

PETER WARE

Hibiscus on the Water

Piano

Edited by Peter Ware



ACOMA EDITIONS

Box 62056 • Victoria Terrace PO • Toronto • Ontario • CANADA • M4A 2W1

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HIBISCUS ON THE WATER was inspired by the beautiful Hibiscus flower that grow so plentifully along the banks of the Piscataway River. In a fantasy variation form, the composer captures this scenic landscape with flowing lyrical melodies and an undulating accompaniment. The following poem by Agnes Ware depicts the delicacy of the hibiscus.

The **Pedal** may be used to enhance the sound, while always retaining clarity and playfulness. In sections where the pedal is indicated to be held down, variation in pedal depth may be used. Listen carefully to avoiding any abrupt or premature termination of rich sonorities sustaining from the preceding bars.
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HIBISCUS BY PISCATAWAY

Beautiful and brief
Is your blooming above
Our late summer leaf . . .

Frail as paper boat
Are you musical notes
Dropped on creek to float . . .

Sudden as descent of
White startled dove
Your wonder was sent . . .

Are you pastel dreams
And is our colored marsh
Not the grass it seems . . .

At dawn you were not seen
Now you're splashed on marsh
Where only green has been . . .

Soon you're borne away
Reflected in streams
Of our Piscataway . . .

Are you butterflies
Immobilized in flight
Drifting from our skies . . .

Beautiful and brief
Is your stay above
The late summer leaf . . .

- A. Ware

PETER WARE (May 4, 1951), like Charles Ives and Aaron Copland, has fashioned a melodic and harmonic vocabulary both distinctive and attractive, moving forward in a flowing contrapuntal style. His early works of the 1970's are in an expressionistic language. In the orchestra work, *TSANKAWI*, the composer moves toward a lyric melodic style. During this period, his music was inspired by North American landscapes and often described as "painting in sound". *PISCATAWAY* for piano, is rooted in the environment around the Piscataway river in Virginia and suggests the motion of the river's current. *KUSAWA* for orchestra was inspired by a glacier lake in the Yukon. In the 1980's, Ware's compositions grew increasingly romantic in character, often utilizing traditional devices and techniques, such as the fugato and canons of *ANCIENT EVENINGS* for orchestra.

Music was always an integral part of his life. Ware credits much of his musical interest to his early training in the church choir and the piano tutelage of Florence Robertson in Beethoven's lineage. He studied piano, cello, composition and conducting at Virginia Commonwealth University with summer classes in Lahr Germany, with famous cellist George Neikrug. At Yale University, he received his masters in music, studying with Krzysztof Penderecki, Allen Forte, Roman Haubenstock-Ramati and Toru Takemitsu.

Peter Ware attracts numerous commissions. A commission grant winner from the Canada Council, the National Endowment for the Arts, the Ontario Arts Council and the Ohio Arts Council, he is a member of the Canadian League of Composers and an Associate Composer of the Canadian Music Centre. Information on the composer, and a catalogue of his works and recordings may be obtained through Acoma Company, P.O. Box 62056 • Victoria Terrace PO, Toronto, Ontario, Canada M4A 2W1. Web Site <http://www.PeterWare.com>

The Hibiscus On The Water

Peter Ware

(1951 -)

Andante cantabile espressivo (♩ = ca. 88)

mp

pp

Red.

Red.

Red.

Red.

3

cresc.

Red.

Red.

Red.

Red.

Red.

7

dim.

p

dim.

Red.

Red.

Red.

Red.

11

rit.

a tempo

mf

mp

Red.

Red.

Red.

Red.

14

cresc. *dim.* *cresc.*

Red. *Red.* *Red.* *Red.* *Red.*

18

f *dim.* *p* *cresc.*

p dim.

Red. *Red.* *Red.* *Red.*

22

f

M.D. *M.S.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

26

cresc.

Red. *Red.* *Red.* *simile*

"Ware's pungent, poignant **Nakina** suite." -Los Angeles Times

"Romantic, lyrical and impressionistic all at once, the pieces have a beautiful natural pianism" -Hamilton Spectator

"Ware offers melodic content that is quite strong, **Totentanz** a fascinating score with a motoric rhythm that drives the work forward."
-Fanfare

"Ware's style, inspired by North America's landscape and Indian heritage, has been described as 'paintings in sound.' **Chama** is exactly that. It evoked exotic imagery which produced a blend both surreal and dramatic." - Kitchener Waterloo Record

"Night Rainbow finds the piano glistening as the clarinet and viola intone mysterious chants. Time is virtually suspended in Ware's pieces, which are mesmerizing in effect." -Akron Beacon Journal

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

Chama "the Eagle and the Plumed Serpent" "Played properly this music will dazzle an audience and thrill the players." -Soundboard

"It's (Chama "the Eagle and the Plumed Serpent) slow unfolding course, in predominantly long violin phrases, has a cobra-like power to hypnotise." - Classical Guitar

"The Night Rainbow, a tremendously appealing work for clarinet, viola and piano..." -Richmond News Leader

PETER WARE: MUSIC FOR PIANO

CHAMA "The Eagle and the Plumed Serpent" Violin or Flute and Piano 14' Peter Ware

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. Score & Part Violin and Piano AE314 \$15.98

ELEGIE UND TOTENTANZ Piano 9' Peter Ware

The Elegie, 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. 6 p. AEO429 \$6.98

THE HIBISCUS ON THE WATER Piano 6' Peter Ware

Inspired by the delicate flowers that grow so plentifully along the riverbanks of the Piscataway creek in Virginia as illustrated by the poem Hibiscus by Piscataway by Agnes Ware. This fantasy variation flows simply and unpretentiously with a lyrical melody and undulating accompaniment. The Hibiscus on the Water is published in the Conservatory of Canada's New Millennium Series. It is part of the grade nine piano requirements and is published in the Grade Nine New Millennium Piano Series by Waterloo Music. Score 5 p. AE691 \$5.98

PISCATAWAY "On Looking Deeper into the Water" Piano solo 12' Peter Ware

Utilizing the extreme ranges of the piano in a virtuoso display, this piece is named after the Piscataway river in Virginia. Colourful flourishes contrast with long-breathed melodies; and although metered, the rhythm is perceived as free, symbolic of the river's rapid current and still eddies. As numerous sustained trills and tremolos shimmer on, dynamic balance and endurance are essential. Score 15 p. AE284 \$15.98

THE NIGHT RAINBOW Clarinet, Viola and Piano 11' Peter Ware

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

LONDON STRING TRIO Violin, Cello and Piano 22' Peter Ware

The first movement uses multiple tempos and opens with a violin and piano duet. When the cello enters, much dialogue and jest ensues. The harmonic and melodic material is derived from the symmetrical chords of the violin and piano duet. This material is transformed and developed, at times humorously, throughout the movement. The second movement is an Elegy, with plaintive sigh motives, tremolos and grace notes to nothing. It is fluid and unhurried, weaving pure lyric poetry. The Totentanz follows with the cello starting the playful and sinister dance of death. The trio closes with a dramatic and driving finale. 47 p. score Violin, Cello and Piano AE381 \$47.98

Visit Acoma Company's website to listen to MP3 excerpts from CDs and view sample scores. <http://ACOMA-Co.com>

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