

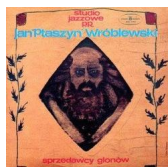
## Jan Ptaszyn Wróblewski - Sprzedawcy Głonow (1973)

Written by bluesever

Saturday, 15 September 2012 16:37 - Last Updated Monday, 01 December 2014 13:15

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## Jan Ptaszyn Wróblewski - Sprzedawcy Głonow (1973)



1. *Seaweed Sale* 6:18 2. *No Fade Out* 6:04 3. *Quotation From Myself* 9:09 4. *Determinant One* 9:50 5. *Jan Szpargatol Mahawisnia* 6:26 6. *Magma* 5:18 Studio Jazzowe P.R. - directed by Jan 'Ptaszyn' Wróblewski: Tomasz Szukalski - tenor sax, soprano sax, bass clarinet (1, 3-6) Michał Urbaniak - violin (1), soprano sax (2) Zbigniew Namysłowski - alto sax, flute (1-6) Tomasz Stańko - trumpet (2, 3, 4, 6) Adam Makowicz - Fender electric piano (4) Marek Bliziński - guitar (1, 4, 5) Jan Ptaszyn Wróblewski - tenor saxophone (1, 2, 4, 6), conductor Wojciech Karolak - Hammond organ (1, 5) Włodzimierz Nahorny - alto sax, flute (1-6) Zbigniew Seifert - alto sax (2,3), violin (6) Stanisław Mizeracki - trumpet (1,2,3,4,6); Bogdan Dembek - trumpet (1,3,4,5,6) Bogusław Skawina - trumpet (2) Laco Deczi - trumpet (5) Józef Grabarski - trumpet (1) Stanisław Cieślak - trombone (1-6) Andrzej Brzeski - trombone (1,2,3,4,6) Andrzej Piela - trombone (2,3,5,6) Jan Jarczyk - trombone (1,4,5) Dariusz Filiochowski - French horn (1,3,5,6) Dariusz Szewczyk - French horn (4) Zdzisław Piernik - tuba (2,3,5,6) Janusz Muniak - tenor sax, soprano sax, flute (2,3,5,6) Waldemar Kurpiński - baritone sax, clarinet (1,3,4,5,6) Andrzej Trzaskowski - piano (6) Paweł Jarzębski - bass (1,2,4,5) Bronisław Suchanek - bass (3,5,6) Janusz Stefański - drums (2,3,5,6) Czesław Bartkowski - drums (1,4), percussion (5) Kazimierz Jonkisz - percussion (1,3,4,5,6)

During the 1970s, the third decade of Wróblewski's career, he truly became an indispensable ingredient in the many flavors being created. Wróblewski was already an accomplished tenor and baritone player in a variety of bands, leading his own small groups with straightforward inclinations and a love of Horace Silver phrasing. But the accomplishments of Mainstream have become obscured by his much closer association with free jazz and Studio Jazzowe Polskiego Radia. Created in 1968, the Studio was a unique blend: part venue for free expression by virtuosos and soloists and part workshop for musicians and composers. It would be virtually impossible to find any important Polish jazz composer or soloist who at one time or another in their career had not been involved with the Studio. Musicians, composers and soloists had a chance to test their own ideas and have them confronted and discussed in a peer-group setting. Without the Studio and without its leader, Wróblewski, Polish jazz would not be the same.

---Editorial Reviews

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