Jay Byrnes Final DMA Recital
Saxophone
Semester 6
13th April 2016
7.00pm

‘El Asunto del Tango’

figure 1.

Associate Artists
Daniel Rojas – Piano
Michael Kluger – Accordion
Isabella Brown – Double Bass
Carmen Nieves – Alto Saxophone
Ben Carey – Soprano Saxophone
Nathan Henshaw – Tenor Saxophone
Michael Duke – Baritone Saxophone
Program

1. From the *Guardia Vieja to La Epoca de Oro*
   
   Aníbal Troilo (1914-1975)
   **Che, Bandleon (1950)**
   Alto Saxophone, Accordian, Piano
   Arr. Jay Byrnes, Michael Kluger
   
   Carlos Gardel (1890-1935)
   **Volver (1935)**
   Baritone Saxophone, Piano
   Arr. Jay Byrnes, Daniel Rojas
   
   Gerardo Matos Rodríguez (1897-1948)
   **La Cumparsita (1916)**
   Soprano Saxophone, Alto Saxophone, Piano
   Arr. Jay Byrnes, Fernando Muslera
   
   Julián Plaza (1928-2003)
   **Nocturna**
   Soprano Saxophone, Accordian, Piano, Double Bass
   Arr. Jay Byrnes

2. **Nuevo Tango – The genius of Piazzolla**
   
   Astor Piazzolla (1921-1992)
   **Soledad (1969)**
   Baritone Saxophone, Alto Saxophone, Accordian, Piano, Double Bass
   Arr. Jay Byrnes, C. Nieves
   
   **Libertango (1974)**
   Baritone Saxophone, Alto Saxophone, Soprano Saxophone, Accordian, Piano, Double Bass
   Arr. Jay Byrnes
   
   **Resurrección del Angel (1969)**
   Baritone Saxophone and Saxophone Quartet
   Arr. Jay Byrnes

3. **Vanguardia – Tango’s Future**
   
   Fernando Lerman (b. 1965)
   **Entongue Tango (2015)**
   Baritone Saxophone, Accordian
   
   Jorge Retamoza (b. 1958)
   **Estudio no.1 (2014)**
   Alto Saxophone
   
   Fernando Muslera (b.1975)
   **Nostalgia City (2015)**
   Baritone Saxophone, Piano
   Arr. Fernando Muslera
Acknowledgements

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I am indebted to all the performers involved in this program and previous performances, Dr. Daniel Rojas, Michael Kluger, Bella Brown, Nathan Henshaw, Ben Carey, Michael Duke for their time and valuable musical skills. My sincere gratitude must also go to Fernando Lerman, Jorge Retamoza and Fernando Muslera who wrote such fabulous works for this project.

Thank you to all my family and friends who have been incredibly supportive throughout this period of my life.

A very special thanks must go to my wife Carmen Nieves. Aside from her stunning performance and incredible skills for arranging, her constant support and patience have enabled this huge undertaking to be achieved.
Preface

This recital represents three and a half years of study and research in the field of tango performance, with a focus on the adaptation of the genre for the classical saxophonist. The saxophone has adapted a large body of repertoire originally intended for other instruments since its invention. These adaptations have sculpted the saxophone’s repertoire to date. Functioning as ways of expanding repertoire, as educational devices and to project the instrument to composers this body of repertoire has helped shape saxophonists into informed musicians.

Saxophonists of varying backgrounds have sought to understand and perform the diverse cultures and traditions of Latin American music including the Argentinian tango. The dance heritage and nostalgic nature of the music has spawned great interest in the classical community and led to tango programmed in solo, chamber and orchestral concerts. Adaptations of tangos have offered saxophonists the opportunity to access to this exciting music.

This recital presents a further understanding of tango performance for saxophonists, obtained from my critical study and research during this degree. A number of significant mediums have been used to achieve this including the investigation into the conventions and history of transcription; a comprehensive interpretation of stylistic practices, exploration of schizophrenic mimesis (the term Feld (1994) employs to refer to the phenomena that occurs when a cultural artefact is removed from it’s original source and utilised elsewhere) and, an assessment of saxophone techniques and their possible implementation into the style of tango.

This program displays tango performance on the saxophone in numerous guises, through collaborations, personal arrangements and new works. The performance is presented in three parts: From Guardia Vieja to La Epoca de Oro; Nuevo Tango; and Vanguardia – Tango’s Future.
PART 1. ‘From the Guardia Vieja to La Epoca de Oro’

The first installment of this recital comprises works written during the tango’s first 70 years. Encompassing music from the Guardia Vieja (Old Guard) (1880-1915) to the La Epoca de Oro (Golden Age) (1940-1955) of tango. It features some of the most influential tango composers and bandleaders of the genre’s history.

The Guardia Vieja era emerged from the formative years of tango where the influences of the Cuban Habanera, the milonga, the introduction of the Andalusian tango from Spain, the importance of the payadas (music from the interior of Argentina), and the value of African slave rhythms, all had a large influence on the creation of tango. The divergence of the tango from the milonga through the use of the distinguishable marcado rhythm is considered the true beginning of the tango and occurred during the Guardia Vieja era. (Salgan 2001: 22-23).

During this time the tango began to be performed in peringundines, a type of café where waitresses could be hired as dancers and presumably prostitutes. Subsequently tango was transported to the more unsavory parts of Buenos Aires, the bordellos.

It was during the Guardia Vieja that the bandoneon became part of what would be labeled the orquesta típica criolla, the common tango orchestra. The bandoneon was initially designed as a portable church organ for German congregations and later brought to Buenos Aires by German immigrants.

Tango was transported into the homes of the population through the invention of the phonograph towards the end of the Guardia Vieja era. These recordings brought tango from a marginalised social environment to the broader audiences who were beginning to embrace this genre.

In 1917 Carlos Gardel recorded his first tango song and the tango canción was born. Tango Canción added a dimension of nostalgia and longing to a genre that had been predominantly humorous and rhythmic. Gardel used fraseo (a way of shaping the melody) and emotive lyrics to develop the tango from a dance into a powerful musical expression that typified the Argentinian people.

A newfound respect for tango within Buenos Aires was established between 1925-1940 due to its international success. This era is considered La Nueva Guardia (the New Guard). During this time classically trained musicians began to take the
tango into new complexity, bringing about a more formal musical framework and a new virtuosic quality.

Julian De Caro was a bandoneonist of great virtuosity; he introduced the variación to the form of the tango. The variación is a cadenza-like passage of rapid notes; that displays virtuosity at the end of the tango. De Caro also brought a new approach to lyricism through his flexible and expressive phrasing known as fraseo extendido, an exaggerated fraseo. At this time the orquesta típica became the staple ensemble of instruments containing two violins, two bandoneons, piano and double bass.

La Epoca de Oro, is a title used to retrospectively describe the period during which tango was at it’s highest, between 1940 and 1955. It’s popularity was increased by the nationalistic agenda of Argentinian President, General Perón during the 1940’s, which decreed that ‘All radio stations play Argentine music at least 50 per cent of the time’ (Foster, M. Lockhart and D. Lockhart 1998: 124). La Epoca de Oro is considered the time of the great orchestras and a time of great development.

The height of tango produced Great orchestras led by artists such as: Juan D’Arienzo (1900-1976), Carlos Di Sarli (1903-1960), Aníbal Troilo (1914-1975), Alfredo Gobbi (1912-1965), Osvaldo Pugliese (1905-1995) and Horacio Salgán (1916- ) and all brought different elements to the tango creating their own distinct sounds.
Che, Bandoneon was composed in 1950 by the great bandleader and composer Anibal Troilo. It laments the grief faced in love and loss and portrays the colour of the bandoneon as representative of this anguish.

*Bandoneon, tonight is a fandango night, and I can confess you the truth, drink to drink, grief to grief, tango to tango packed into the madness of alcohol and bitterness... H. Manzi*

This arrangement is a celebration of typical tango traits and traditions from the Guardia Vieja through to the La Epoca de Oro. It opens with a tango Canción style duet between the saxophone and accordion where the saxophone assumes the role of vocalist.

During this time the rhythm of the melodic line would be altered to ‘phrase’ the musical idea, an approach known as fraseo. Rarely scored, it is controlled not by the way in which the composer notates the melody but by how the performer adjusts the rhythm of the melody to suit their musical sentence.

In this example we see the opening of Che, Bandoneon as scored and then as performed using fraseo.

Embellishment is another trait typical of this period of tango and we can see this in bars 2 and 4.

After the introduction, the arrangement displays the chorus and subsequent material in its traditional setting, a dance where the saxophone takes the melody and the piano and accordion accompany. It is at this point that the arrangement displays the true strength and value of rhythm in tango.

Rhythm is highly prized within many Latin music genres. At a fundamental level the use of syncopation and beat displacement are crucial to the rhythmic cells of
these styles. Tango, dissimilar to other dance genres does not conventionally use percussion instruments to establish the rhythm, therefore the rhythmic cell is usually produced by the accompanying instruments and bass line.

Unlike the flexibility of the melodic line in tango fraseo, rhythmic cells are notated and are strictly adhered to. The tango has used and developed many types of rhythmic cells in its history. Most common forms of these rhythmic cells are the habanera, sincopa, and marcado.

Habanera

Sincopa

Marcado

figure 3.

figure 4.

figure 5.

All three of these rhythmic cells are displayed in the excerpt below. The sincopa (notated differently) in bars 39-42., the marcado in bar 43, and the habanera in bar 44.

The final section of this arrangement presents the variación. The variación is a virtuosic showing of the melody usually performed at the end of the tango work, as the closing element to the structure. The variación was initially created by Julio de Caro during the Nueva Guardia and became a typical element of the tango’s structure. Michael Kluger composed the variación presented in this adaptation, with octave adjustments by performer Jay Byrnes. The variación presents great virtuosity on behalf of the saxophonist, as it requires control of the altissimo register, circular breathing, rapid passages and flexibility.
Carlos Gardel composed *Volver* in 1935 for the one-act play *Cuesta abajo* by Argentinian Gabriela Fiore. The play challenges the disguises that two individuals adopt in the search for love, presenting insight into the complications of love later in life. The screenplay was developed into a movie in which Gardel plays opposite the famous American actress Rita Heyworth.

Gardel sings *Volver*, meaning to Return, in the movie during his farewell to the seductive yet evil woman. He sings of a plural meaning to the phrase ‘Volver’ as he is returning to his homeland to wait for his true and loyal love and yet ‘Al fin y al cabo, todavía puedo volver….viente años no es nada’ (In the end, I can always return, twenty years is nothing).

Gardel’s influence on tango and its subsequent movement to the public eye was so unprecedented that he is now revered as an Argentinian icon. The 11th December was made a national holiday to commemorate his birth and for many Argentinians, ‘he represents the ideal man, personifying the rise of tango itself from its roots in the arrabal to the heights of fashionable society’. (Azzi 1995: 122)

The version of *Volver* presented for this recital was arranged and adapted by Jay Byrnes and Daniel Rojas and features on Jay Byrnes’ debut album *El Asunto del tango*. The adaptation is influenced by the diverse musical backgrounds, cultures and histories that encompass Latin America.
Opening with a piano improvisation, the adaptation features pianist Daniel Rojas. Rojas is an Australian composer and performer with Peruvian and Chilean heritage. Regarded as a leader in the field of Latin American music interpretation, Rojas brings his Latin culture to the fore in the introduction of the adaptation. Throughout this improvisation Rojas harks on many Latin American styles that have influenced his writings, and performance. Folkloric, indigenous, and popular music all make an appearance.

The first verse is presented by the baritone saxophone and piano in a recitativo fashion, characteristic of Gardel’s original interpretation. The saxophone uses a combination of fraseo and simple rhythmic patterns to evoke the spoken word of this verse. With this subtle yet effective method the saxophone voice embodies the lyrics.

\[
\begin{align*}
\text{Yo Adivino el parpadeo} & \quad \text{I imagine the flickering} \\
\text{De las luces que a lo lejos,} & \quad \text{Of the lights that in the distance} \\
\text{Van marcando mi retorno ...} & \quad \text{Will be marking my return} \\
\text{Son las mismas que} & \quad \text{They’re the same that lit} \\
\text{alumbraron,} & \quad \text{With their pale reflections} \\
\text{Con sus palidos reflejos} & \quad \text{Deep hours of pain...} \\
\text{Hondas horas de dolor...} & \quad \text{...deep hours of sorrow...}
\end{align*}
\]

The chorus brings a twist in the adaptation where saxophone and piano launch into a Venezuelan Vals inspired interpretation of the famous tango. The Venezuelan Vals is unique to Latin American waltzes as it features the hemiola of duple and triple figures found in the combination of $\frac{3}{4}$ and $\frac{6}{8}$ time. Most Latin American waltzes developed from the immigration of the Spanish people. They brought with them the European waltz which over time fused with the folk music of the region. The Venezuelan Vals is an idiomatic waltz that features the hemiola founded in Venezuelan joropo music. (Standich 1995: 283)

The adaptation continues with a unique and exciting piano interpretation of the verse performed in a Vals Peruano style. The Vals Peruano, otherwise known as the vals criollo developed in Lima in the 1920s and according to Lloréns, found its musical roots in popular European styles as well as the mestizo musical forms such as pregones tristes and Afro-Peruvian styles of the Central coast. (Yep 1993: 269).

Through the exploration of both the Venezuelan and Peruvian waltzes this adaptation presents an exciting multi-cultural approach to a famous tango. The
adaptation concludes with a true tango *marcado* style, where the saxophone mimics the performance of Gardel.

This adaptation is improvised in performance, creating an exhilarating and daring performance experience.

La Cumparsita (1917) Gerardo Matos Rodríguez (1897-1948)
(Arr. Jay Byrnes and Fernando Muslera)

*La Cumparsita* is one of the most recorded and performed tango compositions of all time. Initially a simple march by the Uruguayan Gerardo Matos Rodriguez in 1917, it was inspired by music played by student groups called *comparsas* or *murgas* throughout Montevideo. Thanks to Roberto Firpo’s interpretation the work became a tango and although from Uruguay, *La Cumparsita* symbolizes the tango of Buenos Aires.

Since 1917, *La Cumparsita* has been adapted into other genres and arranged for many combinations of instruments. Many famous tango names such as Virpy, Gardel, Troiollo and Piazzolla have adapted the music and brought something new to the work. Such attention to this simple tune has led it becoming a symbol of tango.

The arrangement featured in today’s recital is a combination of two versions arranged for saxophone, one by Argentinian composer, performer and arranger Fernando Muslera and the other by Jay Byrnes. The opening cadenza is a reduced version of Byrnes’ original adaptation made in 2015 for the album ‘El Asunto del Tango’.

This arrangement was inspired by Ruggiero Ricci’s famous solo recording of Argentinian violinist Vincent Zito arrangement. Establishing an approach that could imitate the violin effects yet keep the integrity of the tango brought new challenges to the adaption of this famous work.

Double-stops, lack of breathing options and range were all standard adaptation considerations that needed solutions.

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1 Originally a carnival march not a tango and sold for a very small amount of pesos, Roberto Firpo turned it into a tango and began performing it throughout Argentina. It would be performed by tango greats such as Gardel and taken to Paris where it hit the world stage. Not credited for the composition of the work until the 1970s Rodriguez has never truly received the fame that his humble carnival march has.
The use of tremolo in the opening phrase allows for the essential notes of the chords from the 3rd quaver upbeat to be perceived and also brings a new forward driven element to the adaptation.

\[\frac{3}{4} = 100\]

![Figure 8](image)

In other areas of the adaptation the solo saxophone version takes the essential melodic notes and abandons the harmonic function of the double stop. Where possible the use of a grace note allows for the important harmonic line to be heard whilst not upsetting the melodic shape.

![Figure 9](image)

Muslera’s arrangement of *La Cumparsita* is presented after the opening cadenza. Muslera’s trio version for soprano saxophone, alto saxophone and piano was adapted in 2015 for premiere at the World Saxophone Congress in Strasbourg. At this premiere the Duo Nuñez-Muslera, an Argentinian saxophone and piano duo featuring Fernando Muslera and Diego Nuñez performed the work alongside celebrated Dutch saxophonist Arno Bornkamp.

Muslera effectively creates a new and exciting interpretation of this classic tango while still acknowledging and referencing two of the greatest arrangers of the work, Leopoldo Federico (1928-2014) and Aníbal Troilo (1914-1975). The reference to Federico’s arrangement is presented at the very beginning of Muslera’s adaptation where he begins with a strong marcado feel in the piano. The performer is indicated to perform this marcado pesante and with the use of accents on the 1st and 3rd beats, the performer can create a yumba phrasing.

![Figure 10](image)
The most direct connection between Muslera’s adaptation and Federico’s interpretation is the counter melody performed by the soprano saxophone at bar 45.

![Figure 11](image1.png)

This melody presented by the violin in Federico’s version is performed freely and with great use of fraseo. Here the soprano saxophonist is instructed that this melody is a rhapsody, and therefore to be played in a ‘story telling’ way.

Troilo’s influence on this adaptation can be seen in the subtle alto saxophone melody at bar 68 that passes on to the meno mosso lyrical melody in the soprano at bar 75. This is a direct quotation from Troilo’s version:

![Figure 12](image2.png)

Alto \( pp \) staccato

![Figure 13](image3.png)

Soprano \( pp \) molto espress.

Muslera’s exciting adaptation concludes with Luis Moresco’s (1925) famous variación presented in a canonic form by the soprano and alto saxophones. Salgán believes that Moresco’s variation of *La Cumparsita* is the most famous of all variations. (Salgán 2001: 41)

![Figure 14](image4.png)
Nocturna (1917)  
(Julían Plaza (1897-1948)

Nocturna was composed in 1917 by Julían Plaza and is iconic of both his style and the music of the Guardia Vieja. This tango features the habanera rhythm throughout in both the piano and bass parts. The habanera is not just a rhythmic motive but also a contour, demonstrated here in this example from the bass part.

![Figure 15](image)

The use of the habanera rhythm and contour throughout the work is very characteristic of tangos of the time. The habanera rhythm was most commonly found in milonga’s in the last quarter of the 19th Century. A style of dance found in the Rio de Plata area of Argentina and Uruguay the milonga is considered a ‘cousin of the tango’, as they both shared this rhythmic cell at the time. (Salgán 2001:22).

What differentiates the tango from the milonga in this case is the use of the arrastre, seen throughout the piano, accordion and bass parts. The arrastre is an ornamental technique that creates tension and release leading up to the down-beat of a bar. Literally meaning ‘to drag’ in Spanish, the term denotes the gesture of the dancers as they slide their feet to the strong beat of the bar. For the double bass player bowing the arrastre, the performer uses a down-bows at the frog end of the bow, as demonstrated by Isabella’s performance today.

Today’s arrangement passes the melody around the group to establish the true chamber music nature of this work. Finishing with a chaotic presentation of the chromatic melody in diminished 5ths.
PART 2. Nuevo Tango – The Genius of Piazzolla

The scene was set for Piazzolla to evolve the tango. In 1955 Perón the Argentinian President was ousted, marking the end of the great Epoca de Oro. The change to Argentina’s political climate had a catastrophic effect on tango, generally losing favour with the population. It had become known as a nationalistic music through its connection with Argentinean culture and signified all that was Perón’s political party. The conditions were ripe for a new tango that challenged the traditional style and transported the music from popular music to art music. Piazzolla is undoubtedly the greatest exponent of this time.

Piazzolla’s unique style was the combination of jazz, classical (specifically baroque) and avant-garde music. Originally a highly regarded bandoneon player Piazzolla had played with the biggest names of tango during La Epoca de Oro such as Aníbal Troilo. During the early 1950’s, Piazzolla began losing interest in the declining genre and so concentrated his energies on developing his compositional skills within the classical genre. Initially studying with the great Argentinean composer Alberto Ginestera (1916-1983) and then traveling to Paris to study with Nadia Boulanger (1887-1979). This had a significant impact on Piazzolla and led to the historical development of tango now known as Nuevo Tango. Boulanger was unconvinced by Piazzolla’s traditional classical approach and urged him to master the music in which he had developed a solid foundation.

Piazzolla went on to develop his style creating a complex avant-garde approach to rhythmic morphing. He utilized standard tango rhythmic structures and experimented with them in unusual meters. This in part created the Piazzolla sound but also divided the Argentinean tango enthusiasts, as the melodies, metre and form were so unfamiliar to tango dance. Over time Piazzolla became a national icon of Argentina throughout the world and subsequently was is accepted in his homeland.
(Arr. Jay Byrnes and Carmen Nieves)

Piazzolla composed Soledad (solitude) as part of the Silfo y Ondina suite, for the famous Argentinian choreographer Oscar Araiz in 1969. Silfo y Ondina is a ballet suite that includes two works heavily influenced by classical music Fugata and Tangata (word plays on the combination of Tango, Fugue and Sonata). In between the two highly energetic works sit Soledad, arguably the most beautiful, moving and heartfelt work by the great tango composer.

The use of long extended melodies over a repetitive simple accompaniment accentuates the sombre and lonely nature of the work. The work was originally composed for Astor Piazzolla’s Quintet of violin (Simón Bajour), electric guitar (Horacio Malvicino), bandoneon (Piazzolla), piano (Jaime Gosis) and double bass (Kicho Díaz). The Quintet was formed in 1963 on Piazzolla’s return to Argentina from Paris, and was perhaps his most successful ensemble.

Soledad begins with a soaring bandoneon melody that in this arrangement has been passed to the baritone saxophone. The counter melody of the piano is played very softly to allow the saxophone to sing in the upper register at a soft dynamic. A wide slow vibrato is used to accentuate the weight of the music.

Range is one of the great challenges for any adaptation. In this version of Soledad, the usual bandoneon melody line exceeds the range of the baritone saxophone. The saxophone has a limited range of two and a half octaves. While the saxophone is constructed this way, it is capable of producing a higher register known as the altissimo. The altissimo, translated as ‘very high’ is the register above the keyed range and is used by over-blowing specific fingerings to target a higher harmonic of the note. The altissimo register has become a staple technique amongst well-developed performers and is now highly featured in advanced repertoire.

This arrangement uses the altissimo register frequently in baritone saxophone part, particularly in the final statement of the theme to approach the registers of the bandoneon, violin and electric guitar that were part of the original instrumentation.

The Baritone saxophone is the featured instrument of this arrangement, performing the violin solo and guitar solos in the second theme.

To conclude the arrangement the baritone saxophone plays a multiphonic. This multiphonic is used to evoke the anguish one feels in true solitude.
Libertango (1979)  
(Arr. Jay Byrnes and Carmen Nieves)

Astor Piazzolla (1921-1992)

Libertango is perhaps Piazzolla’s most famous work and has undergone innumerable incarnations since its creation. The work’s driving rhythm is addictive to audiences and the simple yet effective melody that sits above evokes the nostalgia of tango. The arrangement heard today features 3 saxophones (2 players), accordion, piano and double bass.

An important element to tango is the use of percussive sounds as tools for communicating expression, rhythm and articulation. These sounds known as yeites are essential to the genre. Tango, unlike other dance genres does not conventionally use percussion to establish the rhythm. Monk explains the lack of percussion instruments in the tango ensemble:

Tango is such a rhythmic genre in itself that paradoxically it does not always call for additional percussion. Its rhythm is actually created and established by each one of the instruments included in the ensemble. (Monk 2013: 25)

These yeites do not only support the rhythm but are used in an improvised way to bring spontaneity to the music. While each tango instrument brings its own set of yeites to the music, it is important to note that they also share and mimic each other.

The baritone saxophone’s uses a slap tongue at the beginning of the work to emphasis the strong pizzicato performed by the double bass. Slap tongue has long been a technique used by saxophonists to mimic this string technique. Cottrell explains: ‘another technique the saxophone can adopt is the slap tongue, which is a form of percussive attack similar to the string pizzicato. (Cottrell 2013: 158)

Aside from the slap tongue at the opening, decisions had to be made to tackle the string tango techniques (yeites) such as chicharra (scraping the over the bridge), látigo (glissandi), tambor (percussive pizzicato) and strapatta (ricochet bow attack) that feature in the violin part throughout Libertango. In this adaptation the soprano saxophone adopts the violin part. The soprano saxophone entrance features an octave slide from low f# that emulates the violin látigo. To achieve this the saxophone player slowly moves the fingers as they adjust the oral cavity. This technique is useful to mimic the flexibility of violin playing in tango. The soprano also uses slap
tongue at the end of the work, however with a different function. Rather than trying to imitate the pizzicato, in this circumstance, the soprano uses a strong slap at the beginning of the note in reference to the violin *tambor*.

**Resurrección del Angel (1965)  
(Arr. Jay Byrnes)**

Piazzolla composed *Resurrección del Angel* in 1965. He had long been writing pieces that were influenced by angels and devils. A religious man, Piazzolla often referenced these esoteric ideas in his music. *Resurrección del Angel* became the final movement of his *Suite del Ángel* (The Angel Suite). The suite containing 5 pieces was not initially intended as a suite, but was a series of separate compositions and commissions.

In 1957, Piazzolla had written a *Tango del Ángel*, one of the first examples of Piazzolla’s evolution/revolution of the tango. In 1962, he was contact by Alberto Rodríguez Muñoz for permission to use his *Tango del Ángel* in his play *El tango del angel* and to commission several new works *Introducción, Milonga del Angel,* and *La Muerte del Angel.* Three years later, in 1965, Piazzolla decided to compose a final movement to this suite, known as the *Resurrección del Angel.*

Jay Byrnes completed the arrangement for solo baritone saxophone and saxophone quartet in 2016. A continually evolving adaptation, the influence initially came from Emilio Colon’s version for Cello Quartet. Commissioned in 2015 by Niels Bijl for the Baritone Institute in the Alsace Region, France, Jay Byrnes arranged the cello quartet version for baritone saxophone ensemble. Joan-Martí Frasquier SP premiered the adaptation as soloist at the event with Jay Byrnes as conductor of an ensemble of nine (9) baritone saxophones.

At the beginning of 2016 the adaptation evolved further. The new version for solo alto saxophone and saxophone orchestra was made for Portuguese saxophonist Fernando Ramos and the Sydney Saxophone Collective.

Today you see the fourth incarnation of this adaptation featuring solo baritone saxophone and saxophone quartet. The solo parts *fraseo* that would normally be interpreted by the soloist has been notated in this adaptation. This ensures that the *fraseo* is achieved in the stylistic way and makes it possible for
someone not adept to tango phrasing to perform the work. Here is an example of this:

figure 16.
PART 3. Vanguardia – Tango’s Future

The saxophone has not had a prized place within the tango ensemble over the tango’s history. Piazzolla famously quoted:

_"I enjoyed how the Stan Kenton orchestra sounded, the rhythm it had, that was what I wanted to do, work similar harmonic but with a difference: in place of brass I had strings and bandoneons. When I used trumpets, trombones, and saxes, it was horrendous."_ (Gorin 2001: 47)

Piazzolla would later perform tangos with baritone saxophonist Gerry Mulligan, without doubt the largest defining moment of saxophone in tango music’s history to date.

In recent years saxophonists, particularly from classical backgrounds, have adopted arrangements of tango works and begun to include them in programs. These arrangements have led to Argentinian composers of today to composing works for saxophone in the style. Most notably, Bernando Monk and his tango orchestra, Juan Maria Solare, Jorge Retamoza, Fernando Lerman and Duo Nuñez-Muslera, have created a large and ever growing repertoire of new tango works for saxophonists.

The influence of adaptations on new repertoire has been an integral part of the saxophone repertoire list since its invention. Adolphe Sax (1814-1894) himself used arrangements to promote the saxophone to composers that he thought could raise the instrument to a broad acceptance and critical acclaim.

The final instalment of this recital illustrates the exciting direction that tango saxophone music is headed in. Three works by diverse composers show a new future for tango, with saxophone at the fore.

**Entongue Tango (2015)**

_Entongue tango was commissioned by Jay Byrnes in 2014 for his debut album ‘El Asunto del Tango’. Lerman and Byrnes met when Jay Byrnes was invited to give a masterclass and performance at the Conservatorio Astor Piazzolla in Buenos Aires by Emiliano Barri. After hearing Jay Byrnes’ unique and exciting adaptation of_
La Cumparsita for solo alto saxophone, Lerman began sketches for an exhilarating tango that would challenge the boundaries and yet still reference the tango tradition.

Written for the baritone saxophone and accordion, the work starts with the baritone saxophone in its usual function as a bass instrument. Instruction is given to the performer to mimic the double bass tango style through the staccato/tenuto articulation.

![Image of musical notation](image)

*Figure 17.*

The accordion performs the melody until figure A where the baritone takes over the agitated theme. Here the extensive use of articulation ensures the performer adopts the tango’s rhythmic nature.

![Image of musical notation](image)

*Figure 18.*

Multiphonics are used early in the introduction of the main theme. A multiphonic is the production of more than one note at a time. Which by ‘using certain fingerings, several sounds can be produced simultaneously’ (Delangle and Michat 1998: 180). The use of the multiphonic enhances the aggression of the theme and also simulates the dissonance of the accordion. As Monk states ‘This technique can be used to imitate or join in the clusters of the bandoneon’ (2013: 122).

After the aggressive opening theme, a beautiful and nostalgic melody is introduced by the bandoneon. Lerman labels this section of the work as *Dolce e rubato*.
and is referencing the *Tango Canción* style, particularly the lyrical nature of Carlos Gardel. The Baritone saxophone is passed the melody which similar to the Resurrección arrangement, *fraseo* has been notated.

![figure 19.](image)

By notating the *fraseo* through the use of triplets and syncopation, Lerman is ensuring that the melody is played with correct tango phrasing.

A solo cadenza transports this beautiful *tango canción* melody back to a restatement of the first theme, however this time containing a virtuosic unison *variación* at the conclusion of the work.

### Estudio no.1 (2014)  
**Jorge Retamoza** (1958)

Jorge Retamoza is a jazz trained saxophonist based in Buenos Aires who has become regarded as a highly skilled exponent of tango performance on the saxophone. In 2014 during the process of composing *Estudio no.1*, Retamoza released one of the greatest resources for any saxophonist wanting to perform tango. His book *El Tango – Desde el Saxo*. The book is a reference and method book that guides the reader through the different musical and technical skills required for the performance of tango on the saxophone.

*Estudio no.1* is Retamoza’s first tango study for solo saxophone. The work features a Piazzolla influenced opening that requires great technical proficiency. The work features the use of the altissimo range as well as double tonguing.

Double-tonguing, otherwise known as double staccato is a tool used by saxophonists in many tango adaptations to articulate at great speed. These adaptations are a clear inspiration for Retamoza’s *Estudio no.1*. It is achieved by alternating the tongues connection with the reed and the roof of the mouth. Retamoza uses the technique regularly in his own performance to create excitement and clarity. Monk provides the following instructions for double tonguing: ‘The tip
of the tongue is placed on the tip of the reed and the back of the tongue is placed against the palate.’ (Monk 2013: 24).

Throughout the cadenza section Retamoza includes slap tongues to mimic the *tambor* of a violin.

![Slap Tongue Diagram](image)

*figure 20.*

*Estudio no.1* is now available with a piano accompaniment however, the version presented today is the original for solo saxophone.

**Nostalgia City (2015)  Fernando Muslera (1975)**

Commissioned in 2014, *Nostalgia City* was originally composed for Baritone saxophone and accordion as part of Jay Byrnes *El Asunto del Tango* project. Muslera has extensive experience working with and composing for saxophone through the Duo Nuñez-Muslera project, a duo featuring Argentinian saxophonist Diego Nuñez and Fernando Muslera on piano. For this work Byrnes requested a work that would push the boundaries and adopt avant-garde influences combined with the tradition tango approach. Muslera was able to use techniques such as slap tongue, multiphonics, *altissimo*; key clicks effectively due to his knowledge of the saxophone. These techniques are presented in a way that references the tone colours, *yeites*, and characters of tango instruments.

The work begins with an *ad libitum* introduction that uses the multiphonics in an effective way to mimic the bandoneon’s dissonant clusters.
The effective use of saxophone *yeites* - open slap tongue and key clicks - bring the spontaneity of the tango tradition and are used to mimic the violins *chicharra* (scratching the over the bridge), and *strapatta* (ricochet bow attack).

The middle section of the work is where Muslera has introduced the 21st Century, *avant-garde* music to great effect. With the use of multiphonics seemingly coming out of one note, as well as a screaming *altissimo glissando*, reminiscent of the *látigo* of the violin, Muslera manages to capture the new contemporary music while still referencing tango tradition. This part of the piece is truly a masterpiece.
The work concludes with a variacion that not only requires great skill but the implementation of circular breathing. ‘The technique of circular breathing consists of continuous playing, with the pressure of air held in the mouth through the puffing of the cheeks, while at the same time replenishing the air supply in the lungs by breathing in through the nose’ (Londeix 1997:9). It is essential to use this technique to complete the incredibly long phrases in Muslera’s variación.

In 2016, Muslera completed the adaptation of the work for Saxophone and Piano that is performed today. Muslera was interested in making the work more accessible to a larger number of performers. This version accentuates the bass line much more and creates a new and interesting variation to the original.
Sources Cited


