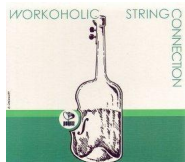


String Connection - Workoholic (1982)

Written by bluesever
Monday, 18 July 2016 12:05 -

String Connection - Workoholic (1982)



01. *Bokra* (Krzysztof Dębski) 02. *Cantabile In H-moll* (Krzysztof Dębski) 03. *Kill The Raven* (Janusz Skowron) 04. *Quasi String Waltz* (Krzysztof Dębski) 05. *Workoholic* (Krzysztof Dębski) 06. *Seekuh* (Krzysztof Ścierański) 07. *Primary* (Janusz Skowron) 08. *Gutan Dance* (Krzysztof Dębski) Krzysztof Dębski - violin, piano, Polymoog Andrzej Olejniczak - saxophone (tenor, soprano) Janusz Skowron - Fender, Hammond, Polymoog Krzysztof Ścierański - bass Zbigniew Lewandowski - drums z udziałem: Mirosław Michałek - guitar (1,5) Zdzisław Sroda - trombone (1)

String Connection is one of the top "stars" of the Polish 80'. Playing hundreds of shows (not only in Poland) during that period and recording few great albums, Krzysztof Dębski's (violin) crew managed to break into hearts of many (not only) jazz fans. Disbandment in 1988 was not yet the end of String Connection - they managed to play few shows in 1998 and decided to return for longer tour in 2011, issuing live album in 2012.

Their compositions are quite "listenable" - lots of beautiful classical influenced melodies by Dębski, strong rhythm section, great piano and sax. Much of that can be experienced on "Bokra", the very first tune from SC first album "Workoholic".

There is a lot of dynamic, groovy playing here, still leaving place for calmer moods. The song starts and ends with orchestral-sounding section (faded out in the end), kind of unusual - 3 bars in length makes it feel like being "too short". Afterwards, the main, groovy rhythm appears followed by the melody played together by violin and sax. The tune runs like that into the next section and, after repeating the main groove, calms the mood down - beautiful sax playing here. This softer section leads the way to the soloing cycle. Piano, violin and sax solos are played over the same chordal pattern (8 bars) launched 4 and a half times for each solo - every instrument ends its part by reaching F# minor chord, on which music morphes into the main

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groove (plus melody). Second and third solo (violin and sax) start with calming the music down for two turns. After the solos, the main rhythm + melody is repeated as in the beginning, along with the next section, making it's way to the ending part.

Krzysztof Ścierański is considered to be one of the best bass players in Poland. Somebody called him "Polish Pastorius" once, but his style is quite different from famous Jaco. Ścierański, a self-taught musician, plays fretted basses (I don't know if he ever played fretless), "digs" stuff like slapping, or harmonics and likes to use bass effects (chorus, reverb, delay and so). The first "big" thing he got involved into was Laboratorium - polish jazz-fusion band of 70'-80', considered by many the best polish fusion band. Before String Connection, Krzysztof played in Zbigniew Namysłowski's fusion outfit called Air Condition and, after SC, lots of great projects, gigs and solo stuff. IMHO the most important bassist in Polish fusion.

One word of explanation about String Connection album name. As you might notice, there is no such word in English as "Workoholic". "Workaholic" yes, not "Workoholic". Krzesimir Dębski explained in one of his interviews, that he made that word up - there was a trend in polish jazz then to do such things. He wanted to join "work" with "alcoholic", as he considered himself to be addicted to work (if somebody plays rehearsals at 4 a.m., like Dębski did in early stage of SC era, should be IMHO considered workaholic) and didn't know that very similar word already exists. That's why there is a "typo" in the album title. --- Brian The Fire, polish-jazz.blogspot.com

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