

4-2012

Guest Composer Peter Westergaard

Music Department

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Cultural Affairs Committee
and
Distinguished Lecture Series
c/o Wanda Madden-Carr
200 Alumni Hall
University of Maine

May 10, 2012

To: Beth Wiemann

From: Melissa Mayard & Dan Sandweiss, Co-Chairs

On behalf of the Cultural Affairs Committee and Distinguished Lecture Series, it gives us great pleasure to inform you that your proposal, Peter Westergaard, Guest Composer, has been awarded \$650.00.

Please contact Wanda Madden-Carr at 1-1516 to discuss the procedures in place for the submission of financial expenses related to this award at your earliest convenience.

The following acknowledgement is required on ALL promotional material: ***This event was supported in part by a grant from the Cultural Affairs/Distinguished Lecture Series.***

Attached is a form for your use to summarize the benefits derived from this grant. This form should be submitted within 30 days after the conclusion of the event. Timely submission of your summary will be considered as part of any future funding requests.

The Cultural Affairs Committee members congratulate you and wish you much success on this project.

cc: Pam McManus

CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES
GRANT APPLICATION

PLEASE NOTE EMAIL ADDRESS CHANGE

I. Applicant/Organization: Music Division, School of Performing Arts

II. a. Responsible Organization Officer: Beth Wiemann

b. Title: Chair, Music Division

c. Campus Address (include Email and Telephone): Class of 1944 Hall, 207-581-1244
beth.wiemann@umit.maine.edu

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):

Guest composer Peter Westergaard, the William Shubael Conant Professor of Music, Emeritus, at Princeton University, will be on campus at UMaine during the week of March 19, 2013, coaching the premiere of a new work for clarinet, 'cello and piano, composed for and premiered by UMaine faculty members Noreen Silver, Phillip Silver and Beth Wiemann. He will meet with students informally (particularly students with an interest in composing) during this residency, and will attend and speak at the public recital on March 21st. This UMaine faculty recital by Profs. Silvers and Wiemann will include other works for trio and for clarinet and piano. This recital will be promoted as part of the SPA Spring Calendar of Events, with special notice of the guest composer in residence.

A bio of Peter Westergaard, printed here from Grove Online (a standard reference work for music and musicians) is attached to this emailed application. His new trio to be premiered at UMaine is derived from his work on an opera on Shakespeare's **Twelfth Night**, now in progress.

IV. Budget Proposal Form must be attached.

Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.

SEND COMPLETED APPLICATION VIA EMAIL TO: wcarr@maine.edu

For questions regarding the Cultural Affairs/Distinguished Lecture Series, please contact Wanda Madden-Carr at 1-1516

Cultural Affairs/Distinguished Lecture Series Fund Budget Proposal Form

Applicant/Organization: Music Division, School of Performing Arts
 Responsible Officer: Beth Wiemann
 Event Title: Guest composer Peter Westergaard
 Event Date: March 18th-21st, 2013

Total Program Budget:

Amount Committed by Applicant Organization: _____
 Total Amount Requested from Other Funding Sources: _____
 Please List Sources & Amounts below:

Amount Requested from CA/DLS Committee: \$650 *
 Revenues, if any, expected (fees, ticket sales): _____

Budget Breakdown of Expenses and funds to be used:

	CADLS	Other
Honoraria/Services (explain below)	\$ _____	\$ <u>500</u>
<u>honoraria for coaching UMaine faculty</u>		
<u>and meeting with students in the School</u>		
<u>of Performing Arts</u>		
 Travel	 \$ <u>375</u>	 \$ _____
<u>(airfare from Philadelphia)</u>		
 Lodging/Meals (estimated 3 night stay)	 \$ <u>275</u>	 \$ <u>100</u>
Advertising	\$ _____	\$ <u>50</u>
Printing	\$ _____	\$ <u>50</u>
Supplies and Materials	\$ _____	\$ _____
Other (must specify below)	\$ _____	\$ _____

Total Expenses from CA/DLS funds: \$ 650 *
 Total Expenses from other funds: \$ 700
 (These two totals should equal the "Total Program Budget" listed above)

*These amounts should be identical and should not exceed 75% of the total program/event budget – see guidelines for further information. Please note that CA/DLS funds may not be used for receptions and do not normally fund UM employee wages. If an award is granted based on this proposal, reimbursement of expenses will not exceed the total CA/DLS request and will be limited to the types of expenditures outlined above.

Oxford Music Online

Grove Music Online

Westergaard, Peter

article url: <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/30166>

Westergaard, Peter (Talbot)

(*b* Champaign, IL, 28 May 1931). American composer, theorist and opera producer. He studied at Harvard University (1949–53), the Aspen Music Festival, the Paris Conservatoire (1951–3) and Princeton University (1954–6); his principal teachers included Piston, Milhaud, Sessions, Babbitt, Cone and Fortner. Prior to his appointment to the Princeton music department in 1968, he was a member of the board of ISCM (1961–2), the American Society of University Composers (1965–7) and *Perspectives of New Music* (from 1966). As well as serving as department chair at Princeton (1974–8; 1983–6), he has conducted the University Orchestra (1968–73) and directed the University Opera Theater (from 1970), which gave the American stage première of *Leonore* (the original version of *Fidelio*) under his direction in 1982. He has also been active as co-founder and director of the June Opera Festival of New Jersey (1983–6).

Westergaard's music employs a highly chromatic language within clear, polished and transparent textures. To achieve this clarity, he divides 12-note sets into subsets of related pitch cells which are processed in unfolding polyphony. The syntax that arises from these pitch matrices, while non-diatonic, creates harmonic centres that act as tonal anchors. Rather than simply defining his music harmonically, these centres also carry structural and expressive weight. In his setting of *The Tempest* (1970–90), for example, pitch subsets function in a similar manner to leitmotifs: the hexachord introduced when Prospero sings of his pre-exile spiritual studies ('Being transported and rapt in secret studies') returns as an orchestral subtext in the harp and vibraphone during the finale of Act I, underlining the power of the spell imposed by Prospero on the young Ferdinand. Although modern in language, the work also makes effective use of 18th- and 19th-century operatic set pieces (e.g. arias, ensembles and choruses) and paces these elements in ways familiar from Classical and Romantic styles. Despite its modest forces (soloists, small chorus and chamber orchestra), *The Tempest* sustains a powerful dramatic line more in the tradition of grand opera.

Westergaard's mastery of text setting is apparent in *The Tempest*, as well as in other vocal works. Always following the most natural declamation of the spoken word, his rhythmic articulation makes clear diction easy for the performer to achieve. Such sensitivity to text is apparent in every aspect of his music. In his settings of W.B. Yeats's poems *Byzantium* and *Sailing to Byzantium*, a mixed percussion ensemble accompanies the baritone voice. This instrumentation establishes a general colour that resonates with recurring poetic images in the text ('gold mosaic', '... Grecian goldsmiths make/Of hammered gold and gold enamelling') and captures specific lines of text through new percussion techniques; rapid pianissimo vibraphone and marimba figurations played with the wooden end of the mallet, for example, describe the magic 'Flame that no faggot feeds ... flames begotten of flame'.

Westergaard's work as a theorist has been primarily concerned with two areas: the development of syntax for tonal music which encompasses both time and pitch; and methods of constructing a polyphony in 12-note music which controls both the intervals between consecutive notes within a single line, and the intervals between simultaneously sounding notes in two or more lines. In all

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aspects of his work, whether as a composer, theorist, opera producer, translator or teacher, Westergaard has aimed to present complex artistic and intellectual issues in straightforward and unambiguous manners. This concern for clarity imparts a significance to his work that goes beyond the relatively small size of his compositional output.

Writings

- 'Some Problems in Rhythmic Theory and Analysis', *PNM*, i/1 (1962), 180–91; repr. in *Contemporary Music Theory*, ed. B. Boretz and E.T. Cone (New York, 1972), 226–37
- 'Webern and "Tonal Organization": an Analysis of the Second Movement of the Piano Variations, op.27', *PNM*, i/2 (1962–3), 107–20
- 'Some Problems Raised by the Rhythmic Procedures in Milton Babbitt's Composition for Twelve Instruments', *PNM*, iv/1 (1965–6), 109–18
- 'Toward a Twelve-Tone Polyphony', *PNM*, iv/2 (1965–6), 90–112
- Review of L. Ulehla: *Contemporary Harmony* (New York, 1966), *JMT*, x (1966), 369–71
- 'Sung Language', *Proceedings of the American Society of University Composers*, ii (1969), 9–36
- 'On the Problems of "Reconstruction for a Sketch": Webern's *Kunfttag III* and *Leise Düfte*', *PNM*, xi/2 (1972–3), 104–21
- An Introduction to Tonal Theory* (New York, 1974)
- 'Geometries of Sound in Time', *Music Theory Spectrum*, xviii/1 (1996), 1–21

Bibliography

Vinton D

- G. Crumb: 'Peter Westergaard: Variations for 6 Players', *PNM*, iii/2 (1964–5), 152–9
- F. Maus: 'Teaching with Westergaard's Counterpoint Rules', *Journal of Music Theory Pedagogy*, vi (1992), 83–96

Michael J. Pratt

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Cultural Affairs/Distinguished Lecture Series Grant Report Form

Applicant Organization: Music Division, School of Performing Arts
Contact Name: Beth Wiemann, Chair, Music Division
Campus Address: Class of 1944 Hall
Phone: 581-1244
E-mail: beth.wiemann@umit.maine.edu

Summary of Program for which grant funds were awarded, including a brief description, place where the program was held; and date and time:

The world premiere of Peter Westergaard's work for clarinet, 'cello and piano, written especially for the Silver Duo and clarinetist Beth Wiemann, was given on a UMaine faculty chamber music concert devoted to contemporary music, Thursday, March 21, 2013, in Minsky Recital Hall. The composer attended the premiere, coaching the performers in rehearsal beforehand and meeting with audience members after the concert.

How many people attended the event(s)? If possible describe the different audiences that this program served (i.e. UMaine Students, general community, teachers, etc.).

Roughly 30 people attended the concert, including UMaine faculty and students, and local community members.

How was the event promoted? Please attach copies of promotional material.

Posters, both electronic and paper copies, were distributed through UMaine channels, including the SPA website and Facebook/Twitter feeds.

Please describe any modifications to program or budget made after award:

The Westergaard visit was shortened by one day because of weather/travel considerations.

Please attach a final budget, an Adjusting Entry form listing expenses, and GL printouts showing expenses to this form.

PETER WESTERGAARD, GUEST COMPOSER

March 21, 2013

ACTUAL INCOME:

Cultural Affairs Grant	650.00
Music Division	650.00

Total Income 1300.00

ACTUAL EXPENSES

Honorarium	650.00
Black Bear Inn	74.95
Hospitality meals	92.00
Posters/programs	100.00
Student labor (house managers) 4 x 8.35/hr	33.40
Photocopies /binding (in house)	75.00
Supplies & Materials	134.65
Travel (transporting to/from airport, hotel, university)	40.00
Videotaping/audio recording & editing (in house)	100.00
Total	1300.00

left to either in this piece. Instead, exact symmetries of various kinds rule the roost at every corner. The second half of the first movement is a kind of foreshortened mirror image of the first--not just backwards but upside down and backwards and lasting a third less. The outside sections of the second movement consist of a series of canons by inversion--the follower plays the same thing as the leader except that it's upside down--but watch out, the time lag between follower and leader is tiny, only a third of a second. If that sounds unsettling, well, that's what's intended--hence the spooky tempo indication (borrowed from Mahler) "Schattenhaft" ("shadowy").

But back to the title; what it really refers to is something much more prosaic: the intervals that define the webs of sound you will hear--the ones between consecutive notes in a line or between contiguous notes in any pair of lines--are exclusively the odd ones: one semitone (a minor second), three semitones (a minor third), five semitones (a perfect fourth), seven, nine, eleven semitones. The even ones are suppressed (always lacking, of course, but kept out of the limelight). All of which keeps the intervallic palette of the piece consistent, wherever its varying textural and rhythmic urges may lead it.

When Beth Wiemann asked me to write a piece for this combination, how could I not say yes? Sure, the fact that Brahms wrote a piece for the same combination was daunting, but the sheer loveliness of all the wonderful sounds these three instruments can make together made the project irresistible.⁷

SCOTT WHEELER studied at Amherst College, New England Conservatory and Brandeis University; his principal teachers were Lewis Spratlan and Arthur Berger. He pursued further study at the Tanglewood Music Center (with Olivier Messiaen), the Dartington School (with Peter Maxwell Davies) and privately with Virgil Thomson. He teaches at Emerson College in Boston, where he co-directs the BFA program in musical theatre. He is a founding member of the new-music ensemble Dinosaur Annex. He has received awards and commissions from the Guggenheim Foundation, the Koussevitzky Foundation (2), the Fromm Foundation (2), Tanglewood, the National Endowment for the Arts, the Massachusetts Cultural Council (3), the American Academy of Arts and Letters (2), Yaddo and the MacDowell Colony, as well as the Stoecker Prize for excellence in chamber music from the Chamber Music Society of Lincoln Center. He was a Distinguished Visitor at the American Academy in Berlin in 2007. He is the 2010 recipient of the Composer of the Year Award from the Classical Recording Foundation.

**For more information on
UMaine School of Performing Arts Events visit:**

umaine.edu/spa
facebook.com/umainespa

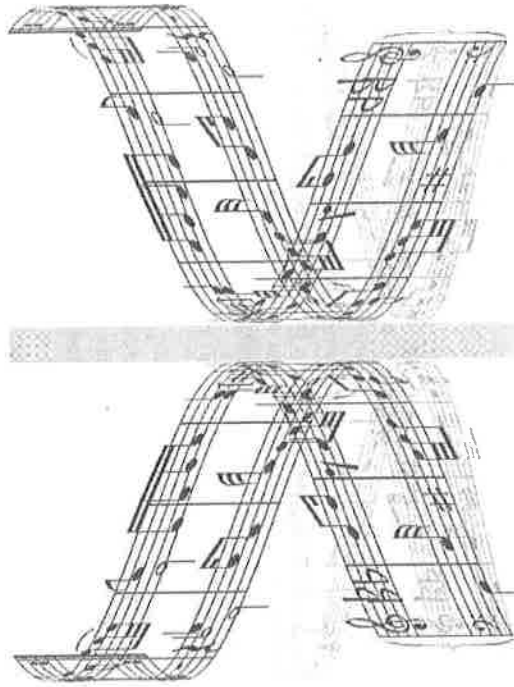
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Director, Office of Equal Opportunity, 101 North Stevens Hall, 207.581.1226.

THE UNIVERSITY OF
MAINE
School of
Performing Arts

Faculty Chamber Concert

featuring the world premiere of "All Odds"
by Peter Westergaard



Thursday, March 21, 2013 at 7:30PM
MINSKY RECITAL HALL

This event was supported in part by a grant from the
Cultural Affairs/Distinguished Lecture Series.

SPA SCHOOL OF
PERFORMING ARTS