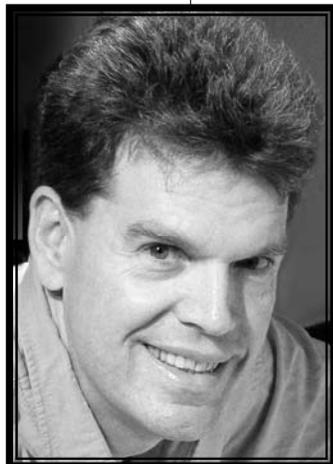

❖ ACOMA EDITIONS ❖

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WARE'S Music for Winds



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 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, Jonathan Kramer, Roman Haubenstock-Ramati and Toru Takemitsu.

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-Composer-of-the-Season, Iceland Symphony Orchestra, Regina Symphony, Orchestra London Canada, Virginia Symphony, Hamilton Philharmonic, Missis-sauga 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.

"Chama began with a long lustrous flute solo, gradually growing more knotty."

- New York Times

"The work with the clearest impact was Americana Quintet for winds and French horn by Peter Ware. Not coincidentally, it received the sharpest execution by the musicians. Ware's quintet utilizes thematic development and alternation of vigorous and lyric sections in a work of fine craftsmanship."

- The Cincinnati Enquirer

WARE'S MUSIC FOR WINDS

Rental fee for large chamber works is \$49.98

AMERICANA QUINTET Fl., Ob., Clt, Bn, Hn 12'

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

CHAMA "The Eagle and the Plumed Serpent" Fl, Pno/Gtr 14'

This evocative work was inspired by the writings of Carlos Castaneda. In a variation form, it opens and closes with an extensive flute solo of meditative character. Exotic scales along with portamento convey a primitive, near eastern quality. 9 p. Score & Parts Fl., Gtr AE357 ; Fl., Pno AE330 \$15.98

ELEGY Fl./Alto Fl. or Ob./E.H. 4'

Inspired by the Oka Indian uprising in Quebec, this solo intonation with its plaintive sigh motives and mournful tremolos, moves beyond the specific event as a meditation for all time. Fluid and unhurried, it weaves pure lyric poetry. 1 p. Fl. or Alto Fl. AE152; Ob. or E. Hn AE179 \$5.98

FOUR MINIATURES Clt/Sax. 7'

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

LIBERA ME DOMINE Sax. (2), Perc. (3) 15'

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 rhythmized to the non-pitch percussion as the saxophones interact with jazz licks and syncopations which transform the chant. The second Lagriomoso 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 TRIO Fl., Bn, Pno 22'

In three movements, this trio explores the various ensemble combinations and textures, featuring prominent solos and duets as well. The flute part abounds in colouristic opportunity with use of the piccolo and alto flute, while the bassoon and piano show a diversity of timbre between high, low and middle registers. 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. Then follows the second movement Totentanz and a dramatic and driving finale. 47 p. AE853 \$47.98. Flute part 10 p. \$10.98. Bassoon part 10 p. 10.98

ME AND MY MODEL T Sax. (4)

This saxophone quartet is composed in a light, jazz idiom with syncopations, imitation, canonic sections and sweeping lyrical melodies. 12 p. Score & Parts AE0569 \$19.98

THE NIGHT RAINBOW Clt, Vla/Hn, Pno 11'

A Fantasy-Variation, this piece was inspired by the moonbow at Cumberland Falls in Kentucky. Enchanting melodies of the clarinet and viola/horn 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: Clt, Vla, Pno AE713; Clt., Hn, Pno AE497 \$14.98

TAHINI Sax. (3), Tape

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'

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 l!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. 8 p. Score & Parts AE683 \$14.98

TOTENTANZ Fl., Bn, Pno / Ob., B. Tbn., Pno 5'

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

"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

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

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