

AMERICAS

LYNN HARTING-WARE



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BACH: Prelude and Fugue
DAWSON: Folksong Suite
DOWLAND: Fantasia
CRAWLEY: Phantasia
SOR: Grand Solo
WARE: Chama
CARASTATHIS: Four Vignettes
ROLLIN: American Variations

Variations on O Canada!

Lynn Harting-Ware

DDD
Acoma
GXD 5736

with Jim Wallenberg, violin



Lynn Harting-Ware, Guitar with James Wallenberg, violin

Grand Solo, Op. 14 Ferdinando Sor; *Wind Dance** Peter Ware; *Variations on O Canada!** Lynn Harting-Ware; *Fantasia* John Dowland; *Folksong Suite** Doug Dawson (*Aura Lee, Danny Boy Loch Lamond, Black is the Color of my True Love's Hair*); *Phantasia** Clifford Crawley; *Four Vignettes** Aris Carastathis; *Prelude and Fugue in A minor, BWV 894-895** J. S. Bach (arr. Harting-Ware); *Chama 'The Eagle and the Plumed Serpent'** Peter Ware; *American Variations** Robert Rollin (*Blues, Zuni song, Rock Zuni Dance, and Bebop*)

DDD Total Time = 64:12 *Works published by Acoma Company • Nambe Editions.

Lynn Harting-Ware's most exciting performances are captured here. The programme is an extraordinary blend of traditional large-scale works, such as Sor's *Grand Solo* with the sophisticated virtuosity of Dowland's most celebratory *Fantasia*. She plays a group of folksongs, set in a jazz style, with a vocal quality of great beauty. Her own composition, *Variations on O Canada!* sparkles with an effervescence of true virtuoso writing for the guitar. New musical fare is also to be had in *Prelude and Fugue in A minor* by J.S.Bach, arranged for guitar by Harting-Ware. Also featured is violinist, James Wallenberg, whose meditative performance in *Chama 'the eagle and the plumed serpent'* by composer Peter Ware, is awesomely otherworldly. This piece alone is a rarity, with such precise ensemble playing being just the foundation for an extremely expressive duet. The *American Variations*, a 5-movement duet, pays tribute to *Blues, Rock, Bebop* and Zuni Indian music. Robert Rollin captures these American styles with a quirky contemporary style. Canadian composers Aris Carastathis (from Greece) and Clifford Crawley (from England) make their first contribution to the guitar repertory with *Four Vignettes* and *Phantasia*.

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ANGELICA



Lynn Harting-Ware, Guitar

VARIATIONS ON A THEME BY MOZART (8:39), Sor; ELEGY AND TOTENTANZ (6:34), Ware;
THREE FOR GUITAR (11:30), Bielawa; BALTIMORE SONATA (8:23), Dawson; A LA LUZ DE LA LUNA LLENA (5:45), Nightingale;
PAVANAS AND CANARIOS (4:36), Sanz; ANOTHER NEW BEGINNING II (6:31), Steinke
GXD-5735 (CD, DDD) Total Time 51:58

In search of a common thread for this program, my strongest sense of unification is that many of the twentieth-century pieces evolve from spiritual inspirations with the goal of transcending earthly confines. After solidifying my musical interpretations, I believe that four of the pieces contain messages beyond the notes, rhythms and melodies that comprise music. The spiritual aspects of these pieces made me feel as a type of "messenger" engaged in a non-verbal realm of communication. The music and pure sound, unencumbered by the burden of thought, are the vehicles through which one passes or connects to the metaphysical world. *Angelica* is derived from the Greek word "aggelos" which means messenger. Universally, angels are distinguished as mediators and messengers between the human and the divine. My hope is that these pieces will reveal their message of transcendence to every open mind willing to make the journey through sound.

Peter Ware's *Elegy* opens poetically as a mournful remembrance for a departed soul. The *Totentanz* is a perky dance of death, representing bodily muscle spasms at the moment of death. *Three for Guitar* by Bruce Bielawa, is a dreamscape of sound in which fragments of music emerge like disparate images in a dream. Daniel Nightingale's *a la luz de la luna llena* translates as "in the light of the full moon". It is the musical description of a transcendental walk along the shores of the Delaware River on a moonlit night. *Another New Beginning II* by Greg Steinke, draws inspiration from a poem by K'os Naahaabii in which the poet having survived a night of misery is able to rise above in the freshness of morning air and soar with the nighthawk. Doug Dawson's *Baltimore Sonata* is a contemporary work which combines traditional classical language and form with jazz harmonies and melodies.

- Lynn Harting-Ware

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FOREST SCENES

LYNN HARTING-WARE



Lynn Harting-Ware, Guitar

Goldberg Variations, Bach; *Forest Scenes*, Ware; *Hebraic Contrasts*, Rollin;
Reverie and March, Harting-Ware; *Drone*, Smoot. GXD-5734 (CD, DDD) Total Time: 74:50

Forest Scenes features classical guitarist Lynn Harting-Ware performing a challenging program, notable for her arranged selections from Bach's celebrated *Goldberg Variations*. While the bins are full of virtuoso harpsichordists and pianists, this is the premiere recording on a solo guitar. William Littler of The Toronto Star writes: "There are some interesting original works on guitarist Lynn Harting-Ware's new album - by Robert Rollin, Richard Jordan Smoot, her husband Peter Ware (who wrote the title work, *Forest Scenes*) and the performer herself - but what makes it particularly interesting is Harting-Ware's arrangement of Bach's *Goldberg Variations*. Granted, she gives us only 10 of the 30 variations and has only six strings at her disposal, but it is nonetheless fascinating to hear how adaptable contrapuntal music is to a change of instruments." This exciting recording offers an extended play of 75 minutes in which the guitarist conveys a genuine lyricism and powerful expression.

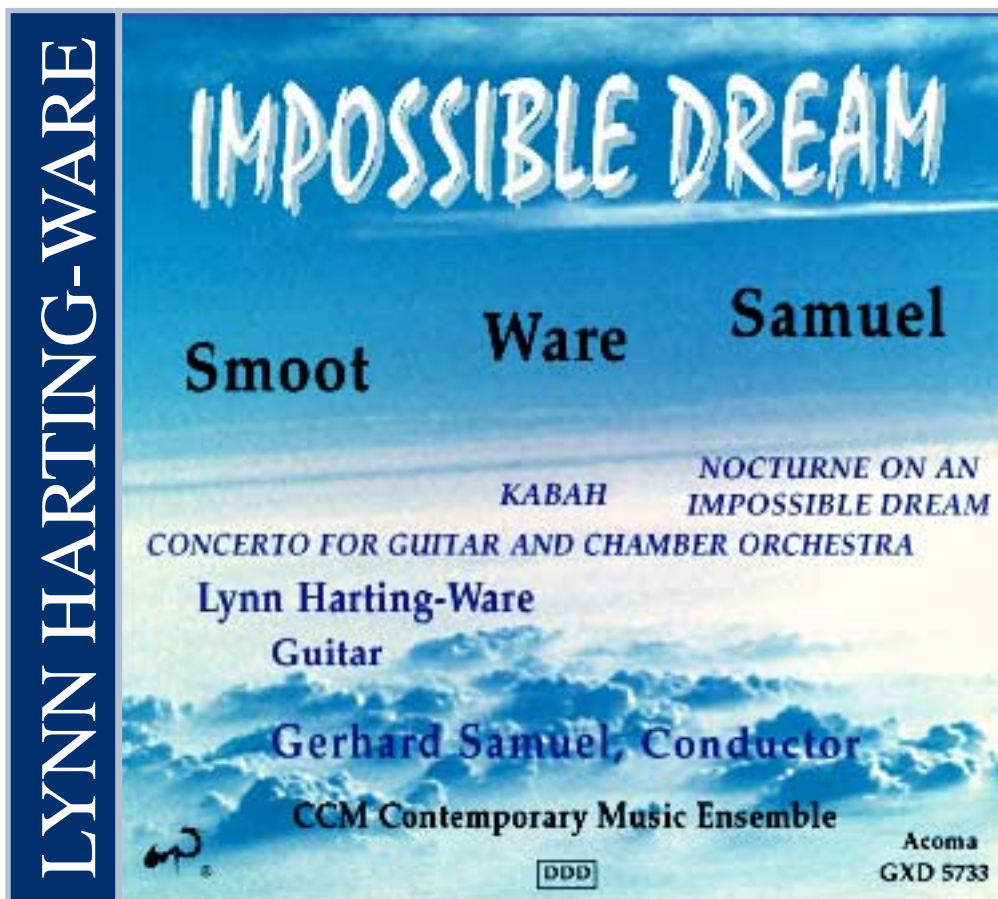
Guitarist LYNN HARTING-WARE has premiered and commissioned numerous compositions. Her dedication and musicality inspire composers, drawing them in to the intimacies of the guitar. Her dramatic musical flair, beautiful tone, and variety of timbre completely absorb her audience. Her desire and commitment to establish a 20th Century guitar repertory leads her ambition in publishing an annual catalog of contemporary guitar music for Acoma•Nambe Editions. Her compact disc recordings include *The Many Moods of the Guitar* (GXD 5732) and the *Impossible Dream* (GXD 5733). Ms. Harting-Ware performs exclusively on D'Addario strings.

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IMPOSSIBLE DREAM



Gerhard Samuel, Conductor

Lynn Harting Ware, Guitar

Contemporary Music Ensemble

Nocturne on the Impossible Dream, Samuel

Concerto for Guitar and Chamber Orchestra, Smoot (Lynn Harting-Ware, soloist)

Kabah (string octet), Ware.

GXD-5733 (CD, DDD) Total Time 51:26

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"This Is a highly adventurous and strangely beautiful recording." -The North Jersey Herald & News

Impossible Dream issues forth from a world beyond the present and into a realm where intimations of mortality and the after death are communicated through pure instrumental sounds. As the rigid confines of convenient earthly perceptions vanish, so too, the musical boundaries extend. When that commonly known tonality is disrupted, one senses a new emotional code in which time is suspended. Eyes closed, an uninhibited mind will find here an amazing virtual reality. Describing the disc's main piece, Peter Ware's string octet, **Kabah**, Joseph McLellan of the *Washington Post* writes: "An exotically evocative piece . . . with eerie harmonics, long held notes and often sparse harmonies conveying a sense of vast emptiness and antiquity." Featuring the CCM Contemporary Music Ensemble, conducted by Gerhard Samuel, this recording opens with Samuel's **Nocturne on an Impossible Dream** for mixed chamber ensemble and also includes Richard Smoot's **Concerto for Guitar and Chamber Orchestra**.

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MANY MOODS OF THE GUITAR

LYNN HARTING-WARE

The Many Moods of the Guitar

Tárrega
Ware
Rollin
Smoot
Henkel
Roberts
Elderkin
Schumann

Lynn Harting-Ware

Acoma
GXD 5732

DDD

Lynn Harting-Ware, Guitar

Kinderszenen, Schumann; *Nakina*, Ware; *Hassidic Dance*, Rollin; *River Sky*, Henkel; *The Blue Guitar*, Roberts; *Fantasy & Ricercare*, *Dance*, Harting-Ware; *Sonare*, *Music for the Waiting Angel*, Smoot; *Manifestations of the Spirit*, Elderkin, *Lágrima*, *Adelita*, *Recuerdos de la Alhambra*, *Maria*, Tárrega.
GXD-5732(CD, DDD); GXC-5732 (Dolby S cassette)

*Her performance of **Recuerdos de la Alhambra** is one of the best I have ever heard!"* -H P Review

The Many Moods of the Guitar is Lynn Harting-Ware's premiere recording and showcases a great diversity of material in its 28 tracks. Robert Finn of the Cleveland Plain Dealer writes: "The playing is clean, idiomatic, and fluent and shows both sympathy and expertise with a wide variety of styles." Beginning and ending her program in the Spanish vein with the music of Tárrega, she departs with tradition in Peter Ware's *Nakina* suite which is "imbued with elements of jazz and blues" (Classical Music Magazine). Next heard are her arrangements of Schumann's *Kinderszenen*, featuring the famous *Traumerei*. Richard Smoot's *Music for the Waiting Angel* bespeaks the new age aesthetic, while William Robert's Satiesque miniatures comprising *The Blue Guitar* draw influence from popular styles. Kathy Henkel's *River Sky* and Stephen Elderkin's *Manifestations of the Spirit* resound the New Romanticism.

Guitarist LYNN HARTING-WARE has premiered and commissioned numerous compositions. Her dedication and musicality inspire composers, drawing them in to the intimacies of the guitar. Her dramatic musical flair, beautiful tone, and variety of timbre completely absorb her audience. She was the founding editor of *Guitar Canada* magazine and contributing writer to many music publications in the U.S. and Canada. Her desire and commitment to establish a 20th Century guitar repertory leads her ambition in publishing an annual catalog of contemporary guitar music for Acoma•Nambe Editions. Her other compact disc recordings include *Forest Scenes* (GXD 5734) and the *Impossible Dream* (GXD 5733). Ms. Harting-Ware performs exclusively on D'Addario strings.

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