

Tomasz Stanko – Rarum, Selected Recording (2004)



1. *Tales For a Girl* 2. *Pantronic* 3. *Cain's Brand* 4. *Tale* 5. *Moore* 6. *Die Weisheit von Le Comte Laurtreamont* 7. *Morning heavy song* 8. *Quintet's Time* 9. *Sleep Safe and Warm* 10. *Litania* 11. *Together* 12. *Balladyna* Personnel: Tomasz Stanko (trumpet); Jan Garbarek (soprano saxophone); Bernt Rosengren, Joakim Milder, Tomasz Szukalski (tenor saxophone); Juhani Aaltonen (alto flute); Jon Surman (bass clarinet); Dino Saluzzi (bandoneon); Michelle Makarski (violin); Bobo Stenson (piano); Anders Jormin, Dave Holland, Gary Peacock, Palle Danielsson (acoustic bass); Tony Oxley, Jon Christensen, Edward Vesala, Jack DeJohnette (drums).

Polish composer and trumpeter Tomasz Stanko's career has been long and varied -- from working with the legendary Krzysztof Komeda in the 1950s and '60s, to his own work that ranges from hard bop to electronic improvisation. A wonderful illustration of that principle is his association with Manfred Eicher's ECM label. This volume, in the excellent Rarum series, begins with Stanko's first date as a leader for ECM in 1975 on the album *Balladyna*. There are two selections from the set highlighting what was well-known at the time as his radical "predatory lyricism" method of composition and soloing. These stand in subtle contrast with his solo on "Together," from Edward Vesala's *Stau* from a year later, where his soloing style was already in transition, and he moved even further afield when he played on Gary Peacock's beautiful album *Voice From the Past*, from which the selection "Moor" is taken. Stanko's harmonic interplay with saxophonist Jan Garbarek is nothing short of breathtaking. Stanko didn't record for ECM again until the mid-1990s, on his own *Matka Joanna*, by which time his longer, loping lines and more open method of composition, which left much room for silence, and his reliance on a languid yet rich and beautiful counterpoint, was coming to fruition. The majority of this fine set is taken from *Matka Joanna*, as well as from the titles *Litania: The Music of Krzysztof Komeda*, *Leosia*, and *From the Green Hill*. This is a welcome addition to the Stanko catalog in that it represents an artist who stands outside not only most jazz classification systems, but also apart from ECM's "classic" sound. Highly recommended. ---Thom Jurek, allmusic.com

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Written by bluesever

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