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# ❖ ACOMA EDITIONS ❖

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## PETER WARE'S Music for Orchestra

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**PETER WARE** (May 4, 1951) like Charles Ives and Aaron Copland has fashioned a melodic and harmonic vocabulary both distinctive and attractive. Frequently drawing titles from North American landscapes, Ware seeks to climb inside his sources creating an organic rather than narrative musical style. Expressionistic with driving rhythm and intense dissonance, his music evolves through long-breathed melodies, spun out almost endlessly in a free-flowing contrapuntal texture. Ware's musical structures develop naturally from motivic cells that seem to grow and mutate in an evolutionary sense. Fascinating in its defiance of analysis, the music emerges from a primitive sense and communicates directly with the listener on a purely spiritual level. For this reason, its meaning can be interpreted and understood emotionally, but the message is encoded outside the realm of language.

Ware's early musical training was in the church choir and under the piano tutelage of Florence Robertson in Beethoven's lineage. He studied composition at Virginia Commonwealth University, the University of Cincinnati and Yale University. His principal teachers include Krzysztof Penderecki, Scott Huston, Jonathan Kramer, Roman Haubenstock-Ramati and Toru Takemitsu.

While many composers claim inspiration from the works and spirit of Beethoven, Ware's orchestra music is large in gesture with the heroic always surfacing and a sense of undeniable majesty. It communicates the universal awe, a speechlessness that can only be captured in the language of tone. In the end, the process is clearly recognizable as an extremely personal testimonial: the individual artist struggling for context in the world, and through the workings out of their art, championing and empowering themselves with spirit transcending.

Ware attracts numerous commissions with grants from the Canada Council, the National Endowment for the Arts, the Ontario Arts Council and the Ohio Arts Council. He has attracted commissions and performances from ensembles such as the Cincinnati Symphony Orchestra, Saskatoon Symphony, Iceland Symphony Orchestra, Regina Symphony, Orchestra London Canada, Virginia Symphony, Hamilton Philharmonic, Mississauga Symphony Orchestra and the Canadian Chamber Ensemble/Kitchener-Waterloo Symphony, Richmond Symphony, Queen's Chamber Orchestra, National Chamber Orchestra, and Cincinnati Chamber Orchestra. He has received composition prizes from the Minnesota Composers Forum, St. Louis New Music Circle, University of Cincinnati, Pi Kappa Lambda Music Honor Society, Virginia Commonwealth University and Yale University. In 1993-94, Ware was Composer-of-the-Season for the Saskatoon Symphony. For more information: <http://www.peterware.com>

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*Aishihik*  
"The music wins you over with its marvelous stillness.

*The Toronto Star*

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*Symphony No. 1 "Ancient Evenings"*  
"The orchestra reveled in the evocative and passionate passages of the musical epic, which describes the visit of a hero's soul to his own funeral and a re-visiting of his life."

*The London Free Press*

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## PETER WARE'S ORCHESTRA MUSIC

### *AISHIHIK*

3-2-2-3, 4-2-3-1, Timp., Perc. (3), Pno, Str. 14'

A set of variations for orchestra, this single-movement work reflects the character of a glacier lake in the Yukon. While the orchestration features the lower instruments, the piano is often frozen in the upper registers creating an icy coldness and sense of starkness and beauty. 49 p. AE144 \$49.98

### *BACA LOCATION NO. 1*

1-1-1-1, 2-2-1-1, Timp., Str. 22'

Inspired by the now extinct Jaymez volcano in New Mexico, this two-movement work opens *Larghetto espressivo* with an oratory in the bass instruments which leads to a striving, lyrical theme in the cellos. This sets the mood for the music that follows, culminating in a declamatory clarinet solo. In the *Allegro*, an expansive winding theme overlays terse and staccato ostinati. At times frenzied and at times spent, the music presses onward into a *Prestissimo agitato* with increasing weight to the concluding passage of grinding bass, shrilling violins, and the final granitic chords. 95 p. AE08X \$95.98

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<p><b>Baca Location No.1</b>  <i>"Unafraid of the label romantic, his idiom is openly communicative and emotional. He seems to be a composer of genuine originality and real talent."</i></p> <p>The Cleveland Plain Dealer.</p>	<p><b>THE FIRE FROM WITHIN</b> <math>\underline{3-3-2-2}</math>, 4-2-3-1, Timp., Perc. (3), Str. 13'  Drawing from a Toltec legend similar to the Egyptian myth of the phoenix, a sorcerer may avoid death by lighting up his bands of awareness and becoming consumed by a fire from within. This fire then liberates him from death. Opening with a <i>Largo misterioso</i> introduction featuring a trumpet solo, it progresses to an <i>Allegro appassionata</i> where the interplay of instruments develops into a jazz-like theme when the xylophone enters. Thematic and motivic statements are continually explored and transformed throughout. A dramatic <i>Andante</i> leads to the closing <i>Larghetto con fuoco</i>. 36 p. AE667 \$36.98</p> <p><b>KABAH</b> (Rental fee: \$99.98) Vln (4), Vla (2), Vlc. (2) 35'  Named after a Mayan ruin in Mexico's Yucatan Peninsula, this three-movement Octet is fashioned in a fast-slow-fast arrangement. The eloquent outer two movements are lively and rhythmically active with a compelling character, while the middle <i>andante</i> proceeds with a ceremonious beauty. It offers a wonderful contrast to the Mendelssohn Octet. 55 p. Score &amp; Parts AE918 \$157.98 55 p. Score &amp; Parts AE918 \$157.98, Score AE918S \$55.98</p>
<p><b>Kabah</b>  <i>"An exotically evocative piece, describing the atmosphere and spirit of the place with eerie harmonics, long-held notes and often sparse harmonies conveying a sense of vast emptiness and antiquity."</i></p> <p>The Washington Post</p>	<p><b>KUSAWA</b> <math>\underline{3-3-3-2}</math>, 4-2-3-1, Timp., Perc. (3), Hp, Str. 12'  This tone poem of majesty and depth is evocative of a beautiful glacier lake in the Yukon located south of the Alaska highway between Whitehorse and Haines Junction. It reflects the sparkling clarity and majestic quality of the lake in the constantly shifting orchestration, blending of timbres and colours, and subtle melodic transformations. As instruments layer in counterpoint, the quartal and chromatic harmonies emerge building into a polytonal palette. 23 p. AE0321 \$23.98</p> <p><b>LATAKIA</b> 1-1-1-1, 2-1-0-0, Timp., Perc. (1), Hp, Str. 11'  Written for the town of Latakia in Syria on the shores of the Mediterranean, this single-movement work begins with a flute solo accompanied by tremolo strings and harp. Trumpets and horns mark the <i>Andante con mosso</i>, where cellos emerge with a playful theme that is developed by strings and winds in a <i>Vivace giocoso</i> section. A viola solo interrupts the motion with a transformation of melodic material from the <i>Andante</i> now in a mysterious character. The <i>Vivace</i> returns more sombre and develops into a long singing theme in the winds. A queer dance in triple meter is heard in the oboe; and as the xylophone enters, the emotional ardour accelerates into a <i>Prestissimo leggiero</i>. The work concludes with a meditative <i>Largo</i>. 44 p. AE87X \$44.98</p>
<p><b>Tsankawi</b>  <i>"From the arresting opening of the bass drums thundering at either side of the stage, the music weaved a haunting spell."</i></p> <p>The Leader Post (Regina)</p>	<p><b>SYMPHONY NO. 1 "ANCIENT EVENINGS"</b> <math>\underline{3-2-2-2}</math>, 4-2-3-1, Timp., Perc. (2), Str. 40'  Like Norman Mailer's novel, this piece opens in a burial crypt. Sounds effuse from stone, slowly and magically, as if recapturing a distant past within that brief, equivocal moment flickering between life and death. In the first movement, the soul attends its own funeral as transformations of Taps are played by solo trumpet and horn, delineating the three main sections. The faster sections utilize contrapuntal techniques including mixed canons, imitation and a fugato with solos dispersed throughout the orchestra. The second and third movements use abstract linear writing, rich harmonies and heroic themes to create the drama and excitement of the hero's journey through the past. 155 p. AE572 \$155.98</p> <p><b>TSANKAWI</b> <math>\underline{2-2-2-2}</math>, 4-2-3-1, Timp., Perc. (3), Str. 7'  Inspired by an Indian ruin situated at the top of a mesa located in the Rocky Mountains, <i>Tsankawi</i> is often described as a painting in sound. It depicts this ancient landscape progressing slowly and deliberately, with an inner strength and refined sense of urgency. The drama is set in the beginning as two powerful bass drum rolls sound from opposite sides of the stage. Like a stirring of life, the upper strings and winds emerge from the low percussion and brass, creating an atmosphere of oriental serenity with an aura of expansive time and space. 11 p. AE403 \$11.98</p> <p style="text-align: center;">For sample scores, audio excerpts of works, order forms,  and shipping information visit: <a href="http://acoma-co.com">http://acoma-co.com</a>  Scores are priced in US funds.</p>