Astor Piazzola – Ballet Tango (1992)

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Richard Galliano – accordion, bandoneon

One day Richard Galliano chanced upon his own destiny. " Some years ago seeing me looking preoccupied, Astor Piazzolla suddenly said to me " your image as a jazz accordionist is far too Americanised. It's no good at all. Rediscover your French roots. You need to take up the new musette, just as I invented the tango nuevo ".

The revelation hit him instantly, like a bolt out of the blue. A sudden invitation to turn back the clock and start all over again. Richard Galliano quickly returned to his work with renewed vigour. " Musette ? It wasn't an easy label to go along with. This genre of music was backward-looking, out-dated. It was as if you were to play the accordion in the style of the 1930's, as if Charlie Parker, John Coltrane and Jimi Hendrix never existed. "

Deeply unsettled by what Piazzolla had told him to do, Galliano then decided to take action. To dive straight in and shelve the wonderful diversification and versatility which was his hallmark up

to then, to passionately and patiently piece together the complicated puzzle made up of all his greatest influences. Why ? To finally take his instrument, which had been much maligned and condemned by many as old hat, on a journey to scale new heights : " the new musette ". Basically : "the sum total of all my past experiences, the idea of jazz from the heart, and influences from close to home (I live in Paris) and from my Italian roots. But I refused to define my project any further - I hadn't freed the accordion from one ghetto only to imprison it firmly in another. "

This is the true Galliano, pioneer of new sounds, a musician proud of his individuality who with his instrument creates a world of music through sensual poetry, ethereal lyricism and natural swing. ---mymusicbase.ru

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