

PETER WARE

Nakina Sonata

for Guitar

Edited by Lynn Harting-Ware



Acoma Company

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

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

"Peter Ware's pungent poignant Nakina suite." -LA Times

"This is a sonata-length, four-movement work with the first three movements calling for a scordatura (the low E and A strings each lowered a half-step). The movement scheme is traditional, but the altered tuning gives the piece an exotic flavor. The texture is mostly two-part, and the writing works well, as the composer obviously understands the guitar well. This is a dramatic, lyrical work; the third movement contains some particularly nice passages." -Soundboard

NOTES

Nakina Sonata is a large four movement work with a lyrical guise and strong blues influence. The Barcarole unfolds with an oriental quality. The Sonata has unusual scordatura with the lower two strings tuned down a semitone to A-flat and E -flat. This edition includes both a concert pitch score and a transposed score. In the transposed score all notes played on the 5th and 6th strings are written a semitone higher. Commissioned with a grant from the Ontario Arts Council, the work is recorded on the CD, *The Many Moods of the Guitar*, Acoma GXD5732, available from the Acoma Company web site at: <http://ACOMA-co.com>
ISBN 1-55189-105-0

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>

Transposed Score: Notes played on the 5th and 6th string
are transposed up a semitone but sound a semitone lower.

5th to A \flat 6th to E \flat

Andante *barcarolle* (M.M. $\text{♩} = \text{ca. } 92$)

mf

p

5

9

13

17

21

25

29

33

f

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