Redline Tango

(2003)

John Mackey

Commissioned by the Brooklyn Philharmonic
Robert Spano, Music Director
**Instrumentation**

Piccolo  
Flute 1, 2  
Oboe 1,2  
Clarinet in Eb  
Clarinet in Bb  
Bass Clarinet in Bb  
Bassoon  
Contrabassoon  

4 French Horns  
3 Trumpets (C)  
2 Tenor Trombones  
Bass Trombone  
Tuba  

Timpani  

4 Percussionists  
Player 1 : Marimba, Xylophone, Glockenspiel  
Player 2 : 4 toms, brake drum, finger cymbals  
Player 3 : hi-hat, China cymbal, suspended cymbal, splash cymbal, 2 toms  
Player 4 : bass drum, brake drum, tam-tam  

Piano  
Harp  
Strings  

**Percussion Key:**

![Percussion Key Image]

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Performance materials are available for hire directly from the composer:

John Mackey  
2106 Rockford Road  
Los Angeles, CA  90039  

requests@ostimusic.com  

WWW.OSTIMUSIC.COM
ABOUT THE COMPOSER

John Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; New York’s City Center; Weill Recital Hall; Jacob’s Pillow Dance Festival; Italy’s Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, Singapore, and the United States. His music has been choreographed by a diverse group of artists from David Parsons to Doug Varone, and for organizations from the Alvin Ailey Dance Company to the US Olympic Synchronized Swim Team.  (The team won the Bronze medal - performing to Mackey's music - at the Athens Olympics in 2004.)

In February 2003, the Brooklyn Philharmonic premiered Mr. Mackey's work "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting.  The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004.  Mr. Litton performed the work again in 2005, this time with the Minnesota Orchestra, and Marin Alsop performed the work at the Cabrillo Festival of Contemporary Music in the summer of 2005.  Mr. Mackey made a new version of the work for wind ensemble in 2004, and that version has since received nearly 100 performances worldwide.  The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the prestigious ABA/Ostwald Award from the American Bandmasters Association.  The wind version has been recorded commercially on the Naxos label, performed by the University of Kansas Wind Ensemble.

Mr. Mackey has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Alley 2, the Vail Valley Music Festival, the Juilliard School’s Dance Division and Percussion Ensemble, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others.  Recent commissions include "Strange Humors," for the American Bandmasters Association, which premiered at the ABA convention in Richardson, Texas, in March 2006.

Mr. Mackey’s work has been recognized with numerous grants and awards from organizations including ASCAP, the American Music Center, the Mary Flagler Cary Charitable Trust, and the Greenwall Foundation.  He was a CalArts/Alpert Award nominee in 2000.

In 2002-2003, Mr. Mackey was selected as a Meet-The-Composer/American Symphony Orchestra League Music Alive! Composer In Residence with the Greater Twin Cities Youth Symphony in Minneapolis.  He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004.  Most recently, he was again selected as a Music Alive! Composer In Residence, a position he held during the 2004-2005 season with the Seattle Youth Symphony Orchestra.  Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003.

John Mackey currently resides in Los Angeles.  He encourages you to visit his website to learn more about his music: www.ostimusic.com

PROGRAM NOTE

"Redline Tango" takes its title from the expression "redlining an engine," or pushing it to the absolute limit.  The work is in three sections.  The first section is the initial virtuosic "redlining" section, with constantly-driving 16th-notes and a gradual increase in intensity.  After the "redline" comes the second section, the "tango," which is rather light but a bit demented, complete with a hint of klezmer.  The material for the tango is derived directly from the first section of the work.  A transition leads us back to an even "redder" version of the first section, with one final pop at the end.

Duration: Approximately 9 minutes

Redline Tango was commissioned by the Brooklyn Philharmonic, Robert Spano, Music Director.  This work received its premiere on February 21-22, 2003, at the Howard Gilman Opera House at the Brooklyn Academy of Music.  Kristjan Jarvi conducted the world premiere performance.

Selected additional performances:
The Dallas Symphony, 2004, Dallas, Texas -- conducted by Andrew Litton
The Dallas Symphony, 2004, Vail Valley Music Festival, Vail, CO -- conducted by Andrew Litton
The Minnesota Orchestra, 2005 -- conducted by Andrew Litton
The Cabrillo Festival of Contemporary Music, Santa Cruz, California, 2005 -- conducted by Marin Alsop

The work was revised in January & May 2005.

This work was funded by grants from the Greenwall Foundation, and from the American Music Center's Margaret Fairbank Jory Copying Assistance Program.

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