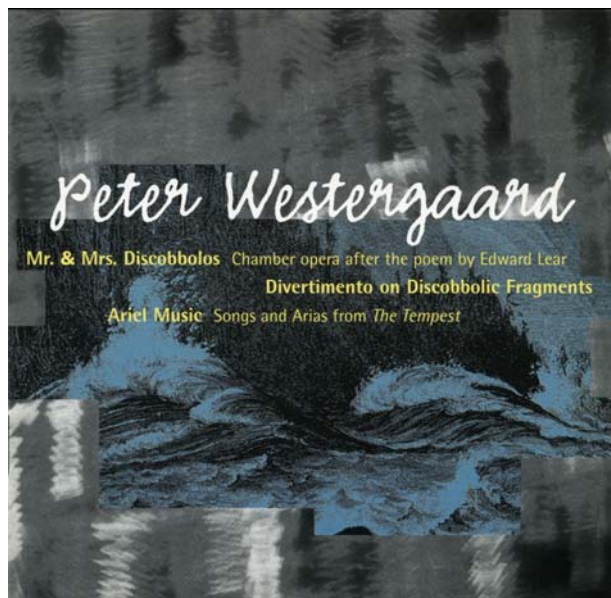


## Peter Westergaard



<i>Mr. &amp; Mrs. Discobolus</i> : Chamber Opera		
after the poem by Edward Lear (1966) .....		(17:31)
1	I First Pastoral .....	(1:38)
2	II First Recitative .....	(2:20)
3	III First Response .....	(1:52)
4	IV Grand Duet .....	(2:41)
5	V Second Pastoral .....	(1:25)
6	VI Second Recitative .....	(2:22)
7	VII Grand Finale .....	(5:16)
Valarie Lamoree, soprano; Jack D. Litten, tenor;		

The Group for Contemporary Music: Jeanne Benjamin, violin; Sophie Sollberger, flute; Fred Sherry, cello; Donald MacCourt, bassoon, Charles Wuorinen, harpsichord; Raymond DesRoches, percussion. Harvey Sollberger, conductor

<i>Divertimento on Discobollic Fragments</i> (1967) .....		(10:17)
8	I .....	(1:01)
9	II .....	(1:26)
10	III .....	(2:45)
11	IV .....	(1:32)
12	V .....	(0:31)
13	VI .....	(2:53)

Harvey Sollberger, flute Charles Wuorinen, piano

<i>Ariel Music</i> : Songs and Arias		
from <i>The Tempest</i> (1986-88) .....		(16:02)
14	I Ariel to Prospero .....	(4:51)
15	II Ariel to Ferdinand .....	(1:48)
16	III Ariel to Ferdinand .....	(2:39)
17	IV Ariel to Gonzalo .....	(0:46)
18	V Ariel to Alonso, Antonio, and Sebastian .....	(5:57)

Maria Tegzes, soprano; Composers' Ensemble at Princeton: Jayn Rosenfeld, flute & piccolo; Maria Butler, oboe; Alien Blustine, clarinet & bass clarinet; Chris Gekker, trumpet; John Arrucci, percussion; Elizabeth DiFelice, celesta & piano; Joyce Flammen-Feibel, Theophanis Dymiotis, violins; Louise Schulman, viola; André Emelianoff, cello.; Michael Pratt, conductor

Total playing time: 43:50

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## Notes

My second opera, *Mr. & Mrs. Discobolus*, a chamber opera after Edward Lear (1965), was started while I was on a Guggenheim grant in 1964–1965 and was finished just in time for the first rehearsal in 1966. It was first performed by the Group for Contemporary Music on March 21, 1966, in Macmillan Theater at Columbia University. The score bears the dedication "to my wife and children."

The manuscript of the *Divertimento on Discobollic Fragments* quotes these lines from *Mr. & Mrs. Discobolus*:

*And all the Discobolus family flew  
In thousands of bits to the sky so blue.*

My starting point on the composition of the *Divertimento* was in the various bits and pieces of music that I had left over after the completion of the opera, and many of the compositional procedures I used were ones I had explored in the process of composing the opera but had put aside as the single-minded qualities of the opera began to take shape in my mind. (The original title had been *Divertimento on Discobollic Remains*, which—despite its accuracy—seemed a little too gruesome in view of what happened to the whole of the clan Discobolus.) The piece is in six movements and was dedicated to my friends and, at the time, colleagues at Columbia University, Harvey Sollberger and Charles Wuorinen, who

first performed it in 1967. This recording is a reissue of their performance on the Nonesuch set *Twentieth Century Flute Music*.

*Ariel Music* (1987) consists of five excerpts from my third opera, *The Tempest* (1990), recast for high soprano and ten instrumentalists. Together they form a portrait of the spirit Ariel as he interacts with various mortals. *Ariel Music* received its premiere in 1987 with Michael Pratt conducting Karen Smith Emerson and the Composers' Ensemble at Princeton. The present recording was made two years later. *The Tempest* itself was first performed in July 1994 at the Opera Festival of New Jersey, Michael Pratt conducting.

**Peter Westergaard** was born in Champaign, Illinois, in 1931 and studied composition with Darius Milhaud, Walter Piston, and Roger Sessions. Now the William Shubael Conant Professor of Music at Princeton University, he has taught composition and theory there since 1968. Director of the Princeton University Opera Theatre and co-founder of the Opera Festival of New Jersey, he has managed to indulge his penchant for opera under many hats—as conductor, stage director, translator, and even set designer—giving him a kind of hands-on experience that few would-be opera composers have a chance to get nowadays.

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## *Production Notes*

*Mr. & Mrs. Discobolos* produced by Carter Harman, recorded by David Hancock, engineer. Originally released on CRI SD 271, with support from the Martha Baird Rockefeller Fund for Music. *Divertimento on Discobolic Fragments* recorded by Marc J. Aubort, Joanna Nickrenz, Elite Recordings, Inc. Originally released on *20th Century Flute Music*, Nonesuch HB-73028. Licensed by permission of Elektra Entertainment, A Division of Warner Communications, Inc.

*Ariel Music*: Recorded and edited by Allan Tucker, Foothill Digital, NYC. Recorded in Taplin Hall, Princeton University.

*Mr & Mrs. Discobolos* and *Divertimento on Discobolic Fragments* published by Linder & Goodman (Jerona Music Corp.) *Ariel Music* published by the composer. (BMI). Art Direction & Production Manager: Ladi Odeku; Cover Art & Design: Angela Voulangas

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Managing Director: Joseph R. Dalton.

*This compact disc was made possible through the generous support of Princeton University.*