

# PETER WARE

Kusawa

*Orchestra*

Urtext



**Acoma Company**

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*“Kusawa was inspired by a glacier lake in the Yukon, and aptly depicts such a landscape. I thought the orchestra gelled on this one wonderfully.” -The Free Lance-Star*

### NOTES

**KUSAWA**, a 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 Haines Junction and accessible only from the Dalton Trail. 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.

INSTRUMENTATION: 3-3-3-2, 4-2-3-1, Timp., Perc. (3), Hp, Str. Duration: ca. 12 minutes.

Percussion instruments:  Cymbals,  Medium Suspended Cymbal, Large Suspended Cymbal,  Nipple Gong,  large Tam-Tam, and  Bass Drum. The third percussionist is only required for the Cymbals in measure 126.

The score is transposed.



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### 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>

**Peter Ware**  
(1951 - )

III a picc. *I. & III.*

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15

*mp* *cresc.* *simile* *p* *cresc.* *mp* *cresc.*

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

*p* *pp* *cresc.* *cresc.*

*p* *I.* *pp* *pp*

*pp* *mp* *I.* *p*

*mf* *mp* *simile* *dim.* *p* *cresc.*

*mp* *simile* *p* *cresc.*

*unis.* *ten.* *unis.*

*p* *p* *p*

*mp* *pp* *p*

20

*mf*  
*mp*  
*dim.*  
*p*  
*mf*  
*p*  
*dim.*  
*p*

*dim.*

*mp*

*f*

*mf*  
*mp*  
*mp*  
*mp*  
*dim.*  
*p*  
*f*  
1. Solo

26

*dim.*

*dim.*

*p*

*mf*

*dim.*

*pp*

*dim.*

*mp*

*dim.*

*pp*

*I.*

*mp*

*dim.*

*pp*

*v.*

*div.*

*dim.*

*mp*

*mp*

*f*

*tutti*

*dim.*

*mf*

*f*

*(at tip)*

*unis.*

*mp*

*f*

*f*

Musical score for a piano and orchestra, page 31. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The piano part is written for four staves (treble and bass clefs). The orchestra part includes a string section (violin I, violin II, viola, cello, double bass) and a percussion section (timpani). The score includes various musical notations such as rests, notes, and dynamic markings like *mp*, *mf*, *p*, and *dim.*.

The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The orchestra part provides a rhythmic and harmonic accompaniment.

Key markings and dynamics include:
 

- mp* (mezzo-piano) and *mf* (mezzo-forte) in the first system.
- p* (piano) and *mp* (mezzo-piano) in the second system.
- dim.* (diminuendo) in the second system.





8

43

*a 2.*

*dim.*

*mp*

*f*

*ten.*

*mp*

*cresc.*

*mp*

*cresc.*

*dim.*

*mp*

*f*

*dim.*

*mp*

*f*

*ten.*

*p*

*f*

*cresc.*

This page of a musical score, likely for a symphony, contains multiple staves of music. The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes several measures of music, with some measures marked with a '3.' indicating a triplet. The notation is dense, with many notes and rests, and the overall style is that of a classical or romantic era symphony.

52

III a Flute

dim.

dim.

cresc.

f

dim.

mp

dim.

cresc.

ff

mf

dim.

mf

cresc.

f

II.

mp

p

cresc.

f

cresc.

dim.

mf

dim.

dim.

cresc.

f

cresc.

ff

dim.

cresc.

ff

56

*mp* *a 2.* *cresc.* *mf*

*dim.* *mf*

*dim.* *dim.* *I.* *dim.* *dim.*

*ff*

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

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61

III. a Picc. *riten.* a tempo

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

II.

IV.

*riten.* a tempo

*unison*

*cresc.* *f* *mf* *mp* *mp* *mp*

*mp*

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72

*riten.* I. **Lento molto espressivo**

*mf*

*dim.* *mp*

*dim.* *mp*

*dim.* *p*

*p*

*pp*

*pp*

*pp*

*pp*

II. *p*

IV. *p*

I. *mp*

*p*

*pp*

*cresc.* *mp*

*riten.* **Lento molto espressivo**

*dim.* *mp*

*dim.* *mp*

*dim.* *p*

*dim.* *mp*

*p*

*cresc.* *mf*

*dim.* *p*

*p*

*p*



77

*molto riten.* *Andante espressivo*

*lunga*  
*p*  
*cresc.*

*lunga*  
*mp*

to Bb Cl.  
II.  
*p*  
II.

IV.  
*p*

*molto riten.* *Andante espressivo*

*lunga*  
*mp cresc.*  
*mf*  
*mp*  
*p*

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89

The musical score for page 89 consists of multiple systems of staves. The notation includes various time signatures (3/4, 4/4) and key signatures (B-flat major/C minor). Dynamics such as *mp*, *mf*, *p*, and *cresc.* are used throughout. The score features intricate melodic lines, arpeggiated figures, and some passages marked with *div.* (divisi). The layout is typical of a professional musical manuscript, with clear staff lines and detailed notation.

AE-0321

This image shows a page of musical notation, likely a piano score, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various time signatures (e.g., 2/4, 3/4, 4/4) and key signatures (e.g., B-flat major, C minor). Dynamic markings such as *dim.* (diminuendo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano) are present. The score is divided into systems, with some staves showing first and second endings (marked "I."). The overall style is that of a classical or romantic-era piano composition.

Musical score for a piano and orchestra, measures 104-108. The score includes staves for piano (right and left hand), strings (violin I, violin II, viola, cello, double bass), woodwinds (flute, oboe, clarinet, bassoon), and percussion (timpani, snare drum, cymbal). The music is in 3/4 time and E-flat major. Dynamics include *mf*, *mp*, *f*, *p*, and *cresc.* Performance markings include *a 2.* and *div.*

110

*a 3.*

*ff*

*f*

*mf*

*f*

*f*

*to Bass Clarinet*

*IV.*

*mf*

*f*

*f*

*mf*

*mp*

*f*

*ff*

*f*

*f*

*f*

[illegible]



[illegible]

"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 to 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 Haines Junction. 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. AEO321 \$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 oriental serenity with an aura of expansive time and space. 11 p. AE403 \$11.98

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