

# PETER WARE

Kabah

*String Octet*

Urtext



**Acoma Company**

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"**KABAH** is 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*

**KABAH** was commissioned for the Pan American Games, Festival of the Arts with a Canada Council Grant and premiered on June 28, 1987 at the Indianapolis Museum of Art in a special Gala Concert. Inspired by Indian mysticism, the work is named after a Mayan ruin in Mexico's Yucatan Peninsula. In **Kabah**, Ware climbs inside his source creating an organic rather than narrative musical style. Expressionistic with driving rhythm and intense dissonance, it evolves through long-breathed melodies, spun out almost endlessly in a free-flowing contrapuntal texture. The musical structures develop naturally from motivic cells that seem to grow and mutate in an evolutionary sense. Fascinating in its defiance of rational 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. Instrumentation: 4 violins, 2 viola and 2 cellos Duration: 35 minutes  
ISBN 1-55189-085-2

It is recommended that the two quartets sit in a semi-circle in the following order:  
Vln 1, Vln 2, Vln 3, Vln 4, Va 2, Va 1, Vc. 2, Vc. 1

### BIOGRAPHY

**PETER WARE** (May 4, 1951) 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, 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's Composer-of-the-Season, 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. For more information on the composer, and a catalogue of his works and recordings may be obtained at his web site <http://www.PeterWare.com>



Canada Council  
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Peter Ware's Kabah for string octet excerpt 1st movement

Musical score for measures 175-181. The score is for a string octet, consisting of six violins, two violas, and two cellos. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by a strong rhythmic pulse in the lower strings, with the violins and violas playing sustained notes. Dynamics range from *ff* (fortissimo) to *dim.* (diminuendo). The first four measures (175-178) feature a crescendo from *ff* to *ff*. The last two measures (180-181) feature a decrescendo from *ff* to *dim.*. The bass line includes markings for *cresc.* and *fff*.

Musical score for measures 182-187. The score is for a string octet, consisting of six violins, two violas, and two cellos. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by a strong rhythmic pulse in the upper strings, with the violins and violas playing sustained notes. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The first two measures (182-183) feature a decrescendo from *pp* to *pp*. The last two measures (185-186) feature a crescendo from *pp* to *ff*. The bass line includes markings for *dim.* and *pp*. The first violin part is marked *pizz.* (pizzicato) and *pp*. The first viola part is marked *solo espressivo* and *ff*.

187

*dim.* *cresc.* *fff* *>mf*

192

*arco* *pp cresc.* *ff*  
*arco* *pp cresc.* *f*  
*dim.* *dim.* *dim.* *dim.*

197

*p* *cresc.*

202

*cresc.* *ff* *f* *cresc.* *ff* *f*