



REBELIÓN

ADAM RAPA | JACEK OBSTARCZYK | ZOLTAN KISS

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THE MUSIC OF ASTOR PIAZZOLLA

ADAM RAPA | TRUMPET

ZOLTAN KISS | TROMBONE

JACEK OBSTARCZYK | PIANO

1 | SPRING (PRIMAVERA PORTEÑA)

2 | LA MUERTE DEL ANGEL

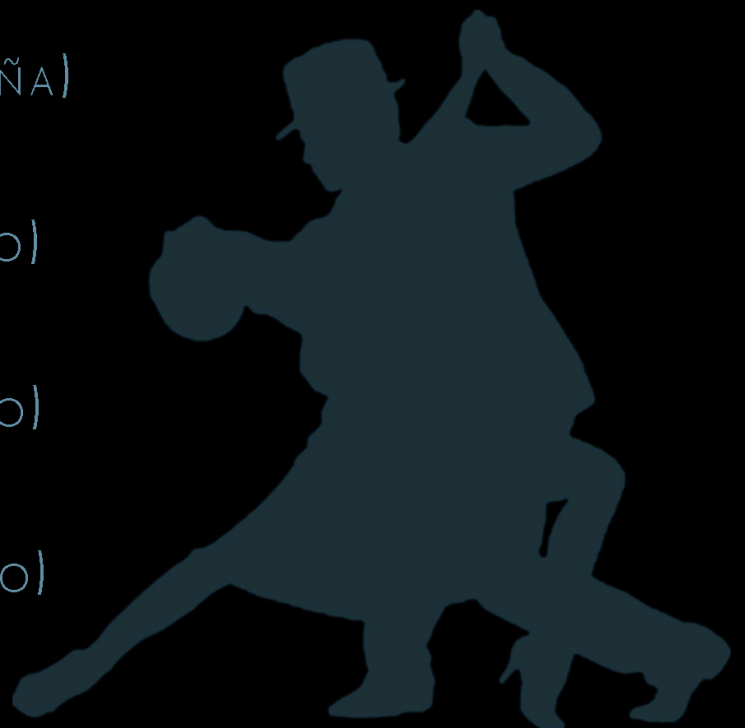
3 | SUMMER (VERANO PORTEÑO)

4 | CONTRABAJISSIMO

5 | AUTUMN (OTOÑO PORTEÑO)

6 | MUMUKI

7 | WINTER (INVIERNO PORTEÑO)



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ALL COMPOSITIONS BY ASTOR PIAZZOLLA
TRACKS 1,3,5,7 ARRANGED BY J. OBSTARCZYK, A. RAPA, Z. KISS
TRACKS 2,4,6 ARRANGED BY ADAM RAPA

TRANSCRIPTIONS AVAILABLE FOR PURCHASE AT WWW.ADAMRAPA.COM

RECORDED AT THE STATE MUSIC SCHOOL OF STANISŁAW MONIUSZKO
IN BIELSKO BIAŁA, POLAND

RECORDING ENGINEER | BARTOZZI WOJCIECHOWSKI
(WWW.MYSPACE.COM/BARTOZZI)

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(WWW.LUKASZKOWALSKI.COM)

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THIS ALBUM WOULD NOT HAVE BEEN POSSIBLE WITHOUT THE HELP OF
ANDRZEJ KUCYBAŁA, DIRECTOR OF THE STATE MUSIC SCHOOL OF
STANISŁAW MONIUSZKO IN BIELSKO-BIAŁA, POLAND; OR WITHOUT
THE DEDICATION OF OUR HEROIC SOUND ENGINEER, BARTOZZI WOJCIECHOWSKI;
AND JACEK STOLARCZYK, SKYE KISS AND KRZYSZTOF KOKOSZEWSKI.
WE ARE ALSO GRATEFUL FOR THE WONDERFUL HOSPITALITY IN
BIELSKO-BIAŁA FROM THE OBSTARCZYK FAMILY. THANK YOU ALL!



"ASTOR PIAZZOLLA, BRILLIANT, ICONOCLASTIC TANGO MUSICIAN AND COMPOSER, HAS BECOME A NATIONAL HERO IN ARGENTINA AND A CULT FIGURE FOR CLASSICAL AND JAZZ LOVERS WORLDWIDE, BUT ONLY AFTER A LIFETIME OF CONTROVERSY AND STRUGGLE. HIS ONLY CRIME WAS TO REVITALIZE, IF NOT REVOLUTIONIZE, TANGO—TO HEAR IN THE MUSIC POSSIBILITIES THAT OTHERS COULDN'T, OR WOULDN'T, IMAGINE. HE DARED TO COMPOSE TANGOS THAT WERE NOT FOR DANCING, TANGOS OF SUCH MELODIC AND RHYTHMIC COMPLEXITY THAT BOTH WORLDS, CLASSICAL AND POPULAR, WOULD ULTIMATELY CLAIM HIM AS THEIR OWN."

NATALIO GORIN, AUTHOR OF "ASTOR PIAZZOLLA, A MEMOIR"

"HE MELTS RHYTHMIC ELEMENTS OF TANGO WITH HARMONIC ELEMENTS OF EUROPEAN MUSIC, ALONG WITH A 'TEMPERATURE' AND TEMPERAMENT THAT REMINDS US OF JAZZ."

CESAR LUONGO, PIAZZOLLA.ORG

BY ADAM RAPA:

ASTOR PIAZZOLLA HAS BEEN A TREMENDOUS SOURCE OF INSPIRATION FOR ME. HE BRILLIANTLY CROSS-POLLINATED THE DISPARATE WORLDS OF TANGO, JAZZ AND CLASSICAL MUSIC INTO A PERFECTLY COHESIVE, SOPHISTICATED AND SOULFUL NEW FORM OF MUSIC, WHICH HE CALLED "NUEVO TANGO". EQUALLY INSPIRING TO ME IS THAT HE DEFIANTLY PURSUED THIS VISION AMID DECADES OF HARSH CRITICISM FROM BOTH TRADITIONAL TANGO AND CLASSICAL AUDIENCES, AND PERSEVERED THROUGH THE LONG, UPHILL BATTLE TO WIN MEDIA AND RECORD LABEL SUPPORT. DEVELOPING HIS MUSICAL IDENTITY WAS NOTHING SHORT OF A REBELLION, AND AS HISTORY SHOWS, HE EMERGED TRIUMPHANT AND CELEBRATED.

OUR GOAL IS TO PAY TRIBUTE TO THIS INGENIOUS MUSICIAN, WHILE INFUSING OUR STYLISTIC IDENTITIES AND TELLING OUR OWN STORIES. WE INVITE AND ENCOURAGE YOU TO LISTEN TO PIAZZOLLA'S ORIGINAL RECORDINGS, PARTICULARLY "THE CENTRAL PARK CONCERT". THAT HISTORIC RECORDING INCLUDES THE VERSIONS OF "LA MUERTE DEL ANGEL", "CONTRABAJISIMO" AND "MUMUKI", WHICH I PAINSTAKINGLY TRANSCRIBED NOTE-FOR-NOTE BEFORE CREATING THE ARRANGEMENTS. WE STAYED TRUE TO THE ORIGINAL SOLOS, ALSO PAINSTAKINGLY TRANSCRIBED, AND HAVE ONLY TAKEN A FEW MINOR LIBERTIES.

THE OTHER SONGS ON THIS ALBUM, TRACKS 1,3,5 & 7, ARE PIAZZOLLA'S "CUATRO ESTACIONES PORTEÑAS", OR "FOUR SEASONS OF BUENOS AIRES". WITH THIS MATERIAL, WE TOOK SOME MAJOR LIBERTIES, AND HAD A LOT OF FUN. WE WALKED INTO THE STUDIO WITH THE EXACT PARTS WRITTEN FOR VIOLIN, CELLO AND PIANO, MAKING CHANGES ON THE SPOT AND TAILORING THE MUSIC TO BETTER FIT OUR INSTRUMENTS AND SENSIBILITIES. COMBINED WITH THE THREE PIECES MENTIONED EARLIER, THE RESULT IS AN ALBUM WITH AN ENORMOUS RANGE OF EMOTIONAL CONTRAST AND A CINEMATIC ATMOSPHERE. IT HAS BEEN A LIFE-ALTERING PLEASURE FOR ME TO PERFORM THIS MUSIC WITH SUCH EXTRAORDINARY MUSICIANS.

I'D LIKE TO THINK THAT ASTOR HIMSELF WOULD BE THRILLED TO HEAR THIS MUSIC INTERPRETED WITH SUCH A FRESH PERSPECTIVE. SADLY, WE'LL NEVER KNOW, BUT WE CERTAINLY HOPE YOU'LL FIND IT ENJOYABLE AND INSPIRING.