

# PETER WARE

Elegy & Totentanz

*Guitar*

Edited by Lynn Harting-Ware



**Acoma Company**

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*"Totentanz is a fascinating score with a motoric rhythm that drives the work forward."*

-David Denton, *Fanfare*

### PROGRAM NOTES

*Elegy* begins with a slow chordal introduction and proceeds into a triple meter Andante. The melody unfolds darkly in the bass, then becomes somber in the middle register. The texture is at times monophonic, imparting a sacred quality similar to Gregorian chant; and is also contrapuntal in its two-part dialog. Throughout, accompaniment chords serve as quiet answers to the phrases. Toward the end, melodic interest shifts into the high register for a brief climax, then dies away in contemplation. 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. *Elegy & Totentanz* is recorded on the CD entitled *Angelica* (Acoma GXD5735). All CDs and scores are available from the Acoma Company web site at: <http://acoma-co.com>.

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### BIOGRAPHY

**PETER WARE** (May 4, 1951) like Charles Ives and Aaron Copland 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, 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. In 1993-94, Ware was Composer-of-the-Season for the Saskatoon Symphony. Information on the composer, and a catalogue of his works and recordings may be obtained at his web site <http://www.PeterWare.com>

# ELEGY & TOTENTANZ

6th to D

Guitar

Largo maestoso

Elegy

Peter Ware

6

11

15

20

25

29

35

*ff* *p* *ff* *p* *mp*

*pp* *mf* *espr.* *Andante con dolore*

*dim. pp* *mf* *dim.* *pp* *mf* *cresc.*

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

*p* *mf* *mp* *p* *mp*

*p* *mf* *mp* *pp* *f*

*pp* *mp* *dim.* *pp*

*f* *cresc.* *ff* *dim.* *pp* *rit.*

# Totentanz

Moderato scherzando

mf

f

6

12

18

24

30

35

41

*mf* *f* *p* *mp* *cresc.* *f* *p* *cresc.* *f* *dim.* *mp* *p* *dolce* *VI* *V* *VIII* *V* *7<sup>th</sup>* *dim.* *pp* *cresc.* *ff* *mf* *p* *pizz.*