

PETER WARE

Tsankawi

Orchestra

Urtext



Acoma Company

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"From the arresting opening of the bass drums thundering at either side of the stage, the music weaved a haunting spell." -The Leader Post (Regina)

NOTES

TSANKAWI (*TSANK-ah-wee*), was inspired by an Indian ruin situated at the top of a mesa located in the Rocky Mountains. As a painting in sound, it depicts this ancient landscape progressing slowly and deliberately, with an inner strength and refined sense of urgency. The drama is set in the beginning as two powerful bass drum rolls sound from opposite sides of the stage. Lorraine LePage of the St. Catharines Standard describes this as "darkly emotive and strong." Like a stirring of life, the upper strings and winds emerge from the low percussion and brass, creating an atmosphere of oriental serenity. *Tsankawi*, says Ware, "has an aura of expansive time and space and like time itself, can not be rushed."

Tsankawi was composed for the Queen's Chamber Orchestra and was premiered by them under the direction of the composer at St. George's Cathedral in Kingston, Ontario. Since its premiere, *Tsankawi* has received numerous performances and radio broadcasts by such orchestras as the Icelandic Symphony Orchestra, the Saskatoon Symphony Orchestra, the Regina Symphony, Richmond Symphony, and the Cincinnati Symphony and is often featured in Young Peoples Concerts.

Instrumentation: 2222, 4221, timp., 3 per., & strings

Duration: 7 minutes ISBN 1-55189-092-5

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>

TSANKAWI

Peter Ware

Largo misterioso

Picc.

Fl.

Ob. I

Ob. II

Cl. I Bb

Cl. II Bb

Bn I

Bn II

I & II

Hns in F

III & IV

Tpt I Bb

Tpt II Bb

Tbn. I

Tbn. II

B. Tbn.

Tb.

Timp.

Perc. I

Perc. II Stage Right

Perc. III Stage Left

Vln I

Vln II

Vla

Vlc.

Cb.

This musical score is for a string quartet with piano and percussion. It consists of 11 systems of staves. The first system shows the beginning of the piece with dynamics *pp*, *cresc.*, *mp*, and *dim.*. The second system features a *solo* section with dynamics *dim.*, *mp*, *dim.*, *p*, *mfpp*, *cresc.*, *mf*, *dim.*, and *mp*. The third system continues with *solo* markings and dynamics *mf dim.*, *mp*, *pp*, *mfpp*, *cresc.*, *p*, *dim.*, and *pp*. The fourth system includes piano and percussion parts with dynamics *mp*, *dim.*, *f*, *rim*, *on bell*, *solo rim*, *mf*, *pp*, *cresc.*, and *dim.*. The fifth system shows the strings with dynamics *p*, *cresc.*, *f*, *dim.*, *poco cresc.*, *mp*, *divisi*, *mf cresc.*, *f*, *dim.*, and *mf*. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

This musical score is for a multi-instrument ensemble, likely a chamber orchestra or a small symphony. It consists of several systems of staves. The top system includes five staves, with the bottom two containing a bass line and a double bass line. The second system has six staves, with the bottom two containing a bass line and a double bass line. The third system has six staves, with the bottom two containing a bass line and a double bass line. The fourth system has six staves, with the bottom two containing a bass line and a double bass line. The fifth system has six staves, with the bottom two containing a bass line and a double bass line. The sixth system has six staves, with the bottom two containing a bass line and a double bass line. The seventh system has six staves, with the bottom two containing a bass line and a double bass line. The eighth system has six staves, with the bottom two containing a bass line and a double bass line. The ninth system has six staves, with the bottom two containing a bass line and a double bass line. The tenth system has six staves, with the bottom two containing a bass line and a double bass line. The eleventh system has six staves, with the bottom two containing a bass line and a double bass line. The twelfth system has six staves, with the bottom two containing a bass line and a double bass line. The thirteenth system has six staves, with the bottom two containing a bass line and a double bass line. The fourteenth system has six staves, with the bottom two containing a bass line and a double bass line. The fifteenth system has six staves, with the bottom two containing a bass line and a double bass line. The sixteenth system has six staves, with the bottom two containing a bass line and a double bass line. The seventeenth system has six staves, with the bottom two containing a bass line and a double bass line. The eighteenth system has six staves, with the bottom two containing a bass line and a double bass line. The nineteenth system has six staves, with the bottom two containing a bass line and a double bass line. The twentieth system has six staves, with the bottom two containing a bass line and a double bass line. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *mp*, *cresc.*, *mf*, *dim.*, *pp*, *p*, *f*, *fff*, *ppp*, and *unis.*. The percussion part includes a wood block, a bell, and a rim, with specific playing techniques indicated by icons and text. The wood block part is marked *fff* and *mf*. The bell part is marked *fff* and *f*. The rim part is marked *mf*. The score also includes a variety of rhythmic values and articulation marks.

25

The musical score is written for a large ensemble. It consists of the following parts:

- Violins I & II:** Top two staves. Dynamics include *f*, *dim.*, *f*, *dim.*, *f*, *dim.*, *ff*, *ff*.
- Violas:** Next two staves. Dynamics include *mf*, *dim.*, *mf*, *dim.*, *mf*, *dim.*, *fp*, *fp*, *fp*, *fp*.
- Celli:** Next two staves. Dynamics include *mf*, *dim.*, *mf*, *dim.*, *mf*, *dim.*, *fp*, *fp*, *fp*, *fp*.
- Basses:** Next two staves. Dynamics include *mf*, *dim.*, *mf*, *dim.*, *mf*, *dim.*, *fp*, *fp*, *fp*, *fp*.
- Double Basses:** Next two staves. Dynamics include *mf*, *dim.*, *mf*, *dim.*, *mf*, *dim.*, *fp*, *fp*, *fp*, *fp*.
- Woodwinds:** Next two staves. Dynamics include *mf*, *dim.*, *mf*, *dim.*, *mf*, *dim.*, *fp*, *fp*, *fp*, *fp*.
- Brass:** Next two staves. Dynamics include *mf*, *dim.*, *mf*, *dim.*, *mf*, *dim.*, *fp*, *fp*, *fp*, *fp*.
- Percussion:** Bottom two staves. Includes Glockenspiel and Vibrato. Dynamics include *dim.*, *mp*, *dim.*, *p*, *mf*, *cresc.*, *f*, *dim.*, *pp*, *f*, *dim.*, *pp*, *f*, *dim.*, *pp*.

Performance instructions include *solo espr.* (solo expressive) and *cresc.* (crescendo). The score is marked with a double bar line (//) at the beginning of the piece and at the end of the section.

This musical score page contains measures 32 through 40. It features a piano part with four staves and an orchestra with five staves. The piano part includes dynamic markings such as *ff*, *fp*, *mp*, *dim.*, *p*, and *mf*. The orchestra part includes dynamic markings such as *mf*, *f*, and *p*. The score is written in a key signature of two flats and a 4/4 time signature. The piano part begins with a *ff* dynamic and a *dim.* marking. The orchestra part begins with a *mf* dynamic and a *dim.* marking. The score concludes with a *p* dynamic marking.

This musical score page, numbered 38, contains measures 38 through 45. It is a multi-staff score for piano and strings. The piano part is written in the upper staves, while the string parts are in the lower staves. The score is characterized by a variety of dynamics, including *pp* (piano-pianissimo), *mp* (mezzo-piano), *p* (piano), *f* (forte), and *ff* (fortissimo). Performance markings such as *dim.* (diminuendo) and *sempre* (always) are used throughout. Specific performance instructions include *Vibr.* (vibrato) for the piano, *Glock* (glockenspiel) for the strings, and *solo* markings for individual string parts. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A section marker 'II' is present at the end of measure 45. The page concludes with the alphanumeric code AE-0925.

The musical score is organized into four systems, each containing multiple staves for different instruments. The notation includes various dynamic markings and performance instructions:

- System 1:** Features a complex melodic line with dynamics ranging from *mf* to *f*. It includes markings for *cresc.*, *dim.*, *mf*, *f*, *p*, and *riten.*
- System 2:** Continues the melodic development with dynamics like *f*, *dim.*, *mf*, *p*, *mp*, and *f*. It also includes *cresc.* and *dim.* markings.
- System 3:** Shows a more rhythmic section with dynamics such as *f*, *dim.*, *mf*, *cresc.*, *f*, and *dim.*. It includes performance instructions like *Glock* and *Vibr*.
- System 4:** Concludes the page with dynamics like *mf*, *dim.*, *mp*, *p*, *cresc.*, *div.*, and *mp*. It also features *riten.* and *mf* markings.

53 // a tempo

The score is divided into four systems. The first system features string parts with dynamics *dim.* and *p*. The second system includes woodwinds and brass, with dynamics *mp*, *fp*, *cresc.*, *mf*, *dim.*, and *p*. A woodwind solo is marked. The third system shows brass and woodwinds with dynamics *mf*, *cresc.*, *fff*, *dim.*, *mf*, and *pp*. The fourth system features strings and woodwinds with dynamics *sempre mp*, *div.*, *mf*, *f*, *dim.*, *mf*, *cresc.*, *mf*, *f*, *dim.*, *mf*, *cresc.*, *f*, *div.*, *dim.*, and *unis.*

62

riten. *a tempo*

mf

mf

mf

mf

mf

pp

dim.

riten. *a tempo*

pp

fpp

pp

pp

riten. *a tempo*

mf

cresc.

mf

pp

pp

riten. *a tempo*

senza vibrato

divisi (3 stands)

mp

mp

mp

pp

pp

pp

pp

pp

pp

pp

74

The musical score consists of five systems, each with five staves. The piano part is in the lower staves, and the string parts are in the upper staves. The piano part includes dynamics such as *mp*, *mf*, *f*, *ff*, *dim.*, *p*, *mp*, *ppp*, and *pp*. There are also performance markings like *cresc.*, *dim.*, *mf*, *mp*, *f*, *ff*, *ppp*, and *pp*. A *solo* marking is present in the piano part at measure 81. The string parts are mostly silent, with some light accompaniment in the lower strings.

"His idiom is openly communicative and emotional. He seems, on the basis of this piece, to be a composer of genuine originality and real talent." -*Cleveland Plain Dealer*

Orchestra Works of Peter Ware from Acoma Company

AISHIHIK 3-2-2-3, 4-2-3-1, Timp., Perc. (3), Pno, Str. 14' Peter Ware: "The music wins you over with its marvellous stillness." -*The Toronto Star*. A set of variations for orchestra, this single-movement work reflects the character of a glacier lake in the Yukon. While the orchestration features the lower instruments, the piano is often frozen in the upper registers creating an icy coldness and sense of starkness and beauty. 49 p. 7AE144 \$49.98

BACA LOCATION Nr. 1 1-1-1-1, 2-2-1-1, Timp., Str. 22' Peter Ware: "His music stretches the ear into strange, exotic and pleasing territory that belongs as much to the contemporary work as to the ancient" -*Kitchener-Waterloo Record*. Inspired by the now extinct Jaymez volcano in New Mexico, this two-movement work opens Larghetto to espressivo with an oratory in the bass instruments which leads to a striving, lyrical theme in the cellos. This sets the mood for the music that follows, culminating in a declamatory clarinet solo. In the Allegro, an expansive winding theme overlays terse and staccato ostinati. At times frenzied and at times spent, the music presses onward into a Prestissimo agitato with increasing weight to the concluding passage of grinding bass, shrilling violins, and the final gigantic chords. 81 p. AEO8X \$81.98

THE FIRE FROM WITHIN 3-3-2-2, 4-2-3-1, Timp., Perc. (3), Str. 13' Peter Ware "Plaudits are due Conta for his choice of the evening's opening work, *The Fire From Within* by Peter Ware. This was an accessible and serious contemporary piece, based on an Indian Legend, that spoke in its slow and sonorous language of a mysterious and profound psychic experience" -*The Leader-Post*. Drawing from a Toltec legend similar to the Egyptian myth of the phoenix, a sorcerer may avoid death by lighting up his bands of awareness and becoming consumed by a fire from within. This fire then liberates him from death. Opening with a Largo misterioso introduction featuring a trumpet solo, it progresses to an Allegro appassionata where the interplay of instruments develops into a jazz-like theme when the xylophone enters. Thematic and motivic statements are continually explored and transformed throughout. A dramatic Andante leads to the closing Larghetto con fuoco. 36 p. AE667 \$36.98

KABAH (Rental fee: \$99.98) Violin (4), Viola (2), Cello. (2) 35' Peter Ware: "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*. Named after a Mayan ruin in Mexico's Yucatan Peninsula, this three-movement Octet is fashioned in a fast-slow-fast arrangement. The eloquent outer two movements are lively and rhythmically active with a compelling character, while the middle andante proceeds with a ceremonious beauty. It offers a wonderful contrast to the Mendelssohn String Octet. 55 p. Score & Parts AE918 \$55.98

KUSAWA 3-3-3-2, 4-2-3-1, Timp., Perc. (3), Hp, Str. 12' Peter Ware: This tone poem of majesty and depth is evocative of a beautiful glacier lake in the Yukon located south of the Alaska highway between Whitehorse and Haines Junction. It reflects the sparkling clarity and majestic quality of the lake in the constantly shifting orchestration, blending of timbres and colours, and subtle melodic transformations. As instruments layer in counterpoint, the quartal and chromatic harmonies emerge building into a polytonal palette. 23 p. AEO321 \$23.98

LATAKIA 1-1-1-1, 2-1-0-0, Timp., Perc. (1), Hp, Str. 11' Peter Ware: Written for the town of Latakia in Syria on the shores of the Mediterranean, this single-movement work begins with a flute solo accompanied by tremolo strings and harp. Trumpets and horns mark the Andante con mosso, where cellos emerge with a playful theme that is developed by strings and winds in a Vivace giocoso section. A viola solo interrupts the motion with a transformation of melodic material from the Andante now in a mysterious character. The Vivace returns more sombre and develops into a long singing theme in the winds. A queer dance in triple meter is heard in the oboe; and as the xylophone enters, the emotional ardour accelerates into a Prestissimo leggiero. The work concludes with a meditative Largo. 44 p. AE87X \$44.98

SYMPHONY NO. 1 Ancient Evenings 3-2-2-2, 4-2-3-1, Timp., Perc. (2), Str. 40' Peter Ware: "The orchestra reveled in the evocative and passionate passages of the musical epic." -*The London Free Press*. Like Norman Mailer's novel, this piece opens in a burial crypt. Sounds effuse from stone, slowly and magically, as if recapturing a distant past within that brief, equivocal moment flickering between life and death. In the first movement, the soul attends its own funeral as transformations of Last Post are played by solo trumpet and horn, delineating the three main sections. The faster sections utilize contrapuntal techniques including mixed canons, imitation and a fugato with solos dispersed throughout the orchestra. The second and third movements use abstract linear writing, rich harmonies and heroic themes to create the drama and excitement of the hero's journey through the past. 155 p. AE572 \$155.98

TSANKAWI 2-2-2-2, 4-2-3-1, Timp., Perc. (3), Str. 7' Peter Ware: "From the arresting opening of the bass drums thundering at either side of the stage, the music weaved a haunting spell." -*The Leader Post*. "TSANKAWI, Ware's sweeping tonal picture of an Indian ruin atop a mesa in the Rocky Mountains." -*Richmond News Leader*. Inspired by an Indian ruin situated at the top of a mesa located in the Rocky Mountains, Tsankawi is often described as a painting in sound. It depicts this ancient landscape progressing slowly and deliberately, with an inner strength and refined sense of urgency. The drama is set in the beginning as two powerful bass drum rolls sound from opposite sides of the stage. Like a stirring of life, the upper strings and winds emerge from the low percussion and brass, creating an atmosphere of oriental serenity with an aura of expansive time and space. 11 p. AE403 \$11.98

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