

More About **CONCERTINO FOR ALTO SAXOPHONE AND BAND**

My latest ongoing project, after completing the series of sonatinas for wind instruments and piano, is to transcribe several of them for band. To reflect the much larger instrumentation, I am changing the name of each from **Sonatina** (which means "little sonata") to **Concertino** (which means "little concerto"). But otherwise they are the same compositions, and the solo parts remain unchanged.

This is the third one in that project, a transcription of the **Sonatina for Alto Saxophone and Piano**, which was written for a climbing buddy who also happens to be a top-notch alto sax player, with a masters degree in saxophone performance from North Texas State to prove it.

This has been the most popular and best-selling of my wind sonatinas, so I am hoping that its popularity will carry over into this band transcription. Here is a fairly detailed description of the piece:

As would be expected from the title, **Concertino for Alto Sax and Band** closely follows sonata form on a somewhat smaller scale. Tonality is an important part of sonata form, and in this composition the tonal relationships within and between the movements are all based on thirds. The tempi, form, and keys of the 3 movements are as follows:

- I. *Allegro* - sonata-allegro - F minor
- II. *Adagio cantabile* - theme and variations - Ab major
- III. *Allegro con spirito* - abridged sonata-rondo - F minor

There are a number of thematic connections between the movements: the prominent minor 6th leap in the solo voice which appears in every movement, as well the recurring Phrygian supertonic in the band accompaniment; the theme of the second movement is based on the inversion of the first movement's second subject, and the rondo theme is related as well. Most of these connections are not obvious to the casual listener, but give a degree of thematic unity to the composition.