

ANGELICA

LYNN HARTING-WARE



"All the music is very well played and recorded. A fine, ambitious program, with plenty to interest collectors of guitar music and new music." -Fanfare Magazine

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) UPC:640139573527 Total Time 51:58

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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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Acoma Company • 4350 Steeles Avenue East • Box 94 • Markham • CANADA • L3R 9V4
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