

As In Stained Light

Saxophone Journal Masterclass CD by Kenneth Tse

Composer Leonard Mark Lewis, or Mark, and I met for the first time when I taught at the University of Missouri from 2000-2002. At the time I had the idea of recording a CD featuring music by all American composers, so I approached Mark to commission a piece for this recording project. I had previously heard his music for wind ensemble and other media which impressed me greatly. Particularly his organic approach to composition which combines the minimalistic technique as well as various textual permeations that create a continuous stream of musical ideas without repetitiveness. *As In Stained Light* was the result of this request.

As In Stained Light was premiered with the composer as the piano accompanist in March of 2002 during the North American Saxophone Alliance Biennial Conference in Denton, Texas, and subsequently was recorded on Crystal Records CD657. Since then many saxophonists have performed this piece and Mark and I are very glad that *Saxophone Journal* gave us this opportunity to present this piece.

On the accompanying *Saxophone Journal* CD you will hear observations and suggestions by me, a performance of the entire piece by Mark and myself, and a piano only track graciously provided by Mr. Pat Mann for the convenience to those who want to practice with the accompaniment. Moreover, at the end of the CD, you can also hear my conversation with Mark Lewis, which will give you further ideas about him as a composer as well as his take on *As In Stained Light*. I sincerely hope that you find this article and CD helpful in introducing you to this wonderful piece.

COMPOSER LEONARD MARK LEWIS

Leonard Mark Lewis (b. 1973, Great Yarmouth, England) has a D.M.A. degree in composition from the University of Texas; and a M.M. degree in composition from the University of Houston. He is a composer, conductor, and pianist specializing in new music. Lewis, a member of B.M.I., is the recipient of awards from ASCAP (Morton Gould Young Composer Award), B.M.I., Columbia University (Bearn's Prize), Voices of Change (Russell Horn Young Composers Award), and MACRO. While on the faculty at the University of Missouri, Lewis was named Missouri's *Composer of the Year (2002)* by Missouri Music Teacher's Association (MMTA). His *Concerto For Orchestra* was chosen for inclusion in the 2001 American Composers Orchestra Whitaker New Music Readings series, and was conducted by Dennis Russell Davies.

In addition to his catalog of solo works, compositions by Lewis have been commissioned and performed by an array of ensembles including the North South Consonance, Truman State Orchestra, AURA (University of Houston), Symposium for New Band Music, University of Texas Composer's Orchestra, University of Texas Wind Ensemble, New Music Camerata (East Carolina University), NACUSA, Concordia Trio, Uni-



versity of Missouri Symphonic Band and Hyperion Ensemble. New Music Camerata premiered his wind ensemble work *Black Against White Sky* at The Kennedy Center in Washington D.C. in March 2000.

Lewis' main composition teachers were Dan Welcher (University of Texas) and Carlisle Floyd (University of Houston). Lewis has served on the faculty at the University of Missouri-Columbia (Assistant Professor of Composition/Theory) and Cy-Fair College (Chair and Associate Professor of Music). Dr. Lewis is currently Assistant Professor of Composition/Theory at Winthrop University.

AS IN A STAINED LIGHT

(notes from the composer, Leonard Mark Lewis)

mm. 1-25: These measures are meant to present a single motive of a major second. This motive is first presented in the piano part (in inversion and then in its most obvious presentation). The rhythmic/harmonic context of the piano should be played as "agitato" strings (please see Example 1: mm. 1-4).

Example 1: mm. 1-4 (notes from the composer, Leonard Mark Lewis)

As in Stained Light

for Kenneth Tse

Leonard Mark Lewis, B.M.I.

Alto Saxophone

Allegro $\text{♩} = 126$

molto legato

Piano

Allegro $\text{♩} = 126$

marcato

f

A. Sax.

3

Pno

mm. 26-56: This section is a “hocket” of the main motive. It breaks apart and, at the same time flourishes the introduction. Here, the focus is the interplay between the lyricism of the saxophone and the percussiveness of the piano.

mm. 57-126: While the original, oscillating figure returns, the second section of the piece is at measure fifty-seven. The opening motive is “set free” into a full-fledged, lyrical theme. It is in this section that the triplet figure comes to the fore (see Example 2: m. 65 piano part).

mm. 127-132: This is the short, contrasting section of the piece; the “C-section” of the overall “Rondo.” I wrote this section to contrast in texture and motive. I incorporate the accentuated “third-figure” later in the piece.

mm. 133-164: These measures, a variation on the first section, moves into a “blooming” of the first B-section.

mm. 165-206: It was my goal to create a sense of the work’s climax in these measures. The Db major cadence in measure one-sixty-five is paramount and should be played as the climax of the piece, even if not dynamically (see Example 3: m. 165).

mm. 207-217: These measures are the culmination of the “hocket” section. No longer are the two instruments dividing up the lyricism in a cumulative manner. The sixteenth-against-sixteenth figure should be played with a sense of focused unison (see Example 4: mm. 207-210).

mm. 218-249: This is the final A of the ABACABA form. The altissimo portion of this is often the most challenging part of the piece. If absolutely necessary, the performer can choose to

Example 2: m. 65 piano part (notes from the composer, Leonard Mark Lewis)

play the last bit of this section an octave lower if it causes them to wake up in the middle of the night screaming.

m. 250-end: This is the Coda, the section for which the piece was named. These measures combine the hocket-figure with the opening oscillating second. The Coda should be performed in an absolutely sustained manner, as a reflection on the rest of the piece. I visualized this section as though it was the entire piece being projected through stained glass.

Example 3: m. 165
 (notes from the composer, Leonard Mark Lewis)



Example 4: mm. 207-210
 (notes from the composer, Leonard Mark Lewis)

ERRORS IN THE MUSIC

- Saxophone part m. 63: beat three second eighth-note should be B-natural
- Saxophone part m. 161: accent on beat three should be moved to the second eighth-note in beat two

- Masterclass Text Continued On Page 6 -

Kenneth Tse's Suggested Fingerings for mm. 237-241

237

OK X OK X OK X OK OK OK

○ ○ ○ ○ ○ C1 ○ C1

● ● ○ ○ ○ C2 ○ C2

○ ○ ○ ● ● ●

○ ○ ○ Tc ● Tc ● C3 ○

○ Ta ○ Ta ○ Ta ○ Ta ○ ○

○ ○ ○ ○ ○ ○

C1 C1 C1

C2 C2 C2

C3 C3

C4

C5

fff

OK

● C1

○

●

○

●

Eb

AS IN STAINED LIGHT

CD Track Information

- | Track | Title |
|--------|--|
| 1..... | Comments from Tse |
| 2..... | mm. 1-25 (performance with Kenneth Tse on alto saxophone, Leonard Mark Lewis on piano) |
| 3..... | mm. 25-56 |
| 4..... | mm. 57-105 |
| 5..... | mm. 106-126 |
| 6..... | mm. 127-132 |
| 7..... | mm. 133-164 |
| 8..... | mm. 165-217 |
| 9..... | mm. 218-249 |
| 10... | mm. 250-284 |
| 11... | Piano accompaniment only track (alto saxophone play-along to poco meno mosso) |
| 12... | Interview with composer Leonard Mark Lewis |

- Performance recorded by Rick Dior at Acoustic Barn Studios, Charlotte, NC
- Accompaniment only track created and provided by Pat Mann of www.saxmann.com

KENNETH TSE

Dr. Kenneth Tse, a native of Hong Kong, was mainly self-taught as a youth until he met Eugene Rousseau in 1989. Rousseau called him “a brilliant saxophonist...worthy of any stage in the world.”

As a student, Tse began his recording and concertizing career. As a winner of the New York Artists International Competition, Tse gave his Carnegie Hall debut in 1996 and was hailed “a young virtuoso” by *The New York Times*. The *Saxophone Journal* observed, “Every aspect of saxophone performance has been refined to the ‘nth’ degree: His ability to bring out the lyricism of any line no matter how active or convoluted is breath taking.” *American Record Guide* said Tse has a “su-

premiere elegant tone and sheer virtuosity.” *Fanfare Magazine* wrote, “(Tse is) of the caliber of instrumentalists whose very sound is captivating.” The French master Jean-Marie Londeix also wrote, “I appreciate particularly the quality of [his] tone, the perfect tuning, and the musical intelligence...”

A frequent guest soloist, adjudicator, and clinician in many parts of Asia, Europe, Australia, and the United States, Tse has given, among the many featured performances, solo appearances with the Des Moines Symphony, the United States Navy Band, Slovenian Army Band, La Armónica band in Buñol, Spain, Atlanta Youth Wind Symphony, Hong Kong Sinfonietta, etc., as well as at venues such as World Saxophone Congress and NASA conferences. He has also been invited to present clinics at major conferences hosted by the California Band Directors’ Association, Iowa Bandmaster’s Association, the Midwest International Band and Orchestra Clinics as well as universities worldwide.

Since publishing his first commercial recording at age 23, Tse has subsequently released eight critically acclaimed solo and chamber music CDs under Crystal Records, RIAX Records, Enharmonic Records and Arizona University Recordings.

Tse is an advocate for new music; notable composers such as David DeBoor Canfield, John Cheetham, David Froom, Perry Goldstein, Leonard Mark Lewis, et. al., have dedicated music to him and his saxophone arrangements are published through Reed Music in Australia while his articles have been featured in the *Saxophone Journal*, *Saxophone Symposium*, *Iowa Bandmaster Association Journal* and *Yamaha Education Series*.

Tse is currently the Associate Professor of Saxophone at the University of Iowa. For further details about him and sound clips please visit www.kenneth-tse.com. §

Alto Saxophone



CD track 11 Piano Only
(Alto Saxophone Play-along)
to *poco meno mosso*

As in Stained Light for Kenneth Tse

Leonard Mark Lewis, B.M.I.

Allegro ♩=126

molto legato

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of six staves of music. The first staff begins with a dynamic marking of *f* and includes the instruction *molto legato*. The second staff starts at measure 7 and features a *ff* dynamic. The third staff starts at measure 13 and includes a *sub. p* dynamic. The fourth staff starts at measure 19 and includes *ff* and *mf* dynamics. The fifth staff starts at measure 23 and includes a *fp* dynamic. The sixth staff starts at measure 26 and includes a *f* dynamic. The score contains various musical notations including slurs, accents, and triplets.

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Alto Saxophone

29

ff *f*

33

p

36

ff *f*

39

mf *ff*

42

mf

48

mp

Alto Saxophone

51

mf

53

ff

55

poco meno mosso
molto cantabile

f *mf*

58

3

61

p *mf*

64

3 3 3 3

4