

Tomasz Stanko Septet – Litania (1997)

Written by bluesever

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1.Svantetic dedicated to Svante Foerster 2.Sleep Safe and Warm from Roman Polanski's Rosemary's Baby 3.Night-Time, Daytime Requiem 4.Ballada from Roman Polanski's Knife In The Water 5.Litania 6.Sleep Safe and Warm 7.Repetition 8.Ballad For Bernt from Roman Polanski's Knife In The Water 9.The Witch 10.Sleep Safe and Warm Tomasz Stanko Septet: Tomasz Stanko: trumpet; Bernt Rosengren: tenor saxophone; Joakim Milder: tenor and soprano saxophones; Bobo Stenson: piano; Palle Danielsson; double-bass; Jon Christensen: drums; Terje Rypdal: guitar. Music of Krzysztof Komeda.

Polish composer-pianist Krzysztof Komeda, who died in 1969 just days before his 38th birthday, wrote some 40 film scores for the likes of Roman Polanski, Andrzej Wajda and others. Komeda was also a pioneer in Poland's underground jazz movement. This tribute from trumpeter Tomasz Stanko, who played in Komeda's ensemble in the mid-'60s, melds both sides of Komeda's musical life, interspersing European-styled new jazz compositions with arrangements from "Knife in the Water" and "Rosemary's Baby."

The music is largely thematic, with just enough free play from the horns to defuse predictability. Occasional passages rival folk songs in their simplicity. Stanko's arrangements often give the pieces an orchestral feel, and there are frequent moments when saxophonists Bernt Rosengren and Joakim Milder recall the Miles Davis band of 1959 as they blend with the trumpet.

Pianist Bobo Stenson, bassist Palle Danielsson and drummer Jon Christensen create movement and moodiness as they pursue the horns through Komeda's winding complications. Guitarist Terje Rypdal adds frizzy electricity on "The Witch" and two of the three "Sleep Safe and Warm" variations from the soundtrack to Polanski's 1968 maternal thriller.

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The 21-minute opus "Night-time, Daytime Requiem" develops with excruciating slowness but illustrates Komeda's methods: simple ambition coupled with a grand sense of scale. Even at its most cinematic, Stanko's tribute is rewarding for those prepared to move away from simple theme and solo form. --- Bill Kohlhaase, articles.latimes.com

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