Spectral Radiance

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Spectral Radiance
Concerto for Alto Saxophone and Chamber Orchestra

by
Coleman Rowlett

Submitted in Partial Fulfillment of the
Requirements for the Degree of Master of Music in Composition
in the School of Music, Jordan College of the Arts of Butler University

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Date of Final Thesis Approval: 4/24/2018  Advisor:  
Introduction

*Spectral Radiance* is a concerto for alto saxophone and chamber orchestra written for saxophonist Joshua Heaney. The piece is separated into three movements: “Auburn,” “Sable,” and “Aurous.” As a saxophonist myself, writing a saxophone concerto has been a major goal of mine since I began composing about a decade ago. While composing this work, creating cohesion throughout the piece was the primary focus, in addition to writing an idiomatic yet challenging solo for the alto saxophone. Cohesion was achieved through the compositional process, orchestration, form, sharing motivic and thematic ideas between movements, and harmony.

Many of the compositional methods used to compose this piece were learned through careful and deliberate study of scores of some of my favorite composers. In my pursuit of cohesion throughout the work, I employed motivic development as the main source of musical material. This technique was learned through the study of compositions by Bela Bartók, Johann Sebastian Bach, and Ludwig Van Beethoven.¹ In addition, much of the piece is inspired by several composers from Weimar Germany. My fondness for the music of this era began with my discovery of Franz Schreker’s music, whose importance to *Spectral Radiance* will be discussed in detail in this paper. I would be remiss, however, to not also mention the influence Arnold Schoenberg’s compositions, as well as the music of Ferruccio Busoni, on my infatuation with the colors, textures, and harmonies from this time.

The order in which musical material is discussed throughout the paper reflects the order in which it was composed. In my personal studies, I have found this format of analysis to be

¹ Though I have studied various works of all these composers, some of the most inspiring use of motivic development I have observed can be found in the following pieces: Bartók’s 14 Bagatelles op. 6, Beethoven’s Symphony no. 5, and J.S. Bach’s Inventions (BWV 772-801).
crucial to my development as a composer. Though this subverts the traditionally linear way of experiencing music, it offers a more accurate understanding of the piece.

**Process**

*Spectral Radiance* began with a sketch inspired by Franz Schreker’s *Kammersymphonie* (1917). At the time, I was entranced by Schreker’s harmonic language and broad thematic material. The harmony in his *Kammersymphonie* inspired me to explore a harmonic palate largely constructed using pitches from two alternating whole-tone scales.\(^2\) Shimmering lines in the keyboards and woodwinds add a gentle sense of mystery, over which Schreker writes broad, sweeping thematic ideas that cut through the soundscape. My enchantment with this piece gave way to a desire to learn how to write such a piece myself. The instrumentation I chose for the sketch was a string orchestra with a saxophone soloist; the strings were to provide the soundscape, and the saxophone would be dedicated to the thematic material.

Shortly after beginning the experiment, I was approached by saxophonist Joshua Heaney with a commission for a concerto for saxophone and chamber orchestra. After discussing the details and logistics, that original sketch became the starting point for *Spectral Radiance*. The commission immediately affected the instrumentation of the piece. The size of the string section had to be reduced from a full string orchestra to one player per part (though future performances could use a larger string section if desired). Though the string section was reduced, the piece was expanded to include flute, oboe, clarinet (doubling bass), bassoon, horn in F, trumpet in C, trombone, two percussion parts, and piano. This allowed me to explore another aspect of

\(^2\) My initial analysis of Schreker’s *Kammersymphonie* was flawed. Rather than whole-tone scales, Schreker uses tetra chords for the pitch content at the beginning of the piece. Despite this incorrect analysis, the use of the alternating whole-tone scales allowed me to achieve a similar soundscape, so I chose to explore those opportunities.
Schreker’s compositional style: color and orchestration. The divisi parts in the strings were split between the woodwinds; the brass and low strings were given counter-themes to the solo part; the shimmering lines in the woodwinds, strings, and piano were given contrasting contours and rhythmic patterns to add an underlying complexity to the color of the soundscape. This sketch eventually became mm. 53-80 in the second movement of the concerto.

Before continuing the second movement, I contemplated how I could create cohesion between the three movements of what I planned to be an approximately fifteen-minute concerto. The method I choose to attain this goal was to always have two movements in progress at a time. This allowed me to create a single main motif as well as several themes, all of which will be discussed in length later in this paper, that could be shared between movements.

With this idea of sharing material between movements in mind, I began writing what became the third movement of the piece. The third movement was written to be pleasurable for the saxophonist to play. Inspirations for the movement came from some of the greatest standards of saxophone repertoire from the twentieth century such as Jacques Ibert’s *Concertino da Camera* (1935), as well as Claude Debussy’s *Rhapsodie* (1901-11) for alto saxophone and orchestra. The Ibert inspired the sixteenth note runs throughout the saxophone part that are idiomatic of the saxophone. Debussy inspired me to explore rhythms that obscure the meter, primarily the one seen in example 1.

Example 1: Rhythm Inspired by Claude Debussy’s *Rhapsodie* for Alto Saxophone and Orchestra.

![Example 1](image-url)
Upon finishing the composition of the third movement, I redirected my attention toward the second. Now that I knew where the piece was going, I was able to take motivic and thematic ideas from the third movement and use them in the second movement to create the A section and introduction. After composing the majority of the second movement, I began working on the first, using material from both the second and third movements. This method of composition allowed me to create cohesion throughout the concerto. As presented in performance, every note in the concerto is connected to something in the first movement, making “Auburn” similar to an overture. From there, the listener hears the second and third movements as a development of the material from the first. Writing the piece essentially backwards allows this perception to feel more organic than if the piece was presented in the order in which the material was composed.

**Orchestration**

Whereas the second movement was composed directly for the full orchestration, the first and third movements were composed for the saxophone part and two grand staves to later be orchestrated. By separating the orchestration from the musical material for two of the three movements, I was able to make decisions regarding what the orchestration needed to create contrasting colors and foster interesting combinations throughout the concerto.

The orchestration in the second movement is rich and lush for much of the piece, utilizing the full orchestra to saturate the soundscape while the saxophone line weaves in and out of the orchestral accompaniment. Episodes of smaller groupings of instruments thin out the texture while maintaining the richness of the larger orchestration. Examples of these smaller groups can be seen in the introduction to “Sable” with the soli in the three upper strings, the quintet in
mm. 20-26 between the flute, clarinet, marimba, violin I, and cello, and the cadenza. These episodes of small subsets of instruments allow the piece to breathe between the more densely orchestrated sections.

The quirky nature of the third movement lent itself to a loud, pompous orchestration in the outer sections of the movement. Again, the orchestration is often dense, but the function of this orchestration is much different than in the second movement. Interplay between parts is more important, as groups of instruments pass off long lines and various motifs in the accompaniment. Muted brass is used not to help with traditional balance or blend, but rather for the nasal quality of the sound, as if imitating a child teasing a friend on the playground. To create the cartoon-like atmosphere of the movement, the use of the percussion is simple but ultimately defining: timpani and xylophone. The timpani part adds a heaviness to the bassline found nowhere else in the concerto; and the xylophone, inspired by the music of Carl Stalling, alludes to the music of cartoons from the 1940s-60s. The slow section of this movement features the string section and piano as the main accompaniment voices, giving the listener a break from the large and intentionally pompous orchestration before it returns to end the movement.

Whereas the second and third movements are densely orchestrated, the first movement utilizes a thinner orchestration. The first movement is focused on overlapping melodic ideas between instruments to create a collage of various colors and timbres. This gives the movement an overall lightness at the beginning. During the B section, the orchestration becomes denser, foreshadowing the orchestration of the second movement. The development section also sees a heavier orchestration as the tension builds; however, unlike the second and third movements, the orchestra is being used mostly as one instrument throughout this section with little variation of ideas between voices. At the end of the movement, the orchestration thins back out as at the
beginning with sustained pitches creating a sonic cushion that the saxophone melds into by the end of the movement.

**Large Form**

Although each movement of *Spectral Radiance* has its own nuances, the overall form of each movement is made up of three broad sections. Movements 1 and 3 each begin and end with a fast section, while a slow section separates the two, as shown in figures 1 and 2.

Figure 1: Large form of Movement 1, “Auburn.”

![Diagram of Movement 1]

Figure 2: Large form of Movement 3, “Aurous.”

![Diagram of Movement 3]

Movement 2 is a little different in that its three sections are made up of two slow sections that have a set tempo and meter, and the cadenza, which is without tempo or meter. Though the outer sections may not be fast sections, they have stricter motion and a clearer direction, creating a greater sense of tension and release than the cadenza. Therefore, these sections function in a manner similar to the fast sections of the outer movements of the piece. The cadenza, being free
of time, functions like the slow sections of the outer movements. This essentially makes the large form of the movements the same, which can be seen by comparing Figures 1, 2, and 3.

Figure 3: Large Form of Movement 2, “Sable.”

![Figure 3: Large Form of Movement 2, “Sable.”](image)

On an even larger scale, the form of two fast sections separated by a slow section also applies to the movement structure of the whole concerto, as shown in Figure 4.

Figure 4: Overall Form at the Movement Level.

![Figure 4: Overall Form at the Movement Level.](image)

The same idea can be observed in the pronunciation of the subtitles and title. “Auburn” and “Aurous” share “Au-” as their first syllable, whereas “Sable” begins with “Sa-.” This allows “Auburn” and “Aurous” to show a clear contrast with “Sable,” subtly conveying to the audience the relationship between movements. The overall title, Spectral Radiance, also contains this relationship in a way. The title begins and ends with the phonetic “S” sound, in contrast to the phonetic syllables in-between.
Small Form

Though the large form structure of the piece shows the similarities between the three movements, each movement has its own nuances. The first movement resembles sonata-allegro form as it has clear A and B sections followed by a development. However, there are several differences. I call these A and B sections rather than Primary and Secondary themes because they do not constitute clear themes; rather, the material comprises several motivic ideas that are often related. These motifs will be discussed in greater detail later in this paper. For the recapitulation, rather than repeating all of the material of the A and B sections, I return to the introduction material as it contained a main melodic idea in the orchestra that the saxophone had not been given in the rest of the movement. This return allows the form of the movement to feel familiar enough to be accessible to audiences familiar with older forms of concert music, while subverting expectations to also engage more experienced audiences.

Figure 5: Formal Diagram of the Main Sections of Movement 1, “Auburn.”

The second movement is more ambiguous than Figure 6 suggests. This is primarily because almost all the material is derived directly from the A section.

Figure 6: Formal Diagram of the Main Sections of Movement 2, “Sable.”
The introduction begins with a soli between the three upper strings in mm. 1-10 (Example 2), which is an augmentation of the recurring theme found later in the accompaniment throughout the A section. The first iteration of this is shown in Example 3.

Example 2: String Soli at mm. 1 of “Sable.”

![Example 2: String Soli at mm. 1 of “Sable.”](image)

Example 3: First Statement of the Recurring Theme, mm. 12-15 of “Sable.”

![Example 3: First Statement of the Recurring Theme, mm. 12-15 of “Sable.”](image)

The B section could also be thought of as an A’ section, or a development of A, because of the harmonic relationship to the A section. However, the style of the accompaniment, the stagnation of the one motif in the solo part, the removal of all the accompaniment motifs from the original A section, the increase in tempo, and the large tessitura of the saxophone are all used to give this section its own identity. The transition material between the A section and cadenza (mm. 40-47)
is designed to build as much tension as possible, ending with a loud set of short, dissonant chords inbetween the saxophone’s low B-flats. The B section serves the same function as the first part of the transition, but it builds tension over a much greater span of time. Therefore, the movement ends with an extension of the last half of the transitional material.

The form of Movement 3 could also be described as sonata form (Figure 7).

Figure 7: Formal Diagram of Main Sections of Movement 3, “Aurous.”

It shares many similarities with the first movement, especially regarding the use of motifs to construct various musical lines and refraining from defining explicit themes. However, unlike the first movement, “Aurous” contains a clear recapitulation with direct repetition of material from the A section.

Regarding form, the third movement is the least complicated, lacking an introduction or multiple transitions as in the other movements. This can be attributed to it being the first of the three movements composed, which established the foundation from which the concept of form within the entire piece evolved. As the last movement of the piece, it is also of design that it is the least complicated in many facets. In consideration of the audience, I felt it would be best to not overwhelm the listener at the end of a fifteen-minute piece. Instead, I used a variation of a familiar form, sonata form, to give the audience a subconscious foundation upon which to rest so they could focus on other attributes of the music.
**Main Motif**

Most of the material throughout the concerto is based on one three note motif from the third movement, shown in Example 4.

Example 4: Main Motif as it Appears in the Trumpet part, mm. 3, Movement 3.

![Main Motif](image)

This motif has three components: a three-note pattern, a short-long-long rhythmic pattern, and the middle note is a half-step below the outer notes. Throughout the third movement, this motif makes up much of the material in the accompaniment.

In Example 5, the main motif appears repeatedly in the right hand of the piano in its original form. This moment in the music works because this motif comes in several variations throughout the entirety of the concerto. The left hand of the piano part in mm. 4 and 5, denoted with an asterisk in example 5, maintains the rhythmic integrity and the three-note pattern of the main motif. However, the pitch contour has been changed to allow the bassline to continue its pattern of fifths and fourths.
Example 5: Occurrences of the Main Motif in mm. 3-5, Movement 3.

Another variation pertaining to pitch content only is found in mm. 39-40, as seen in Example 6 denoted with two asterisks. This variation takes the second interval of an ascending half-step and inverts it, creating a descending chromatic figure.

Example 6: Pitch Contour Variation of the Main Motif in mm. 39-40, Movement 3.

A slightly more complex variation of the motif appears in the slow section of the third movement. It is first introduced in the saxophone in measure 56, and later appears in the trumpet countermelody in the accompaniment (Example 7).

Example 7: Variation of the Main Motif in the Slow Section of Movement 3.
This variation maintains the outer notes of being the same pitch. In the alto sax, the inner part of
the motif is augmented in two ways: there are now two notes in the middle of the motif and the
intervals contain a descending minor third, an ascending perfect fourth, and a descending major
second. The trumpet iteration keeps the contour of the saxophone iteration but reverses the
intervals, thus a descending minor second, ascending perfect forth, and a descending minor third.

Another variation of the main motif can be observed directly in the opening theme in the
saxophone in the third movement (Example 8).

Example 8: Variation of the main motif in the opening line of Movement 3, mm. 1-4.

\[ \text{Alto Sax} \]

In this example, the half-step neighboring motion and three-note pattern are maintained, but the
rhythmic identity is changed to short-short-long. The theme links several iterations of the
variation at different transpositions.

In the first movement, the saxophone also begins with a repetition of the motif, as seen in
Example 9.

Example 9: Variation of the Main Motif in the opening saxophone line, mm. 13-14, Movement 1.

\[ \text{Alto Sax} \]
This variation of the motif is an augmentation of the original motif; the note values are doubled.

In the context of the first movement, the solo part is imitating the bassline, which begins with the same iteration of the motif (Example 10).

Example 10: Iteration of the main motif in the bassline, mm. 1, Movement 1.

![Double Bass example](image)

The first movement of the concerto has these defining moments in the accompaniment where the woodwinds and strings play staggered runs composed of ascending pentatonic scales. At the peaks of the runs are variations of the main motif, as can be seen in Example 11. These variations all contain much of the same pitch content and draw attention to the motif through repetition.

Example 11: Multiple Iterations of motivic variations, mm. 1-4, Movement 1.

![Example 11](image)

There are two different variations of the motif in these passages: the first is the D-C-G variation of the motif (as seen in the flute and clarinet in mm. 2 and 3), and the D-C-E-D variation the
The first variation changes the intervallic content to a major second and a perfect fifth while maintaining the rhythmic identity of the motif. The second variation resembles the variation shown in the alto sax in Example 7, but with diminutions of some of the intervals in the middle of the motif.

The first variation in Example 10 later leads to the variation found in the solo part in mm. 29 and 30 (Example 12). However, this iteration is the inverted retrograde of the first variation from Example 11. The last bracketed variation of the motif in Example 12 is a new variation that forgoes the syncopation, has an inverted contour, and a defining interval of a minor third.

Example 12: Variations of the motif in the solo part, mm 29-30, Movement 1.

Of the three movements, the second movement obscures the motif the most due to its contrasting nature in both style and tempo. The theme in Example 13 uses nine iterations of the motif, eight of which are the same variation. This variation strips the motif down to two main components: a three-note pattern and a neighboring motion. In this case, the interval for the neighboring motion is a minor third. This theme also includes the variation (denoted by an asterisk) from the opening solo part in movement 3, as shown in Example 8.
Example 13: Variations of motif in the solo part, mm. 13-16, Movement 2.

In the example below, the main motif is the building block of the main thematic ideas in the A section of the second movement.

Example 14: Main motif as the building block of the main themes in Movement 2.

**Thematic Material**

Just as one motif from the third movement is used as the main building block in all three movements, thematic ideas are shared between movements. In the first movement, much of the material in the A section is based on a theme that appears shortly after the B section in the third movement, which can be seen in Example 15.
Example 15: A Theme from Movement 3 Used as the Thematic Material in Movement 1.

As shown in the above example, three measures of melodic material from the third are also the main idea in the A section accompaniment of movement 1. Rather than directly quoting the thematic material, it is fragmented and layered among various instruments to create an ascending pentatonic atmosphere. Then at measure 22, the saxophone brings the idea into focus by directly quoting the thematic material. The beginning of the B section also uses this thematic idea in mm. 51-56, but with a few differences. First, it does not include the sixteenth-note run at the beginning of the theme. Second, the rhythmic durations of the theme are mostly augmented, though at no standardized value. Finally, the contour of the idea remains the same, but the intervallic relationships have changed to fit with the new harmony in the B section.

In addition to borrowing a thematic idea from the third movement, the first movement also borrows the main theme of its B section from the second movement, as seen in Example 16.
The only difference between the version of the idea in movement 2 and its appearance in the first movement is octave displacement and dynamics.

Example 16: Thematic Idea from Movement 2 Found in B Section of Movement 1.

The excerpts in Example 17 show another instance of shared thematic material. In the development section of the first movement, the saxophone quotes a theme from the second movement’s A section. The material is varied in the first movement through transposition by a major ninth, as well as a bit of ornamentation in the triplets at the end of the phrase.

Example 17: Another Thematic Idea Borrowed from Movement 2 found in the First Movement.
The B section of the second movement takes a thematic idea from the third movement and develops it to create a melodic line over seventeen measures (Example 18). The example below shows the original version of the thematic material as it appears in mm. 86-89 of the third movement. It then shows how this idea is developed in the second movement by changing the contour, augmenting the intervals, and varying the rhythm.

Example 18: Thematic Idea in Movement 3 found in Movement 2.

In the A section of the second movement, another thematic idea from the third movement is found in the accompaniment (Example 19). However, this instance of the thematic idea is broken up between the clarinet, violin I, and cello parts. This thematic idea is strategically hidden behind the saxophone solo as a subtle way to foreshadow the main theme of the third movement. Though perhaps not readily apparent when one first hears this concerto, it adds an extra layer for the audience to potentially notice at future performances.
Example 19: Opening thematic idea in the solo part of Movement 3 found in Movement 2.

Harmony

Each movement has unique harmonic qualities setting it apart from the others, as well as qualities connecting it to one or both of the other movements. The second movement has a harmonic world inspired by Franz Schreker’s music. As such, it is based on alternating the two whole-tone scales (found throughout the movement), followed by a progression of non-traditional chords found in the A section (Example 20).

Example 20: Main Harmonic Structure of Movement 2.
The third movement develops this harmonic language by combining the two whole-tone scales, therefore using the chromatic scale as a pillar of harmonic function. The use of the chromatic scale as a large scale harmonic feature can be seen in mm. 113-116 (Example 21).

Example 21: Use of the Chromatic Scale as a Large-Scale Harmonic Feature, mm. 113-116, Movement. 3.

The third movement is also defined harmonically through quintal/quartal harmony. In the B section of the movement, quintal/quartal chords, or variations thereof, are the main harmonic feature. These chords are often defined by an open fifth in the bass voices with closer harmonies
above. In the A section, the quintal harmony is a result of the way the bass line has fifths as the main intervallic motion (Example 22).

Example 22: Quintal Harmony found in Section B and Section A of Movement. 3.

The first movement combines the idea of quintal harmony from the third movement with the whole-tone harmonies from the second in the B section, culminating in a unique harmonic world with hints of both later movements. The structure of the harmony in the B section of the first movement has a foundation of quintal chords, and the whole-tone harmonies are embedded into the chords sparingly, as can be seen in Example 23. The whole-tone scale is also used for the melodic content in the saxophone line, as well as in the shimmering gestures borrowed directly from the second movement.
Example 23: Layering Whole-Tone Harmony over Quintal Chords, mm. 57-61, Mvt. 1.

In the A section of the first movement, quintal harmony is the main harmonic language. However, unlike the other times that quintal harmony is used throughout the concerto, the A section of the first movement is not obscured by whole-tone or chromatic scales. Instead, it is reinforced using pentatonic scales (Example 24).

Example 24: The Use of Pentatonic Scales to Reinforce the Quintal Harmony, mm. 5-9, Mvt. 1.
Conclusion and Final Thoughts

*Spectral Radiance* is the synthesis of my personal composition style with elements of compositions by some of my favorite composers who have been quite influential in my development. By initially limiting myself to elements of the music by these composers, I pushed myself to explore a side of music that I loved from a compositional standpoint. In addition, my dedication to Bartók’s organic approach to motivic development allowed me to compose a piece of music in which virtually every note, harmonic spectrum, motivic gesture and even title is connected to each other in some way.

My varied saxophone experiences—as performer and composer—also heavily influenced this piece. The saxophone writing is idiomatic yet challenging; explores lyricism and technical facility in all ranges of the horn, including altissimo register; and contains elements of a variety of styles for the player to explore. Since my first experiments in music composition, it had been a personal goal to compose a full-fledged saxophone concerto, and now I have my own concerto to aspire to perform.

Composing this work taught me many valuable lessons that will continue to serve me in future. Before *Spectral Radiance*, I had never composed a work longer than eight minutes. When Heaney approached me for a new concerto of (approximately) 15 minutes in length, I knew I had to overcome this duration barrier. Much of the initial material focused on the principal motif; quickly I liberated myself to push the limitations of what a motivic variation could mean and explored every possibility I could conceive. Breaking away from a linear way of thinking about music as a temporal progression allowed me to save material to use later in the compositional process and mix and match material to generate a larger and more cohesive piece of music than I had ever written. By the end of the process, I was able to double what I felt to be my musical
capacity in a given piece, composing a sixteen-minute long concerto. In addition, this process taught me the intricacies of virtuosic writing and the various relationships between the soloist and the accompaniment.

At the time this paper is submitted, the concerto is in preparation for its premiere by Joshua Heaney, saxophonist, and the Atlanta Chamber Collective on 21 April 2018 at Georgia State University’s Kopleff Hall. The performance will come just as quickly as the piece’s conception, but the six months inbetween have been some of the greatest moments in my development. With the completion of this work, I aspire to continue to be inspired.
Spectral Radiance
Concerto For Alto Saxophone and Chamber Orchestra

By Coleman Rowlett
(2018)
Commissioned by Joshua Heaney and Consortium Members:
   Curtis Allen
   Megan Bauman
   Nick Bissen
   Reese Burgan
   Jonathan Deysher
   Bradley Karas
   Hassan High
   Ciara Hill
   Drew Joseph Hosler
   Dr. Gail Levinsky
   Emma Mooradian
   Jack Thorpe
   Doug Tiller
   Tyler R. Young
Kappa Kappa Psi - Nu Alpha Chapter facilitated by Morgan LaFave
Spectral Radiance
Concerto for Alto Saxophone and Chamber Orchestra

I. Auburn (5' 13")
II. Sable (6' 30")
III. Aurous (4' 19")

Total Duration: 16' 02"

Instrumentation:

Flute
Oboe
Clarinet in B♭/Bass Clarinet
Bassoon
Horn in F
Trumpet in C
Trombone

Percussion 1:
Timpani
Vibraslap
Suspended Cymbal
Gong

Percussion 2:
Xylophone
Marimba
Suspended Cymbal
Gong
Piano

Solo Alto Saxophone in E♭

2 Violin*
Viola*
Cello*
Double Bass*

* This work was originally written for one player per part. However, it would be possible to perform the work with a slightly larger string section if desired.

Program note:

Spectral Radiance was inspired by the great variety of different colors between movements, in the orchestration, and in the solo part. There is such a wide range of color and each one has a moment to resonate. Each movement has a more specific title, a kind of pseudo-synthetic interpretation of the music. Auburn, being a dark red, has a warm, lush sound with a darker undertone. Sable is black; a dark and cold soundscape. Aurous, used here to mean “gold,” is bright, brilliant, and fun but also quirky, perhaps a testament to the darkness of the previous movements.
Transposed Score

Commissioned by Joshua Heaney and Consortium Members

*Spectral Radiance*

Concerto For Alto Saxophone and Chamber Orchestra

I. Auburn

Coleman Rowlett

(2018)

Joyful ($\text{\textdagger} = 120$)

\begin{align*}
\text{Flute} & \\
\text{Oboe} & \\
\text{Bass Clarinet} & \\
\text{Bassoon} & \\
\text{Horn in F} & \\
\text{Trumpet in C} & \\
\text{Trombone} & \\
\text{Percussion 1} & \\
\text{Percussion 2} & \\
\text{Piano} & \\
\text{Alto Sax} & \\
\text{Violin I} & \\
\text{Violin II} & \\
\text{Viola} & \\
\text{Cello} & \\
\text{Double Bass} & \\
\end{align*}
I. Auburn
I. Auburn
I. Auburn
II. Sable

Mysterious ($\frac{1}{4} = 52$)

- Flute
- Oboe
- Clarinet in B♭ / Bass Clarinet
- Bassoon
- Horn in F
- Trumpet in C
- Trombone
- Percussion 1
  - Sus. Cym.
  - Gong
  - Timpani
- Percussion 2
  - Sus. Cym.
  - Gong
  - Marimba
- Piano
- Alto Sax

Mysterious ($\frac{1}{4} = 52$)

- Violin I
- Violin II
- Viola
- Cello
- Double Bass
II. Sable
II. Sable
II. Sable
Cadenza
II. Sable
II. Sable
II. Sable
II. Sable
III: Aurous
III: Aurous
III: Aurous

49 Relaxing ($d = 108$)

54 Songfully $d = 72$
III: Aurous

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

D.B.
III: Aurous

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
D.B.
III: Aurous

82 Spirited $\frac{d}{d} = 126$

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

D.B.
III: Aurous
III: Aurous

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.
A. Sx.
Vln. I
Vln. II
Vla.
Vc.
D.B.
III: Aurous

Beam: 101

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

A. Ss.

Beam: 102

Vln. I

Vln. II

Vla.

Vc.

D.B.
III: Aurous

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

A. Sx.

Vln. I

Vln. II

Vla.

Vc.

D.B.