Leszek Mozdzer - Chopin Impresje (1994)

1. Mazurek C op. 24 nr 2
2. Nokturn F op. 15 nr 1
3. Etiuda Ges op. 25 nr 9
4. Nokturn G op. 15 Nr 3
5. Mazurek A op. 17 Nr 4
6. Preludium As Nr 26 (My Secret Love)
7. Preludium A nr 7
8. Etiuda A op. 25 Nr 4 (Segments)
9. Mazurek F. op. 68 Nr 3
10. Nokturn F op. 15 Nr 1 (2nd ver)
11. Nokturn Fis op. 48
12. Mazurek G op. 24

Leszek Mozdzer - piano
Zbigniew Namyslowski - alto saxophone (12)
Tomasz Stanko - trumpet (10)

When in February 1993 Stanisław Sobóla of Polonia Records called me and offered cutting a record of Chopin music, I agreed to do so most readilly. But just as soon as I had hang up, panick took me over - Chopin a la jazz? Help me somebody!

Almost a year I hestitated before I got into the studio, since so much had taken to prepare myself mentally for the project. Mentally, which means not so much by way of practicing at the keyboard, as by thinking rather and careful listening to Chopin's music, as well as to some jazz pianists solo recordings. I felt that every concert I was playing during the period furthered me to the moment when I would sit at the piano and cut the record myself. In the meantime Andrzej

Jagodziński had recorded Chopin with his trio and I'd heard news about Benek Maseli fixing to do the same. It started getting crowded in the Chopin department anyway.

Finally the date was called for three days at the Warsaw's radio and TV studio at Woronicza Street. I invited the two greats - Stańko and Namysłowski - to join the session. It has all been a terrific experience and a fantastic lesson to me. I have discarded quite a few recorded pieces leaving only the most valuable in my opinion. Generally speaking I wanted to stear clear of „remakes" of all sorts. Being an admirer of our great composer's genius myself, I knew that restyling Chopin „in a jazzy groove" would have been dealing trash and sacrilege. I tried to get out of his music things that I could use as a pretext for my own, personal playing. The Chopin's themes therefore often appear camouflaged, often marked rather than quoted. Whenever I was to quote Chopin - then I did it literally, after the original score. The material includes two jazz standards: „My Secret Love", where the left hand figure from Prelude in A flat major, adapted to the theme's harmony, has been employed in the accompaniment (the ending, however, is the original Chopin's prelude) and „Segments" by Charlie Parker, which - as far as harmony is concerned - strictly covers the opening of Etude in A minor Op. 25 Nr 4. You'll also discover quite a lot of easy playing, which is what I personally like the most, without holding on tight to an a priori settled harmony or from.Let me hope that you'll enjoy this record, those of you who know Chopin and love him as well as the jazzfans among you. I also hope that perhaps a few of the latter will find themselves motivated by it to get more familiar with his music. ---Leszek Mozdzer, jazzarchives.blogspot.com

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