

Seifert Stańko Urbaniak Dudziak Dyląg - We'll Remember Komeda (1988)



1 Choral And Repetition 9:21 2 No Lovesong At All 2:39 3 Crazy Girl, From „The Knife In The Water” 7:11 Meine Süße Europäische Heimat (Oh My Sweet European Home), Medley (10:50) 4a Canzone For Warschau 4b Witches 4c The Trumpet Player Is Innocent 4d Dirge For Europe 5 Kattorna 7:52 6 Rosemary's Baby 3:30
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Personnel: Bass – Roman Dyląg (tracks: 2, 4a) Composed By – Krzysztof Komeda
Drums – Peter Giger (tracks: 2, 4a) Ensemble – Attila Zoller Quartet (tracks: 2, 4a) Guitar – Attila Zoller (tracks: 2, 3, 4a, 5) Percussion – Armen Halburian (tracks: 2, 3, 4a, 5), Urszula Dudziak Piano – Tomasz Stanko (tracks: 4d) Saxophone [Alto] – Zbigniew Seifert (tracks: 1, 4c) Saxophone [Soprano] – Michal Urbaniak* (tracks: 1) Saxophone [Tenor] – Michal Urbaniak* (tracks: 1, 5) Trumpet – Tomasz Stanko Violin – Michal Urbaniak (tracks: 3, 4d), Zbigniew Seifert (tracks: 1, 3, 4a, 4d, 6) Violin [Violoncello] – Michal Urbaniak (tracks: 4b, 4c, 6) Vocals – Urszula Dudziak (tracks: 1, 3, 4c, 4d, 6) Recorded on June 22 & 23, 1972 at Walldorf Tonstudio, Walldorf, Hesse, Germany. The violin duo in track 3 has Urbaniak on the left channel and Seifert on the right channel.

1998 saw the release of this brilliant and moving tribute by the musicians who played with and were influenced by the late Polish composer and pianist Krzysztof Komeda. That these musicians make up the elite of the Poland's jazz scene is plenty notable and a tribute to Komeda's vision and influence. They are trumpeter Tomasz Stanko, violinist and saxophonist Michal Urbaniak and Zbigniew Seifert, bassist Roman Dyląg, drummer Peter Giger, vocalist Urszula Dudziak, guitarist Attila Zoller, and percussionist Armen Halburian. The program consists of six of Komeda's compositions arranged by various members of the group, musically directed here by Stanko.

Among the most notable tracks are the opener, "Choral and Repetition," the "Crazy Girl" theme from Komeda's score for Roman Polanski's *Knife in the Water*, and the theme from *Rosemary's*

Baby. The opener is where we get the picture of Komeda's influence on three successive generations of jazzmen from Eastern Europe. In Stanko's arrangement, the languid, processional intro is stretched to its limit. Instead of the nearly modal hard bop improvisational section that followed the theme and a quicker tempo, Stanko offers a near-free jazz reading at a breakneck pace. It's breathtaking and a little intimidating, but sublime nonetheless. Also, Zoller's gorgeous "No Lovesong at All," played with his own quartet, is a strikingly beautiful and mysterious pastoral read of the original. Where Komeda allowed the melody to suggest harmonic variations that follow it, Zoller inverts the process and the melody flows from the harmonic convergence of his guitar's interplay with the bass and cymbals; remarkable and haunting. In sum, this is a welcome addition to the Komeda library and his legacy that remains, decades after his death, pervasive. ---Thom Jurek, allmusic.com

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