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Luminant Shadows

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Gregory Wanamaker

Luminant Shadows

for alto saxophone and orchestra

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Program Note

An antithesis to a typical concerto for saxophone (or any instrument, for that matter) and orchestra, *Luminant Shadows* is a mostly quiet nocturne in arch form, which makes use of some of the softer extended timbres of the saxophone in combination with sustained orchestral sounds as a shroud to the occasional traditional musical materials also contained in the movement.

Luminant Shadows is a reflection on the interactions between light and light's shadow-creating obstructors.

In its original version, *Luminant Shadows* was scored for alto saxophone and piano as the first movement of my sonata *of Light and Shadows*. This version with orchestra was completed in June 2018.

Instrumentation:

Alto Saxophone (Solo)

Woodwind

Piccolo

2 Flutes

Alto Flute

2 Oboes

English horn

2 B-flat Clarinets

Bass Clarinet

2 Bassoons

Brass

4 Horns in F

2 B-flat Trumpets

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion 1

Gong

Tam-tam

Suspended cymbal

Percussion 2

Crotales

Glockenspiel

Suspended cymbal

Percussion 3

Chimes

Marimba

Percussion 4

Vibraphone

Suspended cymbal

Harp

Piano

Strings

Duration: ca. 12 minutes

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Gregory Wanamaker

Freely, breathing ♩ = 48

The score is written for a full orchestra and string ensemble. The woodwind section includes Piccolo, Flute (1 and 2), Alto Flute, Oboe (1 and 2), English Horn, Clarinet in Bb (1 and 2), Bass Clarinet in Bb, Bassoon (1 and 2), and Alto Saxophone Solo. The brass section includes Horn in F (1, 2, 3, 4), Trumpet in Bb (1 and 2), Trombone (1 and 2), Bass Trombone, and Tuba. The percussion section includes Timpani, Large Gong, Percussion 1 (Let ring sempre, Tam-Tam), Percussion 2 (Let ring sempre, Crotales, Glockenspiel), Percussion 3 (Let ring sempre, Chimes), Percussion 4 (Let ring sempre, Vibraphone), and Harp. The piano section includes Piano and strings (Violin 1 and 2, Viola, Violoncello, and Contrabass). The Alto Saxophone Solo part features rapid tremolo passages with notes like *ppp*, *pppp*, *ppp*, *pp*, *p*, and *ppp*, along with markings for *sim. mm. 1-2*, *(just air)*, and *subtone*. The Clarinet in Bb parts include markings for *pp* and *n*. The Percussion parts include markings for *ppp*, *pp*, and *ppp*. The Harp part includes markings for *pp* and *p*. The strings play *sul pont.* with markings for *ppp* and *pp*.

A

Picc.
 Fl. 1
 Fl. 2
 A. Fl.
 Ob. 1
 Ob. 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Alto Sax.
 Hn. 1, 2, 3, 4
 Tpt. 1, 2
 Tbn. 1, 2
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Hp.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Dynamics: *ppp*, *pp*, *p*, *n*
 Performance instructions: *>*, *<*, *3*, *7*, *To Cym.*

B

20

Picc.
 1 Fl.
 2 Fl.
 A. Fl.
 1 Ob.
 2 Ob.
 Eng. Hn.
 1 Cl.
 2 Cl.
 B. Cl.
 1 Bsn.
 2 Bsn.
 Alto Sax.
 1, 2 Hn.
 3, 4 Hn.
 1 Tpt.
 2 Tpt.
 1 Tbn.
 2 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4 (Susp. Cym., To Vib., Vibraphone)
 Hp.
 Pno.
 Vin. 1
 Vin. 2
 Vla.
 Vc.
 Cb.

Musical score for a symphony orchestra, page 3, section B. The score includes staves for woodwinds, brass, percussion, and strings. The Alto Saxophone part is particularly detailed with dynamic markings like ppp, p, mp, and n. The string section (Violins, Violas, Cellos, Double Basses) shows a crescendo towards the end of the section.

31

Picc.

1 (with Sax)

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *pp* *mp* *pp* *p* *ppp* *mp* *pp*

pp *mf* *p* *pp*

harmon mute

pp *mf* *p* *pp*

ppp *p* *ppp* *pp* *ppp*

pp *p* *pp* *mp* *pp*

pp *pp*

p *mf* *p*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mp* *pp*

To Cym.

50 **D** A tempo

Picc. *mf* *f* *rit.*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

A. Fl. *mp* *f* (with Alto Sax.) *mp* *mf* *p* *mp*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Eng. Hn. *mp* *f*

Cl. 1 *n* *mp* *pp*

Cl. 2 *n* *mp* *pp*

B. Cl. *f*

Bsn. 1 *mp* *f*

Bsn. 2 *f*

Alto Sax. *mp* *pp* *p* *mp* *pp* *mp* *mf* *p* *mp*

Hn. 1.2 *mf* *f*

Hn. 3.4 *mp* *f*

Tpt. 1 *pp* *mp* *pp*

Tpt. 2 *pp* *mp* *pp*

Tbn. 1 *pp* *mp* *pp*

Tbn. 2 *pp* *mp* *pp*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp.

Perc. 1

Perc. 2 *p*

Perc. 3 *mf* *f* Marimba *pp* *mp* *pp*

Perc. 4 *p* *sempre*

Hp. *p*

Pno. *mf* *f* *p* *sempre* *rit.* *D* A tempo

*Note: Only right hand is played 8va
Bell-like, metronomic

Vln. 1 *mf* *f* *rit.* *D*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *f* *mf* *p* *pizz.*

60

Picc. (with Ob. 1)

1 Fl. *p* *mp* *mf* *p*

2 Fl. *pp* *mp* *mf* *p*

A. Fl. *pp*

1 Ob. *p* *pp*

2 Ob.

Eng. Hn.

1 Cl. *p*

2 Cl.

B. Cl.

1 Bsn. *p*

2 Bsn.

Alto Sax. *pp* *p* *mp* *mf* *p* *mp* *mf* *p*

1, 2 Hn. *p*

3, 4 Hn. *p*

1 Tpt. *p* straight mute

2 Tpt.

1 Tbn. *p*

2 Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno. (6)

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

E

66

Picc. *ppp*

Fl. 1 *p* *mp* *mf*

Fl. 2 *f* *mf*

A. Fl. *mf*

Ob. 1 *mf* *mp* *f* *mp*

Ob. 2 *sf* *mp*

Eng. Hn. *f* *mp*

Cl. 1 *p* *mp* *mf*

Cl. 2 *f* *mf*

B. Cl. *f*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

Alto Sax. *mp* *mf* *p* *mp* *mf* *mp* *mf* *f* *sf* *mp* *f* *mf*

Hn. 1,2 *ppp* *mf* *f*

Hn. 3,4 *ppp* *f* *mp*

Tpt. 1 *ppp* *senza sord.* *p* *pp* *f* *sf* *mp*

Tpt. 2 *ppp*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

B. Tbn. *f* *mp*

Tba. *f* *mp*

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3 *p* *mf* *f* *sf* *mp* *f* *mf*

Perc. 4 *p* *mf* *f* *sf* *mp* *f* *mf*

Harp

Piano *(8)*

Vln. 1 *ppp* *p* *mp* *mf* *f* *mp* *f*

Vln. 2 *ppp* *p* *mp* *mf* *sf* *mp* *f* *mf*

Vla. *ppp* *mf* *mp* *f* *mf* *f*

Vc. *ppp* *mf*

Cb. *ppp*

72

Picc. *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Fl. 1 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Fl. 2 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

A. Fl. *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Ob. 1 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Ob. 2 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Eng. Hn. *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Cl. 1 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Cl. 2 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

B. Cl. *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Bsn. 1 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Bsn. 2 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Alto Sax. *f* *mf* *f* *mf* *ff* *fff* *ff* *mf* *p* *Freely, expressive*

Hn. 1,2 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Hn. 3,4 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Tpt. 1 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Tpt. 2 *senza sord.* *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Tbn. 1 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Tbn. 2 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

B. Tbn. *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Tba. *p* *mf* *f* *mf* *ff* *ff* *mf* *p*

Timp. *p* *mf* *f* *mf* *ff* *ff* *mf* *p*

Perc. 1 *Susp. Cym.* *p* *ff* *To Gong*

Perc. 2

Perc. 3 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Perc. 4 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Hp.

Pno. *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Vln. 1 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Vln. 2 *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Vla. *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Vc. *f* *mf* *f* *mf* *ff* *ff* *mf* *p*

Cb. *f* *mf* *f* *mf* *ff* *ff* *mf* *p* *pizz.*

77

Picc. *mf* *f* *sfz-p* *ff* *sfz-p* *ff* *molto rall.*

Fl. 1 *mf* *f* *sfz-p* *ff* *sfz-p* *ff* *f*

Fl. 2 *mf* *f* *sfz-p* *ff* *sfz-p* *ff* *f*

A. Fl. *mf* *f* *sfz-p* *ff* *sfz-p* *ff* *f*

Ob. 1 *mf* *f* *sfz-p* *ff* *sfz-p* *ff* *f*

Ob. 2 *mf* *f* *sfz-p* *ff* *sfz-p* *ff* *f*

Eng. Hn. *mf* *f* *sfz-p* *ff* *sfz-p* *ff* *f*

Cl. 1 *mf* *f* *sfz-p* *ff* *sfz-p* *ff* *n*

Cl. 2 *mf* *f* *sfz-p* *ff* *sfz-p* *ff* *n*

B. Cl. *p* *ff* *sfz-p*

Bsn. 1 *p* *ff* *sfz-p*

Bsn. 2 *p* *ff* *sfz-p*

Alto Sax. *mf* *ff* *n*

Hn. 1, 2 *f* *ff* *sfz-p*

Hn. 3, 4 *f* *ff* *sfz-p*

Tpt. 1 *f* *ff* *f*

Tpt. 2 *f* *ff* *f*

Tbn. 1 *f* *ff* *f*

Tbn. 2 *f* *ff* *sfz-p*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *p* *ff*

Perc. 1

Perc. 2 *To Cym.*

Perc. 3 *To Chim.*

Perc. 4 *To Cym.*

Hp. *f*

Pno. *ff* *fff* *molto rall.*

Vln. 1 *f* *sfz-p* *f* *ff* *molto rall.*

Vln. 2 *f* *sfz-p* *f* *ff* *molto rall.*

Vla. *f* *sfz-p* *f* *ff* *molto rall.*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

Gong

Susp. Cym.

*

(8)

G A tempo

81

Picc. *ff* *p* *mf* *f*

Fl. 1 *ff* *p* *mf* *f*

Fl. 2 *ff* *p*

A. Fl. *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

Eng. Hn. *ff* *p*

Cl. 1 *ff* *n* *mf*

Cl. 2 *ff* *n* *mf*

B. Cl. *ff* Bell-like *n* *mf*

Bsn. 1 *ff* Bell-like *sim.* *mf*

Bsn. 2 *ff* *sim.* *mf*

Alto Sax. *ff* Bell-like *ppp* (just air) *mf* *ff* *mf* *f*

Hn. 1,2 *ff* *sim.* *mf* *p*

Hn. 3,4 *ff* *p*

Tpt. 1 *ff* *p* *mf* *ff* *p* *f* *p*

Tpt. 2 *ff* *p* *mf* *ff* *p* *f* *p*

Tbn. 1 *ff* Bell-like *sim.* *mf* *p*

Tbn. 2 *ff* *sim.* *f* *p*

B. Tbn. *ff* Bell-like *sim.* *mf* *f* *p*

Tba. *ff* Bell-like *sim.* *mf*

Timp. *ff* Bell-like *sim.* *mp*

Perc. 1 *pp* *f* *mf*

Perc. 2 *pp* *ff* To Crot. *f* *mf*

Perc. 3 *pp* Chimes *ff* *mf*

Perc. 4 *pp* Susp. Cym. *ff* To Vib. *mf*

Hp. *ff* *mf* *mp*

Pno. *ff* *mf* *mp*

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* Bell-like *sim.* *mf* *mf*

Vc. *ff* *sim.* *mf*

Cb. *ff* Bell-like *mf*

G A tempo

90

Picc. *p* *p* *mp* *p* *mf* *pp*

Fl. 1 *p*

Fl. 2

A. Fl.

Ob. 1 *mf* *pp*

Ob. 2

Eng. Hn.

Cl. 1 *mp* *p* *pp*

Cl. 2 *pp*

B. Cl.

Bsn. 1 *mp*

Bsn. 2 *mp* *pp* *mp*

Alto Sax. *mf* *mp* *mf* *mp* *mf* *pp* *mf* *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p* *pp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *mp* *pp* *mp*

Timp. *p*

Perc. 1 *mp* *p*

Perc. 2 *pp* *5*

Perc. 3 *mp*

Perc. 4 *pp* *5* *sempre*

Hp. *mp* *p* *mp*

Pno. *mp* *p* *pp* *5*

Vln. 1 *mp* *p* *mf* *pp*

Vln. 2 *mp* *p* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp* *mp*

97

Picc. *mp* *pp*

Fl. 1 *pp* (with Alto Sax.) *mp* *pp*

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *pp*

Bsn. 2 *pp*

Alto Sax. *mf* *pp* *mp* *p* *mp* *pp*

Hn. 1,2 *p* *a2*

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *pp* *p*

Timp.

Perc. 1 *pp* *To Cym.*

Perc. 2 *pp* *p*

Perc. 3 *pp* *p*

Perc. 4 *pp* *p*

Hp. *p* *pp*

Pno. *p* *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *pp* *pizz.* *p*

H

103

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p, *mp*, *mf*, *pp*, *ppp*

sim. mm. 1-2 (just air)

as delicately as possible

sul pont.

112

Picc.

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *p* *pp* *n* *ppp* *pppp* *p*

sim. mm. 1-2 (just air)

Picc.
 1
 Fl.
 2
 A. Fl.
 1
 Ob.
 2
 Eng. Hn.
 1
 Cl.
 2
 B. Cl.
 1
 Bsn.
 2
 Alto Sax. *subtone* *pp* *p* *ppp* *sim. mm. 1-2* *pp* *pppp* *(just air)* *(just air)* *pp* *(just air)* *(just air)*
 1, 2
 Hn.
 3, 4
 1
 Tpt.
 2
 1
 Tbn.
 2
 B. Tbn.
 Tba.
 Timp. *ppp* *pp* *ppp*
 Perc. 1 *ppp*
 Perc. 2 *pp*
 Perc. 3 *ppp* *p* *ppp*
 Perc. 4 *pp*
 Hp. *p* *ppp*
 Pno. *pp* *ppp*
 Vln. 1 *pp* *ppp*
 Vln. 2 *pp* *ppp*
 Vla.
 Vc.
 Cb. *pp*

About the Composer

Combining athletic virtuosity and lyrical expressionism, Gregory Wanamaker's music has been called "pure gold, shot through with tenderness and grace" (*San Francisco Chronicle*), "achingly beautiful" (*Palm Beach Daily News*), "compelling" (*Audiophile Audition*), "outstanding" (*American Record Guide*), and "a technical tour de force" (*Fanfare*).

Gregory's earliest musical training began at age 6 in professional summer stock theater companies, and continued through both schooled and self-guided explorations through the American folk music of the 1960s, bebop and free jazz, and Western classical music of the late 20th century. He continues his study of sounds to those from around the world, to draw from a variety of musics to inform his continually evolving voice.

Prolific in all musical media from solo instrumental works to music for chorus and orchestra, Wanamaker's best-known works are his chamber works that exploit unique timbral characteristics and technical extensions of wind instruments. To date, his virtuosic *Duo Sonata* for clarinet and saxophone has received over 350 performances world-wide and is featured on five commercial recordings. His *Sonata deus sax machina* was one of the required pieces for finalists of the 2014 Adolphe Sax International Competition in Dinant, Belgium.

Gregory Wanamaker's multimedia collaboration with Carrie Mae Weems, *A Story Within a Story*, was commissioned in 2011 by the Syracuse-based Society for New Music, and was supported in part by a National Endowment for the Arts 2011 Access to Artistic Excellence Grant. He also is the recipient of a 2012 Individual Artist Commission from The New York State Council on the Arts in addition to awards from ASCAP, The National Association of Composers/USA and Britten-On-The-Bay.

Gregory also collaborates with director and writer, Garth Bardsley, with whom he has composed several substantial works. Their *Adirondack Songs* for chorus and large wind ensemble is available on Mark Records. Their recent work *Laude!*, for choir and orchestra, was premiered in December 2016 at the Crane School of Music in Potsdam, NY for broadcast on PBS affiliate stations.

His album *Light and Shadows, Waves and Time* features 21 musicians from around the globe in world premiere recordings of 8 of his recent chamber works. Released by Navona Records in April 2018, his music also appears on 10 other commercial labels including innova, Equilibrium, Albany, Centaur, Blue Griffin, Soundset, Mark Custom, White Pine, and Summit. He publishes his own music, which is available exclusively through this website at www.gregorywanamaker.com.

Wanamaker is currently Professor of Composition at the Crane School of Music at SUNY Potsdam where he has served since 1997. He studied composition with William Averitt, Thomas Albert, Anthony Branker and Ladislav Kubík.