

PETER WARE

Forest Scenes

Guitar

Edited by Lynn Harting-Ware



Acoma Company

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NOTES

FOREST SCENES is a striking collection of four programmatic works, using guitar techniques in a truly evocative sense. *North Face* depicts the dramatic Rocky Mountains of Banff with brushed strums, snap pizzicato, and tremolo. *Hibiscus on the Water*, in a fantasy variation form, captures the beautiful Hibiscus flower with flowing lyrical melodies and an undulating accompaniment. The enclosed poem by Agnes Ware depicts the hibiscuses that grow so plentifully along the banks of the Piscataway. *Woodchuck Blues*, a playful work, draws from blues and jazz styles, employing syncopated rhythms, hemiola, blue notes and pizzicato. In D tuning, damped open basses provide an ostinato. The presto *Wind Dance* closes **Forest Scenes** with rocking chords and stinging snap pizzicati. The first three movements of the work are available on CD entitled **Forest Scenes** (Acoma GXD5734) and *Wind Dance* is recorded on the CD entitled **Americas** (Acoma GXD5736).

These CDs and other scores are available from the Acoma Company web site at: <http://acoma-co.com>

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"Equally appealing are the highly descriptive pieces that form Forest Scenes, with, Woodchuck Blues, being a wonderful, tongue-in-cheek look at a lazy blues." -David Denton, *Fanfare*

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-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; and received composition prizes from the Minnesota Composers Forum, St. Louis New Music Circle, University of Cincinnati, Pi Kappa Lambda Music Honor Society, Yale University, and Virginia Commonwealth University. Information on the composer, and a catalogue of his works and recordings may be obtained at his web site <http://www.PeterWare.com>

Woodchuck Blues

6

6th to D

Andante espressivo

Allegro moderato

The musical score for "Woodchuck Blues" is presented in two systems. The first system, marked "Andante espressivo", begins with a treble clef and a 3/4 time signature. It features a melodic line with various ornaments and a bass line with a steady eighth-note pattern. The second system, marked "Allegro moderato", starts with a 4/4 time signature and continues with the same bass line pattern while the melody becomes more rhythmic and includes triplets and slurs. The score concludes with a final melodic phrase in 4/4 time.

"Ware's pungent, poignant **Nakina** suite." -Los Angeles Times

"Ware offers melodic content that is quite strong, **Totentanz** a fascinating score with a motoric rhythm that drives the work forward." -Fanfare

"Ware's style, inspired by North America's landscape and Indian heritage, has been described as 'paintings in sound.' **Chama**, "**the Eagle and the Plumed Serpent**", the opening composition, is exactly that. It evoked exotic imagery which produced a blend both surreal and dramatic."

- Kitchener Waterloo Record

This attractive work (*Forest Scenes*) can be heard on a CD of the same name (Acoma GXD-5734), played by the editor, so we can recommend listening. It demands a high technical level, and includes "rasgueado suave" (brushing the strings), "Bartok" pizzicati, tremolo, different ornaments, and many other effects and articulations. Good and precise editing (especially left-hand fingerings) facilitates the work." -Soundboard

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

"Inspired by the writings of Carlos Castaneda, this music (*Chama "the Eagle and the Plumed Serpent"*) is one of the most compelling things I have heard in years for flute & guitar. All through the music there is this same free exchange of tensions- moving from the calm to the very tense. Musical ideas are worked out in a very evocative way. Played properly this music will dazzle an audience and thrill the players." -Soundboard

"It's (*Chama "the Eagle and the Plumed Serpent"*) slow unfolding course, in predominantly long violin phrases, has a cobra-like power to hypnotise."

- Classical Guitar

"Before starting to play this interesting and creative work, it is good to read the poem "**Hibiscus by Piscataway**," written by the composer's mother and printed in the edition. This can be a nice, inspirational introduction to this striking collection of four programmatic pieces, in which guitar techniques are truly used in an evocative sense. The group starts with "**North Face**," depicting the dramatic Rocky Mountains of Banff. There follows a fantasy "**Hibiscus on the Water**" in a Largo espressivo variation form. Andante, then Allegro "**Woodchuck Blues**" combines jazz and blues styles, employing syncopated rhythms with hemiolas and an ostinato on the damped open sixth string (in D). The collection closes with the Presto "**Wind Dance**", full of rocking chords and stinging snap pizzicato effects. (*Wind Dance* is recorded on Americas Acoma GXD-5736) This attractive work can be heard on a CD of the same name (Acoma GXD-5734), played by the editor, so we can recommend listening. It demands a high technical level, and includes "rasgueado suave" (brushing the strings), "Bartok" pizzicati, tremolo, different ornaments, and many other effects and articulations. Good and precise editing (especially left-hand fingerings) facilitates the work." -Soundboard

PETER WARE: MUSIC FOR CLASSICAL GUITAR

CHAMA "The Eagle and the Plumed Serpent" Vln/Fl., Gtr 14'. 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. 14 p. Score & Part Vln, Gtr AE56X; Score & Part \$15.98

ELEGY AND TOTENTANZ Gtr/Pn 9'. The Elegy, shifting between monophonic and polyphonic two part dialog, imparts a sacred quality similar to Gregorian chant. Accompaniment chords serve as quiet answers to the phrases. The Totentanz is a dance of the body after death and is the last play of the muscles. 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. The Guitar version is recorded on Acoma label GXD5735. Guitar 4 p. AE0313 \$4.98

FOREST SCENES Gtr 16'. This striking collection of four programmatic works utilizes guitar techniques in a truly evocative sense. North Face depicts the dramatic Rocky Mountains of Banff with brushed strums, snap pizzicato, and tremolo. Hibiscus on the Water, in a fantasy variation form, captures the scenic landscape along the Piscataway river with flowing lyrical melodies and an undulating accompaniment. Woodchuck Blues, a playful work, draws from blues and jazz styles, employing syncopated rhythms, hemiola, blue notes and pizzicato. In D tuning, damped open basses provide an ostinato. The presto Wind Dance closes the Forest Scenes with rocking chords and stinging snap pizzicati. Clearly notated and edited. The work is recorded on the Acoma label GXD-5734. 8 p. AE0577 \$8.98

NAKINA SONATA Gtr 21'. 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 Ab and Eb. 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, it is recorded on the CD *The Many Moods of the Guitar* Acoma GXD5732. 22 p. AE1050 \$12.98

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For Scores, CDs and MP3s visit: <http://ACOMA-Co.com>

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