

For Tune

by Ken Waxman

Like many projects related to improvised music, the origins of Warsaw's For Tune Publishing House began with three jazz fans talking. Jarek Polit, now vice-president of the label, who then managed a record store, was enthusiastically telling two regular customers about the 11-piece Power of the Horns (POH) band, which hadn't yet recorded. Similarly keen, the two joined forces with him to present POH in a local club. "It was like hitting the bull's eye," recalls Polit. "So we thought we might create a phonographic company to implement our own ideas and record some interesting though not commercially viable projects." A two-disc CD-DVD package, POH's *Alaman* became For Tune's first release in 2013. Now the catalogue numbers around 30 with many more already scheduled.

For Tune's full-time staff is small. Besides Polit, who now works in radio and concert presentation, the other vice president is musicologist and journalist Ryszard Wojciul; Witold Zińczuk, record collector and businessman involved in municipal sanitation, is label president. "We've got plenty of great, excellently trained musicians in Poland," notes Polit. "But not all have been afforded an opportunity to record their accomplishments. Our ambition is to publish projects that we find the most interesting among various musical genres, bearing the mark of originality and an individual stamp of its creator." To that end For Tune

has recently moved beyond the avant garde jazz of its initial releases to encompass other styles, each characterized by a different cover color: magenta stands for jazz; green for world music; orange marks contemporary music; blue is for avant pop; and yellow covers hard-to-categorize styles.

Despite its slight change in orientation, For Tune remains true to its goal of exposing deserving artists. "Most recordings we made of Polish artists have been their debut albums," notes Polit. "It's usually us who approach the players and offer to record their upcoming projects. There were a few cases when the artists brought us ready-made recordings. And at times we suggest a lineup for an artist's next project."

One preference is for the emotion conveyed in live recordings. "We think that concert recordings of improvised music, where performers are in direct contact with the audience, far outstrip studio recordings," insists Polit. "It's not uncommon for us to organize a concert of an artist we find interesting to record their music. We hire top guns [engineers] for the job, so our concert recordings sometimes sound as if they were recorded in a studio but have live concert energy. We aren't very radical about it though. We have albums that were recorded in a studio and sometimes we even encourage musicians to make a studio recording."

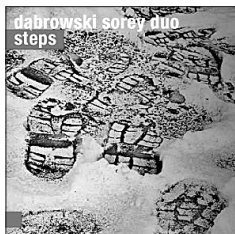
Alto saxophonist Maciej Obara, who has so far recorded two For Tune CDs, *Komeda* and *Live at Manggha*, is a prime example of the label's philosophy. When his international quartet's first official concert was presenting the music of Krzysztof Komeda at a

Łódź jazz festival, "I decided to record it myself and it become one of the first released albums from this label," he recalls. "For Tune is about freedom in music. In my experience they never impose anything on artists. There's a very friendly atmosphere, a kind of trust and pure idea of arts. It's not only business, it's also a kind of patronage."

This patronage means that For Tune finances all releases itself, but not without market considerations. "We want this undertaking to be profitable," says Polit. "It would be unrealistic to expect high profits, but we do hope for gains to exceed our expenditures. That's why we would like it if our listeners purchase our records rather than downloading them illegally from web portals. We certainly place the main emphasis on physical carriers. Graphic design, the choice of the highest-quality paper and precision in execution are essential to our work."

That doesn't mean that For Tune rejects other means of distribution. The first 10 CDs are available for download—it's seeking a new distributor for the remainder—while a program of releasing For Tune sessions on vinyl will begin in 2015. However not many sessions will join the three—Marcin Masecki's *Scarlatti* and the Bester Quartet's *Krakoff* besides *Alaman*—that include associated DVDs. "Video recordings obviously entail higher production costs, which is reflected in the higher price of an album" notes Polit. Also, many performances lack the visual excitement needed for a DVD.

The label plans to release three new titles every
(CONTINUED ON PAGE 43)



Steps
Dąbrowski Sorey Duo



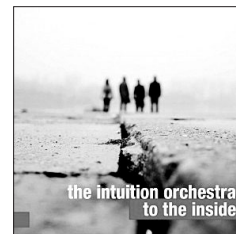
Stone Fog
Waclaw Zimpel Quartet



Ghost Loop
Mary Halvorson Trio



Quartet (Warsaw) 2012
Anthony Braxton



To The Inside
The Intuition Orchestra

LISTEN UP!

GODWIN LOUIS, alto saxophonist, was born in Harlem and began playing at nine. He grew up in Bridgeport, Connecticut and Port au Prince, Haiti. Louis is a finalist in the Thelonious Monk Institute of Jazz Competition and a graduate of Berklee College of Music. Louis has traveled to Haiti, Mexico, Costa Rica, United Kingdom and China to help promote cross-cultural understanding and introduce thousands to jazz through concerts, master classes and jam sessions.

Teachers: Roger Dickerson (composition), Terence Blanchard, Danilo Perez, Herb Wilson, Ralph Peterson, Steve Coleman, Ron Carter, Jimmy Heath, Barry Harris, David Baker, Dave Santoro, Bill Pierce, George Garzone, Ed Tomassi, Don Braden, Jack DeJohnette, Arturo O'Farrill, Andy Gonzalez.

Influences: My father Rev. Marcel Louis, Haitian saxophonist Webert Sicot, Kirk Whalum, Ornette Coleman, Charlie Parker, Lee Konitz, Hermeto Pascoal, Doobie Powell, Bud Powell, Thelonious Monk, Art Tatum, Take 6, The Book of Romans, my uncle guitarist Robert "Magic" Saint Fleur and brother pianist/accordionist Rex Louis.

Current Projects: Studying and writing some music and literature based on the connection between New Orleans and Haiti. Writing a Pan-American Suite based on all of the rich cultures from our wonderful continent. I am part of the Jazz at Lincoln Center All-Stars for the Tony Award-nominated musical *After Midnight*.

By Day: Compose, practice, research and teach.

I knew I wanted to be a musician when... I was living in Haiti and playing at a revival, a Pastor prophesied it.

Dream Band: Lionel Loueke, Vicente Archer, Haitian pianist Mushy Widmaier and Brian Blade.

Did you know? I speak Haitian Creole fluently.

For more information, visit godwinlouis.com. Louis is at *The Jazz Gallery Jun. 20th-21st*. See *Calendar*.



Godwin Louis



Fabien Sevilla

FABIEN SEVILLA is a double bass player born on Dec. 27th, 1971 in Vevey, Switzerland. Since 1998, he has performed around the world in clubs and festivals like Montreux Jazz Festival, Cully Jazz, Jazz à Juan les Pins, etc. Sevilla has recently been involved in music projects with Andy Milne, Kyoko Kitamura, Nils Wogram and Samuel Blaser, among others.

Teachers: Buster Williams, Andy McKee, Reggie Workman.

Influences: Marc Johnson, Paul Chambers, Dave Holland, Keith Jarrett, Igor Stravinsky, EST, The Necks.

Current Projects: Contrebasse Solo and Format A'3.

By Day: Morning: practice zazen, eat fruit, teach and/or practice instrument. Afternoon: practice solo project or teach or administration with my lap top and coffee. Night: Rehearsals with different projects or concerts, jogging, more administration, e-mails, etc.

I knew I wanted to be a musician when... my brother came home with an electric bass. I was 12 and I didn't imagine that one day I could make a living of it but I was sure that this would be something big in my life.

Dream Band: In a previous solo bass tour, I invited pianist Andy Milne and trombonist Nils Wogram to join me on a concert date. We had only this one chance to play together and my dream would be to have one week of work together and make a recording.

Did you know? I am a practitioner of Zen Buddhist zazen.

For more information, visit fabiensevilla.net. Sevilla plays solo at *Ibeam Brooklyn Jun. 7th and 19th*, the *ISIM Conference at The New School Jun. 8th*, *ABC No-Rio Jun. 8th*, *SEEDS Jun. 11th* and *Church of St. Luke and St. Matthew Jun. 12th*. See *Calendar*.