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Bernard Peiffer: History's Forgotten Giant

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Introduction

Although the canon of historically important jazz musicians of the twentieth century is becoming codified by some measure of consensus, it is of utmost importance that historians, journalists, musicians, and music educators remain vigilant in their desire to recognize the extraordinary accomplishments of musicians who may have been unjustly neglected. Perhaps no musician fits this category more than Bernard Peiffer. Although his arrival in America from France in 1954 generated considerable excitement, Peiffer's career went largely unnoticed, and since his death in 1976 his music has fallen into almost complete obscurity. Of the twentieth century's greatest jazz piano virtuosos—Art Tatum, Phineas Newborn, Oscar Peterson, and Bernard Peiffer—only Peiffer's music remains relatively unknown to the jazz community. It must be noted that a handful of journalists and fellow musicians were always aware of Peiffer's greatness. Leonard Feather wrote, "Peiffer is amazing. I can't recall any jazz pianist except Art Tatum blessed with such mastery."¹ He expressed the opinion that Peiffer was in many respects "the greatest living jazz pianist."² Jazz scholar Barry Ulanov observed, "Undoubtedly Peiffer will make a reputation in this country, a large and important one. In time, the sensitive listener to jazz will not be able to escape the impact of his playing. It is too good in too many ways to elude those who listen hard."³ More recently Michael Brecker has commented on Peiffer's genius, and his former students, including Uri Caine, Sumi Tonooka, Tom Lawton, and this author extol his profound influence on their music.⁴

By every measure ordinarily used to assess the historical importance of an artist, Bernard Peiffer has earned a place in the jazz pantheon. He possessed a highly developed personal style and musical point of view; he demonstrated innovative approaches including the serial composition and improvisation, *Black Moon*, recorded in 1956; he possessed extraordinary technique, and he transcended genre in improvisations that used traditional jazz approaches, free post-tonal concepts, impressionism, and complex multi-voice counterpoint.

The release of *Formidable*, a solo piano disc compiled from the Peiffer estate tapes in early 2006, offers the jazz community a new opportunity to experience the powerful music and compelling life story of one of history's greatest keyboard improvisers.

The Biography

Bernard Peiffer was born on October 23, 1922 in Epinal, Alsace-Lorraine, a long disputed Germanic area in northeastern France. He was the second of three children born to Marcel and Angele Peiffer. Marcel, a career military man and strict disciplinarian, was a violinist and chamber music devotee. He had great aspirations for his young son to develop into a classical concert artist. An uncle, Georges Peiffer, was a composer and church organist.⁵ Bernard began his formal music study at the age of nine; he studied piano and harmony privately with Pierre Maire, a noted pedagogue and a student of Nadia Boulanger. Peiffer reputedly dazzled older students with his extraordinary tonal memory, playing back extended sections of classical pieces by ear. Suffering the loss of his mother as a young teenager, Bernard continued his intensive study at Ecole Normale de Paris, the Marseille Conservatory, and the Paris Conservatory. At the age of nineteen he won the coveted and revered Premier Prix d'Excellence. His career as a classical artist and the realization of his father's dreams seemed assured. However, after hearing some recordings of Fats Waller on the radio Bernard became passionate about jazz. Within

weeks he was able to imitate Waller to perfection, and soon discovered Art Tatum.⁶ The rhythmic complexity of jazz, its creative freedom, and its improvisational basis drew him deeper into the music; he soon developed a two-handed virtuosic style similar to that of his earliest influences.

In 1943, at the age of 20, Bernard Peiffer made his professional debut with alto saxophonist Andre Ekyan. Soon after, he was hired by Django Reinhardt to play with a ten-piece band at Boeuf Sur Le Toit in Paris. Bernard credited Reinhardt with teaching him the music business, and Django predicted a brilliant career for Peiffer. Their musical association and friendship continued through the years; Django, not known for his fondness of working with pianists, would often show up nightly to Bernard's engagements to "sit in."⁷

The German occupation of France was at its peak in 1943. Bernard joined the French Resistance Movement soon after witnessing the execution of his best friend on a city street at the hands of the Gestapo.⁸ Although the sequence of events is unclear, he was pursued and captured by the Nazis and on one occasion escaped on a stolen motorcycle that he drove daringly through the French countryside.⁹ Bernard's sister Francoise recalls him being sent to Germany for "forced labor" early in the decade.¹⁰ Sometime after the liberation of Paris in August 1944, he mysteriously failed to show up for a gig with the Eddie Barclay Orchestra: he had joined the French Army where he served until 1946.¹¹

Out of the army, he resumed his music career, playing concerts for the French Hot Club at the Salle Pleyel and continuing his association with Django Reinhardt. He toured with the leading names in French jazz and concertized throughout Europe. In February 1948, he performed in Nice at one of the world's first jazz festivals; it was there that Peiffer's playing so impressed Ellington alumnus Rex Stewart that he hired Bernard to tour and record with his band.¹² By 1949 Bernard was a national name. He recorded with Don Byas, James Moody, Kenny Clarke, performed with Sidney Bechet, and led his own group at the Club Saint-Germain-des-Pres. He also became involved in writing for films and appears playing some dazzling stride piano in Jacques Becker's *Rendez-vous de Juillet*. He was often invited to play with the best visiting American musicians: a recorded jam session from May 1949 teams Peiffer with Kenny Dorham, Miles Davis, Charlie Parker, Tommy Potter, and Max Roach, among others.

Through the early 1950s his career flourished: he won a *Jazz Hot Magazine* award, composed soundtracks for films, experimented with *musique concrete*, and made a series of jazz recordings; his first as leader, recorded for the Blue Star label, won the Grand Prix du Disque award in 1953. A star in the clubs of Paris, Monte Carlo and Nice, Bernard attracted the attention of visiting American musicians like Lionel Hampton, Hazel Scott, and Oscar Peterson. One evening after performing in a "Jazz at the Philharmonic" concert, Peterson was observed at The Ringside nightclub where he stood in awe watching Peiffer's hands flying over the keys. Alain Tercinet observed, "His intuition, dazzling speed and strokes of genius served by a faultless piano technique ... had no equivalent on the Paris jazz scene."¹³ Barry Ulanov wrote, "Nobody I've heard matches his skills as an improviser and his thorough knowledge of his instrument."¹⁴

In December 1954, Bernard Peiffer left his successful career in France and immigrated to the United States. Influenced by the encouragement of his colleagues and his own commitment to artistic growth, Bernard immersed himself in the American jazz scene and American culture. He would later say, "My work has certainly changed since I've been here. I get a jazz feeling I never could get in France, because I've been able to live with some of the folklore and customs of America. It would work the other way around. If anybody wanted to get really inside the music of Debussy or Ravel, he would have to live close to the French people. Jazz, like pure French wine, is from the ground where it has gathered the essence of its surroundings for years and years."¹⁵ He settled in Philadelphia and was soon joined by his wife Corine and baby daughter Rebecca. Frederique, his daughter from an earlier marriage to singer Monique Dozo, remained in Paris. His first American-born child, Pascale, arrived in 1956; her tragic illness and death at the age of two profoundly affected Bernard and is reflected in his moving ballad *Poem for a Lonely Child*. Son Stephan was born in 1962.

During his first decade in the United States, Bernard's career included some successes. A

landmark concert at Philadelphia's Academy of Music in 1956 featured Peiffer performing a two-part program of solo classical repertoire followed by his jazz group.¹⁶ His performance at the 1957 Newport Festival prompted a *New York Times* reviewer to note, "Although George Shearing and Erroll Garner were the pianists featured on the evening program, a French pianist, Bernard Peiffer, who appeared during the afternoon session, elicited the greatest interest."¹⁷ A nationwide tour, successful performances at Carnegie Hall, Birdland, and the Composer Room, television and radio appearances, and the release of seven albums, all indicate a measure of success. Unfortunately he also fell into extended periods of inept management, poor promotion, intermittent activity, and problems with record labels.¹⁸

After the release of his final commercially produced album in 1965 and kidney surgery at the end of the decade, Bernard spent more time performing and teaching in Philadelphia. He did some touring with his trio, played on college campuses, and made a trip to Los Angeles for appearances at Donte's in September 1970. Reviewing the Donte's performance for the *Los Angeles Times*, Leonard Feather wrote, "Bernard Peiffer doesn't just play the piano. He conducts hit-and-run commando raids on it ... fellow pianists from Roger Kellaway to Hampton Hawes sat open-mouthed."¹⁹ In 1974 he performed at the Newport-New York Festival solo piano night in Carnegie Hall. He brought the house down. "I thought Carnegie was going to explode," he later said.²⁰ Bernard continued to teach and perform around Philadelphia until his kidney problems worsened in 1976. He died on September 7. He was 53 years old. His career, which started with such acclaim and promise in France, never reached the level of success in the United States that critics and fellow musicians expected.

Since Peiffer's death his music has fallen into near obscurity, and much of his most creative and visionary playing has never been available. Fortunately, friends and associates taped a significant amount of the playing that he did around Philadelphia. The music on *Formidable* was recorded between 1970 and 1975 and released in early 2006. It offers the best document available of the extraordinary musical contributions of Bernard Peiffer.

The Music

Stylistically, Peiffer presented a challenge to music journalists and record producers who found it nearly impossible to categorize the wide range of concepts and influences in his music. As a young classical virtuoso, Bernard had absorbed the repertoire at a level that informed his own creative output. Moving beyond the technical and interpretive challenges of playing Bach, he used the underlying musical principles to improvise complex preludes and fugues. He followed this paradigm with all of the composers with whom he had an intellectual and emotional affinity. In addition to Bach, he was particularly influenced by the music of Beethoven, Chopin, Ravel, Debussy, Hindemith, Bartok, Stravinsky, Schoenberg, Berg, and Messaien.

His extraordinary musical aptitude and tonal memory, which served him well when he was first introduced to the music of Waller and Tatum, helped him to assimilate contemporary approaches to the jazz idiom. As his concept grew, so did his list of jazz influences; in addition to Waller and Tatum, it ultimately included Charlie Parker, Thelonius Monk, Bud Powell, Bill Evans, Miles Davis, and Herbie Hancock. But Peiffer dedicated himself early in his musical life to synthesizing his influences and establishing a style of his own. He said, "The evolution of my style can only be explained by searching for a formula that's particular to myself, one that corresponds to my own taste and temperament."²¹

The successful outcome of his searching was manifested in a style characterized by lyricism, contrapuntal complexity, intense emotional content, virtuosity, and one of the deepest harmonic vocabularies of our time. His jazz piano concept relied heavily on an active left hand, capable of creating fiery counterpoint or complex harmonic accompaniment. He rejected the idiomatic role of the left hand common among bebop pianists. In a 1955 *Downbeat* blindfold test he asked, "Why don't pianists remember that they have ten fingers? These single-note-line pianists are trying to play another instrument on the piano. They should remember that the piano, in effect, can be a whole orchestra. I have no respect for a pianist whose left hand plays nothing but an occasional chord punctuation. Let's get back to the concept of the two-handed, ten-fingered piano player!"²²

Although he had great admiration for Bud Powell and Charlie Parker, and was influenced by bebop, he did not dwell in bop's rhythmic and melodic milieu for any extended period. His early

recordings reflect a rhythmic concept linked to his swing era influences. His later playing represents the integration of his contemporary classical interests with a rhythmic approach rich in polyrhythms, free forms, and post-bop sensibilities. His recorded output can be divided into the following historical periods:

- 1948 - 1954: The France Years
- 1954 - 1965: The American Releases
- 1965 - 1976: The Private Recordings

The France Years are documented on eight available recordings: four released on CD by Classics Records documenting the late forties output of Rex Stewart, Don Byas, James Moody, and Kenny Clarke; one released by BMG featuring the Vogue recordings of Andre Hodeir; and three on the Gitanes *Jazz in Paris* series featuring Peiffer as leader from 1952 through 1954. Bernard's swing era roots, accompanying skills, virtuosity, and compositional skills are evident during this period. The integration of influences into a fully formed personal style is still a work in progress, although Peiffer's proclivity for counterpoint and sophisticated harmonic structures, which would later characterize his style, is clearly present.

The American Releases consist of seven albums released between 1956 and 1965 recorded for EmArcy, Decca, Laurie, and Polygram. With the exception of *Bernie's Tunes*, they have long been out of print. A highly personal style is evident throughout the recordings. *Bernie's Tunes*, released in 1956, features Oscar Pettiford and Ed Thigpen and includes the solo piano piece *Black Moon*, one of the first free atonal compositions presented on a jazz album. Bernard's unique approach to the fusion of jazz and classical concepts can also be heard on *Requiem (for Art Tatum)* from *The Astounding Bernard Peiffer* (1957), *Rondo* from *Modern Jazz For People Who Like Original Music* (1959), and *Hommage to J.S. Bach* from *Bernard Peiffer and His Trio plays Prelude, Fugue and Trio on Lullaby of Birdland* (1965). This album also features the rare use of harpsichord on several tracks. The deeper jazz sensibility and feeling that Bernard sought through his move to America is apparent during this period. It can already be heard by 1956 on *Bernie's Tunes* and on a swinging version of *Strip Tease* from *Modern Jazz For People Who Like Original Music*. Despite the evolution of his playing represented on these recordings, Peiffer was not pleased. It was difficult for him to accept the level of control and influence exercised by record executives and producers. He believed that much of what was recorded did not fully represent his own concepts and the deepest state of his musical thinking. A lack of promotion and support from the record companies only added to his frustration. After *Lullaby of Birdland* (1965), he never again recorded for a commercial label.

The Private Recordings, the final chapter in the recorded output of Bernard Peiffer, are represented on the 2006 release *Formidable*. The years leading up to his death were filled with continued evolution and brilliantly creative performances. Without a recording contract, and free of the influence of producers and commercial pressures, Bernard fiercely followed his lifelong commitment to the principle that the creative artist must synthesize his influences, and make his own statement according to his own instincts and impulses. Bernard's appearances around Philadelphia were events. Devoted audiences of musicians (including a loyal contingent of Philadelphia Orchestra players), music students, and fans were consistently treated to extraordinary performances.²³ During this period he gave solo concerts, worked regularly with bassist Al Stauffer, and played with his trio that included Stauffer and drummer Jim Paxson. A solo concert recorded in 1971, predating the release of *Piano Improvisations* by Chick Corea and *Facing You* by Keith Jarrett, demonstrates that Peiffer was in the vanguard of those establishing a new approach to solo jazz piano. Five pieces from the concert, along with seven additional solo performances from the period, are available on *Formidable*. Free form pieces, standards, a fugal improvisation, and some breathtaking stride piano highlight the collection.

The *Formidable* project began in 2001 when Stephan Peiffer visited The University of the Arts with a box of almost seventy reels of tape. They represented more than twenty years of his father's recorded legacy. Thus began our collaboration on one of the defining documents of Bernard's career. Reaction to the album has been positive. Ethan Iverson wrote in *Downbeat*, "We finally have a proper document of the legendary Bernard Peiffer...when completely unfettered he plays the impossible."²⁴ In *Jazz Times* Thomas Conrad wrote, "Very few pianists who ever lived would have been capable of the outrageous torrential cadenza that Peiffer lays on *Jitterbug Waltz*."²⁵ Vic Schermer, commenting on the fugal improvisation in *All About Jazz* stated, "I know of nothing like it in the history of jazz recording."²⁶ The goal of the *Formidable*

project, to reintroduce Bernard Peiffer to the jazz community, may yet be realized.

Peiffer the Pedagogue

During the last ten years of Bernard's life he devoted a great amount of time to teaching. He had very strong and clearly defined views about aesthetic philosophy, artistic integrity, and pedagogical approaches. His methodology emphasized student creativity. He did not assign specific melodic patterns or chord voicings as an approach to developing improvisational skill, but concentrated on each student's understanding of larger compositional concepts and exploration. For example, rather than assign five chord voicings to learn in every key, he would have students compose pages of voicings that could form the foundation of a personal harmonic language. Study with him was rigorous. It included bitonal scales in double notes, classical repertoire from Bach to Messiaen, traditional and contemporary jazz repertoire, composition, sight-reading, and solfeggio. He considered stylistic lines of demarcation to be artificial and limiting, and this was evident in his pedagogy. Peiffer's strong personality, tempered by a great sense of humor and kindness, proved beneficial to many students who were inspired by his intellect, artistic vision, and mostly his music. Uri Caine has written, "I was an indifferent piano student when I first heard Bernard Peiffer play in Philadelphia with his trio. I was twelve years old and electrified by the music that I heard. Very soon after I became his student and Bernard was a wonderful teacher. He inspired his students to check out many different facets of music. He talked brilliantly about many subjects including the history of jazz, philosophy, and the need to work extremely hard to find your own style. He was very funny and saw the world through the eyes of an artist-rebelling against the conformity of the mainstream and living life on his own terms. His style embraced many different traditions. His students went to see him play at the Borgia Tea Room religiously where they witnessed Bernard's amazing virtuosity and endless invention."²⁷

Conclusion

The life story of Bernard Peiffer is compelling and ironic: a European child prodigy destined for the classical concert stage who was transformed by jazz; an optimistic and energetic personality plagued by tragedy and frustration; an artist who mesmerized adoring audiences wherever he performed, relegated to obscurity for thirty years. Bernard experienced many difficulties in life: the loss of his mother, the murder of his best friend, capture by the Germans, the loss of a child, meager finances, career setbacks, and illness. However, with the help of his wife Corine and a supportive family he remained positive, a consummate fighter to the end. His greatest musical contribution may be the unprecedented level at which he transcended style and period. His music stands as a lasting testament to his belief that the classical and jazz idioms are equal in their capacity to express the deepest emotions and highest intellectual endeavors of an artist. With the release of *Formidable* in 2006, his contribution, ignored by historians and unfamiliar to a new generation of jazz aficionados, can be reassessed, and Bernard Peiffer can assume his rightful place in jazz history.

Endnotes

¹ Leonard Feather, "Caught in the Act," *Downbeat* (1957)

² Leonard Feather, Review reprint - Promotional Album Insert, *Modern Jazz for People Who Like Original Music*, Laurie LLP 1006 (1959)

³ Barry Ulanov, "Barry Ulanov" column, *Downbeat* (1957)

⁴ Michael Brecker, Email to Stephan Peiffer (March 27, 2006)

⁵ *Bernie's Tunes*, Liner notes EmArcy MG 36080 (1956)

⁶ Alain Tercinet, Liner notes, *La Vie en Rose*, Gitanes 013 980-2 (2002)

⁷ Corine Peiffer, WUHY Radio interview by Donald Elfman (circa July 1977)

⁸ Françoise Delfau, interview by Frédérique Flynn (December 8, 2006)

⁹ Stephan Peiffer, interview by Vic Schermer, *All About Jazz* (June 2, 2006) [podcast] available

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- 10 Francoise Delfau, interview by Frederique Flynn (December 8, 2006)
- 11 Alain Tercinet, Liner notes, *La Vie en Rose*, Gitanes 013 980-2 (2002)
- 12 Leonard Feather, Liner notes, *Can-Can*, Laurie LLP 1008 (1960)
- 13 Alain Tercinet, Liner notes, *La Vie en Rose*, Gitanes 013 980-2 (2002)
- 14 Barry Ulanov, "Bernard Peiffer, Le Greatest," *Metronome* (1953)
- 15 Nat Hentoff, Liner notes, *Piano A La Mood*, Decca DL 9203 (1958)
- 16 Leonard Feather, "Caught in the Act" *Downbeat* (1957)
- 17 Barry Ulanov, quoting John Wilson, Liner notes, *The Astounding Bernard Peiffer*, Decca DL 8626 (1957)
- 18 Leonard Feather, Liner notes, *Can-Can*, Laurie LLP 1008 (1960)
- 19 Leonard Feather, "Jazz Pianist From France," *Los Angeles Times* (July 21, 1970)
- 20 Bernard Peiffer, Personal letter to Don Glanden (July 8, 1975)
- 21 Alain Tercinet, Liner notes, *La Vie en Rose*, Gitanes 013 980-2 (2002)
- 22 Leonard Feather, "The Blindfold Test," *Downbeat* (June 29, 1955)
- 23 James Felton, "Peiffer Was Unique Artist," *Philadelphia Inquirer* (September 1976)
- 24 Ethan Iverson, Review *Downbeat* (August 2006)
- 25 Thomas Conrad, Review, *Jazz Times* (June 2006)
- 26 Vic Schermer, "Formidable," *All About Jazz*, March 19, 2006 [journal online]; available from www.allaboutjazz.com
- 27 Uri Caine, Email to Don Glanden (October 6, 2002)

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APPENDIX

Bernard Peiffer Biographical Timeline

*Performances for which there is an extant archival recording are indicated in green.
Performances that were released commercially are in green italics.*

- 1922 Born in Epinal, Alsace-Lorraine to Marcel and Angele Leguichard - Peiffer October 23
The second of three children: older brother Philippe
- 1927 Françoise Peiffer (sister) born - June 8
- 1931 Begins to study music at nine with Pierre Maire (student of Nadia Boulanger)
- 1936 Angele Peiffer dies - December 31
Continued studies at Ecole Normale de Paris, Marseille Conservatory, Paris Conservatory
- 1938 - 40 Marcel Peiffer marries Madie - two step sisters: Martine , Michelle
- 1940 - 43 Alsace-Lorraine annexed by Germany. Occupation of northern and western France begins in May 1940. France is completely occupied by 1942.
Wins First Prize in Piano at the Paris Conservatory.
Best friend (probably Andre Maire) executed by the Gestapo.
Bernard and Philippe join the resistance.
Captured by the Germans
- 1943 Makes professional debut with Andre Ekyan
Works with Django Reinhardt at "Boeuf Sur Le Toit."
Marcel Peiffer, intelligence officer captured by the Germans, escapes. Later receives French Legion of Honor medal for bravery.

- 1944 Liberation of France begins June 6.
Paris liberated August 25.
- 1945 Joins French army
- 1946 Discharged from army - March
Concerts for the French Hot Club at the Salle Pleyel
Plays with Django Reinhardt
Tours with Hubert Rostaing and Jaques Helian
Performs throughout Europe
- 1947 Living at "Villa le Mas" in Nice
June 2 - Marries vocalist Monique Dozo in Monaco
- 1948 Performance at Nice Jazz Festival (possibly first jazz festival) - February
Hired to tour with Rex Stewart
Records with Rex Stewart - April 30, May 5
Daughter Frederique born - May 24
- 1949 Moves to Paris
Records with Don Byas - January 4, 5
Paris Jam Session with Charlie Parker and Miles Davis - May 15
Records with James Moody and Don Byas - July 5
Performs with Sidney Bechet
Composes music and appears in **Rendez-vous De Juillet** (Jacques Becker)
Extended engagement at Club Saint-Germain-des-Pres "Discovered" by Barry Ulanov
Performs on Hodeir's score for **Autour d'un Recif** (Cousteau)
- 1950 Leads Quintet at St.Germain-des-Pres and The Ringside (Django "sits in" nightly)
- 1952 Experiments with musique concrete. Seeks to introduce new forms to jazz.
Records **La Vie en Rose** (1952-53) released as **Bernard Peiffer et son Trio**
- 1953 Performs on Hodeir's score for **Saint-Tropez, Devoir De Vacances** (Paul Paviot)
Composes sound track and performs on **Quand Tu Liras Cette Lettre** (Melville)
First non-American to win Grand Prix Du Disque award for *Blue Star* album (his first recording as leader)
Divorced from Monique, December 11
- 1954 Marries actress Corine Jacques Taillardat
Records **Bernard Peiffer and His Saint Germain Orchestra**
Records **Bernard Peiffer Trio plays Standards**
Moves to America - December 20
- 1955 Rebecca (daughter) born - January 1
Signs with MCA booking agency
Plays: The Embers, NY - Birdland - NY, The Composer Room - NY, Village Vanguard - NY, The Blue Note, Philadelphia
Receives critical support from Leonard Feather
Charlie Parker dies - March 12 / Carnegie Hall Memorial Concert - April 2
Corine and Rebecca move to America. Family lives in New York, Washington, Philadelphia
- 1956 Olivia's Patio Lounge - January (opens for Sonny Stitt)
Pascale (daughter) born - March
Records **Bernie's Tunes**
Gigs with: The Glenn Miller Band, Woody Herman Quintet, Benny Goodman Sextet, Red Rodney
Academy of Music Concert: Classical and Jazz - November
- 1957 Records **The Astounding Bernard Peiffer**
The Newport Jazz Festival - July 5
- 1958 Pascale dies - December
Records **Piano A La Mood**
- 1959 Records **Modern Jazz For People Who Like Original Music**
St.Cloud State University concert - Feb 17
- 1960 Records **Can Can**
Records **The Pied Peiffer of the Piano**

- 1962 **Ethical Society**
Concert Montreal Jazz Festival
Stephan (son) born - July 9
- 1963 Signs with Columbia Artists Management - May
Tonight Show - May
University Concert with Lew Tabackin and Gus Nemeth - October 31
Living at 246 E.Johnson St., Philadelphia
- 1964 **"Contrasts"** WHYY Radio with Natalie Hinderas
Paso Robles, California - April
Rawlins, Wyoming - October 31
- 1965 Records **Prelude, Fugue, and Trio on Lullaby of Birdland**
Moves to 133 W.Upsal St. Philadelphia (Mt.Airy)
Swarthmore Jazz Festival - December
- 1966 Teaches at The Wilmington Music School (Delaware) - circa 1966-67
Makes trip to France, records **Improvised Pieces for Organ**
Antibes Jazz Festival
- 1967 Atlanta Film Festival Gold Medal - musical score for **"Grit"**
- 1968 -
69 Exploratory surgery, kidney failure, removal of kidney
- 1970 Los Angeles, Donte's performances
Two-Piano Session with Pete Robinson
Private Trio Concert in New Jersey - October
Working trio includes Al Stauffer - bass / Jim Paxson - drums
Moves to 8514 Ardleigh Street, Philadelphia
- 1971 **Solo Piano Concert** - September 8
West Chester State College - November 11
The Mark of Jazz hosted by Sid Mark - December
- 1972 **Brandywine River Museum** - March 19
Cherry Hill Inn - December 10
- 1974 Walnut Street Theater (Philadelphia)
University of Akron - October 19
The Mark of Jazz hosted by Sid Mark - December 1
Working trio includes Al Stauffer - bass / Billy Jones - drums
- 1975 Newport in New York - Solo Piano Night - Carnegie Hall / MPS Records offer
Columbia Records offer
If Tatum Were Alive Again offer
Begins weekly gig at the Borgia Tea Room in Philadelphia, October
Foxhole Café, University of Pennsylvania - June 6,7
Akron, Ohio - October
- 1976 **The Painted Bride Duo Concert with Al Stauffer** - January 12
Glassboro State College - April 26
The Painted Bride Duo Concert with Al Stauffer - July
Dies at Albert Einstein Medical Center - September 7
- 1987 Marcel Peiffer dies, March 12
- 2000 Corine Peiffer dies - November 8 (born November 6, 1933) 67 years old.
- 2006 **Formidable** released.
Tatum and Andraysen (grandsons) born - February 5