

Leszek Mozdzer – Piano (2004)

Wpisany przez bluesever

Niedziela, 21 Marzec 2010 11:15 - Zmieniony Sobota, 17 Styczeń 2015 20:11

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1. *Zdrowy Kollataj (Tymon Tymanski)* [02:36]
2. *Sanctus (XII w.)* [05:24]
3. *Exploris (Leszek Mozdzer)* [08:22]
4. *Kamilla (Leszek Mozdzer)* [03:42]
5. *Bzdurox (Leszek Mozdzer)* [02:26]
6. *No Message (Leszek Mozdzer)* [02:53]
7. *So What (Miles Davis)* [07:03]
8. *Pi (Leszek Mozdzer)* [03:14]
9. *Exploritis (Leszek Mozdzer)* [05:03]
10. *Let* [03:21]
11. *On Green Dolphin Street (Bronisław Kaper)* [04:17]
12. *Christus vincit (trad.)* [02:34]

Leszek Mozdzer – piano Recorded at 1997 in Haarendael Institute (Haaren, Holandia), piano Steinway, D 1978 r.

This is a brilliant solo piano album by Polish pianist / composer Leszek Mozdzer, one of the most famous Polish Jazz musicians worldwide with a distinguished legacy of playing with top Polish (Tomasz Stanko, Zbigniew Namysłowski, Michał Urbaniak) and international (Pat Metheny) Jazz musicians. On this album Mozdzer presents twelve exquisitely performed piano pieces, seven of which are his original compositions, two are standards and the rest are his interpretations of Classical or folk music. With his classical training and spotless technique, mixed with high sensitivity and deep lyricism, his performances are simply breathtaking. No wonder this album was the best selling Jazz album in Poland. A must to all piano lovers! ---
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I hear the phone ringing. I pick it up. A Low Voice with a characteristic metallic lustre offers me to take part in a solo piano recording in Holland as soon as possible. „I am really good at it”- the Voice tries to convince me. I can't manage to get the number for more than a week. „I'll call and give it to you tomorrow”, I hear the invariable Voice. I follow the instructions. A coach to Rotterdam. Crumpled and hesitant, I get off on a square bathing in the afternoon sun where a man going white, with somewhat demonic face is waiting for me. His narrow eyes penetrate me. We get in the car. So far I only know we are recording in a chapel of a monastery. It looks it's going to be interesting. After a short essential talk, a silence falls. I calm down, as I get tired by superficial talks, and the silence soothes me. I like silent people, which is probably why I instantly took to Leszek Blach Siewierski.

We reach our destination. High, solid walls made of dark red brick. At the front a large font, in the middle of the chapel, in the place of the altar – a shiny Steinway. I sit at the keyboard to strike the first chord – a fine, full tone sinking in the echo, which had been soaking by people's prayers for hundreds of years, instantly raises my mood. I run my fingers on the keyboard – each key perfectly balanced, the keyboard even, not too deep, still rather heavy. I like them that way best.

I took some pencils and rubbers from Poland. I scatter them all on the strings curious if they sound the same as at home. They sound better... (Excerpt from attached booklet)

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