The image shows a close-up of a handwritten musical score on aged, yellowed paper. The score consists of several staves with musical notation, including notes, rests, and dynamic markings. A large blue bracket on the left side of the page frames the title text. The background is slightly blurred, focusing attention on the text and the immediate musical notation.

Peter Foley Music Project

With morning excitement!

Peter Foley

One of the reasons I went into theater was that I wanted to write lots of different kinds of music. I love lots of different kinds of music. And I thought, oh, this is great, each show will give me an excuse—I really take it as a mandate—to write in a different style. I feel like I managed to stay pretty true to that goal. I don't think many people would think that the composer of *Bloom* was the composer of *The Names We Gave Him*.

PETER FOLEY

PETER FOLEY (1967–2021) was an award-winning composer, lyricist, arranger, orchestrator, and music director. His musical theater works include *The Hidden Sky* (Book by Kate Chisholm, based on a short story by acclaimed author Ursula K. Le Guin), *The Names We Gave Him* (Book & Lyrics by Ellen McLaughlin; commissioned by the Public Theater), *I Capture the Castle* (Lyrics by Marion Adler, Book by Cara Reichel; commissioned by Signature Theatre), *Bloom*, *Whitechapel*, and *The Bear*, a short operetta.

For his music and lyrics to *The Hidden Sky*, which premiered at Philadelphia's Prince Music Theater, he received a NEA New American Works grant, the Richard Rodgers Award from the American Academy of Arts and Letters, Stephen Sondheim Award from the American Music Theater Festival, Jonathan Larson Foundation Award, and a Barrymore nomination for Outstanding Original Music.

Peter's other stage works include music for "To Sing" in Mark Campbell's *Songs from an Unmade Bed* (New York Theatre Workshop, original cast album on Sh-K-Boom Records) and scores for several plays, including *Newton's Universe* (St. Ann's Warehouse), *Much Ado About Nothing* and *Henry V* (Shakespeare Theatre of New Jersey), and *Alice in Wonderland*

(Berkeley Theater Project). Peter's songs have been performed at Lincoln Center's American Songbook, Kennedy Center's Millennium Stage, the New York Festival of Song, Symphony Space, Town Hall, Joe's Pub, 54 Below, Birdland, and more.

Peter also composed scores and themes for numerous television shows and documentaries, including *Listening to America with Bill Moyers* and seven seasons of the Emmy-nominated, Peabody Award-winning PBS series, *Art:21*.

Peter was a fellow/resident artist at the MacDowell Colony, Millay Colony, Eugene O'Neill Theater Center National Music Theater Conference, and Sundance Institute Playwrights Retreat at Ucross. He was an alum of the BMI Lehman Engel Musical Theatre Workshop, New Dramatists' Composer-Librettist Studio, American Lyric Theater Composer Librettist Development Program, and Yale University.

A native of Berkeley, California, Peter lived outside New York City with his wife, writer/director Kate Chisholm, and their daughter Grace. He passed away in August 2021 following a 10-year struggle with ocular melanoma, a rare cancer.



The Music

Among the best of his generation at setting lyrics and writing music that evokes character and mood.

STEPHEN SONDHEIM

The music is magnificent. Powerful and urgent but never blatant; melodic but never simplistic; wonderfully various yet seamless in its narrative flow. I am very deeply impressed.

What a joy!

URSULA K. LE GUIN

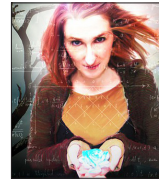
In his short lifetime, Peter created a remarkably rich and diverse body of work, including five full-length musicals and an operetta, each vastly different from the others in subject matter, tone, and musical style. He also wrote cabaret and art songs, choral pieces, and dozens of instrumental scores for plays and television.

Learn more about Peter's works and listen to his music at peterfoleymusic.org.



Photo by Todd Cerveris

STAGE WORKS—SELECTED



THE HIDDEN SKY

Music & Lyrics by Peter Foley / Book by Kate Chisholm

Full-length musical drama based on the short story "The Masters" by Ursula K. Le Guin

Winner of the Richard Rodgers Award

The world as we know it is no more. An apocalypse brought on by the misuse of technology has ravaged the earth. A society has arisen where science, mathematics, and the pursuit of knowledge have been forbidden by the ruling priests and forgotten by the people. This multi-award-winning musical tells the story of a young woman whose longing for knowledge leads her on a passionate journey of discovery. Featuring a soaring, eclectic score with lush ensemble singing, *The Hidden Sky* is a mythical tale of aspiration, awakening, and the indomitable human spirit.

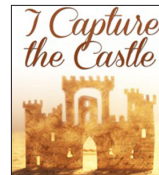


THE NAMES WE GAVE HIM

Book & Lyrics by Ellen McLaughlin / Music by Peter Foley

Full-length original musical, drama

Loosely based on a true story, *The Names We Gave Him* is about an amnesiac veteran of the First World War, the doctor who treated him, and the many women who, in denial of their grief, claimed him as their lost beloved. With a richly textured, dramatic score and riveting choral music, this new musical explores the agony of war for both the soldiers and the families they leave behind, the distorting power of loss, and the insistence of love. What is a country's identity in the aftermath of such devastation? What is a self without memory?



I CAPTURE THE CASTLE

Music by Peter Foley / Lyrics by Marion Adler (additional lyrics by Peter Foley) / Book by Cara Reichel

Full-length musical, romance based on the novel by Dodie Smith

It's spring 1934, and 17 year-old Cassandra Mortmain, daughter of a famous but long-blocked writer, begins a journal in which she vows to capture her observations of life, her artistic but impoverished family, and the aging English castle in which they live. Life provides unexpectedly rich fodder for her literary endeavor when a wealthy American family arrives in the village, striking up a surprising and improbable friendship with the Mortmains. Over the course of a magical spring and summer, bonds are formed and broken, romances blossom and fade and blossom again, wounds are healed, childhood ends, and an artist is born.



BLOOM

Music by Peter Foley / Lyrics by Matthew Heimer

Book by Andy Siegel / Story by Kevin Mayes

Full-length original musical, comedy

An entire nation bets its financial future...on a tulip! In this madcap, romantic musical comedy set in 17th century Holland during the legendary "tulip mania," when fortunes and lives were made or lost on the trade of a single flower, *Bloom* follows the passionate travails of a quartet of characters, each with their own reason to claim the rare and renowned *Semper Augustus* flower for themselves—love, riches, fame, freedom. With a pop score inspired by the Beatles, XTC, and a touch of the Baroque, *Bloom* features a large ensemble of colorful characters with big dreams and crazy schemes.

Peter was that rare composer/lyricist who was equally gifted at both. His music is as sophisticated and surprising as it is catchy, and his lyrics poetic and graceful— across an astonishing stylistic range.

You end up caught off-guard at how your head and your heart are moved in tandem: astonished at the craft, pierced by the insight.

MANOEL FELCIANO

The versatility, power and downright soul in Peter's sound is awe-inspiring. And the way he creates a musical landscape with every lyric is masterly.

MARK CAMPBELL

Your music engenders pure ecstasy and enlightenment. You are opening hearts indeed.

You're a genius— and I hope you can admit it.

EISA DAVIS

Peter's tenacity and drive to create beauty and touch people with his music was unstoppable, and he's left us with an exceptional body of work that will take time to fully digest.

AARON DAVIDMAN

Peter's music consistently hits the sweet spot of great intelligence without being overly cerebral, combined with deep emotion that avoids being overly sentimental. It is beautiful and challenging. His ear for inventive harmony and rhythm always surprises and his stylistic versatility all in the service of story and character is so impressive.

ROB BERMAN



Peter Foley Music Project

PETERFOLEYMUSIC.ORG



MISSION

The mission of the **Peter Foley Music Project** is to further the artistic legacy of composer/lyricist Peter Foley (1967–2021) through promoting and supporting performance, recording, and publication of his works.

Board of Directors

Kate Chisholm
Executive Director & President
Aaron Davidman, *Secretary*
Kevin Mayes, *Treasurer*

Music Advisory Council

Beatrice Affron
Rob Berman
Manoel Felciano
Curtis Moore
Joseph Thalken

OUR STORY

On July 31, 2021, shortly after Peter began home hospice following a 10-year struggle with ocular melanoma, a rare cancer, his wife Kate Chisholm and close friends Kevin Mayes and Manoel Felciano hosted a virtual listening party of demo and live recordings of Peter's songs. In presenting such a wide variety of selections back-to-back, spanning 1985 to 2021, the full richness, complexity, and beauty of Peter's life's work was abundantly clear, and a group of dedicated fans, colleagues, and supporters began talking about ways to get more of Peter's work out into the world.

The **Peter Foley Music Project** was born out of those discussions and incorporated as a not-for-profit charitable organization on November 22, 2021.

PROJECTS & PRIORITIES

Despite Peter's acclaimed body of work, only one of the musicals, *The Hidden Sky*, has had a premiere professional production, only two songs have been commercially recorded, and only one song has been published. None of his stage works have been published or professionally recorded beyond demos.

Foundation priorities are to:

- Preserve and promote Peter's work and legacy to make his music more widely known, performed, and appreciated.
- Create performance-ready materials and publish Peter's songs.
- Arrange and support performances and recordings of Peter's work.
- Promote and fund production and development of Peter's stage works.
- Provide educational opportunities, through Peter's music, to the next generation of musicians and theater artists.



COMPLETED PROJECTS

THE NAMES WE GAVE HIM RECORDING

We commissioned a professional remix of the live recording of *The Names We Gave Him* from the December 2021 production at Montclair State University to produce a complete, balanced demo recording of the entire score with large ensemble and complete orchestrations.

PETER FOLEY MUSIC PROJECT WEBSITE

We built a comprehensive new website to make information about and samples of Peter's work readily accessible. The site includes more than 30 music tracks and will continue to grow as more media becomes available.

SONGS OF PETER FOLEY CONCERT

We co-produced *Out of Myself—Songs of Peter Foley*, a large concert celebration of Peter's artistic legacy at NYC's Symphony Space, with a star-studded cast, 9-piece orchestra, and 20-person intercollegiate chorus, supervised by Grammy and Emmy Award winning conductor Rob Berman.

UPCOMING PROJECTS

SHEET MUSIC & SONGBOOK PUBLICATION

We plan to digitally publish sheet music and curate a songbook of Peter's theater, concert, and cabaret songs. Our goal is to encourage performance of individual songs and choral works by making the music easily accessible.

THE HIDDEN SKY RECORDING

Although *The Hidden Sky* has won multiple awards and been produced several times on stage and in concert, no complete recording of the score exists beyond demos, many of which are outdated. Producing a complete, professional recording with the full orchestrations is a priority project.

PODCAST

We're collaborating with Grammy Award winning producer Kevin Thomsen to create a podcast about Peter's life and music through the lens of the nearly 50-year relationship Peter had with his oldest friend, actor/filmmaker Aaron Davidman. Through interviews with friends, family, and colleagues, Aaron takes a deep dive into Peter's body of work, exploring the many dimensions of Peter as an artist and person and asking: Where did the music come from? How does art reflect life?



PETERFOLEYMUSIC.ORG



I found The Hidden Sky is a fine
and more completely why it
from the top of the sky