PETER WARE

Tsankawi

Orchestra

Urtext

Acoma Company

Web Site: http://Acoma-co.com E-mail: Theory@Acoma-Co.com

4350 Steeles Avenue East, Box 94, Markham ON L3R 9V4

"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.

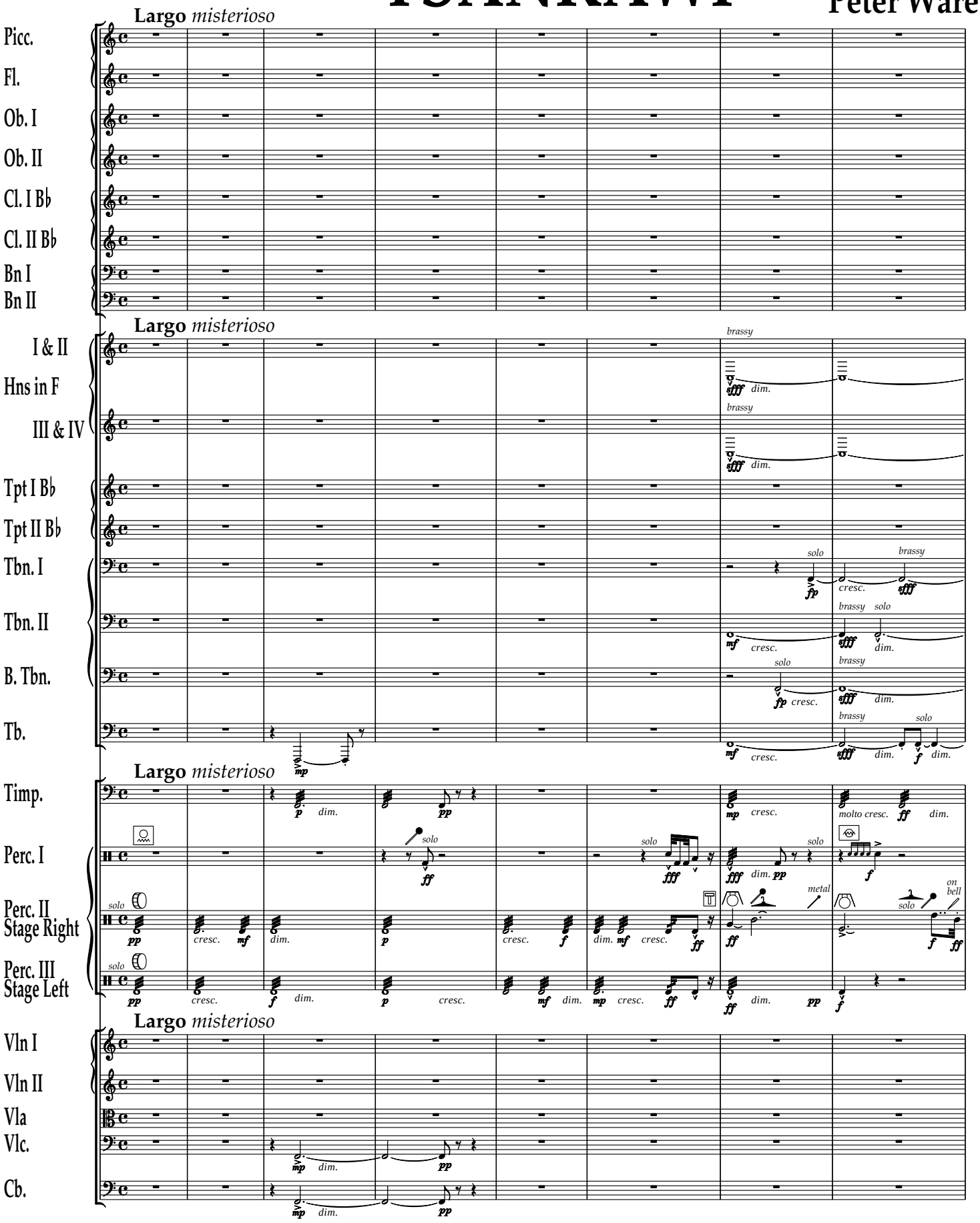
Ware's early musical training was in the church choir and under the piano tutelage of Florence Robertson in Beethoven's lineage. He studied composition at Virginia Commonwealth University, the University of Cincinnati and Yale University. His principal teachers include Krzysztof Penderecki, Scott Huston, 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



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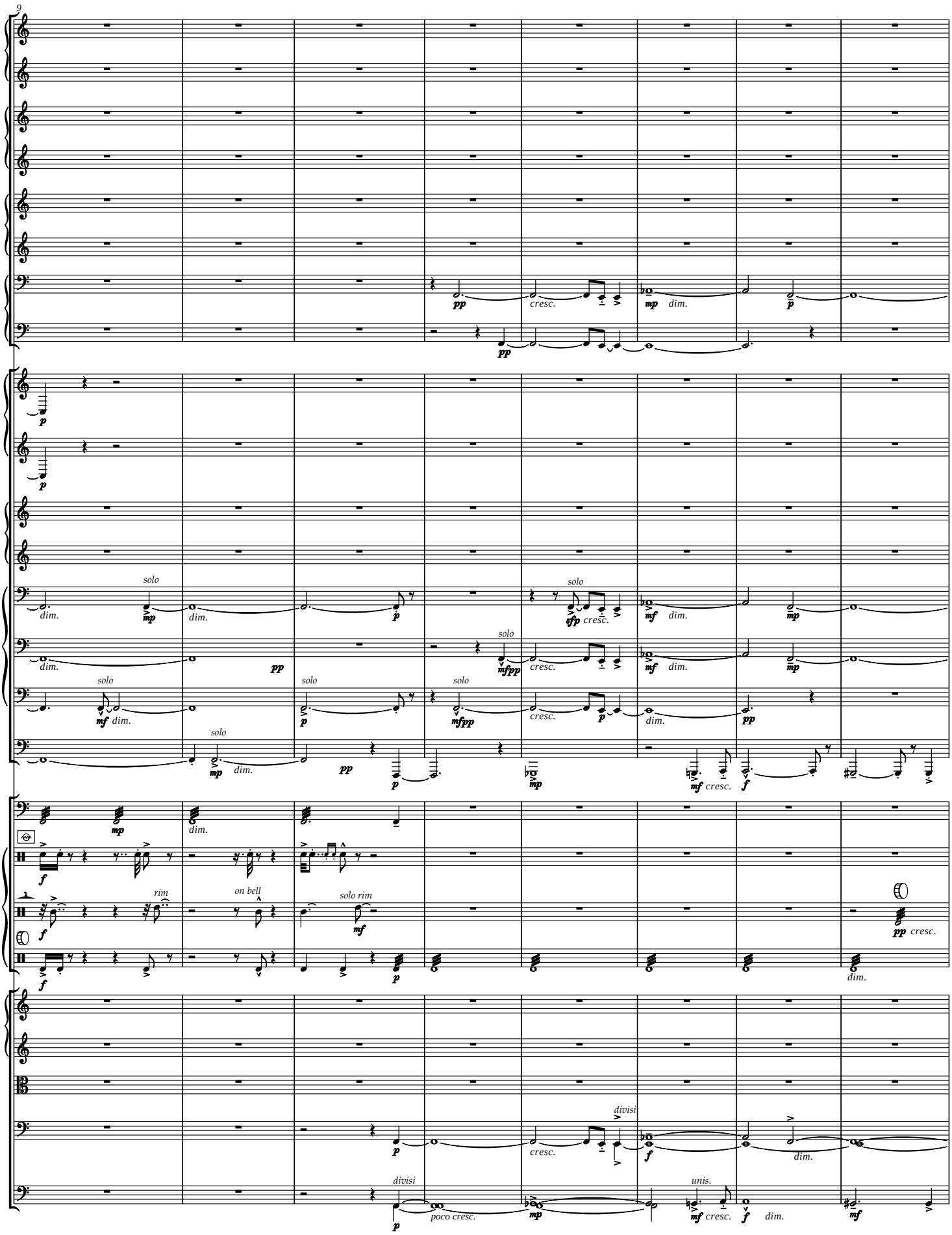
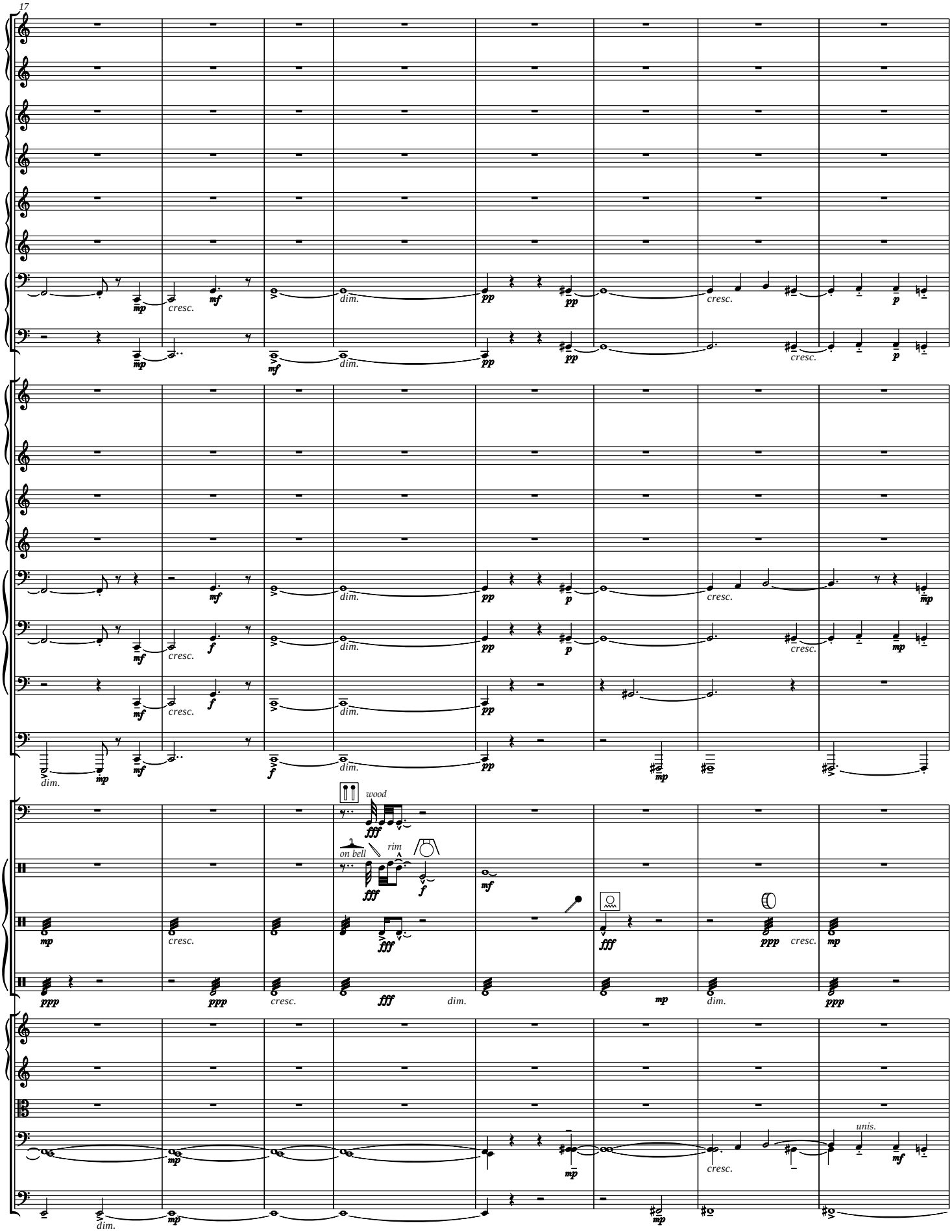
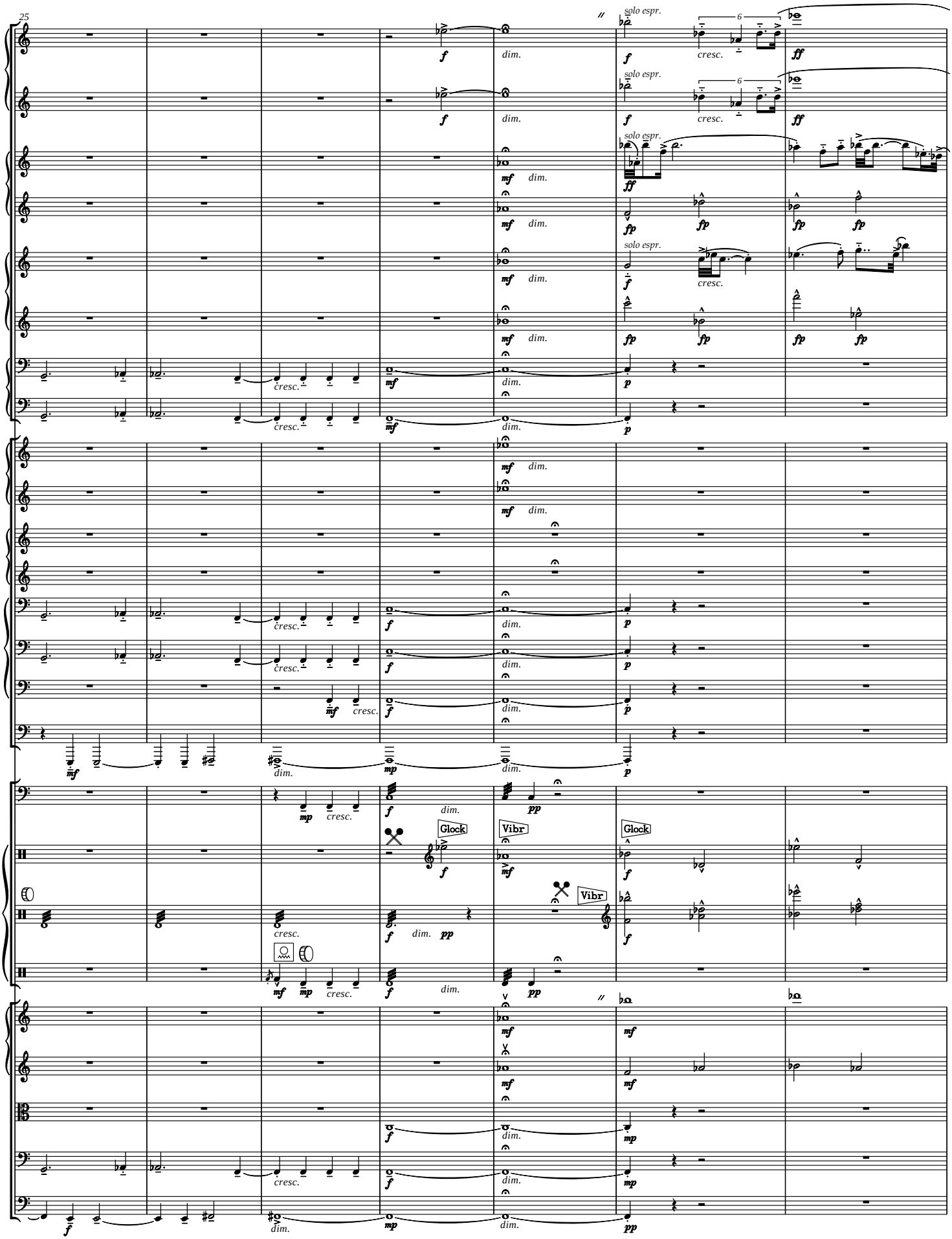
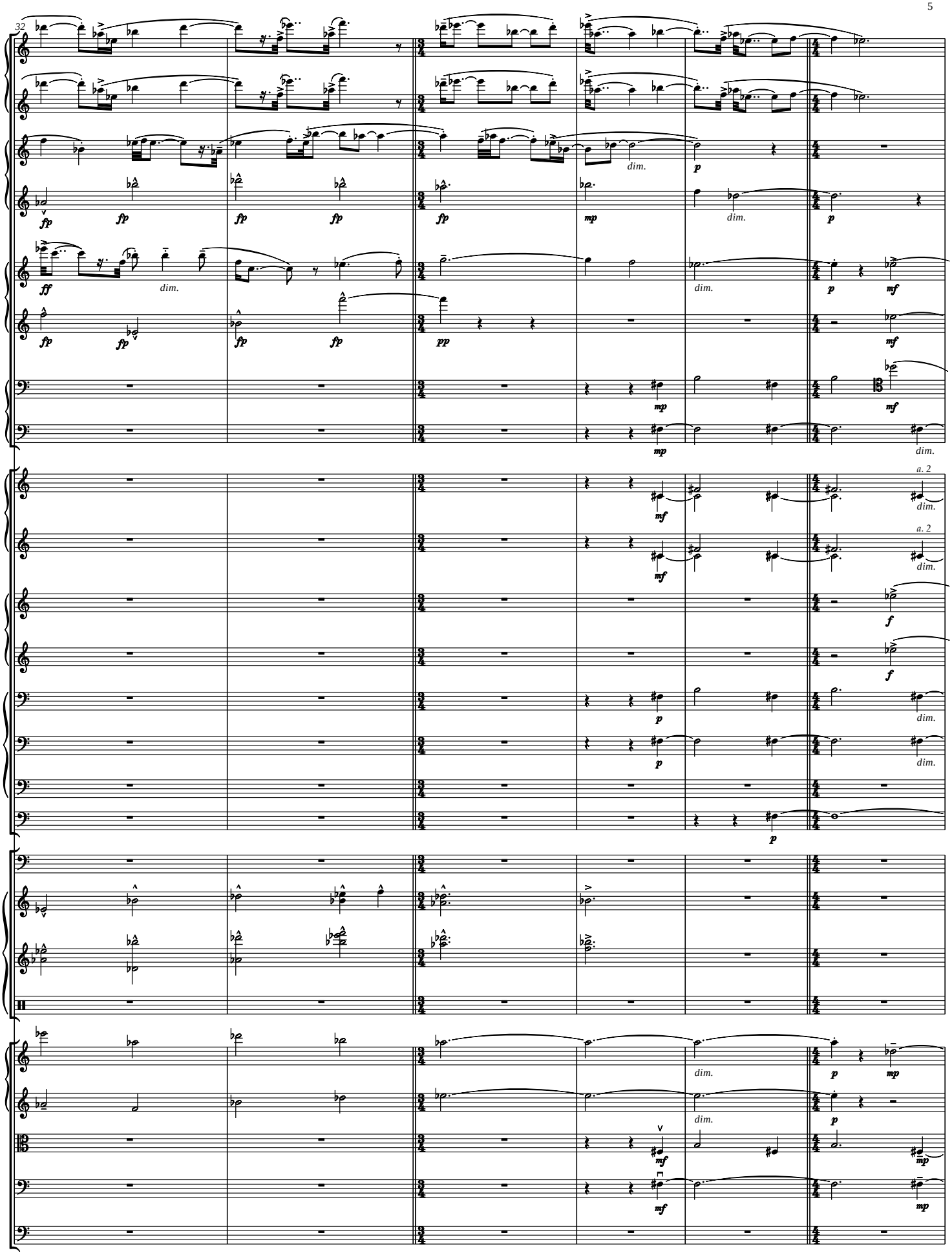
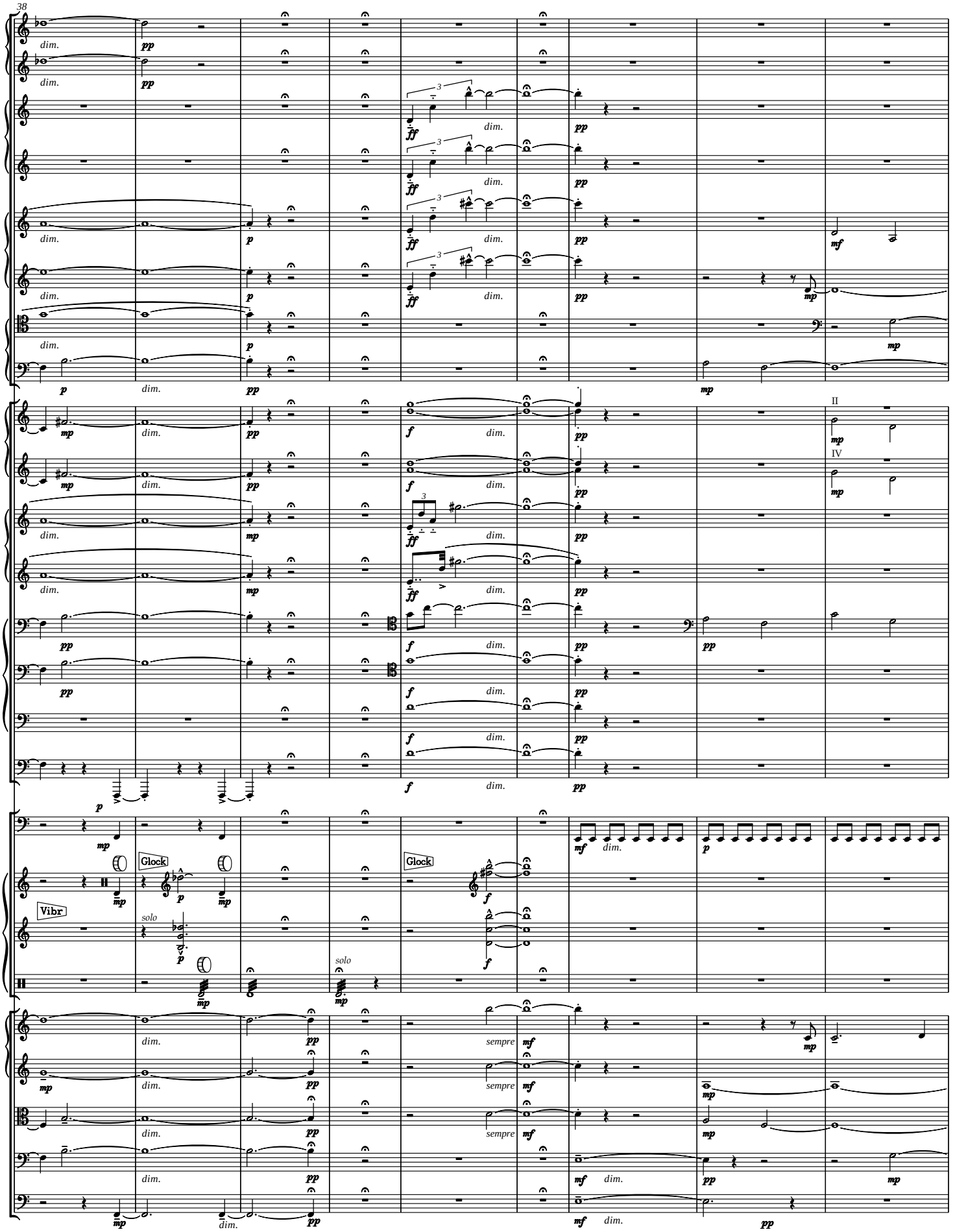

9
pp
cresc.
mp
dim.
p
solo
mf
sfp
mfpp
rim
on bell
solo rim
f
pp cresc.
divisi
unis.
poco cresc.

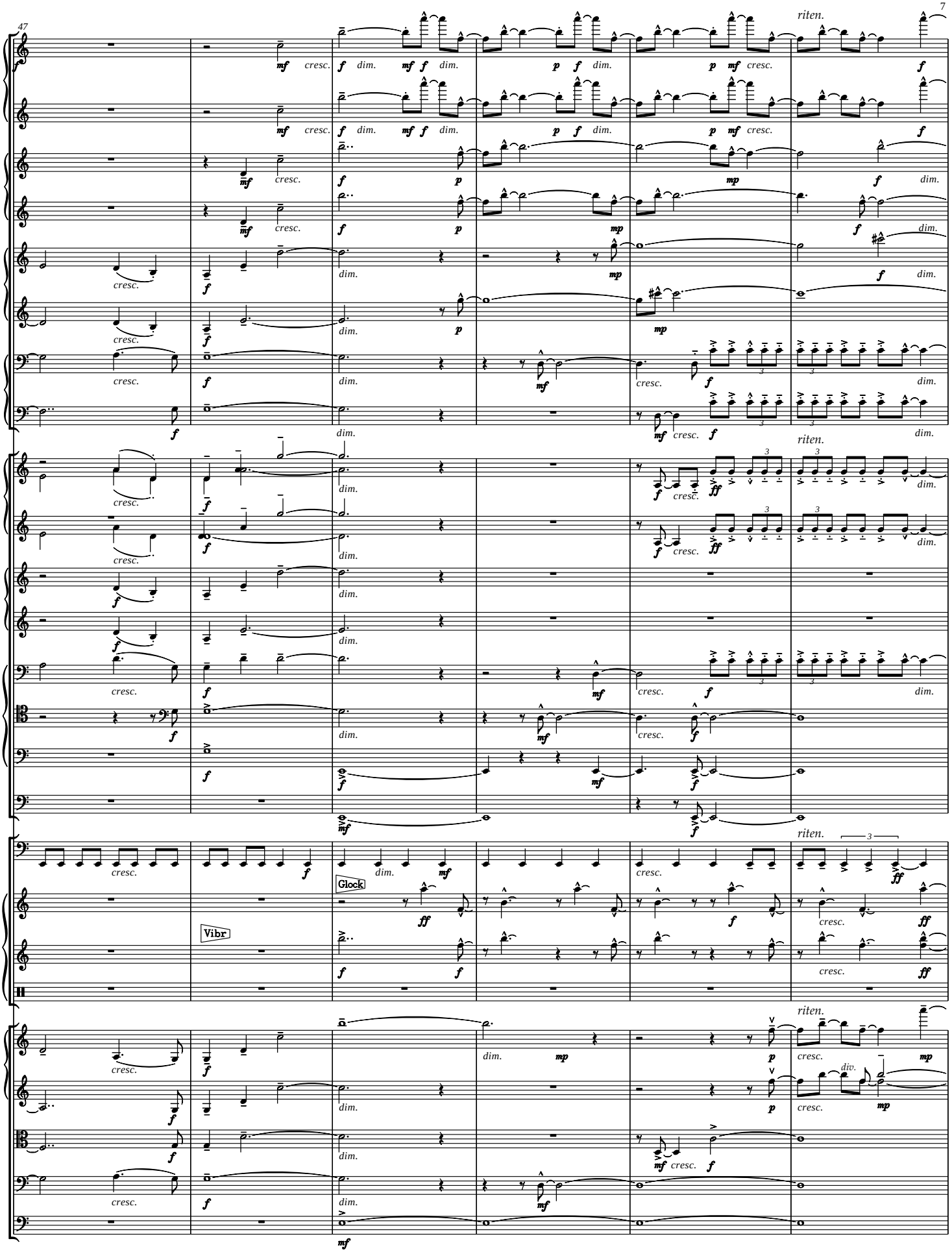

17
wood
on bell
rim
unis.

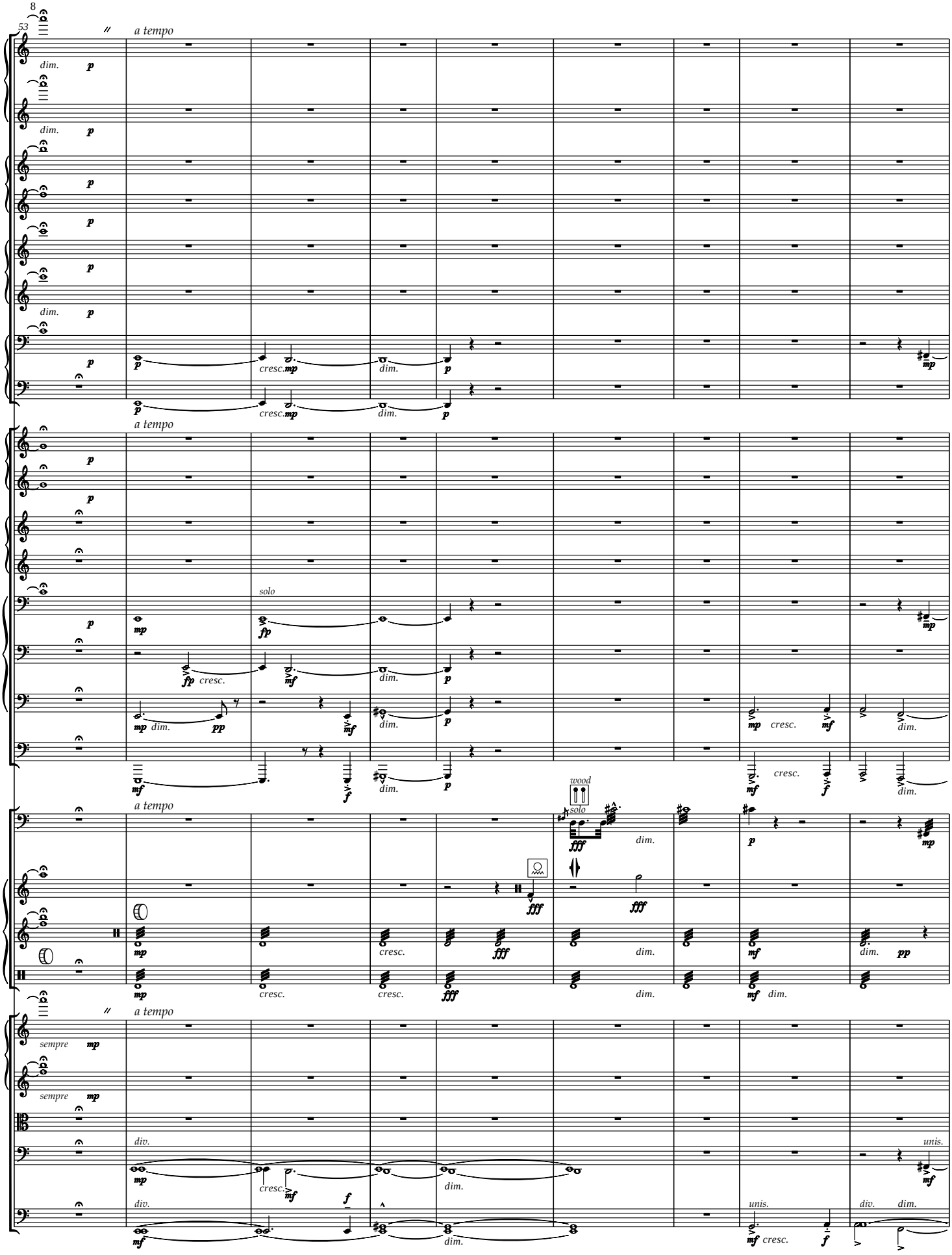

25
solo espr.
cresc.
dim.
Glock
Vibr

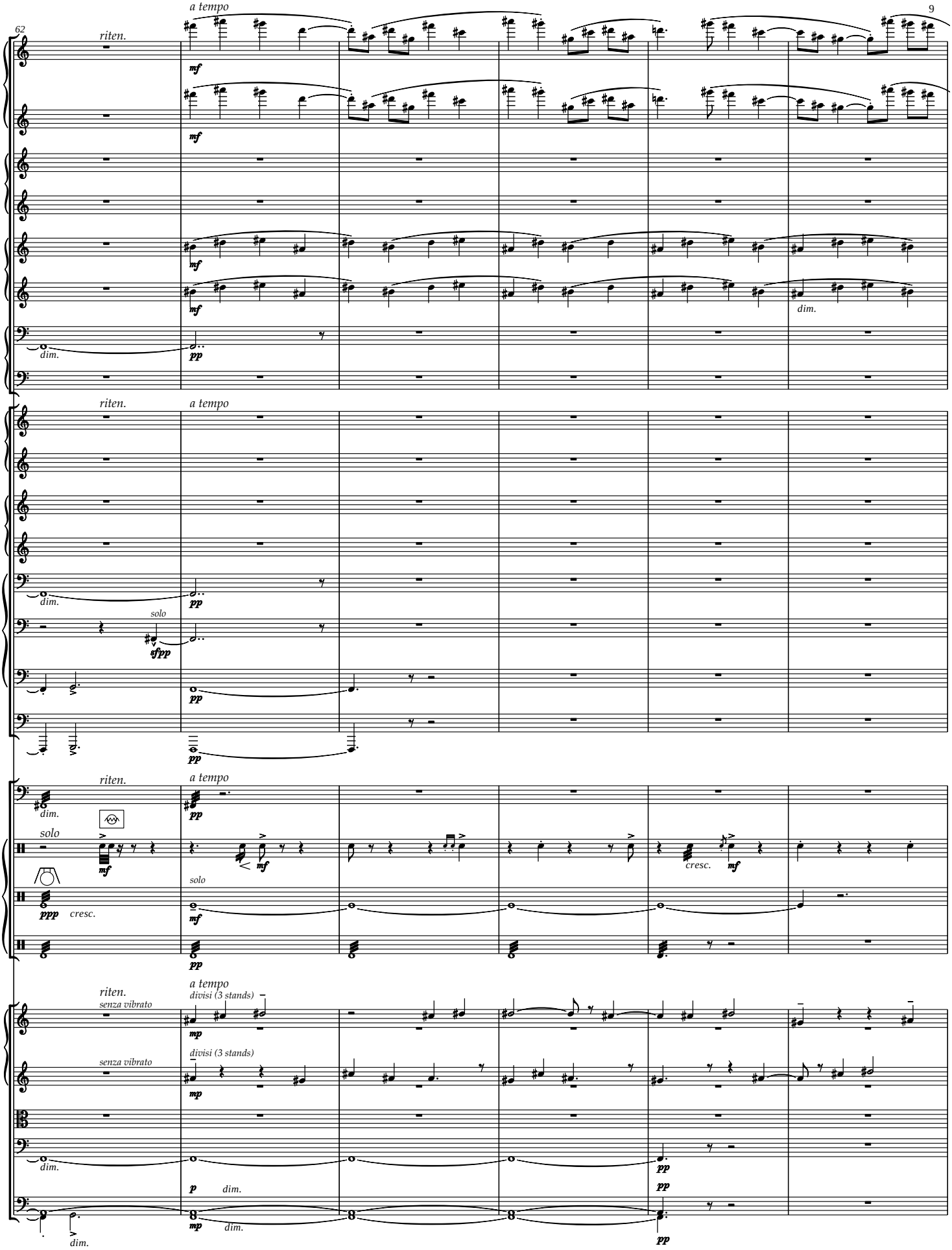

32
dim.
a. 2
dim.
a. 2
dim.
dim.
dim.
dim.
dim.

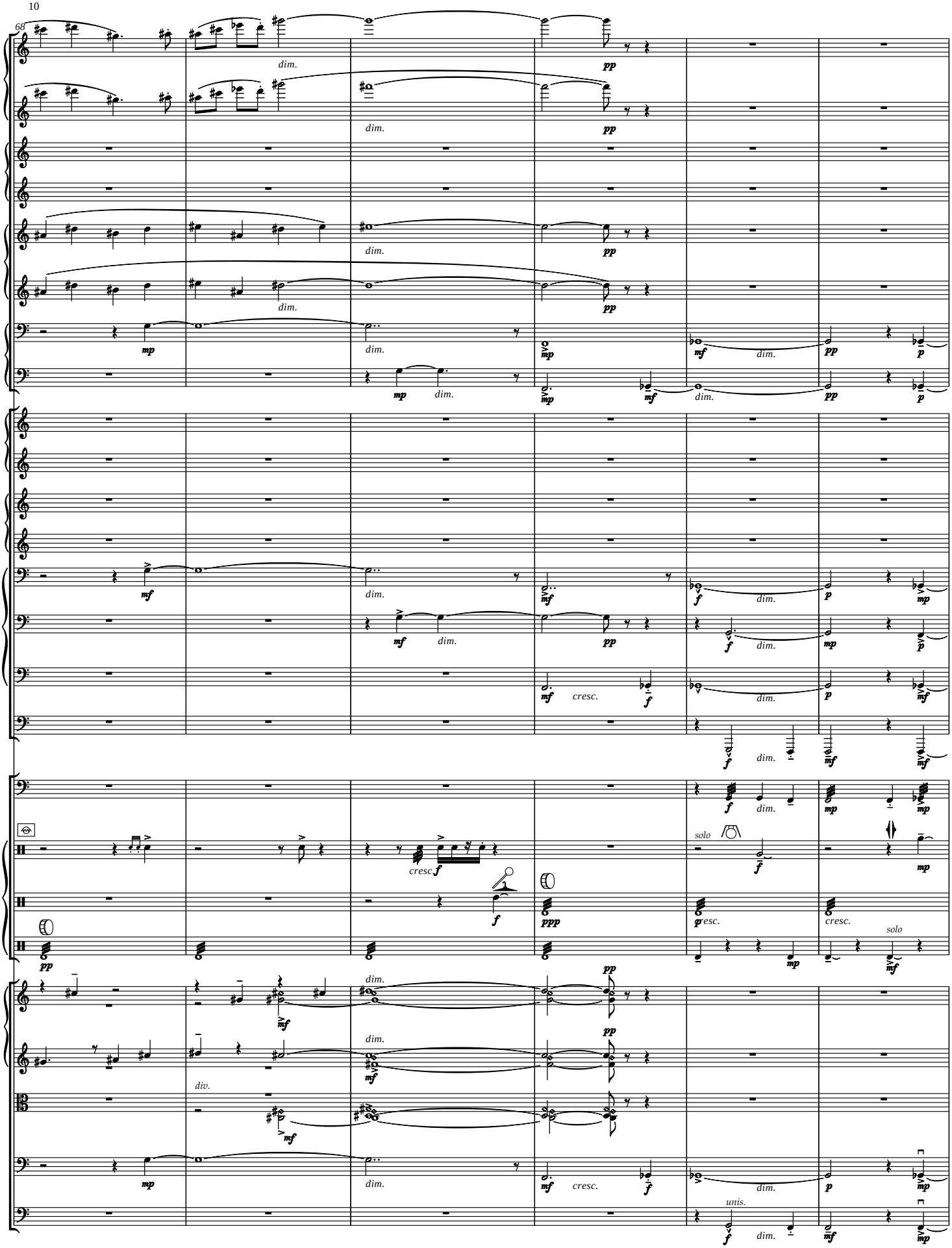

38
dim.
pp
p
mf
mp
ff
f
II
IV
Glock
Vibr
solo
sempre

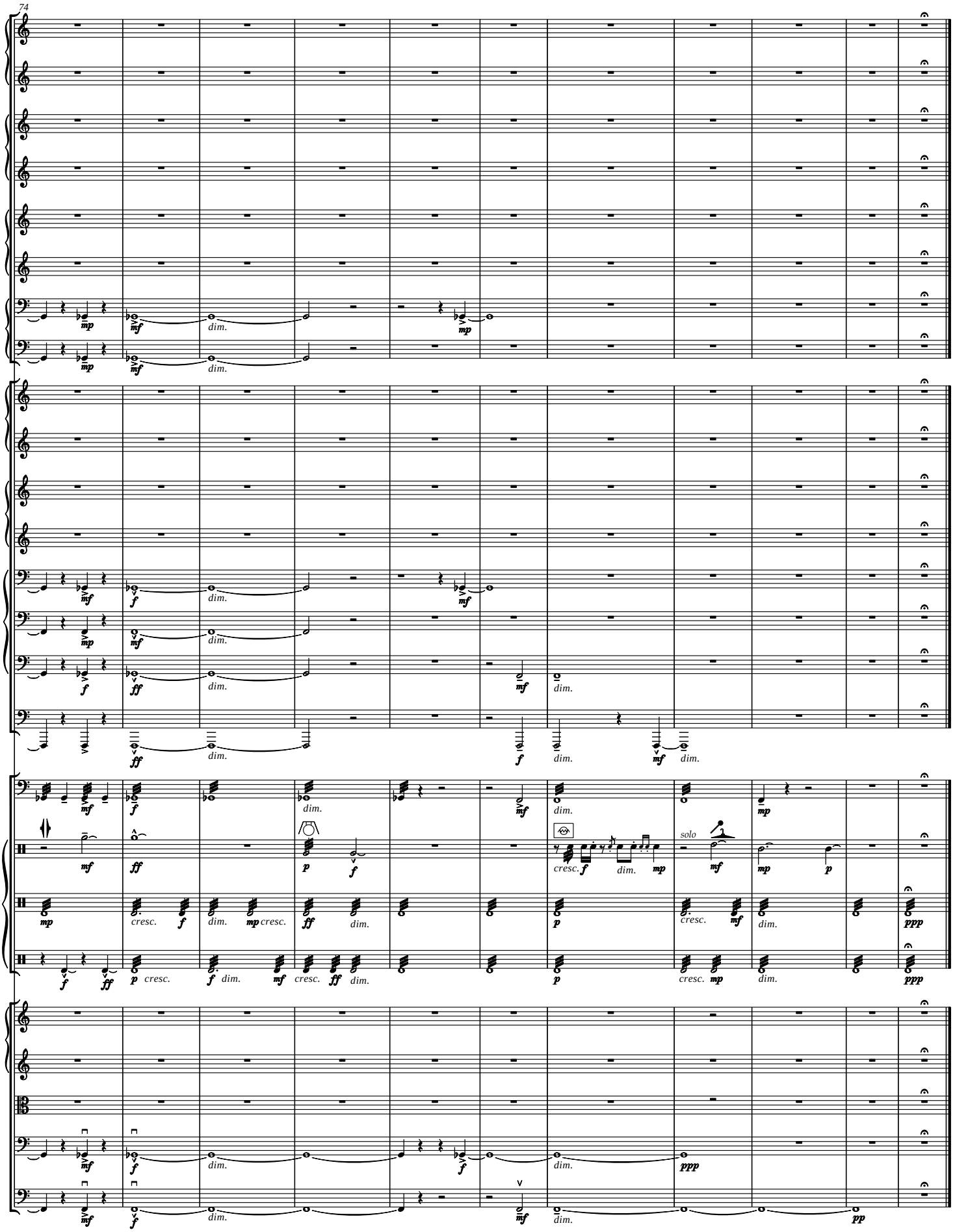
47




8
53
a tempo
dim.
p
cresc.
mp
solo
fp
cresc.
mf
pp
f
wood
fff
sempre
div.
unis.
sf


62
a tempo
riten.
mf
dim.
pp
solo
sfpp
ppp
cresc.
senza vibrato
divisi (3 stands)
p


68
dim.
pp
mp
mf
f
p
cresc.
ppp
solo
div.
unis.


74
mp
mf
dim.
f
ff
p
cresc.
mp
solo
ppp
pp

"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 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. AE08X $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 HainesJunction . 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. AE0321 $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 orental serenity with an aura of expansive time and space. 11 p. AE403 $11.98

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ISBN 1-55189-092-5