

# PETER WARE

Chama “the Eagle and the Plumed Serpent”

*Flute & Piano*

Urtext



**Acoma Company**

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*"Chama, 'the Eagle and the Plumed Serpent', evoked exotic imagery which produced a blend both surreal and dramatic."* -Kitchener-Waterloo Record

## NOTES

**CHAMA "The Eagle and the Plumed Serpent"** (for flute and piano) was commissioned with a Consortium Commission Grant from the National Endowment for the Arts. The meditative work was inspired by the writings of Carlos Castaneda. The duet, in variation form, opens and closes with an extensive flute solo. Exotic scales along with portamento convey a primitive, Near Eastern Character. In performance the flautist, if short on breath, should rob time from the end of phrases or long notes. The primitive quality of the work is enhanced by letting the pitch drop at the end of sustained notes, along with subtle dynamic shadings.

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**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>

# CHAMA

## "The Eagle and the Plumed Serpent"

Peter Ware

Flute

Largo (♩ = ca. 58) *molto espres. gliss.*

*mp* *dim.* *cresc.* *dim.* *cresc.* *dim.*

Piano

Largo (♩ = ca. 58) *molto espres.*

8

*pp* *mf* *cresc.* *gliss.* *f* *dim.* *pp* *mp* *cresc.*

14

*dim.* *pp* *mf* *cresc.* *gliss.* *dim.* *mp* *mf*

20

*dim.* *f* *cresc.* *dim.* *riten.*

26

Musical score for measures 26-32. The upper staff contains a melodic line with dynamic markings: *ppp*, *cresc.*, *dim.*, *pp*, *mp*, and *cresc.*. The lower staves (treble and bass clefs) are empty.

33

Musical score for measures 33-38. The upper staff contains a melodic line with dynamic markings: *dim.*, *cresc.*, *mf*, *cresc.*, and *f*. The lower staves (treble and bass clefs) are empty.

39

Musical score for measures 39-43. The upper staff contains a melodic line with dynamic markings: *cresc.* and *ff*. The lower staves (treble and bass clefs) are empty.

44

Musical score for measures 44-49. The upper staff contains a melodic line with dynamic markings: *fff*, *sfzp*, *cresc.*, *f dim.*, *cresc.*, *ff<sup>3</sup>*, and *dim.*. It also includes trill markings (*tr*) and an *appassionato* instruction. The lower staves (treble and bass clefs) contain accompaniment with a *ff* dynamic marking and a *Red. sempre* instruction.

120 *riten.* *ten.* **Largo tranquillo**  
*pp cresc. dim. mf*

(8va.) *riten.* *15ma* **Largo tranquillo**  
*loco*  
*mf mp p ppp mp*

(8ba.) *mp p p pp*

126 *p mf cresc. f dim. mp cresc.*

*pp mp cresc. mf dim. p cresc.*

(8ba.) *p p p p p*

132 *f cresc.*

*f cresc. f*

(8ba.) *pp pp*

138 *animando accelerando a moderato*

*ff animando accelerando a moderato*

(8ba.) *p p mp cresc.*

142 *Moderato agitato*  
*tr*  
*ffp*  
*Moderato agitato*  
*15ma*  
*ff* *ffpp*  
*ff sempre*

145 *tr*  
*tr*  
*tr*  
*f* *dim.*  
*ff*  
*ff*

149 *ff*<sup>3</sup> *fff*  
*ff*  
*dim.*

153 *dim.* *mf* *dim.* *p* *p* *cresc.* *dim.*  
*Largo tranquillo*  
*molto espr.*  
*tr* *riten.* *tr* *tr* *tr*  
*dim.* *pp*  
*f* *mf* *mp* *pp* *ppp* *pp*  
*Largo tranquillo*



## PETER WARE: Music for Winds

**Libera Me Domine:** "Ware's textures are carefully calculated. Fragments of saxophone licks and jazz-like scales disappear into distant clouds of vibraphone trills, only to rematerialize and glide back." - The Cincinnati Enquirer.

"Another work I enjoyed hearing again was Peter Ware's **Three Pieces for Voice, Clarinet and Piano**. It's a setting of three sparse 'cubistic' poems of e.e. cummings in which the music perfectly matches the wit and sonic playfulness of the text." -Musical America

"**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

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

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

**Chama:** "Played properly this music will dazzle an audience and thrill the players." -Soundboard

**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

**AMERICANA QUINTET** Fl., Ob., Clt, Bn, Hn 12' Peter Ware. Winner of the Delta Omicron's composition contest, this quintet represents the composers early period. In three movements, the first is harmonically aggressive with its closely spaced tetrachord. The lyrical second movement contrasts in a lyrical style featuring open-spaced harmonies and the third employs a jazz-like motif which is transformed in a humorous manner. 12 p. Score & Parts AE535 \$27.98

**ELEGY** Fl./Alto Fl. or Ob./E.H. 4' Peter Ware. Fluid and unhurried, with plaintive sigh motives and mournful tremolo, Elegy weaves pure lyric poetry, a meditation for all time. The texture is sparse, imparting a sacred and timeless quality like Gregorian chant. Fluid and unhurried, it weaves pure lyric poetry. 1 p. Fl. or Alto Fl. AE152; Ob. or E. Hn AE179 \$5.98

**FOUR STUDIES** Clt/Sax. 7' Peter Ware. An expressionistic work with pointed gestures and compound melodies, these concise pieces are studies of contrast. Extreme dynamics, range and timbre showcase the instrument's diversity. 5 p. Clt. AE462; Sax. AE829 \$7.98

**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

**LIBERA ME DOMINE** Sax. (2), Perc. (3) 15' Peter Ware. A fantasy-variation based on the Latin responsorial of the burial service, the work was written to commemorate the musicians who died in the 1977 Beverly Hills Supper Club fire. Opening with a canon between the bongos and timbales, the chant is rhythmitized to the non-pitch percussion as the saxophones interact with jazz licks and syncopations which transform the chant. The second Lagrimoso section is a lament for two soprano saxophones and trap set; the closing Lento employs two alto saxophones, cymbals, vibraphones, tam tams, celesta and button gong in extensive imitation. 27 p. Score & Parts AE551 \$49.98

**LONDON WIND TRIO** Fl., Bn, Pno 22' Peter Ware. In four movements, this trio explores the various ensemble combinations and textures, featuring prominent solos and duets. The flute part abounds in colouristic opportunity. Flute and bassoon frequently trade off in dialogue and are also paired against the piano. The first movement opens with an introduction and proceeds with multiple tempos followed by the beautiful Elegy. The third movement is a playful Totentanz ending with the forth, a dramatic and driving finale. Score for Flute (no doubling), Bassoon & Piano AE1107 \$47.98, Flute part 10 p. AE1123 \$9.98, Bassoon part 10 p. AE114X \$9.98; or Score for Flute (doubling piccolo & alto flute) AE853 47 p. \$47.98, Flute part (doubling piccolo & alto flute) 10 p. AE1026 \$9.98, Bassoon part 10 p. AE1042 \$9.98.

**TAHINI** Sax. (3), Tape Peter Ware. Named after a river in the Yukon, this demanding addition to the saxophone idiom requires great physical dexterity, speed and agility as it explores the outer limits of the instruments' range. Each player performs on two instruments, with frequent colouristic changes between soprano, alto, tenor and baritone. The tape part is derived from Gregorian chant. While generally filling an accompaniment role, it occasionally proceeds to the forefront of musical interest. Transposed below the human vocal range, it extends downward to the limits of pitch perception. 30 p. Score & Parts AE837 \$46.98

**THREE PIECES FOR VOICE, CLARINET AND PIANO** 6' Peter Ware. Inspired by the poetic style of e.e. cummings, these concise, expressionistic pieces exude sudden bursts of dynamic energy and flourishes of sound contrast with sustained notes. Entitled !blac, t,h;r;u;s,h;e;s and D-re-A-mi-N-gl-y, they progress in a fast-slow-fast arrangement, utilizing many sound possibilities and techniques to capture the drama and visual quality of the poems. 3 p. Score & Parts AE683 \$18.98

**TOTENTANZ** Fl., Bn, Pno / Ob., B. Tbn., Pno 5' Peter Ware. Opening with a bassoon/bass trombone solo, this playful and sinister dance of death, features the much dialogue with the solo instruments paired against the piano accompaniment. 7 p. Score & Parts Fl., Bn, Pno AE25X; Ob., B. Tbn., Pno AE098 \$11.98

**ME AND MY MODEL T** Sax. (4) Peter Ware. This saxophone quartet is composed in a light, jazz idiom with syncopations, imitation and sweeping lyrical melodies. 12 p. Score & Parts AE0569 \$19.98

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

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