

Łoskot

Actually, they could behave like the legends they are but their sheer energy doesn't allow it.

After a 12 year break, in the summer of 2017, Łoskot headlined the alt-crowd ultimate must-see that is Off Festival in Katowice. The reception was enthusiastic, even though the audience were roughly half the age of the guys on stage and couldn't remember the band from when they were first active (1993 - 2005). The band members, on the other hand, had matured.

Listening to the recordings from this concert, you'd think post-jazz, post-impro, post-electronic, post-rock, post-techno-trans. But not post-whatever. There is palpable passion in their music, wiping away any pretenses or attempts at playing it safe. Labels aside, Łoskot 2017 is an organic sound of a meeting, a continuous dialogue between partners – four personalities bringing their best to the table. The result is a dynamic balance of sound and energy. And that is the sound of Łoskot.

Mind you, the guys started out in the turbulent '90s, which is to say there's certain baggage that comes along with them. Back then, the music industry in Poland was booming, and the country was transforming from a post-Soviet hellhole into no one knew what.

With its flourishing independent music scene, heavy on the perverted vision of jazz called *yass* - from which the core of Łoskot originates - the Tricity in the '90s oozed joyful, libertine energy, underpinned with irony and grotesque. This unique expression can still clearly be heard in the quartet's music. Founded by saxophonist Mikołaj Trzaska, during their first gigs, they played late Coltrane's solemn themes, peppered with ethnic and trance sounds. Over time, Łoskot added electric guitar; then came the fascination with beats and remixes of the techno age. Only now can we really appreciate what came out of this.

Saxophonist and clarinetist, member of the legendary Miłość, Mikołaj Trzaska is the key figure in the improvised music scene and an acknowledged film score composer.

One of the most sought after and versatile Polish bass players, Olo Walicki has made a name for himself as a creator of Kashubian jazz embedded into his own projects.

Collaborating with numerous Polish rock legends, Piotr Pawlak is primarily known as an intrepid soloist expanding the sonic palette of the guitar, as well as being a charismatic producer.

A promoter, a member of dozens of bands, an album cover designer, Macio Moretti is an institution of the Polish alternative scene. He has played feral noise, fake country, and Brazilian classics, but improvisation is probably his comfort zone.

Łoskot might look like a musical behemoth, but this time around the heavyweights have toned themselves down a bit to better hear each other in the band.