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# ❖ ACOMA EDITIONS ❖

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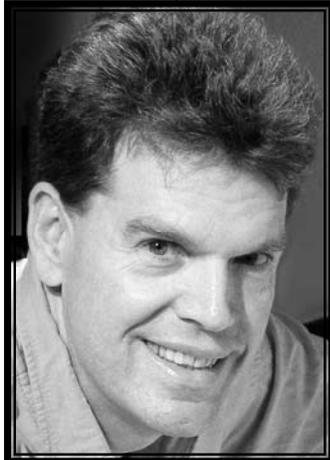
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## PETER WARE'S Music for Strings

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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.

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.

*"Chama began with a long lustrous flute solo, gradually growing more knotty."*  
- *New York Times*

**CHAMA**  
*"This music is one of the most compelling things I have heard in years... Musical ideas are worked out in a very evocative way-with melody, motifs, etc., coming and going. Although not easy to play, this music is VERY MUCH worth the trouble to learn. Played properly, this music will dazzle an audience and thrill the players"*  
-*Soundboard*

## PETER WARE: MUSIC FOR STRINGS

*Rental fee for large chamber works is \$49.98*

**ARTUA** Vln (2), Vla, Vlc. 6'. This string quartet is set in an expressionistic vein, exploiting both lyrical and percussive qualities. It moves through a series of contrasting moods, with sudden changes in tempo, register and dynamics. Opening vigorously, there follows a dreamy section, a mournful section and closing "furioso". 7 p. Score & Parts AE322 \$16.98

**CHAMA "The Eagle and the Plumed Serpent"** Vln/Fl., Gtr 14'. This evocative work was inspired by the writings of Carlos Castaneda. In a variation form, it opens and closes with an extensive solo (vln/fl.) of meditative character. Exotic scales along with portamento convey a primitive, near eastern quality. 9 p. Score & Part Vln, Gtr AE56X; Vln, Pno AE314 \$15.98

**DARK WINTER WALTZ** Vla Or Vc. 6'. Exploiting the lyrical aspect of the viola, this piece captures the spacious and desolate qualities of the north. The melody unfolds with soulfully, interjected with double stops over a pizzicato drone. In an expanded ternary form, the middle section explores the lower register in a slow, dark waltz. 2 p. AE292 \$3.98

**ELEGY** Vln 3'. Inspired by the Oka Indian uprising in Quebec, this solo intonation with its plaintive sigh motives and mournful tremolos, moves beyond the specific event as a meditation for all time. Fluid and unhurried, it weaves pure lyric poetry. 1 p. AE950 \$5.98

**KABAH**

*"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."*

*-The Washington Post*

**NAKINA**

*"The altered tuning gives the piece an exotic flavor. The texture is mostly two part, and the writing works well. This is a dramatic, lyrical work; the third movement contains some particularly nice passages."*

*-Soundboard*

*"Ware's pungent poignant Nakina suite."*

*-LA Times*

**NIGHT RAINBOW**

*"Time is virtually suspended in Ware's pieces, which are rematerialize in effect."*

*-Akron Beacon Journal*

**ELEGY AND TOTENTANZ** Gtr/Pn 9'. The *Elegy*, shifting between monophonic and polyphonic two part dialog, imparts a sacred quality similar to Gregorian chant. Accompaniment chords serve as quiet answers to the phrases. The *Totentanz* is a dance of the body after death and is the last play of the muscles. In moderate triple meter, Totentanz features staccato articulations that give it a perky and playful character. Opening with a rhythmic motive of four eighth notes, this motive is subsequently marked with an embellished grace note, and spun out in a Baroque fashion. This "single affection" pervades the entire fabric. Use of a motor rhythm sustains a great sense of momentum, until the ending where it winds down majestically. The Guitar version is recorded on Acoma label GXD5735. Guitar 4 p. AE0313 \$4.98 Piano 6 p. AE0429 \$6.98

**FOREST SCENES** Gtr 16'. This striking collection of four programmatic works utilizes guitar techniques in a truly evocative sense. *North Face* depicts the dramatic Rocky Mountains of Banff with brushed strums, snap pizzicato, and tremolo. *Hibiscus on the Water*, in a fantasy variation form, captures the scenic landscape along the Piscataway river with flowing lyrical melodies and an undulating accompaniment. *Woodchuck Blues*, a playful work, draws from blues and jazz styles, employing syncopated rhythms, hemiola, blue notes and pizzicato. In D tuning, damped open basses provide an ostinato. The presto *Wind Dance* closes the *Forest Scenes* with rocking chords and stinging snap pizzicati. Clearly notated and edited. The work is recorded on the Acoma label GXD-5734. 8 p. AE0577 \$10.98

**KABAH** 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 outer movements are lively and rhythmically active with a compelling character, while the Andante proceeds with a ceremonious beauty. The work is recorded on the Acoma label GXD-5733. 55 p. Score & Parts AE918 \$157.98

**KLUANE** Vlc. 22'. This four movement suite is a virtuoso showpiece, featuring idiomatic string writing with extensive use of double stops, melodies accompanied by pizzicato, tremolos and harmonics. Opening is the evocative and highly dramatic North Face, followed by the jazz inspired Blues with syncopated rhythms, hemiola and blue notes. Dark Winter Waltz then opens solemnly, progressing to a slow waltz in the cello's lower register. Wind Dance, marked prestissimo, is a furious, fluttering tremolo study. 13 p. Vlc. AE1576 \$13.98

**LONDON PIANO TRIO** Vln, Vlc., Pno 22'. In three movements, this trio explores the various ensemble combinations and textures, featuring prominent solos and duets as well. The first movement opens with an introduction and proceeds with multiple tempos. Then follows the second movement Totentanz and a dramatic and driving finale. 47 p. Score 47 p. AE381 \$47.98. Violin part AEVI381 \$10.98. Cello part AEVC381 \$10.98

**NAKINA** Gtr 21'. An important addition to the guitar literature, this four-movement work is a virtuoso showpiece with a lyrical guise and strong blues influence. The *Barcarole* unfolds with an oriental quality. It was commissioned with a grant from the Ontario Arts Council and is recorded on the Acoma label GXD-5732. 11 p. AE721 \$12.98

**THE NIGHT RAINBOW** Clt., Vla., Pno 11'. A Fantasy-Variation, this piece was inspired by the moonbow at Cumberland Falls in Kentucky. Enchanting melodies of the clarinet and viola weave a texture of atmospheric awe, deliberate and unhurried. The piano, frozen in its higher register, contrasts with a crystallized tone, creating a sense of starkness and desolation. 10 p. Score & Parts AE713 \$14.98

**TOTENTANZ** Vln, Db., Pno / Vln, Tb., Pno 5'

Opening with a bass solo, this playful and sinister dance of death, features the violin and bass in dialogue and paired against the piano accompaniment. 7 p. Score & Parts Vln, Db., Pno AE195; Vln, Tb., Pno AE11X \$18.98

Scores are priced in US funds. For sample scores, audio excerpts of works, order forms, and shipping information visit: <http://acoma-co.com>