

PETER WARE

Fire From Within

Orchestra

Urtext



Acoma Company

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*"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*

NOTES

The Fire From Within was commissioned for the Cleveland Philharmonic Orchestra by Cuyahoga Community College to commemorate their 25th Anniversary. The work was inspired by a Toltec legend, similar to the Egyptian myth of the phoenix. For the Toltecs, sorcerers can avoid death by lighting up all their bands of awareness and becoming consumed by a fire from within. This fire frees them from death and the emancipations of the eagle.

The twelve-minute work opens with an introduction marked Largo misterioso featuring a trumpet solo. As the Allegro appassionata section begins, a triplet motive is heard in the trumpets while a contrasting lyrical theme unfolds in the strings and woodwinds.

This interplay of thematic and motivic statements is explored in a developmental fashion and is transformed into a jazz-like theme when the xylophone enters.

The tempi changes from Allegro to Moderato. Following is a brief Largo espressivo; and a dramatic Andante leads to the heroic ending of the Larghetto con fuoco.

INSTRUMENTATION: 3-3-2-2, 4-2-3-1, Timp., Perc. (3), Str. Duration: ca. 13 minutes. ISBN 0-920723-03-9

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 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, 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. In 1993-94, Ware was Composer-of-the-Season for the Saskatoon Symphony.

INSTRUMENTATION

Piccolo
Flutes 2
Oboes
English Horn
Clarinets in B♭ 2
Bassoons 2

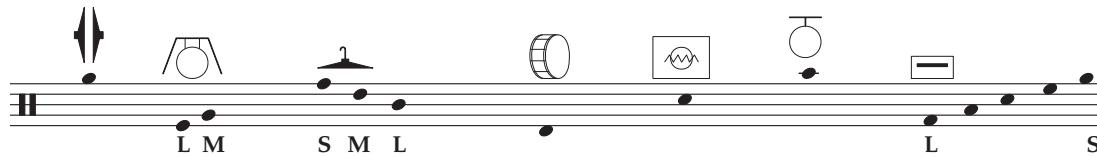
Horns in F 4
Trumpets in B♭ 2
Trombones 2
Bass Trombone
Tuba

Timpani
Percussionists 2 Playing:

	Xylophone		Bass Drum		Nipple Gong
	Tubular Bells		Snare Drum		Antique Cymbal D
	Temple Blocks 5		Cymbals		Glockenspiel
	Tam-tams 2		Triangle		Suspended Cymbals 3

Strings

The following percussion instruments are placed on the staff as indicated:



NOTE: The score is transposed.

THE FIRE FROM WITHIN was commissioned by Cuyahoga Community College to commemorate its 25th Anniversary.

The work is dedicated to William Slocum, Music Director of the Cleveland Philharmonic Orchestra and Nolen Ellison, President of Cuyahoga Community College. Their artistic vision has distinguished the orchestra and the college.

THE FIRE FROM WITHIN

Peter Ware

Largo misterioso

The musical score consists of three staves of music, each containing multiple parts for different instruments. The instruments listed on the left side of the score include Picc., Fl. I & II, Ob. I, Ob. II, E. H., Cl. I B♭, Cl. II B♭, Bn. I & II, Hn. I & II, Hns. in F, Hn. III & IV, Tpt. I B♭, Tpt. II B♭, Tbn. I & II, B. Tbn., Tb., Timp., Perc. I, Perc. II, Vln I, Vln II, Vla, Vlc., and Cb.

Staff 1 (Top): This staff begins with a dynamic of p . It features woodwind parts (Picc., Fl. I & II, Ob. I, Ob. II, E. H., Cl. I B♭, Cl. II B♭, Bn. I & II) and a brass part (Bn. I & II). The woodwinds play sustained notes, while the brass part has a rhythmic pattern of eighth and sixteenth notes.

Staff 2 (Middle): This staff begins with a dynamic of p . It features brass parts (Hn. I & II, Hns. in F, Hn. III & IV), woodwind parts (Tpt. I B♭, Tpt. II B♭), and brass parts (Tbn. I & II, B. Tbn., Tb.). The brass parts include dynamics such as $cresc.$, $dim.$, ppp , mp , f , $cresc.$, ff , $dim.$, $senza sord.$, f , and $cresc.$.

Staff 3 (Bottom): This staff begins with a dynamic of p . It features percussion parts (Timpani, Perc. I, Perc. II) and string parts (Vln I, Vln II, Vla, Vlc., Cb.). The strings play sustained notes with dynamics like p , pp , $cresc.$, $dim.$, mp , p , pp , p , $cresc.$, mp , mf , and $cresc.$.

A page of musical notation for orchestra, page 9. The score consists of ten staves. Measures 1-4 show woodwind entries with dynamics mf, cresc dim., p, mp, and cresc. Measures 5-8 feature bassoon entries with dynamics mf, dim., pp, III. f, cresc. Measures 9-12 show bassoon entries with dynamics ff, dim., ppp, dim., ppp, mp, and cresc. Measures 13-16 show bassoon entries with dynamics mf, cresc., f, and mf cresc. Measures 17-20 show woodwind entries with dynamics f, dim., pp, senza sord. f, cresc. diy., f, and cresc. Measures 21-24 show woodwind entries with dynamics ff, dim., pp, pp, senza sord. unis. espr. f, and cresc. Measures 25-28 show woodwind entries with dynamics f, dim., pp, pp, senza sord. f, cresc. f, and cresc.

18

dim. *pp* *p* *p* *dim.*

dim. *p* *p* *p* *dim.*

dim. *pp* *p* *p* *dim.*

dim. *pp* *p* *p* *dim.*

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

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

dim. *ppp* *p* *dim.*

dim. *ppp* *p* *dim.*

a 2. *mp* *cresc.* *mf* *dim.* *cresc.* *f* *cresc.* *dim.* *cresc.*

dim. *pp* *pp* *pp* *dim.*

- - - - *pp* *dim.*

- - - - *mf* *cresc.* *dim.* *cresc.*

dim. *pp* *pp* *pp* *dim.*

dim. *pp* *pp* *pp* *dim.*

dim. *sol* *p* *p* *dim.*

sol *mp* *mf* *mf* *p* *cresc.*

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

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

senza sord. *unis.* *espr.* *f* *dim.* *cresc.* *f* *cresc.* *dim.* *cresc.*

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

dim. *p* *p* *p* *dim.*

dim. *p* *p* *p* *dim.*

ALLEGRO appassionata

27

dim.

cresc.

dim.

dim.

cresc.

dim.

dim.

cresc.

dim.

dim.

cresc.

dim.

mf

mf

mf

mf cresc.

p

p

p

mf cresc.

mp cresc.

mp cresc.

a 2.

I.

mf

ALLEGRO appassionata

dim.

cresc.

dim.

p

dim.

f

dim.

f 3 cresc.

dim.

cresc.

dim.

I.

p

p

p

mp

cresc.

ALLEGRO appassionata

pp

mf

cresc.

mf

pp

mf

dim.

unis.

mf

dim.

cresc.

dim.

p

unis.

mf

dim.

35

cresc.

cresc.

cresc.

dim.

mp cresc.

simile

mp cresc.

simile

a 2.

b 2.

dim.

p

dim.

pp

pp

cresc.

mp

mf

mf

mf

f

cresc.

dim.

mp

43

dim. ***f*** dim. ***f*** dim. ***f*** dim. ***p*** dim. ***p*** dim. ***mp***

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

mp ***cresc.*** ***I.***

mf

dim.

mp ***mf***

dim.

mp ***p*** ***p*** ***cresc.*** ***mp*** ***p*** ***pp*** ***ppp***

mp

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

cresc.

cresc.

dim.

50

dim.

dim.

dim.

dim.

dim.

mf

mp cresc.

mp cresc.

mp cresc.

mp cresc.

dim.

dim.

dim.

dim.

dim.

dim.

pp

IV.

p

dim.

dim.

solosolo

f

dim.

I.

pp dim.

mp dim.

mf dim.

mf dim.

pp

cresc.

mf

dim.

dim.

mp

dim.

dim.

div.

mp

cresc.

mf

cresc.

mf

dim.

dim.

mf

dim.

58

*solo
con sord.*

mf³

dim.

p

pp

p

mp

mf

mf

mf

mf

mf

mf

p

65

—³ —

f

f

I.

f

f

mf

cresc.

dim.

f

cresc.

dim.

pp

cresc.

mp

dim.

pp

cresc.

mp

dim.

cresc.

mf

dim.

II.

p

cresc.

IV.

mp

dim.

mf

cresc.

f

dim.

senza sord.

mf

dim.

mp

dim.

Xylo

mf

dim.

mf

cresc.

V

mp

cresc.

mf

dim.

mp

cresc.

mf

dim.

cresc.

mf

dim.

mf

dim.

mf

dim.

mf

dim.

mf

dim.

73

p

f

dim.

cresc. *f*

dim.

cresc. *f*

cresc. *f*

dim.

pp

cresc. *ff*

dim.

pp

cresc. *ff*

dim.

solo

f

dim.

f

dim.

f

dim.

mf

dim.

f

dim.

p

dim.

f

cresc. *f*

p

dim.

cresc. *f*

dim.

mp

cresc. *div.*

dim.

77

mf p cresc.

fp fp cresc. $\frac{3}{8}$ cresc. $\frac{3}{8}$

cresc. dim. cresc. dim.

cresc. f p cresc. fp cresc. $\frac{3}{8}$ cresc.

cresc. dim. cresc. dim.

cresc. dim. cresc. dim.

cresc. dim. cresc. dim.

cresc. dim. cresc. dim.

82 *rall.*

dim. *ppp* *a tempo*

fp *dim.* *ppp*

dim. *ppp*

fp *dim.* *ppp*

f *dim.* *ppp* *espr.*

mf *dim.* *ppp* *espr.* *#o mp*

mf *dim.* *ppp* *espr.* *#o* *#o* *#o*

rall. *a 2.* *dim.* *espr.* *ppp* *a tempo*

f *dim.* *pp*

f *dim.* *pp*

f *dim.* *pp* *espr.*

f *dim.* *pp* *pp* *#o* *#o* *#o*

rall. *dim.* *pp* *pp* *a tempo*

mf *mp* *pp* *pp*

rall. *dim.* *espr.* *pp* *a tempo*

f *dim.* *espr.* *pp* *espr.* *v*

f *dim.* *espr.* *pp* *mp* *espr.* *v*

f *dim.* *pp* *mf* *div.* *#o* *#o* *#o*

f *dim.* *pp* *mf* *div.* *#o* *#o* *#o*

92

forte

piano

cresc.

dim.

101

This page contains six staves of musical notation. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. The music consists primarily of eighth-note patterns. Various dynamic markings are present, including *cresc.*, *dim.*, *cresc.*, *dim.*, *espr.*, *mf*, *mp*, *a 2.*, *p*, *IV.*, *pp*, *II.*, *p*, *sol.*, *mf*, *p*, *espr.*, *p*, *espr.*, *p*, *unis.*, *mf*, *dim.*, *f*, *dim.*, *dim.*, and *pp*. The score is highly rhythmic and melodic, with frequent changes in dynamics and instrumentation.

110

AE-039

119

This page contains six staves of musical notation for orchestra, spanning from measure 119 to measure 125. The key signature changes from A major (no sharps or flats) to D major (one sharp) at the beginning of measure 125. The music consists of two systems of measures. Measure 119 starts with a dynamic of *f*. Measures 120-121 show various dynamics including *cresc.*, *mf*, *dim.*, and *cresc.* Measures 122-123 continue with similar dynamics. Measure 124 begins with a dynamic of *mf*. Measures 125-126 conclude with dynamics of *cresc.*, *dim.*, *cresc.*, and *dim.*. The notation includes various note heads, stems, and bar lines, with some measures featuring rests and others featuring active melodic lines. Measure 125 also includes a circled fermata over the first note of the measure.

128

This musical score page contains ten staves of music for a large ensemble. The instrumentation includes woodwind, brass, and percussion sections. The music is in common time and consists of two systems. The first system begins with a dynamic of f^3 followed by crescendo markings (cresc. , ff dim.). The second system begins with a dynamic of mf followed by crescendo markings (cresc. , ff dim.). Both systems feature various dynamics including f , ff , mf , $cresc.$, $dim.$, and ff dim. . The score also includes performance instructions like "div.", "cresc.", "dim.", and "f". Measure numbers 12 and 9 are indicated at the end of the second system. Measure times are marked above the staff in some measures.

136

dim.

p dim.

mp

pp dim.

f cresc.

f dim.

f dim.

f dim.

f dim.

f dim.

f dim.

dim.

p

fp

mf

mp

f cresc.

f cresc.

f cresc.

ff

dim.

fp

fp

cresc.

f cresc.

ff

dim.

p

ff

cresc.

f cresc.

ff

dim.

p

ff

cresc.

f cresc.

ff

dim.

p

ff

cresc.

f cresc.

ff

dim.

A detailed musical score page from a symphony, numbered 143. The page features ten staves of music for various instruments, including strings, woodwinds, and brass. The notation includes a variety of dynamic markings such as **p**, **mp**, **f**, **ff**, **cresc.**, **dim.**, **mf**, **con sord.**, and **mf** (with a circled 12). The score also includes performance instructions like "3" over groups of notes and various slurs and grace notes. The instrumentation is rich, with multiple violins, violas, cellos, double basses, flutes, oboes, clarinets, bassoons, and brass instruments like tubas and trumpets. The overall effect is one of a powerful and complex musical statement.

149

woodwind parts (measures 1-6)

Brass parts (measures 1-6)

Bassoon part (measures 1-6)

Double Bass part (measures 1-6)

Dynamic markings: *dim.*, *f*, *ff*, *cresc.*

Measure 149 concludes with a repeat sign and begins again with the bassoon's dynamic crescendo.

154

a 2.

ff *fp* *fp* *fp* *fp* *fp*

dim.

Xylo

sol *sol*

ff

AE-039

molto riten.

158

dim.

dim.

dim.

dim.

dim.

a 2.

dim.

molto riten.

senza sord.

IV.

dim.

dim.

dim.

dim.

dim.

molto riten.

Xylo

f

dim.

f

molto riten.

p

cresc.

ff

dgn.

unis.

dim.

unis.

dim.

unis.

dim.

unis.

dim.

dim.

dim.

Moderato

165

Moderato

Moderato

Moderato

174

Music score page 24, measure 174. The page is divided into six systems of music. The first system (measures 1-10) consists of ten staves, mostly blank or with silent notes. The second system (measures 11-12) has one staff with notes and dynamics: 'fp' (fortissimo), 'f' (forte), and 'fp' again. The third system (measures 13-14) has two staves with notes and dynamics: 'fp', 'fp', 'fp' followed by a melodic line with 'fp' and 'f'. The fourth system (measures 15-16) has two staves with notes and dynamics: 'fp', 'fp', 'fp' followed by a melodic line with 'fp' and 'f'. The fifth system (measures 17-18) has two staves with notes and dynamics: 'fp', 'fp', 'fp' followed by a melodic line with 'fp' and 'f'. The sixth system (measures 19-20) has two staves with notes and dynamics: 'fp', 'fp', 'fp' followed by a melodic line with 'fp' and 'f'. The bottom section of the page contains ten staves with notes and dynamics, including a 'cresc.' dynamic in the middle.

183

fp fp fp fp fp fp fp fp ff

fp fp fp fp fp fp fp fp ff

- - - - - - - - #f

fp fp fp fp fp fp fp fp f cresc.

fp fp fp fp fp fp fp fp cresc. a. 2. B# f

- - - - - - - - ff

senza sord. ff

mf cresc. ff

ff

fp fp

Glock

ord. unis.

cresc. dim. cresc. ord. f cresc. ff

cresc. dim. cresc. ord. mf cresc. ff

cresc. dim. cresc. mf cresc. f

fp fp dim. p cresc. f

ppp

LARGO espressivo

193

ANDANTE

LARGO espressivo

ANDANTE

LARGO espressivo

LARGO espressivo

ANDANTE

LARGO espressivo

ANDANTE

200

dim. cresc. dim. cresc. dim. cresc.

210

dim.

mf dim.

f dim.

f

215

dim.

I.

dim.

mp cresc.

p dim.

p cresc.

dim.

pp dim.

dim.

ppp

mp cresc.

dim.

dim.

ppp

p cresc.

dim.

dim.

ppp

p cresc.

dim.

dim.

ppp

p cresc.

dim.

pp

dim.

pp

dim.

pp

dim.

pp

mf

pp

cresc.

pp

mp cresc.

dim.

pp

cresc.

pp

dim.

pp

cresc.

div.

p cresc.

220

mf cresc.

cresc.

pp cresc.

mf cresc.

mp cresc.

mp cresc.

III.

mp cresc.

a 2.

mf cresc.

ff dim.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

mp cresc.

p cresc.

Metal beater / dim.

f

mp cresc.

dim. cresc.

dim. cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

unis.

p cresc.

225

cresc.

a 2.

mf

cresc.

f

f

f

I.

f

cresc.

f

f

f

f

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

mp

mf

f

cresc.

cresc.

ff

ff

ff

ff

div.

poco a poco rit. a larghetto

230

dim. *p* solo *ff* dim. I. *f* dim. *p*

ff dim. *p* solo *p* *ff* dim. *mf* dim. *f* dim.

dim. *p* solo *p* *p* dim. *pp* *ff* dim. *p*

dim. *pp* *pp* *ff* dim. *p* *ff* dim. *p*

dim. *p* solo *p* *p* *ff* dim. *p* *ff* dim. *p*

dim. *p* solo *p* *p* *ff* dim. *p* *ff* dim. *p*

dim. *p* solo *p* *p* *ff* dim. *p* *ff* dim. *p*

dim. *p* solo *p* *p* *ff* dim. *p* *ff* dim. *p*

dim. *p* solo *p* *p* *ff* dim. *p* *ff* dim. *p*

p *ff* dim. *p* *ff* dim. *p* *ff* dim. *p*

cresc. *f* *p*

poco a poco rit. a larghetto *mp*

fp *mp* *fp* *mp* *f* dim. div. *p* *ff* dim. *p*

dim. *p* *ff* dim. *p* *ff* dim. *p* *ff* dim. *p*

dim. *p* *ff* dim. *p* *ff* dim. *p* *ff* dim. *p*

dim. *p* *ff* dim. *p* *ff* dim. *p* *ff* dim. *p*

AE-039

237

I.

II.

viol.

cel.

double bass

perc.

p

cresc. dim.

cresc.

dim.

cresc.

dim.

f

cresc.

dim.

f

dim.

p

f

dim.

f

dim.

p

f

dim.

p

p

cresc.

f

mp

cresc. dim.

cresc.

dim.

cresc.

dim.

f

dim.

unis.

div.

f

dim.

p

unis.

f

dim.

p

245

Larghetto con fuoco

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

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

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

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

mf *cresc.* *dim.* *f cresc.* *ff*

mf cresc. *dim.* *a 2.* *cresc.* *ff*

mf cresc. *dim.* *f cresc.* *ff*

mf cresc. *dim.* *f cresc.* *ff*

mf cresc. *a 2.* *f dim.* *f cresc.* *ff*

mf cresc. *f* *cresc.* *ff*

mf cresc. *f* *cresc.* *ff*

Larghetto con fuoco

p cresc. *mf* *f* *f cresc.* *f*

Larghetto con fuoco

cresc. *ff cresc.* *cresc.* *cresc.*

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

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

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

A detailed musical score page, numbered 252 at the top left. The page features eight staves of music, each with multiple voices and complex rhythmic patterns. The dynamics are varied, with frequent use of *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). The notation includes various clefs (G, C, F), key signatures, and rests. Some staves begin with a bass clef, while others switch to treble clef. The music is divided into measures by vertical bar lines, and the overall style is highly technical and expressive.

"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 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 ceremonial 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. AE0321 \$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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ISBN 0-920723-03-9



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