Osjan - Muzyka Fruwającej Ryby (Music of a Flying Fish) (1998)

1. Rozdzial I [9:39] 2. Rozdzial II [13:52] 3. Rozdzial III (Sleep, Safe And Warm) [6:14] 4. Rozdzial IV (Bębny) [6:02] 5. Rozdzial V [2:08] 6. Rozdzial VI [11:01] 7. Rozdzial VI (Pieśń Girolamy) [5:49] Congas, Gong, Percussion – Radosław Nowakowski Flute, Thumb Piano [Sanza], Percussion, Vocals – Jacek Ostaszewski Guitar, Thumb Piano [Sanza], Percussion, Vocals – Wojciech Waglewski Percussion, Thumb Piano [Sanza], Congas, Didgeridoo – Milo Kurtis Recorded live during concerts at Studio Buffo [Studio Buffo podczas koncertów], 27.03.1998

The origins of Osjan (the name derives from a fictional character from a poem by Bolesław Leśmian. The musicians slighly changed spelling to 'Ossian' but when they later found out there was a Scottish band of the same name then they returned to the original spelling) date early 70s when two former members of ANAWA (a band mostly known from playing with Marek Grechuta), namely Jacek Ostaszewski and Marek Jackowski, met with Tomasz Hołuj. At the beginning the band was highly influenced by indian music. You could also trace some avant-garde and folk touch. In 1975 Marek Jackowski abandoned the band in order to form a rock band Maanam with a percussionist Milo Kurtis who was later invited by the remaining members of Ossian to work for the band.

In 30 years time span the lineup and instrumentarium frequently changed. The band also collaborated with many guest musicians like prominent polish jazzman Tomasz Stańko and Paweł Jastrzębski, Apostolis Anthimos from SBB, legendary trumpeter Don Cherry, a shaman from the Cheronee tribe and others.

Osjan's music is combined of elements of musical cultures from many parts of the world such as aforementioned indian music, african, arabia, far east and south american indian folklore which meet with jazz and classical music influences.

But the factor that occupies the central place in Osjan's music is rhythm - the most primordial and present in every musical culture element. Ossian is regarded the pioneer of so called world music in Poland but in reality the music of Osjan doesn't explore nor utilise any ethnicality. It simply stands beyond any ethnicality, stylistics or genre affinity because the goal of all Osjan's searches were always the most basic and universal elements of music. ---progarchives.com

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