

More About SONATINA FOR TENOR SAXOPHONE AND PIANO

Having finally completed separate and distinct--if very closely related--sonatinas for all of the primary band/orchestral wind instruments, I at last came to some lower-pitched members of families that had already been represented. So I faced the decision of whether to write new sonatinas for each of these instruments, or to start recycling older ones written for closely related instruments. Since Bach was a prolific recycler of his own instrumental concerti, and even Mozart did it at least once, it would appear that the practice has some sound precedents. So I decided if it was good enough for Bach and Mozart, it certainly was good enough for me.

The first case-in-point is the tenor saxophone. Although I already had one sonatina in the catalog (euphonium) that can be played on the tenor sax (using the included baritone TC part), it would be more appropriate and idiomatic to stick to the same family. So I decided to adapt the alto sax sonatina for tenor by transposing it from F minor to C minor, so that the solo part would have the same written notes in each one. The alto sax sonatina has so far been the best seller of all of them, so I hope that success will continue with the tenor version.

Here is a description of the resulting "recycled" sonatina:

As would be expected from the title, **Sonatina for Tenor Saxophone and Piano** 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 first movement, *Allegro*, is a straight-ahead sonata-allegro in the home key of C minor.

The *Adagio cantabile* second movement is a theme and variations in Eb, the relative major of the home key

The finale, *Allegro con spirito*, is a home key abridged sonata-rondo.

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 as the recurring Phrygian supertonic in the piano 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 are not obvious to the casual listener, but give a degree of thematic unity to the entire composition.