

# A Future of Tango; Concerto for Saxophone Quartet and Orchestra

A Future of Tango is a concerto for saxophone quartet and orchestra exploring possible appearances of Argentine Tango in the popular culture of the years 2045, 2098 and 2145. Each of the movements presents a scenario with possible realities: mind transfer (2045), holographic theatre (2098) and a Mars colony (2145).

A Future of Tango imagines the musical context in which these musics may appear. As such, there are references within Tango, but also rock, funk, dance-electronica, world music, and electronic sound-processing.

The instrumentation is: sax quartet solo, two flutes, oboe, two clarinets, bassoon, horn, piano, two percussion players and strings. The piece was commissioned by the Cuarteto de Saxofones 4mil (Argentina) and premiered by them with the Orquestra Sinfônica do Conservatório de Tatuí, in Brazil.

## I. Year 2045: Mind Transfer Tango

Advances in Mind Transfer (the process of copying the contents and patterns of human brains and downloading them into a computer) produce a brain download vogue. The most popular computer applications for Mind Transfer include music, which is played during the download. One of those pieces of music is a tango in 1930s style. This song becomes a part of all memory being downloaded and achieves preeminence in the virtual mind collective.

## II. Year 2098 Wartime Tango

During a war of global reach, a popular holo-theatre piece (holographic fictional projection) includes a character playing a bandoneón (tango accordion). This

character, embodying the ideas of the peace movement, has a physical resemblance to Astor Piazzolla. Spin-off marketing produces toys, ornaments and holo-statues of this character, making him a cultural icon of the peace movement, popularizing his type of tango bandoneón playing.

## III. Year 2145: I'm a Martian Transfobeat: {milonga}

TransfoBeat (transformation beat), is a genre where one rhythm gradually becomes another, the second typically being faster. The standard nomenclature is: Name TransfoBeat: {rhythm}. The lyrics of this famous Transfobeat are repeated throughout on the bass line: "I am a Martian, Martian I am." Dance clubs in the Mars Colony have imposed this TransfoBeat: {milonga} in mainstream culture as the Martian colonists have a strong presence in the media due to the planet's relatively recent colonization and to a series of well-publicized hardships.

**Cuarteto de Saxofones 4mil** | Emiliano Barri, soprano saxophone; Fernando Rosa, alto saxophone; Alejandro Bidegain, tenor saxophone; Pablo Mosteirin, baritone saxophone

# Mayan City Sinfonietta | Alejandro Rutty, conductor

Tadeo Coelho and Carla Burns, flutes; Ashley Barrett, oboe; Anthony Taylor and Kelly Burke, clarinets; Mark Heckman, bassoon; Andrew Phillips, French horn; Marjorie Bagley and Fabian Lopez, violins; Scott Rawls, viola; Alexander Ezerman, cello; Keith Miller, bass; Inara Zandmane, piano; Kris Keeton and Kevin Estes, percussion

## The Conscious Sleepwalker Loops

The Conscious Sleepwalker Loops brings itself about to create a sonic reality mixing truth and fiction as if it were an intense and vivid half-dream. In it, the truth outside enters the piece with the logic of the inner fictional reality. The outside world brings—among other things—some untrue flamenco, a somewhat truer Argentine tango, and multiple sounds and procedures typical of digitally processed music (cut-outs, echoes, reverberation, flanger, etc) deceivingly produced only by acoustical instruments. The genres appearing in the piece are made not true to their origins mainly by means of misquotation, exacerbation and unlikely media.

It is, however, through all these untruths that *The Conscious Sleepwalker Loops* attempts to bring the energy of flamenco, the sensuality and rhythmic subtleties of Argentine tango, and the exciting awkward mechanicism of electronica, to warmly embrace the delicate, powerful symphony orchestra not in dream, not in reality but in a sharp sleepwalking.

The Conscious Sleepwalker Loops, commissioned in 2007 by the MATA Festival, won the 2008 Indianapolis Chamber Orchestra Composition and was selected for the 2009 Meet the Composer's Music Alive: New Partnerships program. It has been called "a terrific curtain-raiser" by the Boston Globe, "amusing" and "lively and fast changing" by the New York Times, and "engaging" and "bursting with nervous energy" by the Boston Herald.

Moravian Philarmonic Orchestra | Petr Vronský, conductor

# Hyperlinks, from Tango Loops 1 and Hyperlinks, from Tango Loops 2

Tango Loops and Tango Loops 2 are large ensemble pieces where traditional Argentine Tango (newly composed) is metaphorically processed by electronic means. Reverberation, delay, cut-and-paste and pitch-shifting appear to be applied to these faux-traditional tunes.

Written for the Red Clay Saxophone Quartet, the *Hyperlinks* consist of the source material for Tango Loops, presented without the pseudo-electronic 'processing'. These pieces, conceived to be performed after or before a performance of Tango Loops, have been countless times performed independently.

Hyperlinks from Tango Loops 1 and Hyperlinks from Tango Loops 2 are published by Effiny Music.

Red Clay Saxophone Quartet | Susan Fancher, soprano saxophone; Robert Faub, alto saxophone; Seteve Stusek, tenor saxophone; Mark Engebretson, baritone saxophone

# Tango Loops 1, for 14 instruments and tango quartet and Tango Loops 2C, for 18 players

In Tango Loops 1 and Tango Loops 2, an imaginary DJ applies different sound processes to tango music in a parody of electronic cut-ups with no electronics actually employed. Newly composed traditional Tango music comes in and out of focus, gets distorted, multiplied, skips, or reverberates in ways consistent with artificial sound manipulation.

There are three version Tango Loops 1:

- Tango Loops 1: for 14 instruments and tango quartet
- Tango Loops 1B: for 14 instruments
- Tango Loops 1C: for symphony orchestra

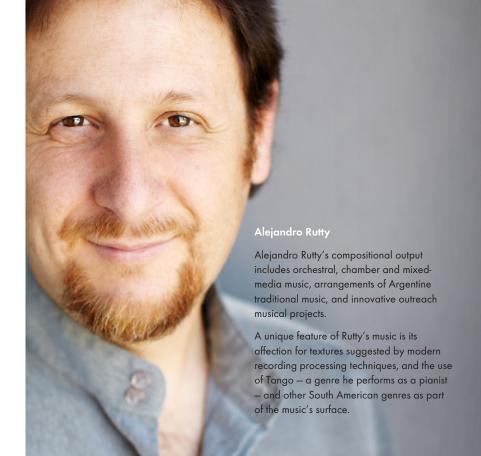
There are three versions of Tango Loops 2:

- Tango Loops 2A: for chorus and orchestra
- Tango Loops 2B: for orchestra
- Tango Loops 2C: for 18 players

Tango Loops 1 has been described as "an amusing and effective parody" by RecordsInternational.com. *The Minnesota Star Tribune* described *Tango Loops 2B* as having "a touch of Ives" and how a "sexy, somewhat inebriated tango pokes through the orchestral fabric every now and then, as if perceived in memory."

Mayan City Sinfonietta | Alejandro Rutty, conductor

Joanne Grigoriev, flute; Rene Prins, oboe; Robin Seletsky, clarinet; Lynn Hileman, bassoon; Kim Paterson, piano; Michael Lichtenberger, percussion; Lisa DiSavino, horn; Ben Aldridge, trumpet; Paul Blake, trombone; Shieh-Jian Tsai and Antoine Lefevre, violins; Janz Castelo, viola; Mary Artmann, cello; Edmond Gnekow, bass



Rutty's compositions and arrangements have been played by the Minnesota Symphony Orchestra, Boston Modern Orchestra Project, Indianapolis Chamber Orchestra, National Symphony Orchestra of Argentina, National Symphony Orchestra of Brazil, Porto Alegre Symphony Orchestra (Brazil), New Mexico Symphony Orchestra, Linköping Symphony Orchestra, the New York New Music Ensemble, the Red Clay Saxophone Quartet, and the Cassatt String Quartet among other groups. Rutty's music has been published by Effiny Music, SCI/European American Music, and Ricordi Sudamericana

Recordings of his music have been released by Capstone Records, Arizona University Recordings, and ERM Media. Founder and Artistic Director of the Hey, Mozart! Project, Alejandro Rutty is currently Associate Professor of Music at the University of North Carolina at Greensboro.

#### List of Works

#### **ORCHESTRAL**

- A Future of Tango: Concerto for Saxophone Quartet and Orchestra (2010), 17'
- The Conscious Sleepwalker Loops, for orchestra (2008), 13'
- Tango Loops 2B, for orchestra (2005), 8'
- *Tango Loops 1C*, for orchestra (2003), 11'
- El pequeño espejo del diablo # 2, for orchestra (2000), 8'

#### WIND ENSEMBL

 Las Vegas Raga Machine, for wind ensemble (2009), 10'

#### LARGE ENSEMBLE

- A Future of Tango; Concerto For Saxophone Quartet and Orchestra (2010), 17'
- *Tango Loops 2C,* for 17 instruments (2005), 8'

- Tango Loops 1, for 14 instruments and tango quartet (2004)(2003), 11' (in Masterworks of the New Era Vol. II, ERM-6704)
- *Ce jour de l'an*, for 17 instruments (2001), 21'

#### **CHAMBER WORKS**

### Mixed Instrumentation

- Black Box Bossa, for flute, clarinet, violin, cello, and piano (2009), 8'
- City of Webs, for variable instrumentation and electronic media.
  Text and recorded voice by Michael Basinski, (2009), 22'
- Simultaneous Worlds, for flute and percussion (2008), 8' (in Due East: Simultaneous Worlds, Albany Records: Troy1215)
- Music for Examining and buying Merchandise, for alto sax, piano and vibraphone (2011), 7'

## Wind Instruments

- *Guitars*, for 2 clarinets and electronics (2011), 10'
- L'accordeoniste, for oboe, clarinet, saxophone, and bassoon (2005), 5'

- Witchcraft Recipes # 9 & 9b, for saxophone quartet (2001) 7' (In Society of Composers, Inc. Mood Shifts Capstone Records: CPS-8748)
- "Hyperlinks" from Tango Loops 1, for saxophone quartet (2008), 6'
- "Hyperlinks" from Tango Loops 2, for saxophone quartet (2005), 3'

## **String Quartets**

- Artificial Resonances, for string quartet (2000), 10'
- Witchcraft Recipes #6, for string quartet (1998), 12'

## **CHAMBER OPERA**

MacBeth, 10 singers, choir, 10 instruments (1997) 120'

You can learn more about Alejandro Rutty at www.alejandrorutty.com

## Cuarteto de Saxofones 4mil

The Cuarteto de Saxofones 4mil was formed in 2005 with the purpose of commissioning, premiering, and promoting Argentine works for saxophone quartet of every conceivable style. Winner of numerous awards, the group has performed throughout Argentina and Brazil, and worked in collaborations with several prominent composers. The Cuarteto de Saxofones 4mil commissioned Alejandro Rutty's A Future of Tango; Concerto for Saxophone and Orchestra, which premiered in Brazil with the Conservatorio de Tatui Symphony Orchestra, conducted by Roberto Tibiriçá.

www.cuarteto4mil.com.ar





# **Red Clay Saxophone Quartet**

Formed in 2003, the Red Clay Saxophone Quartet (Susan Fancher, Robert Faub, Steven Stusek, Mark Engebretson) is a classical saxophone ensemble made up of seasoned professionals, all of whom have performed internationally and have prior associations with quartets such as the Vienna, New Century, Amherst and Rollin' Phones. The group presents a varied repertoire from classical to new music to tango, featuring music by composers such as Ben Johnston, György Ligeti, Burton Beerman, Francis Poulenc, Alejandro Rutty, Ben Boone, Steve Reich, Mark Engebretson, Hilary Tann, Martin Bresnick and Gavin Bryars. A recent project titled Never Too Tango creates a tantalizing evening of tango presented in collaboration with Argentine soprano Lorena Guillén. The group's latest CD, created together with soprano Andrea Rae, presents Burton Beerman's Tikvah (Hope), a multi-media oratorio for soprano voice, saxophone quartet, video and dance, based on the memoirs of Torah scholar Philip Marko wicz.

www.redclaysaxophonequartet.com