsalis among his students.

John Holt.

Born in Dallas (Texas), John Holt learns the trumpet at the age of 12 with Richard Giangiulio, a pupil of Maurice André. He continued his studies at the University of Miami with Gilbert D. Johnson and, at the age of 22, he became co-first trumpet at the Philharmonic Orchestra of Fort Lauderdale (Florida) under the baton of Emerson Buckley. Two years later, John was Principal Trumpet of the Orchestra del Maggio Musicale Fiorentino in Florence (Italy) under Zubin Mehta. In 1989, Nicola Rescigno hired him as Principal Trumpet of the Dallas Opera Orchestra.

In a seventh recital for Crystal Records in 2007 (except Tartini, in 2006), John Holt, trumpet and flugelhorn, professor at The University of North Texas (UNT) gives us his magnificent vision of "Nightsongs", accompanied by the UNT Chamber Orchestra whose musicians are from the University's symphony orchestra; the conductor is Clay Couturiaux.

The CD (Crystal Records CD 769) "Trumpet Panoply" also features John Holt in concertos by Alexander Arutiunian "Concerto for Trumpet and Orchestra", Johann Nepomuk Hummel "Concerto in E flat Major for Trumpet and Orchestra" and

Giuseppe Tartini "Concerto for Trumpet and Orchestra" accompanied either by the UNT Symphony Orchestra conducted by Anshel Brusilow or by the Slovak Radio Symphony Orchestra (Tartini) conducted by Kirk Trevor.

Note that John Holt uses, among others, Yamaha flugelhorns and trumpets in models designed by the excellent jazzman Bobby Shew.

Joseph Foley.

Joseph Damian Foley was born in Concord, New Hampshire. At Boston University, he studied trumpet with Roger Voisin, Rolf Smedvig and Peter Chapman, and composition with Samuel Headrick. Upon graduation, he received the Bachelor of Music and Master of Music degrees. He was twice awarded the "Outstanding Brass Player" prize.

Joseph Foley is Principal Trumpet of the Rhode Island Philharmonic, the Portland Symphony Orchestra and the River Oaks Chamber Orchestra in Houston. He has performed with major orchestras including the Boston Symphony, Boston Pops, Metropolitan Opera, London's Royal Ballet and the New York Philharmonic, among others.

Among his many solo performances was the world premiere of Harold Shapero's "Trumpet Concerto".

He also has over fifty transcriptions for brass ensembles, as well as compositions and arrangements for brass quintet, jazz orchestra and symphony orchestra.

After Boston University, the Boston Conservatory, Boston College, MIT and Harvard University, Joseph Foley teaches trumpet at Rhode Island College where he also conducts the Concert Jazz Ensemble. Among his links with the world of jazz are Doc Severinsen, Wycliffe Gordon, Bob Mintzer, Phil Wilson, Byron Stripling, Greg Hopkins, etc.

A trumpet clinician for the Vincent Bach Corporation, he also holds master classes around the world.

Between August 11 and 13, 2010, Joseph Foley is recording a CD on Summit (DCD 643) entitled "Nightsongs" with the excellent pianist (also flutist) Bonnie Anderson. His interpretation of Richard Peaslee's score is very elegant with a real concern for nuances and cleanliness of sound. The technique is clear, impeccable; he is a real virtuoso but also knows how to make his instrument "sing".

The other pieces on the CD are: "Sonata for Trumpet and Piano" by Eric Ewazen; "Sonata for Cornet and Piano" by Thorvald Hansen; "Sonata for Trumpet and Piano" by Paul Hindemith; "Invocation" by Robert Starer and "Nocturno , Op. 7" by Franz Strauss in a new transcription by Joseph Foley.

For the recordings, Joseph Foley uses a Bach Stradivarius trumpet and cornet as well as a Couesnon Paris flugelhorn (vintage). The piano is a Steinway, model D.

" THE DEVIL'S HERALD "

The CD closes with another piece by Richard Peaslee, written in 1975: "The Devil's Herald", a sort of mini-concerto, a form that the composer appreciates, and which highlights the tuba, a difficult instrument if ever there was one, with the accompaniment of a horn and percussion quartet.

Harvey Phillips.

The soloist and dedicatee of the work is the legendary virtuoso Harvey Phillips, nicknamed "The Titan of the Tuba," or even "The Heifetz of the Tuba," who premiered it in 1975 at the Carnegie Recital Hall.

The set, here directed by Arthur Weisberg, includes: Gordon Gottlieb, timpani; Howard Van Hyning, percussion and the Valhalla Horn Quartet: James Buffington, Earl Chapin, John Clark and Peter Gordon.

The recording took place on January 5, 1976 at Nola Studios in New York City.

Richard Peaslee explains:

"The score explores various means of expression of the instrument in a series of contrasting sections, using several technical effects to create a succession of varied atmospheres. »

Harvey Phillips was born on December 2, 1929, the last of ten children, in Aurora, Missouri. He died on October 20, 2010, in Bloomington, Indiana, in his Tubaranch, suffering from Parkinson's disease. He is survived by his wife, Carol, and his three sons, Jesse, Harvey Jr. and Thomas.

After attending the Juilliard School under the tutelage of William Bell, the renowned tuba player of the New York Philharmonic, Harvey pursued a career as a freelance musician in New York City from 1950 to 71, playing regularly with the New York City Opera and the New York City Ballet.

In 1954, he participated in the creation of the New York Brass Quintet (two trumpets, horn, trombone and tuba).



Harvey Phillips
(Photo: The New York Times)

Although classically trained, Harvey Phillips fits in perfectly with jazz ensembles. During these years, he played in the orchestras of Gil Evans and Michel Legrand, but also with David Baker, Wes Montgomery, John Lewis, Dizzy Gillespie, Curtis Fuller and Kenny Burrell.

His very enterprising side led him to become manager for Leopold Stokowski, Igor Stravinsky and Gunther Schuller. The latter hired him, as vice-president in charge of finance, when he took over the direction of the New England Conservatory of Music in Boston in 1967 for ten years. In 1971, Harvey left with the title of Honorary Doctor of Music.

From 1971 to 94, he taught at the Jacobs School of Music at Indiana University in Bloomington, where he was awarded the title of Distinguished Professor Emeritus for his graduation, a well-deserved honour that adds to the long list of awards Harvey has received throughout his career.

Internationally, he gives numerous conferences and organizes several festivals in the United States, Europe and Japan. In 1991, he was a judge at the First International Solo Tuba Competition in Geneva (Switzerland), which was won by the young 26 year old Danish tuba player Jens Bjørn-Larsen, and was not the only success.

As Harvey Phillips' reputation grew rapidly, composers began to write new works dedicated to him. Thus he inaugurated the formula of the tuba recital. In 1975, he gave five recitals at the Carnegie Recital Hall in nine days. He has premiered more

than 200 pieces for solo tuba or chamber ensemble.

Harvey is at the origin of many organizations whose goal is to make the instrument known and to give the tuba the dignity it deserves in view of its immense musical possibilities. A few examples: the International Tuba Euphonium Association, the Harvey Philips Foundation (non-profit) which manages Octubafest, Summertubafest, Tubachristmas, Tubasantas, Tubacompany, Tubajazz, Tubaquillas, Holidaytubas, etc ...

In 2007, he was the first brass musician to be inducted into the prestigious American Classical Music Hall of Fame.

Every year at Christmas, several hundred tuba and euphonium players gather on the ice rink of the Rockefeller Center in New York City to perform special music. This event, Tubachristmas, was created in 1974 at the initiative of Harvey Phillips, who wanted to honour the memory of his teacher and mentor, William J. Bell (1902 - 1971), born on Christmas Day.

More than 300 cities across the United States and Canada are producing a similar event in memory, of course, of William J. Bell but also of the phenomenon that was Harvey Phillips.

Let's also know that many mini-tuba festivals, called Octubafests, are organized everywhere, especially in American universities.

According to the testimony posted on You Tube on October 28, 2010, by Ksman :

"The funeral of Harvey G. Phillips was held on Wednesday, October 27 at First Methodist Church in Bloomington, Indiana. Upon completion of the service, participants escorted the casket to Clear Creek Cemetery in the south end of the city. After a military ceremony recalling Harvey's participation in the US Army Field Band, the Indiana University Tuba Ensemble, which he had founded, performed "Komm, Süßer Tod" (BWV 478), by Johann Sebastian Bach, in an arrangement written in 1973 by Eddie Sauter at the request of Harvey Phillips, in honor of the great tuba player of the previous generation, William J. Bell.

The service was a beautiful tribute to this great man who represented our ideal in the practice of the instrument we had chosen: the tuba. Harvey Phillips was one of the greatest tuba players who ever lived and is at the origin of most of the pieces for tuba that have been written since the 1960s. He was a great mentor to all his students and a friend to all who knew him. He spent his life in the service of others and musical creation. He will be sorely missed. Rest in peace, Harvey! It was a fall day in Indiana. "»

"STONEHENGE"

Richard Peaslee composed the "Chicago Concerto" in 1967, at the request of Bill Russo, but the collaboration between Bill and Richard dates back a few years. Indeed, on August 15, 1964, the day before the session devoted to "The English Concerto" with Steven Stryk, Bill Russo conducted The London Jazz Orchestra for the recording, in Lansdowne Studios in London, of the magnificent Suite written by Richard Peaslee, in 1963, and entitled "Stonehenge: A Jazz Symphony" (Margun Music/BMI).

This is the GM Recordings CD (GM3014CD) released in 1990, which also contains "The Carousel Suite", Op. 63, which Bill Russo wrote in 1975.

For "Stonehenge", the orchestra consists of five saxophones: Al Newman, Johnny Scott, Eddie Mordeu, Vic Ash and Alex Leslie; four trumpets: Don Blakeson, Kenny Wheeler, Leon Calvert (lead) and Ron Simmons; five trombones: Maurice Pratt, Ric Kennedy, Tony Russell, Chris Smith and Jack Thirlwall; double bass: Arthur Watts; guitar: Ray Dempsey; percussion: Tony Kinsey, plus four cellos: John Shineborne, Vivian Joseph, Freddy Alexander and William DeMont.

Three soloists: Eddie Mordeu on tenor, Kenny Wheeler on trumpet and Tony Russell on trombone.

The producers are Bill Russo and Richard Peaslee. As with the English Concerto, the technical engineer is Peter Hitchcock.

In his commentary, Richard says:

"The existence of Stonehenge and the strange rites that must have taken place there have always fascinated me. The fact that so little is known about them gives the imagination free rein, hence the titles used ...

"Stonehenge" and the "Chicago Concerto" are some of the best pieces I've ever written. »

On an archaeological level, and despite the discoveries that can be made in the region, the site of Stonehenge (Salisbury/Amesbury, Wiltshire, England) still retains much of its mystery today.

The Suite is dedicated to William (Bill) Russo and inspired by The London Jazz Orchestra. Since its premiere in London, "Stonehenge" has been performed by various ensembles including Stan Kenton's Los Angeles Neophonic Orchestra under the baton of Bill Russo in 1966.

It consists of four parts: 1. triliths; 2. sunrise; 3. rituals; 4. immolation.

Trilithons suggests, by extension, the megalithic constructions (triliths) typical of the

Stonehenge site (hanging stones) and composed of three very large stones, two of which are vertical and one of which is laid horizontally on top.



Stonehenge under the sun
(Photo: Melanie Coussens/English Heritage)

The entry, solemn and mysterious, with dissonant sonorities, quickly adopts a blues rhythm, efficiently supported by the bass, brief exchanges between brass and saxophones, then return to the calm of the blues interrupted by a few bursts of brass. The blues is taken up again by the ensemble, first in velvety sounds, before the rise of trombones and trumpets, to end in apotheosis on the sun that one imagines being born and resplendent.

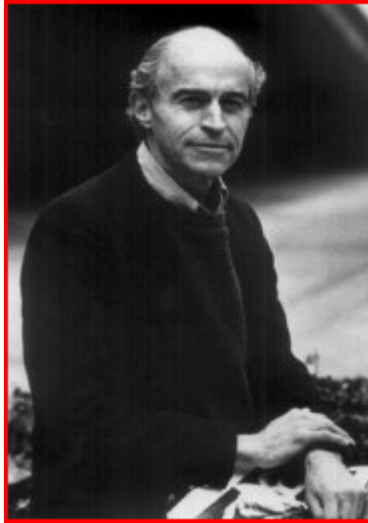
The second part starts on a slow and majestic rhythm to approach a crescendo led by the trombone, trumpets and percussion and leads to a more peaceful end.

Rituals starts on a fast tempo, led by saxophones, then taken over by the brass in a very virtuoso assault. The three soloists follow one another: Eddie Mordeu, very cool, Tony Russell, valiant, and a magnificent Kenny Wheeler. And the movement ends with a fugal reprise reserved for the brass ensemble.

The finale is grandiose, very slow, impressive, played by the whole orchestra, to end on a tragic note.

In this composition, which describes several scenes imagined by Richard Peaslee and which could be compared to some great symphonic poems, the young musician already shows an astonishing mastery of orchestral writing, very diversified, whose objective is to combine, without effort, a certain classical complexity and rhythms and improvisations specific to jazz, the signature of a true "Crusader" of music.

The recording features a perfect performance by the London Jazz Orchestra and the ever meticulous direction of William Bill Russo.



Richard
(Photo: Music Sales Classical)

"MUSIC FOR A SUMMER EVENING IN CHARLEMONT"

In 1969, the much-loved American violinist and composer Arnold Black (1923 - 2000) and his wife, Ruth Mary (Lloyd) Black (1928 - 2015), an English-born pianist and organist, were seduced by the charming little town of Charlemont-Shelburne Falls (Massachusetts) and decided to create a music festival, the well-known Mohawk Trail Concerts.

Arnold Black ran the festival for 30 years. Upon his death, Ruth Mary took over the responsibility until 2014. He is succeeded by Mark Fraser, cellist of the Adaskin String Trio.

In 1980, Arnold Black asked Richard Peaslee to write a piece that could be performed at the Mohawk Trail Concerts.

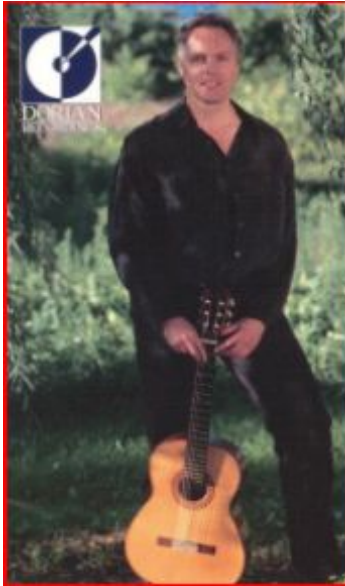
The concerts take place every weekend from the end of June to the beginning of August in the pretty Federated Church of Charlemont, which has air conditioning and superb acoustics.

The participants are usually small chamber music or jazz ensembles.

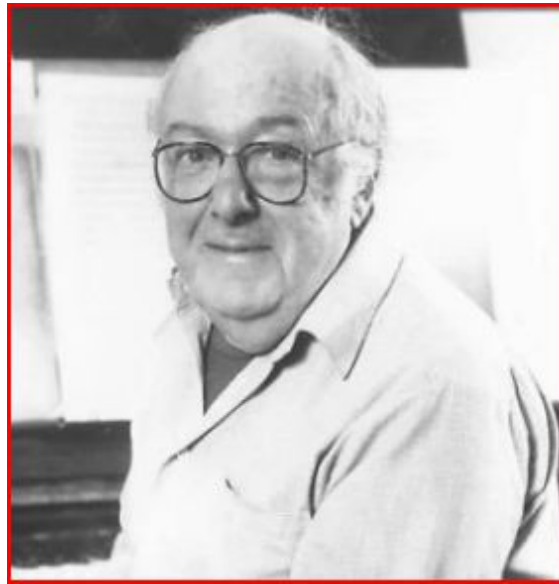
Richard describes its composition as follows:

"The score is dedicated to the English guitarist Ed Flower whom I met while we were both taking part in Peter Brook's 'Midsummer Night's Dream' in Stratford (England). Very impressed by his classical and flamenco playing, I am happy to have the

opportunity to incorporate both techniques in a single work dedicated to him. It is a Suite in five movements: 'Visceral', 'Singing', 'Macho (El Cid)', 'Nostalgic' and 'Driving' (the 2 and 3 are linked). The flamenco influence is well present in the first and third movements, the second and fourth are mostly melodic while the last one uses some jazz rhythms and a double bass. »



Edward (Ed) Flower
(Photo: Dorian Recordings)



Arnold Black
(Photo: Muppet Wiki - Wikia)

Richard Peaslee's play was premiered by Edward Flower on August 2, 1980 in Charlemont.

A very beautiful recording, made in 1989 in New York, is offered to us by the Musical Heritage Society under the title "Inside/Out" (CD MHS 512546L).

The musicians are: Ed Flower on guitar, the string quartet consisting of Martha Caplin and Carol Zeavin, violins, Lois Martin, viola and Christopher Finckel, cello, plus Louis Paer, double bass.

The disc also contains two scores by the American composer Dana Wilson: "Kundalini" and "Shakatong" played by the same performers.

Thanks to this CD, we discover a new facet of Richard Peaslee's talent, namely the extraordinary mastery with which he writes for the classical guitar, brilliantly highlighting it in very varied, even contrasting atmospheres.

Right from the start, his music is energetic, rhythmic, even percussive, interspersed with virtuoso exchanges between the soloist and the quartet. Then it is the slow, romantic, melodious movement, marked by Ed Flower's great delicacy. "Macho" is

Spain and its burning flamenco, followed by a dark, deep nostalgia, very present in the Quartet. The finale is vigorous, powerful and ends in apotheosis.

The two works by Dana Wilson are also dedicated to Ed Flower. They speak to us about India, yoga, Sanskrit in very worked out, sometimes even quite unexpected sounds. The guitar is integrated into the ensemble rather than treated as a solo instrument.



(Photo: Dana Wilson)

Born February 4, 1946 (Ohio), Dana Wilson holds a doctorate from the Eastman School of Music and is Professor Emeritus at Ithaca College School of Music. His catalogue is immense and covers chamber music, music for wind ensembles, symphonic and concertante works, and choral and solo singing. His compositions have received numerous awards and are performed in America, Europe and Asia.

Il est reconnu par le National Endowment for the Arts, la New York Foundation for the Arts, la New England Foundation for the Arts, le New York State Council for the Arts, Arts Midwest et Meet the Composer (voir John Duffy).

You can visit <http://www.danawilson.org/bio> .

MARTHA CLARKE, CHOREOGRAPHER

Born on June 3, 1944 in the suburbs of Baltimore, Maryland, Martha Clarke is a famous American choreographer and theatre director who called upon Richard Peaslee in the 1980s for the music for several of her new productions: "The Garden of Earthly Delights", "Vienna: Lusthaus", "Miracolo d'Amore" and "Image and Word: The Hunger Artist", based on texts by Franz Kafka whom she admired greatly.

A visionary artist, Martha Clarke is the creator of a genre whose pieces are not based on a plot but rather constitute what can be called a living painting, a kind of dream. Her conception of the show is multidisciplinary; there is theatre, music, song, dance, even acrobatics, stage interference between actors and musicians and also a body realism, sensual at times very strong, even disturbing.

She comes from a family of musicians; her father, George Clarke, was a lawyer, jazz musician and composer, her mother, Mity Cahn Clarke, was a pianist, and her grandfather organized a weekly string quartet recital at her home. As for her aunt, Shirley Clarke, who was involved in avant-garde cinema, it was she who suggested the name Martha out of admiration for the great dancer and choreographer Martha Graham; a prophetic choice, if ever there was one!

Indeed, at the age of 6, young Martha started dancing at the prestigious Peabody Conservatory in Baltimore and continued at the Juilliard School. She worked for three years with modern expressionist choreographer Anna Sokolow (1910 - 2000) at the Dance Theatre Workshop (New York Live Arts) and then became one of the founding members of the famous Pilobolus Dance Theatre, a company that mainly insists on the athletic and surprising side of dance.

In 1978, Martha left Pilobolus, the following year created the Crowsnest Company with Robert Barnett and embarked on an independent career as a director-choreographer that would lead her to produce her highly original art of dance for various companies including Nederlands Dans Theater, Joffrey Ballet, American Ballet Theatre, Rambert Dance Company, The Martha Graham Company, the Royal National Theatre in London and La Scala in Milan.

Martha Clarke also conducts major opera productions in New York, Toronto, Munich, Hong Kong and London (English National Opera) with a very personal, often unconventional approach.

Martha Clarke's awards include the MacArthur 'Genius' Award, the Drama Desk Award, two Obie Awards, the Los Angeles Drama Critics Circle Award, two Lucille Lortel Awards, the Dance Magazine Award in 2013 and the first Tony Randall Memorial Award for "Kaos" (after Pirandello), premiered in New York in 2006. In 2009 and 2014, she received the Joe A. Callaway Award from the Stage Directors and Choreographers Foundation (SDC) in New York, making her the only choreographer to win this prestigious award twice. In addition, in 2010, she received the Samuel H. Scripps - American Dance Festival Award for Lifetime Achievement, widely regarded as the most important award for a career in dance.



(Photo: Gregory Costanzo/Signature Theatre)

According to Sarah Kaufman's report in the Washington Post on September 27, 2014:

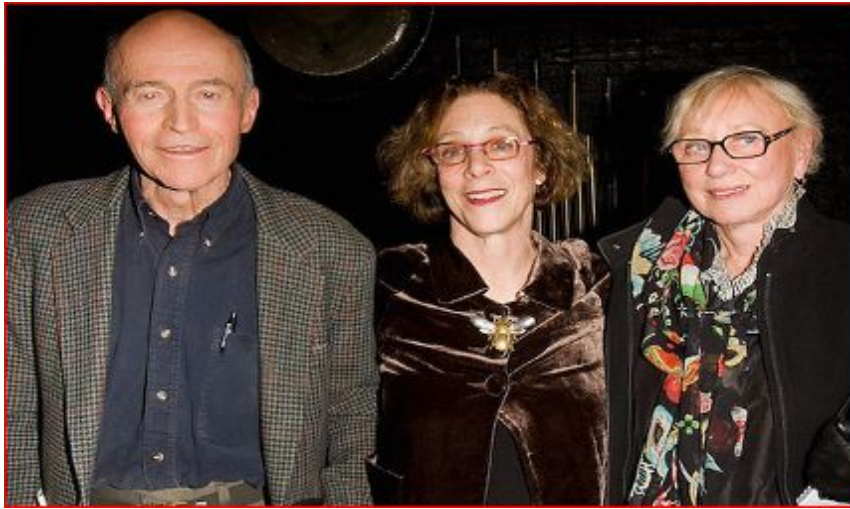
"Martha Clarke has had a very eventful career, and today she enjoys the tranquility that surrounds her in the small town of Sherman, Connecticut, Fairfield County, less than two hours from New York City (75 miles). Her environment is quite different from the one she knew in Manhattan for 33 years. Her preference now is for sunny pastures, rolling hills, beautiful tree colors, more subtle feelings, measured lighting and even moments of real silence.

However, Martha Clarke is not inactive, her projects are still numerous, but when she is not rehearsing in New York, it is here in Sherman that she finds, at the wheel of her Mini Cooper, the desired simplicity of her beautiful 200-year-old wooden house, acquired after her divorce in 1980, and the company of her two Pomeranian loulous. As she bustles around her narrow kitchen, Martha loves to talk about her son, David Grausman (1968), a jazz musician and actor, whom she had with her ex-husband, the renowned sculptor Philip Grausman (1935).

Serving lunch outside, Martha Clarke thinks of all she's learned from observing the natural rhythms of life: patience, light and space."

In 2015, she makes her debut at London's Royal Opera House (Covent Garden) with her ballet "Chéri", inspired by Colette's novel (1920).

Among his many other creations are: "Endangered Species", "An Uncertain Hour", "The Hunger Artist", according to Kafka, "Towards the Flame", according to Chekhov, "Belle Epoque", based on the life of the painter Toulouse-Lautrec and, in 2011, "Angel Reapers", based on a text by Alfred Uhry devoted to the history and culture of the religious community of the Shakers. In February-March 2016, the show will be performed once again by the Signature Theatre Company in New York, where Martha Clarke is delighted to be part of the Playwright Residency 5 programme for five years.



Richard Peaslee, Martha Clarke and Jane Greenwood (costumes)
(Photo: Broadway World)

"THE GARDEN OF EARTHLY DELIGHTS"

For the choreography of this ballet, created in 1984, and probably the best known of her repertoire, Martha Clarke was inspired by the famous "Garden of Delights" (1503/1504), a triptych born of the nightmarish imagination of Jerome Bosch (1450-1516), a painter of the Flemish Renaissance often considered to herald the surrealist movement five centuries ahead of its time.



The Garden of Earthly Delights
(Photo: Richard Finkelstein/Gothamist)

It is, in short, a pessimistic work that describes a world of beauty and horror in which the human being, sinking into vice, loses all dignity but nevertheless has the possibility of escaping punishment and obtaining salvation.

Richard Peaslee's score corresponds perfectly to the character desired by Martha Clarke in her choreography, whose mysterious, strange, dreamlike side she underlines marvellously. The musical atmosphere is generally calm, sometimes percussive, full of suggestion, and of a very modern aesthetic, proposing beautiful original melodies as well as a short allusion to the " Dies Irae " by the tubular carillon.

A recording was released in 1987 by the Musical Heritage Society (MHS 512098M) for which Richard used a trio of outstanding musicians: Eugene Friesen on cello, Bill Ruyle on percussion and Steven Silverstein on various wind instruments. The result adds to Richard Peaslee's musical talent, which was already known in a wide variety of ways.

" VIENNA : LUSTHAUS "

The MHS CD also contains music that Richard Peaslee composed (with the help, the libretto tells us, of Johann Sebastian Bach, Johann Strauss and American cellist Eugene Friesen, another "Crusader", for Martha Clarke's ballet "Vienna: Lusthaus" which was premiered in 1986.

The Lusthaus is a historic and luxurious pavilion in Vienna's Prater Park, which today serves as a trendy bourgeois restaurant.

Destroyed during the Second World War, it was rebuilt in 1948 as it was in the 18th Century; cost: 350.000 schillings (about 25.000 €).

Reopened in October 1949.



The Lusthaus at night
(Photo: Sven Gross-Selbeck)

In her ballet, Martha Clarke describes the worldly life in Vienna around 1900, before the First World War, and highlights the decadence of this disparate but still beautiful city in our minds.

As with her "Garden", she was a resounding success here, placing her at the top of her profession at the age of 42. However, the creation of each new ballet costs her (and her sponsors) no less than \$300,000.

In addition to his magnificent original score, it is by incorporating a few well-known quotations that Richard Peaslee scrupulously reproduces the very special atmosphere of Viennese music, as he will do, the following year, with Czech folklore in "The Hunger Artist", according to Kafka, and of which, to my knowledge, there is, unfortunately, no recording.

For the CD, the interpretation of "Vienna: Lusthaus" is entrusted to an ensemble of five musicians: Jim Jaffe, violin; Matthias Naegele, cello; Alyssa Hess Reit, harp; Peter Reit, horn and Steve Silverstein, woodwind.

The production is dedicated to George Clarke, Martha's father, who died in 1975.

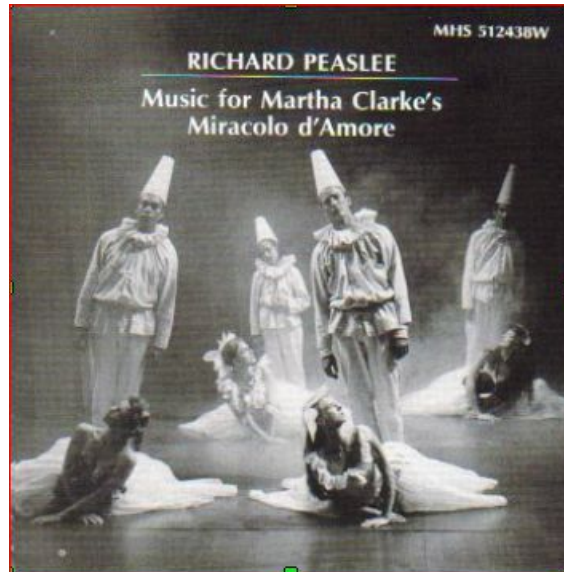
"MIRACOLO D'AMORE"

At the beginning of June 1988, it was at the Spoleto Festival USA in Charleston (South Carolina), that Martha Clarke created her new show which, this time, was not really a ballet. Contrary to her previous productions, this one is hardly danced; it is rather a kind of "musical theatre piece" but without a spoken text. It's all about the actors, whose sometimes somewhat daring attitudes to the theme of love have caused some serious controversy since the premiere.

The argument is based on Italian fairy tales by Italo Calvino. The poems of Petrarch and Dante are interpreted by six singers to the astonishing and magnificent music of Richard Peaslee, whose immense talent is once again appreciated.

When listening, don't believe in a mistake; this is not a score written by Monteverdi or any other composer of the Italian Renaissance, it is pure Richard Peaslee, even if the latter objectively recognizes the influence of the Cremona master.

A recording was made in 1989 at the Westrax Studio in New York City and published by the Musical Heritage Society (MHS-512438W) under the title "Richard Peaslee: Music for Martha Clarke's Miracolo d'Amore. »



Miracolo d'Amore
(Photo: Martha Swope/MHS)

The voices are those of: Elizabeth Van Ingen, formidable coloratura; Alexandra Ivanoff, soprano; Marshall Coid, countertenor; Peter Becker, countertenor/bass; John Kelly, countertenor and Rob Besserer, baritone.

The instrumentalists (sometimes also singers): Adam Rogers, guitar; Marshall Coid, violin; Alexandra Ivanoff, viola; Julie Green, cello and Peter Becker, recorder.

Music Director: Jeff Halpern.

Producer: Joseph Papp, the dynamic founder of the New York Shakespeare Festival and Public Theater where the "Miracolo d'Amore" will be presented from June 14 to July 10, 1988.

Richard Peaslee tells us of his great satisfaction: *"The score is performed by a group of extraordinary singers who double as instrumentalists, often simultaneously. Jeff Halpern, a super-musical director, was able to unite the disparate performers and turn it into a first-class choral ensemble. Martha Clarke's original suggestions, such as the use of three countertenors, for example, resulted in an incredible and exciting collaboration made possible by the constant support of Joe Papp. »*

"ARROWS OF TIME"

In 1993/94, Richard Peaslee composed his famous trombone concerto "Arrows of Time", first with piano accompaniment.

In 1996, he published it in a large symphonic orchestration.

In the latter version, it was premiered by the Seattle Symphony under the direction of Adam Stern, with David Ritt as soloist.

There are slight differences between the work with piano and that with symphony orchestra.

Richard Peaslee explains:

"Many of the differences between the two are due to my desire to create certain contrasts for both the listener and the performers and also to allow the orchestra musicians to participate fully in the performance. »

Richard admits that he played the trombone in his youth, but very modestly. In order to write this score, whose technical requirements far exceed his own mastery of the instrument, he sought the advice of two virtuosos, first Jim Pugh and then Joe Alessi, whom he met on several occasions at the Juilliard School of Music and who became principal trombone of the New York Philharmonic in the spring of 1985. Prior to that, he had been with the Philadelphia Orchestra and the Montreal Symphony.

As for Jim Pugh, a graduate of the Eastman School of Music, he was first trombone in Woody Herman's orchestra, travelled with Chick Corea and then settled in New York as a top-freelancer and participated in more than four thousand recording sessions.

Jim and Joe have been of great help to me," says Richard, "especially Joe Alessi, who really made the score come alive by taking care of the first performances (with piano). I think he is the ideal performer in the sense that he can easily combine both classical and jazz technique in his playing. »

Dick also remembers the magnificent pieces that his old friend Bill Russo wrote, at Stan Kenton's house, for the exceptional Frank Rosolino; he introduces, here, some phrases that Frank had the secret to. The soloist must therefore have excellent classical technique, but must also be able to execute certain typically jazz articulations.

He says:

"I had a great interest in jazz when I was very young... I wanted to be a big band arranger in the Stan Kenton, Pete Rugolo, William Russo and Bill Holman genre, but had the bad luck to come along when rock was growing and most bands were disappearing... I went to London to work with William Russo's big jazz ensemble which became one of my main influences. »

To name his concerto, Richard uses the title of Chapter 9, "The Arrow of Time", from the book "A Brief History of Time" (Flammarion) written, in 1988, by the immense

British astrophysicist Stephen Hawking (08/01/1942 - 14/03/2018), whom Richard greatly appreciates.

Richard Peaslee's concertante works for brass instruments are very often used by great instrumentalists in concerts and recordings.

Joseph Alessi.

In 1996, on June 11, 12 and 13, Joseph Alessi recorded "Arrows of Time", a version for trombone and piano, during sessions held in the studios of Concordia College and Purchase College in New York City.

The CD (Cala CACD 0508) "New York Legends" also includes pages from Leonard Bernstein "Elegy for Mippy II" and "Waltz for Mippy III" (on tuba, Warren Deck); Stephen Rush "Rebellion"; Eric Ewazen "Sonata"; Jules Massenet "Meditation from Thaïs"; Guy Ropartz "Concert Piece" and a very swinging arrangement by Robert Elkjer, for five trombones, piano, double bass and percussion, on "Old Devil Moon/Yesteryears(days)/Love for Sale", in homage to J.J. Johnson, "*one of the greatest jazz artists of all time*," says Joe Alessi.

Note that Robert Elkjer's orchestration takes up J.J.'s improvisation on "Old Devil Moon".

The five trombones are Joseph Alessi, Jim Pugh, Ed Neumeister, Dave Taylor and Keith O'Quin.



(Photo: Joseph Alessi)

About this CD, John Seidel, professor of trombone at Ball State University (Indiana) says :

"For me the most interesting piece is Richard Peaslee's 'Arrows of Time'; the two outer movements are strongly influenced by jazz and allow Alessi to use all his virtuoso abilities, while the central movement is warm, lyrical and melodic. »

Joe Alessi has performed "Arrows of Time" many times in recital, and it was he who was featured in the first performance, in March 2000, at the United States Army Band Eastern Trombone Workshop in Fort Meyer, Virginia, in the wind ensemble transcription, which was commissioned by Sergeant Major Scott Shelsta from Joshua Hauser.

David Vining.

On the occasion of his first solo CD "Arrows of Time" (Potenza Music PM 1015), recorded on January 15, 1999, at the Lied Center - University of Kansas, with Ellen Bottorff at the piano, the young and talented trombonist David Vining receives, on this occasion, the congratulations of Richard Peaslee :

"What an exciting performance of 'Arrows of Time' you've given. I was delighted to receive your CD and enjoyed every moment of it. Your nervous phrasing and wonderful jazz sensitivity captured the spirit of my composition perfectly. »

In the commentary of the International Trombone Association, we can read :

"David Vining's performance leaves no doubt that he is one of the best American trombonists. »

As for Brad Edwards, professor of trombone at the University of South Carolina, in The Online Trombone Journal, he analyzes as follows:

"I think David Vining is a particularly confident man because, for a young person, making a solo CD is no small task; it requires a big investment in time and often also in money. As for the repertoire chosen, it is not only varied but also challenging, especially in the case of two selections explored by Joe Alessi on his own album 'New York Legends': 'Arrows of Time' and Ewazen's 'Sonata'. In a trombone world seemingly dominated by titans such as Joe Alessi and Christian Lindberg, it is refreshing to hear a new artist who combines a strong musical personality with a natural instrumental ease ... Throughout this recording, David Vining combines technical mastery with artistic sensitivity in a wide variety of musical styles. Richard Peaslee's fabulous jazz-influenced piece 'Arrows of Time' shows a beautiful understanding of the instrument and a willingness to push the performer to the limit. David Vining aggressively attacks the first and third movements using highly articulated, even pointed phrasing, which is generally well suited to these two movements. The central part, in the form of a jazz ballad, does not lack high notes.

These do not prevent David Vining from maintaining a pleasant, relaxed and lyrical style, even at the top of the range. »

The CD also includes pages from Alexander Goedicke's "Improvisation"; Eric Ewazen's "Sonata" and Luciano Berio's "Sequenza V"; Cole Porter's "Begin the Beguine" and Jean-Baptiste Arban's "Variations on The Carnival of Venice". This is a very virtuoso programme but one that David Vining dominates perfectly. He was a member of the Chestnut Brass Company from 1985 to 1990.

David Vining is a much sought-after teacher; he frequently participates in master classes; performs regularly in recitals and has been a member of many major orchestras.

Today he is a professor of trombone and euphonium at Northern Arizona University in Flagstaff where he resides with his wife Leslie and their two children Sarah and Benjamin.

Scott Hartman.

Between February 18 and 22, 2001, trombone Scott Hartman was the soloist on the first recording of "Arrows of Time" using Joshua Hauser's orchestration for wind ensemble (written in collaboration with Richard Peaslee).

The musicians are those of The University of Georgia Wind Symphony, on the CD "Triumphs" (Summit Education DCD 306) and the sessions take place at the Winspear Performance Hall, Murchison Performing Arts Center, University of North Texas at Denton, Texas. Three conductors share the direction of this majestic ensemble: H. Dwight Satterwhite, John N. Culvahouse and Fred David Romines.

Scott Hartman is a very expressive, powerful musician with a magnificent sound and brilliant technique.

Richard Peaslee's music is accompanied by pieces by David R. Gillingham "Cantus Laetus"; Walter S. Hartley "Concerto for 23 Winds"; Samuel Barber "Commando March" and Percy Grainger "The Warriors".

In short: The University of Georgia has more than 36,000 students on five campuses; 25,000 meals are served daily; services are provided by approximately 10,000 staff, faculty and staff members; students are supported by 600 associations, 60 of which are social organizations.

Bradley Palmer.

The Columbus State University Wind Ensemble, conducted by Robert W. Rumbelow, uses the same arrangement for the CD "Wind Legacy" (Summit Education DCD 364) made on February 2, 2002, at the Legacy Hall of the River Center for the Performing Arts in Columbus (Georgia) with Bradley Palmer as soloist, which underlines, in its

interpretation, the very beautiful romantic side of the work, surrounded by the grandiose, percussive sonorities of the Wind Ensemble.

Other works by Arnold Schoenberg "Theme and Variations, Op. 43a"; Dan Welcher "Songs Without Words" (recorded live, September 28, 2001) and Shafer Mahoney "Symphony in E-flat for Wind Orchestra" are also popular.

Joshua Hauser.

On April 10 & 12, 2005, Joshua Hauser finally decided to record "Arrows of Time", in its great orchestration, with the Tennessee Tech Symphony Band conducted by Joseph Hermann. The sessions took place in the Derryberry Hall of Tennessee Technological University in Cookeville, Tennessee.

Other trombone scores are also engraved on this CD "Slide Ride - Works for Solo Trombone and Band" (Mark Masters 6055 MCD).

They are signed: Eric Ewazen "Concerto for Tenor Trombone and Wind Ensemble" (arrangement Virginia Allen); Greg Danner "Slide Ride"; Anthony Plog "Three Miniatures for Trombone and Wind Ensemble"; Alexandre Guilmant "Morceau Symphonique" (arrangement Wesley Shephard) and Sammy Nestico "Reflective Mood", based on the standard "Memories of You. »

The indefatigable Sammy (95) is well known to jazz lovers through the compositions and arrangements he writes for his own orchestra but also for various big bands including Count Basie.

Roger Verdi.

A graduate of Drew University and the Manhattan School of Music, Roger Verdi is a freelance musician in the New York and New Jersey area.

Active in many symphony orchestras, he performed Ferdinand David's Concertino for Trombone and Orchestra with the New Sussex Symphony in November 2006 in Newton (New Jersey).

He is one of the founding members of the Modern Brass Quintet with whom he has travelled extensively. Roger Verdi adapts easily to music of very different styles. For example, we find him, among other things, on a very large tour of the new Glenn Miller Orchestra. He lives in Belleville, New Jersey.

In 2014, on January 13, February 17 and March 20, he recorded "Arrows of Time" at Springfield's Sound Imagination Studios with pianist Martha Locker on a CD (Greenmill Records 888295318822) entitled "American Works for Trombone".

The interpretation is exemplary, marked by a very great serenity, even in the most difficult passages. Martha Locker, very present and efficient, does not limit herself to a simple accompanist role.

The CD also includes some other very interesting pieces by American composers: "Fantasy for Trombone and Orchestra" by Paul Creston in a piano reduction (by the author); "Parable XVIII for Solo Trombone" by Vincent Persichetti; "Sonata for

Trombone and Piano" by Halsey Stevens; "Four Songs" by Charles Ives (arrangement by Ralph Sauer) and "Love's Enchantment Valse de Concert" by Arthur Pryor. The programme is very varied and humour is not absent.

Chris Buckholz.

With Chris Buckholz, we are in the company of a musician who is determined to take up a great challenge, which can be explained as follows:

"For years I've heard trombonists say you have to dedicate yourself to either classical music or jazz; you can't do both. I hope this double album shows that a trombonist can actually do both! »

Chris received his Bachelor of Arts Degree from Wake Forest University in North Carolina, a Masters of Music from Yale University in New Haven, Connecticut and a Doctor of Musical Arts from the University of Michigan.

His principal teachers in classical music are Arnold Jacobs, H. Dennis Smith, John Swallow and Christopher Dudley.

As for jazz, he studied with Conrad Herwig, Curtis Fuller, Steve Davis, Steve Turre, Jim McFalls and Michael Crotty for the arrangement technique.

From 1997 to 2005, he was first trombone of the Army Jazz Ambassadors in Washington, D.C.

From 2006 to 2013, he taught at the University of Northern Iowa and in 2010 was the first faculty member to receive the renowned University of Northern Iowa Tenured: Outstanding Teaching Award.

As a freelancer, Chris Buckholz has played for Natalie Cole, Tony Bennett, Lou Rawls, Bob Hope, Charley Pride, Smokey Robinson, Johnny Mathis, Rosemary Clooney, etc ... He has participated in several hundred recordings for radio, television and others.

Today, he is Assistant Professor of Trombone at the University of New Mexico and uses three different Yamaha instruments with the following references: YSL-8820RG Xeno, YSL-891Z and YSL-872.

With the publication of the two unissued CDs "Versatility" (chrisbuckholz.com/CDBaby), which he produced with the help of his university (\$9,000), Chris demonstrates, with brilliance, his indisputable ability to move with extreme ease in both the world of jazz and classical music. And the success is brilliant. A first jazz sextet CD, "Muse," dates from 2006 and features only original compositions.

To explain her art, it has been said that Maria Callas had several voices at her disposal and that she used them according to the roles to be played. In comparison,

one can say of Chris Buckholz that he certainly had several brains because, like the famous Diva, who perfectly personalised each of his heroines, he not only adapted his technique to the genre he was playing, but also produced authentic and true music without ever confusing the properties of jazz and classical music. As for the musicians who surround him, they are carefully chosen to be in total harmony with the period or style of each piece proposed.

The registrations were made at different centres of the University of New Mexico, either in May and June 2014, or on April 30 and May¹, 2015.

A masterful "Arrows of Time" (arrangement by Joshua Hauser) and "The Sea-Shells Waltz" (Frederick Neil Innes) are performed with the University of New Mexico Wind Symphony under the direction of Eric Rombach-Kendall. For "Melancólica" (Robert Paul Washut Jr.), Chris is accompanied by the excellent University of New Mexico Jazz Band 1, conducted by Glenn Kostur". Pino Trail Blues" (Christopher Buckholz) and "All the Things You Are" (Jerome Kern, arrangement by Chris Buckholz) feature the excellent trio of Jim Ahrend, piano; Colin Deuble, bass and Andy Poling, drums. In a magnificent "Darn That Dream" (Jimmy Van Heusen, arrangement Chris Buckholz) and "Descarga" (Christopher Buckholz), we find Colin Deuble with, this time, Stuart MacAskie, piano and Arnaldo Acosta, drums and percussion. The trombone ensemble is overdubbed by Chris himself. The trio is also part of the excellent sextet which includes Paul Gonzales on trumpet and Glenn Kostur on saxophones in "The Avenue" (Christopher Buckholz) and "Druid Hill" (Christopher Buckholz). Sean Borkin, on piano, accompanies Chris in "Aria and Polonaise, Op. 128" (Joseph Jongen), "Pièce Concertante, Op. 27" (Carlos Salzedo), "Sonata 'Vox Gabrieli'" (Stjepan Sulek), "Concerto in D minor, Op. 9, No. 2" (Tomaso Albinoni), "Improvisations on Vocalises Nos. 8 and 15" (Marco Bordogni) and "Pastorale" (Arthur Frackenpohl).

Chris plays, in solo, a piece he conceived, inspired by the avant-garde of the 20th Century and called "Improvisation N° 1". Only a few motifs are used as a basis but it is a true improvisation whose result is different with each performance; a lot of fantasy, humour and even wawa mute sounds.

Needless to say that the classical or assimilated pages are interpreted in a spirit of perfect musicality, with all the necessary virtuosity and a very scrupulous respect of the period and style.

Jazz or jazzy themes are played in the best tradition of small or large ensembles of the genre.

We had already discovered, in some musicians, this ability to interpret distinctly both classical and jazz, first with Benny Goodman but then and above all with André Previn, Winton Marsalis and the incredible Friedrich Gulda, so many true "Crusaders" of music that Chris comes to join with dignity.

To be noticed, here, a " All the Things You Are " taken on a hellish tempo and " The Avenue " which pays homage to Art Blakey and whose timing, indicated 2 min. 55 sec. on the cover, is, in reality, 9 min. 15 sec., for our greatest pleasure.

In jazz, Chris Buckholz's phrasing and sound is a bit reminiscent of J.J. Johnson with, at times, flights of fancy a la Frank Rosolino.

A little theory with Jason Malloy.

In the field of adaptations, we should also mention the transcription of "Arrows of Time" for Brass Band (brass ensemble) written, in 2013, by the young and smiling trombonist Jason Malloy for the Doctor of Musical Arts Degree at Arizona State University in Phoenix.

In 2010, Jason had already won the Kai Winding Jazz Trombone Ensemble Competition. In 2005, he was selected to participate in the very important 'Alessi Seminar' that takes place every year (7 intensive days); currently on the beautiful University of Oregon Campus in Eugene.

Today, Jason Malloy is principal trombone of the Salt River Brass, the MusicaNova Orchestra and the Phoenix Opera. He is also a member of the Phoenix Trombone Ensemble and the Phoenix Jazz Trombones.

About his arrangement for Brass Band, Jason explains:

"The composer who writes for a large symphony orchestra has the widest variety of timbres with strings, woodwinds, brass and percussion.

In a reorchestration for wind ensemble (Joshua Hauser), the arranger has to find a way to compensate for the absence of the whole string group, which is already quite something.

But, in a transcription for Brass Band (brass), not only the strings are eliminated, but also the woodwinds. So only the brass and percussion are left. The whole art of the orchestrator resides, at this moment, in the clever use of the colours and nuances available to him, notably by using all types of mutes which allow to reduce the power of an instrument but also to modify its sound.

It is a real challenge because the final objective is to restore, in spite of everything, the musical climate of the original work. »

"DISTANT DANCING"

"Distant Dancing" was commissioned from Richard Peaslee by The Chestnut Brass Company of Greeley, Colorado, and premiered in March 1992. The commission is sponsored by Larry and Marlys Zimmerman and the Pennsylvania council on the Arts.

It is a major piece for brass quintet in which Richard skillfully combines elements of classical music, world music, jazz, a tango passage, another improvised piece, an American ballad and, finally, an Irish jig. The whole forms an original, coherent work, in a clear, modern writing, perfectly distributed between the five instruments but which requires, on the part of the performers, a great technical mastery and a very flexible control of the changes of rhythm.

The Chestnut Brass Company.

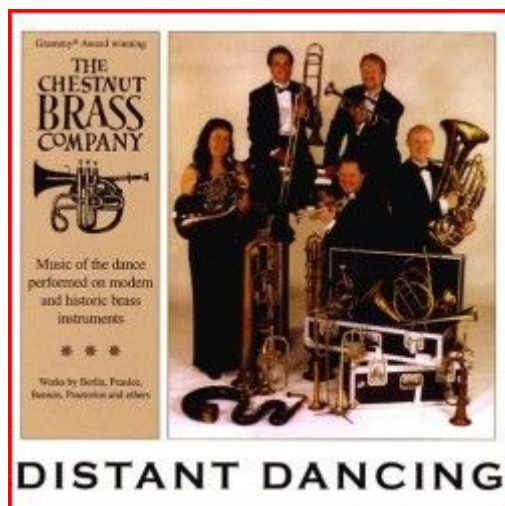
The Chestnut Brass Company is a wind quintet that started as a street band in 1977 in Philadelphia, and whose musicians can easily express themselves on ancient, even antique, as well as modern instruments. Without neglecting the great classical repertoire, this very sympathetic ensemble is particularly active in commissioning and performing contemporary music.

His numerous travels take him to North and South America, Europe, the Caribbean and Asia. He has received the Grammy Award and has also been honoured by The National Education Association, The Pennsylvania Council on the Arts, The Chamber Music America, which promotes new music, both classical and jazz, The Aaron Copland Fund, and Meet the Composer, an organization founded in 1974 by the vigorous American composer John Duffy (see also on the site *Les Croisés de la Musique*).

Among his abundant discography, The Chestnut Brass Company released, in April 2006, a CD (Ppat - Pennsylvania Performing arts on tour - without number) entitled "Distant Dancing" which features, obviously, Richard Peaslee's piece but also music by Irving Berlin: "Steppin' Out With My Baby" and "Let's Face the Music and Dance" (2 arrangements by Jay Krush), Michael Praetorius: "La Bourée", Giovanni Gastoldi: "Il bell' humore" and "Il Martellato", Georg Daniel Speer: "Sonata in C", Francis Johnson: "Victoria Gallop", Aaron J.R. Connor : " Valse à Cinq Temps ", James Hemmenway : " Philadelphia Hop Waltz ", Octave Demilleville : " Souvenir de St. Léonard " and Alexandre Artus : " Quadrille américain " (2 arrangements of L.-J. Haslinger), Percy Grainger : " Shepherd's Hey " (Richard Price arrangement), Harry Lockwood : " David's Dance " and Warren Benson : " Steps ", thus covering a very large musical period from the 17th to the 20th Century.

In the interest of authenticity, the five musicians use a wide variety of historical instruments (reproductions) specific to each era: Bruce Barrie (trumpets, piccolo trumpet, cornetto, drum, natural trumpet, Eb soprano keyed bugle, Eb soprano saxhorn); John Charles Thomas (trumpets, flugelhorn, cornetto, natural trumpet, Bb soprano keyed bugle, Bb soprano saxhorn); Marian Hesse (horn, alto sackbut, tamborine, quantilage, Eb alto saxhorn); Larry Zimmerman (trombones, tenor sackbut, Bb baritone saxhorn) and Jay Krush (tuba, bass sackbut, ophicleide, Eb

contrabass saxhorn). In order to avoid any approximation, the enumeration is made, here, voluntarily in English, according to the booklet.



(Photo: The Chestnut Brass Company)

The interpretations are magnificent in their clarity, virtuosity and musicality; Richard Peaslee's score receives a particularly brilliant treatment from the instrumentalists of the dedicated ensemble, who clearly feel all the pleasure they have in playing this music.

The high technical quality of the recordings made by Dave Schonauer at the Morning Star Studios in Spring House (Pennsylvania) should also be highlighted.

The Florida State Brass Quintet.

"Distant Dancing" is already recorded in 1997 by the Florida State Brass Quintet on the CD (Crystal Records CD 566) "Strophes of the Night and Dawn". The interpretation is very beautiful, both technically and musically, with an emphasis on the search for nuances and contrast effects.

The disc also features pages by Johann Sebastian Bach: "My Spirit Be Joyful" from the Easter Cantata (Harry Herforth arrangement), John Cheetham: "Scherzo", Robert Suderburg: "Strophes of the Night and Dawn" (after Baudelaire), Gwyneth Walker: "Raise the Roof!", Steven Everett: "Rendez-vous II" and Jan Koetsier: "Brass Quintet".

The Quintet is composed of active teachers at Florida State University (brass section): Bryan Goff, Moffatt Williams or Christopher Sala, trumpets; Michelle Stebleton, horn; John Drew, trombone and Paul Ebbers, tuba.

The Western Brass Quintet.

This ensemble was formed in 1966 and is one of the oldest brass quintets in the United States still in operation. It is part of the faculty in residence at the Western Michigan University School of Music. The Quintet has performed throughout the United States, but also in Russia, Thailand, China, Sweden and Germany, and reviews of its performances have been unanimous in their praise of both Renaissance and recent music, many of them first performances.

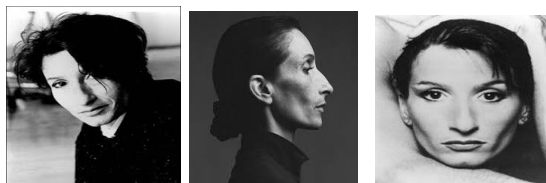
The Western Brass Quintet currently consists of Scott Thornburg and Stephen Jones, trumpets; Lin Foulk, horn; Daniel Mattson, trombone and Jacob Cameron, tuba. These musicians recorded a CD on Summit Records (DCD 665) between June 3 and 6, 2013, entitled "For Then And Now" on which we find "Distant Dancing" in a powerful, percussive interpretation with clear, precise sounds and perfect ensemble. The grand finale is impressively virtuosic.

Richard Peaslee's piece is preceded by works by Laurence Bitensky: "For Then and Now", Claudio Monteverdi: "Four Monteverdi Madrigals" (transcriptions by Daniel Mattson), Pierre Jalbert: "Brass Quintet", David Colson: "A Flying Circus" and André Lafosse: "Suite Impromptu".

ELISA MONTE, CHOREOGRAPHER

For the famous Elisa Monte Dance Company, Richard wrote, in 1996, the score of "Feu Follet, A Cajun Tale. "The choreography is by Elisa Monte and David Brown and was commissioned in 1995 by the Performing Arts Society of Acadiana under the direction of Jacqueline Lyle.

Born on May 23, 1946, in Brooklyn, N.Y., Elisa Monte (real name Montemarano) made her debut in dance at the age of 9 under the guidance of Russian dancer Vladimir Dokudovsky. She continued this training at the same time as her college studies and enrolled at the School of American Ballet and then entered the Pearl Lang Dance Theater.



(Photos: Peridance Capezio Center/Elisa Monte Dance/Steps on Broadway)



Elisa Monte in "Life-time" 1983
(Photo: Amanda Kreglow/Elisa Monte Dance)

Professionally, Elisa took part in the Broadway revival of "Carousel" with Agnes DeMille in 1957, but her first steps in modern dance were with Lar Lubovitch, where she became principal dancer, and with Martha Graham in 1974 and the Pilobolus Dance Theatre in 1977.

In 1979 in New York City, she created her first choreography, "Treading" (music by Steve Reich), with dancer David Brown of Martha Graham, which astonished the world of dance and immediately established her as an important innovator in contemporary ballet.

His style is bold, intense and passionate, it is classical and very athletic, requiring controlled but constant energy and extraordinary virtuosity in the exceptional diversity of body movements required of dancers, both individually and collectively.

When she is on stage, Elisa Monte dances as if her life depended on it; she uses her body far beyond the usual limits, leaping like a catapult and covering more space than dancers much larger than herself are capable of.

In 1981, Elisa Monte formed the Elisa Monte Dance Company (EMD) with David Brown, her future husband and artistic director, whom she divorced in 2002. They have one daughter, Elia Brown.

In Elisa's own words:

"The aim of the company is to create cultural bridges through the universal language of dance and to achieve three main objectives: to form and maintain a group of professional dancers of multi-ethnic origins capable of fulfilling the artistic and physical demands of choreography; to educate the public in the art of movement and thus enable them to enjoy a live dance performance; to collaborate with artists from other disciplines: composers, architects, photographers, painters, sculptors, etc.; to create and maintain a group of professional dancers of multi-ethnic origins capable of fulfilling the artistic and physical demands of choreography; to educate the public in the art of movement and thus enable them to enjoy a live dance performance; to collaborate with artists from other disciplines: composers, architects, photographers, painters, sculptors, etc.; to create and maintain a group of professional dancers of multi-ethnic origins capable of fulfilling the artistic and physical demands of choreography; to educate the public in the art of movement and thus enable them to enjoy a live dance performance. »

The Company performs in more than forty countries on five continents, participates in several major dance festivals in the USA, Europe, Asia and the Caribbean, and in 1982 it won the title of "Best Company" at the International Dance Festival in Paris.

The repertoire, from "Treading" (1979) to "Pangaea" (2016), includes no less than fifty choreographies, most of which are by Elisa Monte. Only five of them mention the collaboration of David Brown, but as early as 2009, the name of the young and talented Tiffany Rea-Fisher, first dancer of the company and future Artistic Director, appears (see below).

Elisa Monte's choreographies have also been performed by other major companies: Boston Ballet, Alvin Ailey American Dance Theater, San Francisco Ballet, Les Grands Ballets Canadiens, Portugal's Ballet Gulbenkian, Teatro alla Scala Ballet, Israel's Batsheva Dance Company, South Africa's PACT Contemporary Dance Company, etc.

In May 1984, Elisa Monte was among the first of 10 choreographers chosen by companies to be commissioned by the National Choreography Project, a \$325,000 (now about \$800,000) pilot program organized in partnership by the National Endowment for the Arts (\$100,000), the Rockefeller Foundation (\$125,000) and Exxon Corporation (\$100,000).

One cannot help but think of similar actions undertaken a few years earlier by composer John Duffy through his association "Meet the Composer. »

In accordance with the National Choreography Project conditions, each company

selected by the expert jury receives a grant of between \$10,000 and \$50,000 (at the time) but must have more than 16 dancers, choose a choreographer with whom it has never worked, and submit a detailed proposal for the new dance performance.



Elisa Monte, 18 January 2008
at the 27th Gala celebrating his Ballet Company
(Photo: Astrid Stawiarz/Getty/Zimbio)

The announced subsidies being quite comfortable, the candidate troops are very numerous and come from about twenty American states.

Having solicited, for the first time, Elisa Monte, the Boston Ballet is among the chosen ones with the creation of "VII for VIII" (7 sections for 8 dancers - 1985) on the percussions of David Van Tieghem.

Despite the reshuffles brought about by its new director, Bruce Marks, Boston Ballet worked hard and fought hard to finally brilliantly dominate the athletic demands that usually make up Elisa Monte's choreography but which the Boston troupe is hardly used to. It is worth mentioning, however, Christopher Aponte's flamboyant solo in the super breakdancing sequence imagined, by Elisa Monte, as a street performance; it was on March 7, 1985 at the Wang Center in Boston.

After 37 years of existence, Elisa Monte Dance continues to expand its educational mission through initiatives that help young people appreciate the art of dance. Through its new section, the Junior Board, it also wants to encourage the creativity of talented young choreographers.

Elisa Monte says:

"When I think about the evolution of my career, from student to teacher, I hope to be able to offer as much to young dancers as I have received from those who have gone before me. »

On November 2, 2014, at a reception in Chelsea (Manhattan/NY), Elisa Monte announced that in the spring of 2016, after the 35th season, she will be stepping down as artistic director of the company she created, developed and is now considered a pinnacle of modern dance.

Elisa appointed Tiffany Rea-Fisher as her successor, a choice that brings great satisfaction to all the dancers, past and present, and to all the officials who have participated in the evolution of the Company and appreciate, without reservation, the human and professional qualities of the new director.

TIFFANY REA-FISHER

For the anecdote, we can point out that in 2016, the Company is 35 years old; Elisa Monte was 35 years old when she created it and Tiffany is taking over at 35; it's looking good for the next 35 years while some major dance companies are seriously questioning their future.



Tiffany Rea-Fisher, Artistic Director
(Photos: Elisa Monte Dance)

Tiffany Rea-Fisher a obtenu son BFA (Bachelor of Fine Arts) au Conservatory of Dance at Purchase College SUNY (NY).

She participated in several ballet companies: Compania de Danse (Spain), The Kevin Wynn Collection, Dance Anonymous, Kyle Abraham.in.Motion and The Brett Howard Dance Company before joining Elisa Monte in 2004.

Following her performance in 2006 at the Joyce Theater, Tiffany was named 'On the Rise' by Dance Magazine (NY).

Emily Macel, editor of the magazine, publishes a magnificent portrait of the young artist in the August 1, 2007 issue:

"Tiffany Rea dances like a rocket; the energy radiates from her powerful legs and muscular arms. Sparks seem to fly out of her curly hair and her dynamism makes her a real phenomenon. The impact of her personality on stage develops the fluidity, precision and vitality of the choreography. She can whirl around like a cyclone and perform the most difficult jumps without making the slightest grimace, even giving the impression that she is not touching the floor. Moreover, her always positive attitude influences the whole troupe; she never gets discouraged.

Born in Fresno, California, Tiffany took her first steps in dance at the age of three on the advice of her mother, whose goal was to compensate for what she believed was a 'lack' of rhythm in her daughter. Little Tiffany loves jazz and tap dancing and has won several competitions in this discipline. Today, she thanks her dear mother for directing her towards dance.

In her final year of high school, Tiffany is scheduled to undergo knee surgery; she fears she will no longer be able to dance and is resigned to a career in business. But that's when she discovered the modern dance program at SUNY Purchase College, where she learned the techniques of Martha Graham and Paul Taylor, among others. This is where she found her natural way and mode of expression.

As soon as she graduated from Purchase, a friend suggested that she go to the Elisa Monte Dance Company, whose creator had worked with Martha Graham.

Even when she's not dancing, Tiffany is still very active. In New York, she revived Cultural After School Adventures (CASA), a youth program that takes the Company to various public schools to teach dance. Tiffany also participates in a number of radio programs to talk about dance in New York City, in the Company and as an art form. »



Tiffany Rea-Fisher, Principal Dancer (Photos: Roy Volkmann)



Tiffany and her husband Matthew Fisher



Tiffany Rea-Fisher and Elisa Monte
(Photo: Elisa Monte Dance)

At Elisa Monte, she quickly reaches not only the level of first dancer but also participates very actively in the organization of the Company on the educational level and in the search for financial participation.

According to Elisa:

"Tiffany is an intelligent and responsive person who is very original. She is a chef, a guide, but above all, an exceptional artist. With her true dedication to the Company and her active understanding of our mission to use dance as a universal medium, I had no doubt that Tiffany would lead the Company into a new era and make it a strong part of the modern dance community. »

As planned, it was on Saturday, March 5, 2016, during the closing night of her last season at the head of the Company, that Elisa Monte, very moved, thanked her audience and her admirers and officially entrusted the artistic direction of the troupe to Tiffany Rea-Fisher.

This is an important moment because Tiffany will inevitably leave her mark on the image of the Company but, on the aesthetic side, she does not intend to deviate from the strong and very original style imagined and created by Elisa Monte.

The show, which lasted more than two hours and featured choreography by Elisa and Tiffany, took place in the Aaron Davis Hall, now part of the City College Center for the Arts in Harlem, N.Y. The show was performed in the Aaron Davis Hall.

The official website of the Company www.elisamontedance.org gives a small idea of the extraordinary diversity of activities that Tiffany Rea undertakes:

from 25/11 to 8/12/18, presentation of his choreography on the theme "A Christmas Carol in Harlem" at Aaron Davis Hall; then, the premiere of his ballet "Her Joy" at the Rose Wagner Performing Arts Center in Salt Lake City (Utah); then, a creation to be determined for the Alabama State University in Montgomery and the revival of "Absolute Rule" by Elisa Monte at the Dallas Black Dance Theatre (Texas), etc.



Tiffany Rea-Fisher
(Photo: Pascal Sonnet)

Let's listen again to Tiffany Rea-Fisher interviewed by Deirdre Towers:

"I strongly believe that art can influence change. There's something fascinating about non-verbal communication. Dance can be a cathartic experience (in psychoanalysis); it has the potential to heal wounds, emotional wounds. True art makes us think and further develops the desire to invest ourselves, in other ways, in the world we share. It fosters attention and consideration for others. My goal is to find all the means by which art can act on change. »

These are beautiful, intelligent and humanistic thoughts from this great artist!

" FEU FOLLET : A CAJUN TALE "

In short, let us know that the word 'Cajun' is the English translation of the term 'Cajun', which gives us: "Feu Follet: a Cajun Tale".

The Cajuns, descendants of the Acadians of Canada, are an ethnic group found mainly (more than 400,000) in Louisiana, on the official territory of Acadiana, following what is called The Great Upheaval, a dramatic deportation that took place in the second half of the 18th Century. The Cajuns speak a very nice typical French and English.

Traditional Cajun music, still very much alive today, has been influenced by folk, blues, Creole and generally exudes an atmosphere of good humour, in accordance with the Cajun saying: *"Here, we let the good times roll."* In return, it has left its mark on country music. Her favourite instruments are mainly the violin and the accordion.

About "Feu Follet", about 45 minutes of intensive dance, we follow, in Dance Magazine (1995), the introduction by Timothy Hedgepeth, an authority in the world of theatre (teacher, director, consultant):

"Feu Follet', the mysterious new ballet of the Elisa Monte Dance Company, is a mix of delights and distractions. In celebration of Cajun culture, the two-act production features dynamic choreography by Elisa Monte and David Brown and a bouncy original score by Richard Peaslee. The virtuosity of the seven dancers, who project real magic both individually and in ensembles, is also to be highlighted.

Feu Follet' traces the history of the Acadians of the 17th century in France, their migration to Nova Scotia (Canada), then their expulsion, upon the arrival of the English, to the swampy lands of southwest Louisiana.

Drawing on literary sources, including Henry Longfellow's epic Acadian poem 'Evangeline', as well as the rich Cajun musical heritage, the three authors have created not a historical work, but rather a translation of the feelings these events

evoke in them.

The highlight of the show is the wild and haunting finale of Act 1 which is danced masterfully, to an infernal rhythm, supported by Richard Peaslee's powerful and hard-hitting music and culminates in the separation and exile of the two lovers, Evangeline and Gabriel, from their families and friends.

What makes 'Feu Follet' so memorable is the music and also the jubilant choreography of Elisa Monte and David Brown in which they express their real affection for Cajun culture. »

In spite of the use of some elements of Cajun folklore, but carefully avoiding a simple imitation, the authors propose here a ballet of modern conception, always in the athletic genre, great characteristic of the choreographies signed Elisa Monte.

Musically speaking, we have already been able to appreciate, on several occasions by briefly going through his work, the astonishing diversity of Richard Peaslee's talent. With " Feu Follet ", he adds another dimension to his art by creating a score that illustrates three centuries of Cajun folklore. And the result is fascinating!



"Feu Follet" outdoors
(Photos : Elisa Monte Dance)

A magnificent (now rare) CD was released in 1996 by Wolfstar Records (WS 1010). Recorded in New Orleans and New York City, it is performed by the NW ensemble Mamou, New York singer Karla Schickele and storyteller Conrad Comeaux. The excellent band Mamou is composed of Gregory Boyd, drums and percussion; Jonno Frishberg, violin, guitar and vocals; Steve La Fleur, guitars, vocals and vocal effects; Mark Meier, accordion; Adrian Thomas, violin and Marvin Williams, bass.

Two percussionists complete the ensemble: Ben Harms and Cutts Peaslee, Richard's son.

The show is in 13 parts:

1. Prologue: 'A la Claire Fontaine', a traditional song, whose origin is around the 17th Century, allows dear Dick to suggest, in memory of his studies in France, the beginning of the Acadian adventure. It is Karla Schickele who kindly and a cappella exposes the first verse and the chorus. 2. Acadia: Mamou. 3. Belle Doette: Karla. 4. Three Sailors: Mamou and Karla. 5. The Great Upheaval (Expulsion): Gregory, Ben, Cutts and Karla. 6. The Bayou: Steve and some frogs. 7. Alligator Hunt: Conrad and Mark. 8. Dear Child: Steve and Mamou. 9. Pierre and Marie: Conrad and Mark 10. Rub Board Duet: Mamou. 11. Do Do: Mamou. 12. Nice Mistress: Steve, Jonno and Mamou. 13. A i e-e-e! Mamou.

The ensemble Mamou spontaneously brings to Richard Peaslee's music a highly authentic performance, a mixture of exuberance, fantasy and astonishing energy, but also total mastery of subtle harmonies.

Karla shows great delicacy in her interpretation of Belle Doette, while in Le Grand Dérangement, her voice creates a wonderful contrast with the extraordinary outburst of all the percussion.

Steve La Fleur's talent for projecting a contagious explosion of vitality onto the Bayou and making a moving lament to his Kind Mistress is also worthy of note.

The whole thing is based on rhythmic and very danceable music, which goes without saying for a ballet, conceived by Richard, whose enormous sympathy for jazz can be felt here again.

"CATALONIA"

On You Tube, one can enjoy many interpretations of some of Richard Peaslee's pieces mentioned above, but also of lesser-known scores such as, for example, that of "Catalonia", for flugelhorn and trumpet (with and without mutes).

When the legendary trumpeter Philip Smith asked Richard to write him something new, he thought of Spain because, like the guitar, the trumpet is often associated with Spanish music.

Composed in 2003, the three movements (With fire - Slow, with warmth - Wired, excited) capture the passion of the Spanish people and the climate of their music with its very particular accents. Richard Peaslee pays homage to George Orwell, whose book 'La Catalogne libre' (Gallimard) he greatly appreciated.

"Catalonia" was created by Phil Smith but the performer on You Tube is Luis M.

Araya, accompanied by Mauricio Arias on piano. The expressive qualities of the flugelhorn are perfectly used in the second movement.

The world premiere of "Catalonia" on disc is due to the young (1982) and talented American trumpet player Jason Bergman, holder of numerous awards and professional references, who masterfully interprets it on the MSR Classics (MS 1630) CD "The Lightning Fields" with Steven Harlos, piano and celesta.

The CD also includes: Daniel Schnyder's "Sonata for Trumpet and Piano", Michael Daugherty's "The Lightning Fields", "Song for a Friend" and "The Adventures of ..." by Kevin McKee and Anthony Plog's "Sonata for Trumpet and Piano".



(Photo: Jason Bergman)

Jason Bergman doesn't just play the notes. He perfectly combines technique and musicality, even in the most difficult passages, and maintains a very beautiful sound in all registers of the instrument, as does Phil Smith, the dedicatee of the work.

The recordings took place from 6 to 9 July 2016 at Columbus State University (Georgia); a magnificent achievement.

"MARAT/SADE" and "US" ...

It is obvious that, in his catalogue of instrumental or orchestral music, Richard Peaslee no longer really follows a jazz orientation; rather, he builds very beautiful works of American classical music.

However, we can see that jazz, which is part of his musical culture and therefore occupies an important place in his creative thinking, sometimes reappears suddenly and is highlighted as soon as an opportunity arises.

This is what we are pleased to discover in the CD (Premier Recordings PRCD 1022) which features the music and songs Dick wrote for two musical theatre shows: "Marat/Sade and US", based on texts by the English pacifist poet Adrian Mitchell (1932 - 2008).

The recordings date from 1966 and the performers are those of the creation, namely : The Royal Shakespeare Company (England) under the direction of Peter Brook. The digital transfer is made in 1992 under the supervision of Richard Peaslee.



On the set of "Marat/Sade": Richard (right) and Peter Brook
(Photo: Dixie Peaslee)

The show "Marat/Sade" stages the assassination, on July 13, 1793, of Jean-Paul Marat, very ill, by Marie Charlotte Corday nicknamed La Vierge au couteau or La Garce du Calvados, depending on which she is; she will be guillotined four days later. In the play, the actors represent the inmates of Charenton's asylum whose director, the Marquis de Sade, adopts theatrical activity as a therapy for his patients.

Right from the start, Richard Peaslee's music shows an incredible revolutionary energy. He uses the explosive power of the Company's "choirs" plus four solo singers: Jonathan Burn, Jeanette Landis, Freddie Jones and Hugh Sullivan plus Glenda Jackson and John Steiner. The musicians are : Nicholas Mose, guitar; Rainer Scheulein, flute; Michael Gould, trumpet; Harvey Philips, tuba and Richard Callinan, percussion. Patrick Gowers (another "Crusader") is the musical director and also plays the harmonium.

The score is perfectly in the tradition of American musicals and exudes an impression of strength that wins the immediate approval of the listener. Of particular note is the choir of the insane who perform the revolutionary songs of the finale as they have never been heard before! This score will propel our friend Dick to the forefront of theatre composers.

"Marat/Sade" is set in the context of the French Revolution; the action of "US" takes place during the Vietnam War and illustrates the opinions and behaviour of the population, especially Londoners, towards it, in everyday life, far from the fighting, far from this tragedy. "US" is a plea against indifference.

Richard Peaslee's score is, here, much more marked by the rhythm of American music; some tracks are even quite jazz and it swings firm. Several of the Company's singers are used as soloists: Michael Williams, Glenda Jackson, Margie Lawrence, Pauline Monroe, Ursula Mohan, Barry Stanton, Robert Lloyd, John Hussey, Hugh Sullivan and Mark Jones.

The conductor of the choir is Michael Reeves and the orchestra, more important (no details), is conducted by Tony Russel.

The double bass-guitar entrance in support of the choir sets the tone with "Icarus". The swing is there! Excellent rhythm, very present brass instruments, vigorous music expressing national pride.

Remarkable is track 17 " Barry Bondhus ", by Robert Lloyd, who launches into a very syncopated dialogue with the excellent combo, then it is the entrance of the female voices and the whole orchestra for the apotheosis; we even talk about Charlie Parker, among others. A huge Bravo to Richard, the jazzman!

"God is Flame" is frighteningly realistic, "When Dreams Collide" carries a message of truth, "Rose of Saigon" is a beautiful melody, while Robert Lloyd puts a lot of conviction into "Tell Me Lies (about Vietnam)", which can also be heard in the soundtrack of the film "Tell Me Lies" on the same subject. The short cover of "Icarus", in the finale, seems to reflect a certain sadness, a disappointment ...

RICHARD PEASLEE'S CATALOGUE

Without claiming to be exhaustive, as his production is so vast, we will nevertheless browse through Richard Peaslee's repertoire in the fields to which he generously contributed his art of musical composition.

Richard writes a lot of incidental music:

for Peter Brook and the Royal Shakespeare Company, "The Marat/Sade" (1964), "A Midsummer's Night Dream", "US" (1966) and "Antony and Cleopatra",
for Peter Hall and the National Theatre, "Animal Farm" (1984),
for Terry Hands and the Royal Shakespeare Company, "Tamburlaine the Great."
for Joseph Papp and the New York Shakespeare Festival, "Richard III", "Henry IV", "Troilus and Cressida" and "Antigone", with Martha Clarke and the Music Theatre Group, "The Garden of Earthly Delights" (1984), "Vienna Lusthaus" (1986), "The

Hunger Artist", then "Miracolo d'Amore" for the Joseph Papp Production, again with Martha Clarke.

Richard is on Broadway with "Indians", "Teibele and Her Demon", "Frankenstein" and "Boccaccio". »

Musicals for more family audiences include "The Snow Queen" (1990), "The Children's Crusade" (1981), "Tanglewood Tales" and an opera "Sir Gawain and the Green Knight". »

Finally, the last important work, "Moby-Dick/Ahab" (2005, revised in 2008), a musical drama based on the short story by the American writer, Herman Melville, is produced in London and Seattle (2012).

In addition to Martha Clarke and Elisa Monte, Richard Peaslee collaborates with other great choreographers, including Twyla Tharp, Lar Lubovitch, Kathryn Posin, Grethe Holby and Elisabeth Keen.

He composed the music for "Touch" (1996) for the New York City Ballet and "The Four Humours" (2002) for the Pilobolus Dance Theater, created in 1971 by a group of student dancers from Dartmouth College in Hanover, New Hampshire, and which emphasizes the athletic side of the dance, a characteristic found in Elisa Monte's "Feu Follet". »

His talents are also used in film and television. The music for the series "The Power of Myth" (1988) was nominated for an Emmy and Dick wrote the score for the hit series "American Playhouse" based on Claudia Shear's popular comedy "Blown Sideways Through Life" (1995).

He participated in the Time/Life documentary series "Wild, Wild World of Animals" (1973) and the CBS documentary series "Children's Mystery Theatre" (1981). He also wrote the music for two films: "Marat/Sade" (1967) and "Tell Me Lies" (1968).

In addition to the recorded pages mentioned above, Richard Peaslee composed for various orchestral ensembles: "Divertimento" (1958), "October Piece, for Rock Group and Symphony Orchestra" (1971), "Christmas Brass: Fantasies on Six Carols" (1972).

Two more choral pieces: "Housman Songs, for mixed chorus a cappella" (1982) and "Missa Brevis for St. John the Divine" (1992).

Excellent recordings of a large number of works by Richard Peaslee can be enjoyed, in whole or in part, on his personal website <http://www.richardpeaslee.com>, which is managed very courteously by Dixie.

Richard also appears on www.musicsalesclassical.com/composer .

THANK YOU, RICHARD !

This is how we will end our little panorama of the career and work of a very great American composer who excelled in his jazz scores, sometimes deviated from them but often came back to them either with frankness, as in the film "Blown Sideways", or by discreet allusions within a theme, or even during a simple musical phrase slightly syncopated, as, for example, in the magnificent "Six Carols", the first of which clearly quotes the "Take Five" of the Dave Brubeck Quartet.

Today, Richard Dick Peaslee lived peacefully in Seattle, where he enjoyed a well-deserved rest, in the company of Dixie, his wife of over 54 years, and not far from his children: his daughter Jessica (and Wil), his son Cutts (and Carolyn) and his grandchildren : Cordelia, Gideon and Felix.

Charles Jarden, General Director of American Opera Projects, says:

"Dick had an enormous influence on myself and others about the evolution of opera and the preparatory technique of our workshops. Dick always gave priority to the development of a good libretto before the music was written and before the work was staged. I was fortunate enough to visit Dick and Dixie in Seattle and was very impressed by the enormous mutual respect and love that surrounded the lives of this couple of artists in a very close relationship and great reciprocity in inspiration. »

Let's finish by listening to Kenneth Cavander's homage to him on New Music Box, author, translator, producer and show director.

Born in Prague in 1933, Kenneth lived in England and then moved to the United States. He met Richard around 1964 and worked as a librettist on several of his plays for the theatre: "Sir Gawain", "Boccaccino", "Tanglewood Tales", "The Children's Crusade", "Legends of Arthur" and "The Dancing Phantom" ...

"From the first meeting, I sensed Dick's whole personality: a calm but firm kindness, respect for others and an elegance that could come from his Quaker upbringing fortified by his studies at Groton, Yale and Juilliard. In addition, he possessed an openness to the unconventional, a great sense of humor and an orientation towards unusual subjects and musical expression. The more I got to know him, the more I discovered that this modest gentleman had a force of expression in him that manifested itself in his music.

I don't remember Dick ever asking me to put lyrics to music that was already written. On the contrary, he was always waiting for my draft booklet because, for him, the priority was the text.

The last time I saw Dick, he was physically weakened by illness but his wit and humour were still there. Dixie confirmed that he was still the Dick I had known for almost half a century. »

Following serious complications from the multiple sclerosis from which he had suffered for several years, Dick passed away, very peacefully, very kindly, surrounded by Dixie, Jessica and Cutts, on the morning of Saturday, August 20, 2016, at his home in Seattle where he and his wife had been living since 2006, loving to explore the beautiful and wild nature of the American Northwest, in the state of Washington. He went to join his two great friends, Bill Russo and Patrick Gowers.

A celebration was held in Seattle on October 16 and later in New York City. Sympathy donations could be made to the National Multiple Sclerosis Society.

But I can't resist the urge to listen to his magnificent "**Chicago Concerto**" for the tenth time and not the last time and here we go

Thank You, Dick,

For Marvellous Music and for Your Generosity !



Richard Peaslee's family circa 2012:

Back Left: his daughter Jessica and Wil Right: his son Cutts and Carolyn

Center: Dick

Left: his sister Lucy Right: his wife Dixie with the dog

At the front: his grandchildren Cordelia and Gideon (Felix is absent)

(Photo: Dixie Peaslee)

THANK YOU.

My full gratitude goes to Dixie Peaslee for the many informations and confidences she has allowed me to mention in this text.

Other sources have been used to inform my work and I thank the signatories for this:

Doug Beach (Elmhurst College), Diane Broncaccio (Daily Hampshire Gazette), Siobhan Burke (The New York Times), William Dayl Burnett (University of Miami), Kenneth Cavander (New Music Box), Chestnut Brass Company, Chicago Tribune, Jennifer Dunning (The New York Times), Eastman School of Music, E.C.S. Publishing, Ed Enright (Downbeat), Kimberly Giannelli et Amber Henrie (Elisa Monte Dance), GM Recordings, Timothy Hedgepeth (Dance Magazine), IMDb, International Trombone Association, Charles Jarden (American Opera Projects), Ksman (You Tube), Marni La Rose (Critical Dance), Legacy/Greenfield Recorder, Maggie Lewis (The Christian Science Monitor), Emily Macel (Dance Magazine), Jason Malloy (Arizona State University), Lois Moody (Ellingtonia - The Duke Ellington Society), Music Mart Albuquerque, Music Sales Classical, New England Conservatory Boston, New Music Box, The Harvey Phillips Foundation Inc., RA Monaco (Sheffield Gazette), Rachel Rizzuto (Dance Teacher), William Robin (Newyorker), John Rockwell (The New York Times), The Seattle Times, Tennessee Technological University, Anthony Tommasini (The New York Times), Deirdre Towers (Dance-Enthusiast), Anastasia Tsioulcas (NPR Classical), Daniel J. Wakin (The New York Times), Wikipedia,