



**DIFFERENT ROOTS**

RODRIGO FAINA AND CHANGE ENSEMBLE



The place where we are born marks us deeply, and to a large extent, defines our thinking and our vision about the world around us. For me, that place was San Antonio de Padua, a town located on the west side of the province of Buenos Aires. An urban suburb of low houses, with a social reality and a grey landscape that differed widely from those of European cities. There I lived the first years of my life, and there are my roots.

In Buenos Aires I began my musical studies - mostly related to jazz - fortunately, always in the hands of teachers with very diverse musical interests, who understood jazz as a way of approaching music and not as a dogma or closed genre. Thanks to them, my interest in various musical genres grew, including tango, Argentinian folklore and bossa nova among others. It's that I cherish above all else from that period of training; that approach to music, an attitude that is strongly linked to jazz and other popular traditions. It's something that I consider to be present in all the music I write.

During those years, the first short stories and novels that I was to become passionate about also came into my hands, and Argentinean and Latin American literature caused me special interest. Perhaps it is due to this connection in time that for me, music and literature always went hand in hand. The connection is such that when writing a melody, I usually imagine words or dialogue, and likewise, many texts suggest melodies to me.

In 2002, I moved to Europe, or more precisely, The Netherlands. There I was confronted by a very different social reality that made me reflect deeply about my roots, my education and about the difficult reality in which my country and other South American countries are immersed. Musically, the tradition of classical music, especially contemporary classical music, had a strong impact on me and awakened a great passion. It allowed me to express feelings and ideas that were locked inside me. From then on, contemporary music (as understood by those comfortable with the label's more elastic interpretations) became the fundamental axis of my compositional practice; a place where all the sounds and all my influences finally made sense.

This album is spiritually and sentimentally linked to all of those things I have mentioned: jazz, classical contemporary music, literature and the place where I grew up - all which I consider to be my musical and social roots. In each piece, I tried to capture images, moments and experiences of my life in Argentina, especially those that occurred during my adolescence and that somehow accompany me day to day. In my memory, many of those images and experiences come to resemble a dream, and many others resemble a sad and macabre nightmare.

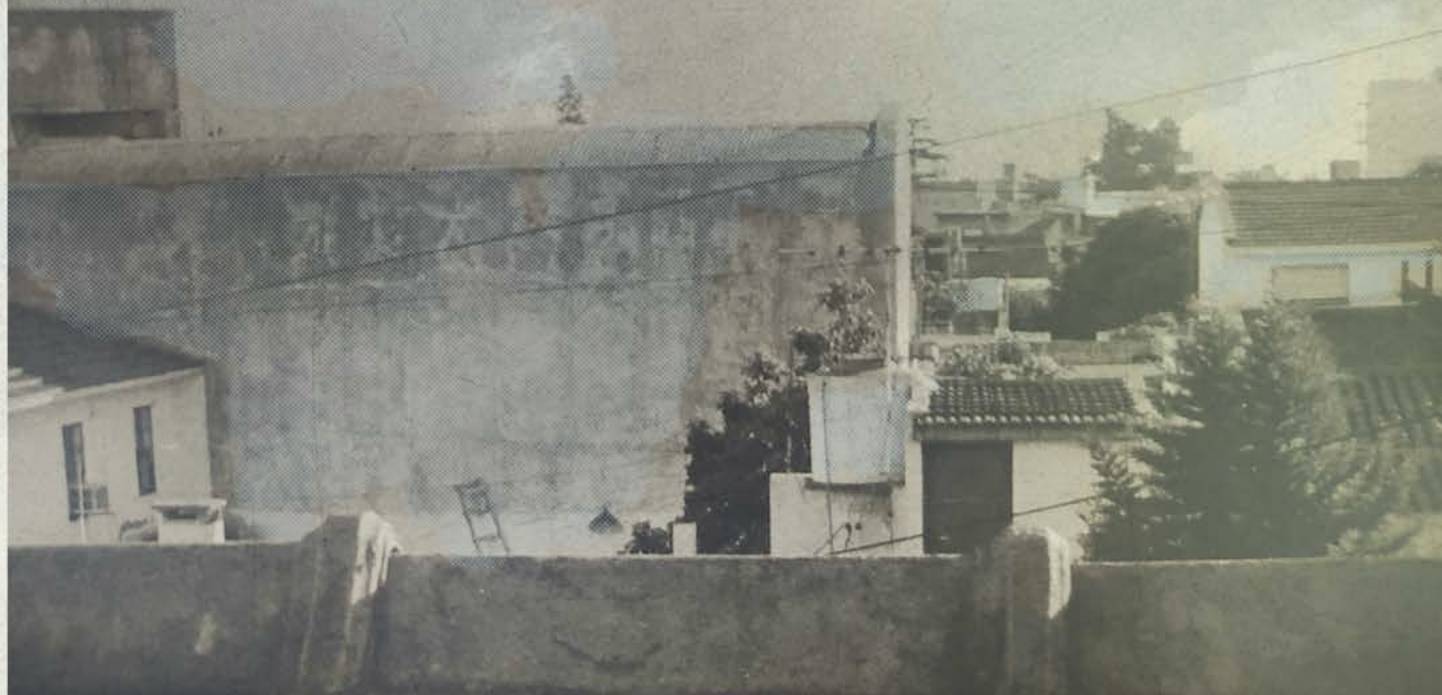
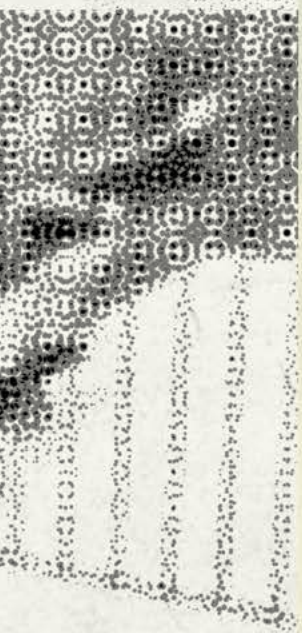
The starting point for writing the music was an old notebook where I used to copy excerpts from books that I liked. I selected a fragment for each piece, but I did not use any compositional mechanism to derive the music from the texts. It was a spiritual process rather than a technical one, in which the text played a fundamental role in connecting me to a place and a moment in my life. The selected fragments belong to *El Aleph* by Jorge Luis Borges and Julio Cortázar's *Cronopios y Famas* and *Salvo el Crepúsculo*.

From a strictly musical point of view, I wanted to include different types of improvisation on each piece, from wild collective free-form to evocative single instrument solos over chord changes. I originally scored all the pieces for a large big band setting, but when the opportunity to record came about, I decided to incorporate instruments in the ensemble that are seldom used in the jazz tradition, and I tried to let all my influences flow freely, hopefully, achieving a result that sounds personal and fresh to the listener's ears.



"I CANNOT SAY WHETHER THESE ARE LITERAL  
EXAMPLES I HAVE GIVEN; I DO KNOW THAT FOR MANY  
YEARS THEY PLAGUED MY TROUBLED DREAMS; I CAN  
NO LONGER KNOW WHETHER ANY GIVEN FEATURE IS A  
FAITHFUL TRANSCRIPTION OF REALITY OR ONE OF THE  
SHAPES UNLEASHED BY MY NIGHTS."

JORGE LUIS BORGES, EL INMORTAL





1033-0249-17

F. A. Linares y R. M. Linares

MERLO 67

Fco. Alvarez o M. Acosta

Valido para la fecha



## ABOUT RODRIGO FAINA AND CHANGE ENSEMBLE:

**Rodrigo Faina** is a composer, guitar player and bandleader whose music often transcends conventional and outdated genre distinctions. An alchemist, able to blend the techniques of new music and the traditions of jazz, tango and other popular genres into a lush, progressive and evocative sound-world distinctively of his own.

The unpredictable and adventurous nature of his musical output places him in a particular position within the contemporary music landscape, and has earned him the respect and admiration of the international music scene's key figures, but at the same time, brings him in conflict with both: the avant-garde and conceptualist classical composers.

Rodrigo's music draws inspiration from literature, social inequality and abstract images, and his aim is to develop and renew musical heritage and traditions without losing the connection with the emotional, expressive and spiritual aspects of music.

Rodrigo's music has been performed in prestigious venues such as the Kölner Philharmonie, WDR Funkhaus Köln, De Doelen and Muziekgebouw aan 't IJ.


He has collaborated with renowned ensembles, soloists and conductors from Europe and the United States, such as Asko|Schönberg Ensemble, DoelenEnsemble, Metropole Orchestra, Zapp4, Nederlands Blazers Ensemble, David Kweksilber Big Band, Bulgaria National Radio Symphony, Platypus Ensemble, Kurt Rosenwinkel, Vince Mendoza, Etienne Siebens, Bas Wiegers and Claron McFadden among others.

Rodrigo studied musical composition with Paul van Brugge and Klaas de Vries at the Rotterdam Conservatory, where he obtained his Bachelor and Master's degrees with honours. During his composition studies at the Rotterdam Conservatory, Rodrigo also attended classes with Robin de Raaff, Luc Brewaeyns, Peter Jan Wageman, Rene Uijlenhoet and Patrick van Deurzen.

Besides his formal academic training, Rodrigo also participated in masterclasses with, among others, Steve Reich, Maria Schneider, Samuel Adler, Kris Defoort, John Scofield, John Abercrombie and Jack DeJohnette.

Rodrigo has been awarded grants by the FPK (Performing Arts Fund, Netherlands), the HSP Huygens prize for excellence and the Dutch Ministry of Education.





**Change ensemble** is a dynamic group of artists dedicated to developing and performing new work that lies outside of genre-specific categorisations.

The ensemble is formed by outstanding musicians with very diverse backgrounds that range from contemporary classical to jazz and pop. Some of the members are regarded as the most creative performers and composers of the Dutch jazz and improvised scene, and some other members perform regularly with internationally renowned orchestras such as Royal Concertgebouw Orchestra, Netherlands Philharmonic Orchestra, Rotterdam Philharmonic, Antwerp Symphony, Ludwig Orchestra and Metropole Orkest.

The group works primarily on conceptual album-based projects with a unique instrumentation that brings a fresh sound and new perspective to the classical and non-classical traditions and often includes other art forms such as dance, film and literature.



## CHANGE ENSEMBLE PERSONNEL:

Fanny Alofs - Voice

Marieke Franssen - Flute

Ilse Eijsink - Bb Clarinet, Bass Clarinet

Lars Wouters - Bb Clarinet, Bass Clarinet

Paul van der Feen - Soprano, Alto Saxophone

Kees Krabben - Alto Saxophone

Iman Spaargaren - Tenor Saxophone

Nils van Haften - Soprano, Tenor, Baritone Sax (Soloist on *If I'm To Live*)

Stefanie Liedtke - Bassoon

Marc Kaptijn - Trumpet, Flügelhorn

Gerard Kleijn - Flügelhorn (Soloist on *At Night*)

Erwin ter Bogt - Trumpet, Flügelhorn

Victor Belmonte - Trombone, Bass Trombone

Daniel Quiles Cascant - Trombone

Dave Kutz - Tuba

Guillermo Celano - Electric Guitar (Soloist on *A Room Full Of People*)

Folkert Oosterbeek - Piano, Rhodes

Clemens van der Feen - Double Bass

Marcos Baggiani - Drums, additional percussion

Jasper Le Clercq - Violin

Nina Hitz - Cello

Rodrigo Faina - Conductor, Electric Guitar

## BONUS TRACK PERSONNEL:

Metropole Orkest conducted by Jules Buckley

# BE NOT AFRAID




# BEAUTIFUL

Gradually, the

universe was slipping away  
from him.







Another installment of time opens  
Trees spread their leaves



# SILENCE

## THIS RECORDING IS DEDICATED TO:

Annika, for being my everyday light and for filling my days with joy and laughter. And to Patricia, my mom, for setting an example, accompanying me unconditionally at all times and for having done all those incredible and wonderful things that only mothers can do. Wherever you are, I hope you can finally rest in peace.



# SILENCE

## THANKS TO:

All the musicians for their hard work and enormous contributions to the music. To Blanca, for developing the graphic concept and for the amazing work on the album cover and video material. To David Kweksilber and his band, for commissioning and performing most pieces on this album. To Erik de Reus, for his work, expertise and his good humour that helped me so much during the whole recording process. To Eduardo, Jordy, Dani, Pete and Luca for their feedback during mixing.

## SPECIAL THANKS TO:

Guillermo and Marcos, for taking part in this project and for their support. To Klaas de Vries, for his support and the inspiring words and lessons. To Paul van Brugge, for his teachings, enormous support, and above all, for the invaluable and inspiring conversations that helped me shape my musical thought.

# SILENCE

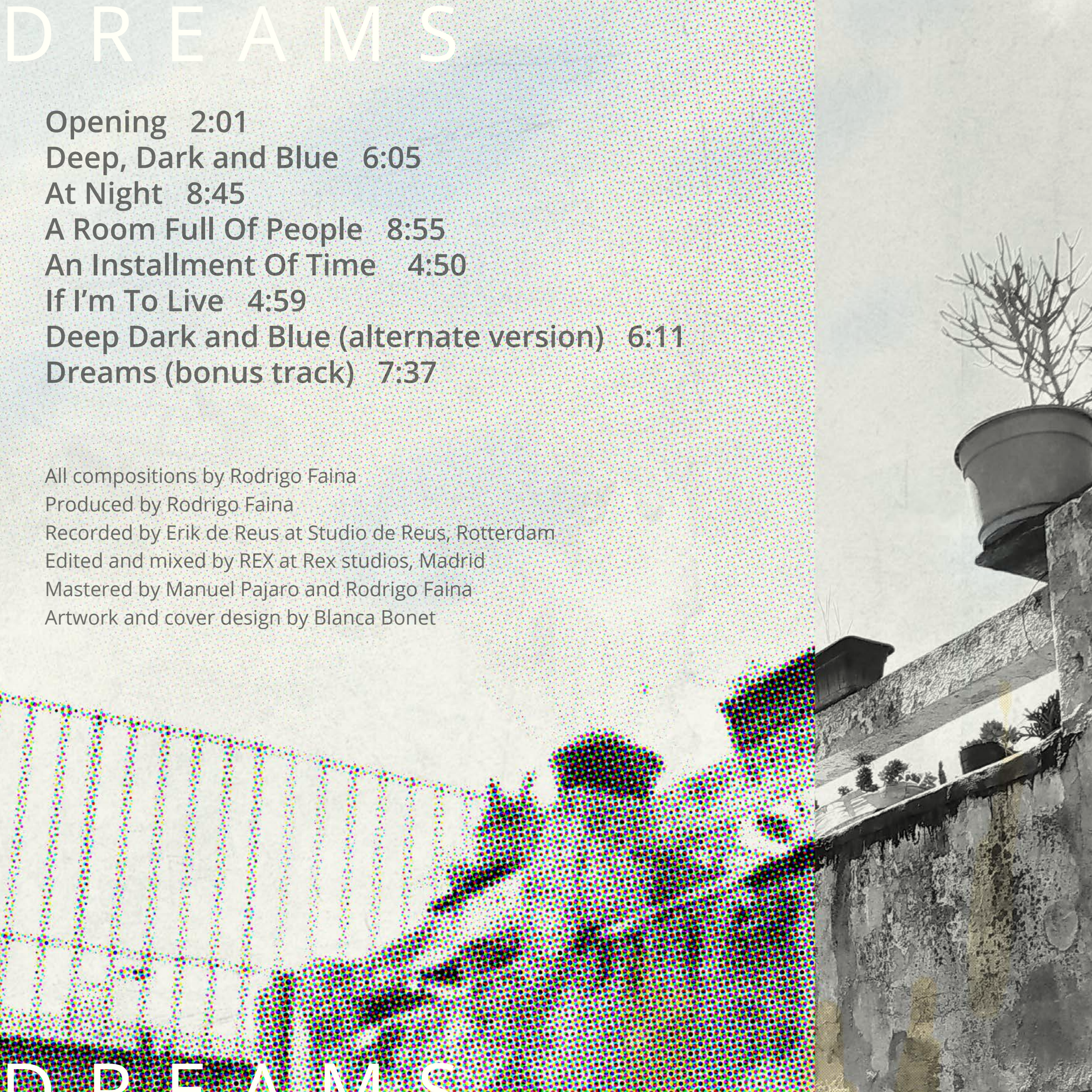


# DREAMS

Opening 2:01  
Deep, Dark and Blue 6:05  
At Night 8:45  
A Room Full Of People 8:55  
An Installment Of Time 4:50  
If I'm To Live 4:59  
Deep Dark and Blue (alternate version) 6:11  
Dreams (bonus track) 7:37

All compositions by Rodrigo Faina  
Produced by Rodrigo Faina  
Recorded by Erik de Reus at Studio de Reus, Rotterdam  
Edited and mixed by REX at Rex studios, Madrid  
Mastered by Manuel Pajaro and Rodrigo Faina  
Artwork and cover design by Blanca Bonet

D D E A M S







A W A Y

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