

## **CONCERTO FOR SOPRANO SAXOPHONE AND BAND by Aldo Rafael Forte (ASCAP)**

*Introduction – Cadenzas – Relaxed and floating – Chaconne – Finale*

**2017 REVISED EDITION by ALDOFORTE MUSIC PRESS [www.aldoforte.com](http://www.aldoforte.com)**

**HISTORY OF THE CONCERTO:** The concerto was composed in 1995 for Mike Marshall. From its humble beginnings in Virginia and after several rejections, saxophonist Irvin Peterson with “The President’s Own” U.S. Marine Band, mastered the work and played it with the band under Commander/Conductor Col. Timothy Foley on a U.S. Capitol steps concert in 1998. In October 2000 they performed it throughout their Southwest U.S. tour. Later in 2002 Irvin and the Marine Band performed the work again under their Deputy Commander/Conductor Capt. Michelle Rakers. In 2003 Dutch conductor Bert Langeler debuted the work in Europe and soon thereafter the Nationaal Jeugd Harmonie Orkest and Dutch saxophonist Linda Arnoldus performed the piece at The Royal Conservatory of Music in The Hague in an all Forte concert. Linda and the group under conductor Alex Schillings released the world premiere recording of the piece on their “Vintage” CD in 2005. Later they took the piece on tour to include performances in Switzerland and at the famed Schladming Festival in Austria.

The concerto is about 15 minutes in length in five distinct sections which are played virtually without pause. In the first section, *Introduction*, several contrasting ideas are presented in quick succession which are the basis for the entire piece. A and Bb quickly establish themselves as the primary pitches with D and Eb performing a secondary role. These pitches are found in the “tonic chord” of the piece in bar 2. The soloist enters in bar 38 with a series of *Cadenzas* accompanied by harmonies from the introduction. This is followed by the third more lyrical section, “*Relaxed and Floating*” (bar 73). The “relaxed” segment is neoclassical in nature and often focuses on A and Bb. The “floating” segment (bar 122) is much faster. Here the sax intones an expressive melody over a cacophony of minimalist ostinati. There is a return to the “relaxed” segment (bar 178) which proceeds directly to the slow and somber fourth section titled *Chaconne* (bar 210). The fifth section, *Finale* (bar 264), features the soloist in a technical tour de force and brings back the thematic and harmonic material which opened the work. This last section aims to tax the technical capabilities of the soloist!

*Aldo Rafael Forte, Composer*

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