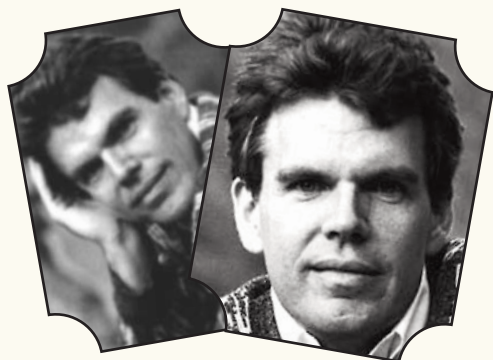


# PETER WARE

## REVIEWS



### **SYMPHONY NO. 1 "ANCIENT EVENINGS"**

(3-2-2-2, 4-2-3-1, Timp., Perc. (2), Str. 40')

*"Influences of at least two composers from earlier in this century were recognizable. Taps and the theme of Beethoven's Fifth Symphony were effectively quoted, in a manner of Charles Ives, to set the scene of the funeral described by the music. Bela Bartok's approaches to structure and linear writing were also evident."*

*-Virginia Pilot*

### **SYMPHONY NO. 1 "ANCIENT EVENINGS"**

*"The orchestra revelled in the evocative and passionate passages of the musical epic, which describes the visit of a hero's soul to his own funeral and a re-visiting of his life."*

*-The London Free Press*

### **KABAH**

(Vln (4), Vla (2), Vlc. (2) 35')

*"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*

*"Peter Ware's 'Kabah' begins with a haunting, almost eerie prestissimo appassionato accented by sweeping strings and a bed of low notes under a single hanging violin line, creating a sense of awe and mystery. In the andante con mosso, low note clusters are again used to create that sense of weight, the weight of years. Maybe it's just the unsettling nature of the arrangement that makes presto con brio convey such a sinister feel."*

*The North Jersey Herald & News*

### **AISHIHIK**

(3-2-2-3, 4-2-3-1, Timp., Perc. (3), Pno, Str. 14')

*"The music wins you over with its marvellous stillness."*

*- The Toronto Star*

### **BACA LOCATION NO. 1**

(1-1-1-1, 2-2-1-1, Timp., Str. 22')

*"In his mystical and picturesque evocations, Ware's intense relationship to sound closely parallels that of geologists and archeologists to the ageless landscape and its inhabitants. . . He explores not only sound but shape, mass, power, solidity, permanence. . . Baca Location No.1 stretches the ear into strange, exotic and pleasing territory that belongs as much to the contemporary world as to the ancient."*

*-Kitchener-Waterloo Record*

### **BACA LOCATION NO. 1**

*". . . a highly dramatic, even declamatory piece . . . two movements each of which builds to a grand rhetorical climax before ending. . . His idiom is openly communicative and emotional; though dissonant harmony is present, it is there as color, to give bite and thrust to the linear instrumental recitatives that make up his piece. He seems, on the basis of this piece, to be a composer of genuine originality and real talent."*

*-Cleveland Plain Dealer*

### **THE FIRE FROM WITHIN**

(3-3-2-2, 4-2-3-1, Timp., Perc. (3), Str. 13')

*"Plaudits are due Conta for his choice of this 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 mysterious and profound psychic experience"*

*-The Leader-Post*

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## TSANKAWI

(2-2-2-2, 4-2-3-1, Timp., Perc. (3), Str. 7')

"... an impressive evocation of an Indian ruin in New Mexico which has been deserted since the 17th century. This panoramic picture has been created principally by the complex rhythmic patterns of the percussion which dominates from both ends of the orchestra throughout. The strong, brief melodic fragments fighting against one another in different tonalities succeed in creating the impression of great space and are impressionistic in a completely unsentimental way. Repeat hearings would be welcome."  
-The Free Lance-Star

**TSANKAWI** : "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

## AMERICANA QUINTET

(Fl., Ob., Clt., Bn, Hn 12')

"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

## CHAMA

"**The Eagle and the Plumed Serpent**"

(Vln/Fl., Gtr 14')

"Inspired by the writings of Carlos Castaneda, this music 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

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

## LIBERA ME DOMINE

(Sax. (2), Perc. (3) 15')

"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

"Peter Ware's **Libera Me Domine**, for two saxophonists and three percussionists, was the program's other noteworthy piece. The texture is sparse, usually made up of dissonant intervals from the saxophonists, underscored lightly or punctuated boldly with gestures from the percussion battery, the mood is 'cool' and distanced, yet always the emotional tone is one of intense reverence"  
-St.Louis Post-Dispatch

## NAKINA

(Gtr 21')

"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

"Peter Ware's **Nakina** is a probing, introspective work imbued with elements of jazz and blues."

-Classical Music Magazine

"Ware's pungent, poignant **Nakina** suite."

Los Angeles Times

## THE NIGHT RAINBOW (Clt.,Vla/Hn, Pno 11')

"Night Rainbow finds the piano glistening as the clarinet and viola intone mysterious chants. Time is virtually suspended in Ware's pieces, which are mesmerizing in effect."  
-Akron Beacon Journal

"**The Night Rainbow**, a tremendously appealing work for clarinet, viola and piano..." -Richmond News Leader

## PISCATAWAY (Pno 18')

"**On Looking Deeper into the Water**" & "**The Hibiscus on the Water**"

"Romantic, lyrical and impressionistic all at once, the pieces have a beautiful natural pianism"

-Hamilton Spectator

## THREE PIECES FOR VOICE, CLARINET AND PIANO

(Sop, Cl., & Pn 6')

"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