

ANNUAL ACTIVITY REPORT FOR THE ZBIGNIEW SEIFERT FOUNDATION'S FROM 2011



GRAPHIC DESIGN: J. SKUDA



2011 was the first year of activity for the Zbigniew Seifert Foundation. The foundation was founded on May 13th, 2010, and preparations for tasks scheduled for 2011 lasted until the end of 2010.



PROJECT GOALS

- Jazz music promotion
- Cultural education
- Making valuable material available to mass audience
- National heritage protection
- Creating an useful tool for researchers and jazz fans – a search engine which facilitates work on archival material

The Jazz Guide project's goal was to digitalize archival issues of Jazz Forum, from the beginning of the magazine. i.e. from 1965 to 1989. Another asset of the project was that between 1968 and 1989 the Jazz Forum published also in English and between 1976 and 1981 in German – all these versions are available at www.polishjazzarch.com

Next element of the project was creating educational materials for young people about jazz. Presentations and lesson scripts are also available at www.polishjazzarch.com (in Polish version)

JAZZ GUIDE IN NUMBERS:

- 264 archival issues of Jazz Forum digitalized
- In 3 languages: Polish, English and German
- Over 15.000 scans
- 10 presentations for young people
- 10 lesson scripts for animators of cultural activities
- 2 promotional meetings in Cracow and Warsaw promoting the project

Materials are available on free-access platform at www.polishjazzarch.com



Project was carried out under consent of the Jazz Forum and Polish Jazz Association.

PROJECT PARTNERS:

- The Ministry of Culture and National Heritage
- The Ministry of Foreign Affairs
- DI Investors (Dom Inwestycyjny Investors)
- The Marshal Office of Malopolska
- Służew Cultural Centre
- ZRB Murdza
- Polish Records
- Sprezentuj.pl
- Polish Jazz Association
- Cracow All Souls Jazz Fest
- 'Dworek Białooprądnickich' Cultural Centre
- Jazz Jamboree
- Jazzinstitut Darmstadt
- Brubeck Institute
- Centro Nazionale di Studi sul Jazz
- Academy of Music in Cracow

MEDIA FEEDBACK : The project was positively received by the audience.
Here is a list of press quotes on the project.



Marek [unreadable]
ŁOŁ! (Wow!) Gromkie brawa dla Fundacji Seiferta! <http://www.polishjazzarch.com/>
16 listopada o 15:03 ·
Władysław [unreadable], Ewa [unreadable], Dominik [unreadable] i 4 innych lubią to.

translation: 'LOL! Wow! Big hand for Seifert Foundation! www.polishjazzarch.com'

Jan [unreadable] Rewelacja!
16 listopada o 18:06 ·

translation: 'Awesome!'

Ewa [unreadable] To jest super
17 listopada o 07:04 ·

translation: 'That's great'

Ewa [unreadable] Oj będzie co czytać :)
17 listopada o 12:55 · · 1

translation: 'Oh, there'll be much to read :)'

Marek [unreadable] Poczytałem sobie wczoraj- natrafiłem na jazzfana-ziomala i ogłoszenie, które dał kdeś w 1987 :)

translation: 'Had a read yesterday- found jazzfan-buddy and an ad my mate put in 1987 :)'



Cult Jazz Forum now online

In the middle of November a web portal was started, where archival issues of Jazz Forum from 1965-1989 were uploaded. They are free of charge.

The archive is now available at www.polishjazzarcg.com and contains 265 issues and over 15.000 pages in three different languages (Polish, English and German). In all issues one can find concerts and festivals coverage, CDs' and books' reviews, essays and interviews with the most outstanding jazz musicians. Materials presented in the archive are 'invaluable for jazz history researchers, critics, journalists and fans' – claims Paweł Brodowski, the editor-in-chief of Jazz Forum.

They have been publishing since 1965. Today it is the oldest, but also the only magazine in Poland dedicated to jazz music. During the first fifteen years of activity under the management of Jan Byrczek and during next thirty years under Brodowski, the magazine established collaboration with critics and experts from abroad. 'That was extraordinary! We had people from beyond the Iron Curtain write for us!' said Brodowski. The person responsible for the layout for years was the highly regarded painter Rafał Olbiński and among the texts' authors there are people like Roman Waschko, Mateusz Świącicki, Jan Ptaszyn-Wróblewski and 'all of the most outstanding critics, who represented Polish jazz at that time' as Brodowski said.

On the occasion of starting a new web portal, on Monday November 21st in Central Artistic Pool in Warsaw promotional meeting will be held.



'An invaluable treasury'. The oldest Polish jazz magazine online.

Lubię to! 168 Wyslij +1 3

mwi, PAP 22.11.2011, updated: 22.11.2011 11:52

AAA



"Jazz Forum" cover element from 1982 and 1977

Fot. www.polishjazzarch.com

In the middle of November a web portal was launched, with archival issues of 'Jazz Forum' from 1965-1989 were placed. They are available free of charge.

Gazeta Wyborcza

Wprost

Great news.

24 scanned annuals of the Jazz Forum magazine from years 1964-1989 were uploaded to the www.jazzarch.com, accessible free of charge. It is worth seeing this archive, if only for phenomenal covers made by Rafał Olbiński. Do see it.



Zbigniew ● in Memoriam

SEIFERT

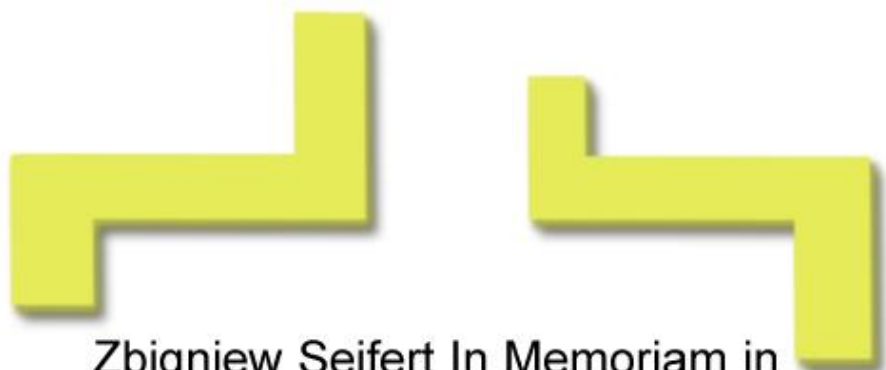
KONZERT

26. **Ack van Rooyen**
Mateusz Smoczyński
Richie Beirach
Glen Moore
Janusz Stefański
Atom String Quartet

November 2011,
 20.00 Uhr, Saal des
 Institut Français Berlin
 Kurfürstendamm 211,
 10719 Berlin

Karten: jazzkontakt • kassix GbP
 Kurfürstendamm-Platz 2, 10719 Berlin
 Telefon: 030 889 75 844
 Mo-Fr 10:00 - 18:00 Uhr
 Sa: 10:00 - 13:00 Uhr
 www.jazzkontakt.de

Mehr Informationen:
www.zbigniewseifert.org
www.primusmusikall.pl



Zbigniew Seifert In Memoriam in Berlin as a part of Polish Presidency in the Council of EU

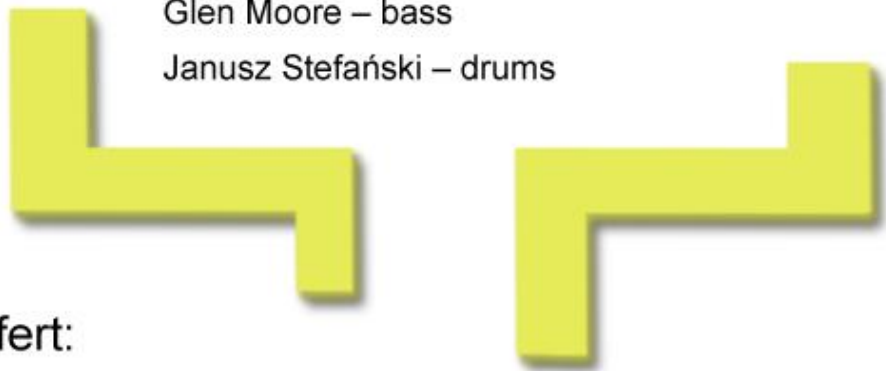
Zbigniew Seifert In Memoriam was another event dedicated to a brilliant Polish saxophonist, violinist and composer Zbigniew Seifert (1946-1979), one of the most outstanding musicians in the history of worldwide jazz music.

PROJECT GOALS:

- Promotion of Polish jazz music
- Promotion of works of one of the most brilliant Polish jazzmen – Zbigniew Seifert
- Promotion of Polish musicians of the young generation – participation of Atom String Quartet

Concert was held in Berlin on November 26th, 2011 in the concert hall of the French Institute. Artists who performed for Zbigniew Seifert: Atom String Quartet

Mateusz Smoczyński – violin
 Ack van Rooyen – trumpet
 Richie Beirach – piano
 Glen Moore – bass
 Janusz Stefański – drums



Musicians about Zbigniew Seifert:



Ack van Rooyen:

Although many years have passed by since Zbiggy left us, the impression he left is still vivid. The violin was rare then in this type of music, but the way he played was ahead of his time. I understand his music now more than I did then. He was a pioneer.



Prof. **R**ichie Beirach:

Zbiggy was an angel who happened to land in Poland and chose the violin as a way to inspire, elevate, enchant and deliver a powerful message of passion for life in all its magnificent and awesome diversity of forms, it was all in his SOUND, he would lay just one note and everyone could instantly and completely hear and feel the immensity and power of his heart, the fundamental and undeniable

humanity of his music and his pure joy in simply improvising with other musicians or playing solo violin I had the amazing good fortune to know him well and to play and record with him many times, he and Agnieszka would come to my house in NYC and hang and laugh and play and rehearse, he loved my tunes like al which I wrote for him and my leaving and elm and broken wing and the pearl, then he got sick, and he wanted to do one more recording before he died. It turned out to become his cd PASSION for string orchestra and jazz ensemble with Zbiggy, Eddie Gomez on bass Jack DeJohnette on drums John Scofield on guitar, Nana on percussion on myself on piano. Zbiggy somehow was able to integrate the strings with the jazz ensemble seamlessly, he was sick and sometimes feeling weak but he played like a that angel burning with a superhuman intensity that soared above and away from this earth yet was truly of it, its my favorite cd that I've ever heard or been part of, few people knew of him, but the ones that did and do know that HE is the source of the modern post-Coltrane violin.

With love, joy and remembrance



Dave Liebman:

My brother Richie Beirach knew Zbiggy personally making his comments all the more touching. All I can add from the musical standpoint is that the solo violin record Zbiggy made is one of the monumental works of our time. I make it mandatory that

anyone professing to play "jazz" violin study the recording. Zbiggy went passed the instrument into the world of universal music, spirtual and deep with John Coltrane as his guide. This recording in particular will insure that Seifert's music will be with us for ever.





Glen Moore:

I first heard Zbiggy on a cassette that Jeremy Steig made in Berlin in 1969. He was playing a solo on Autumn Leaves. At first I thought was a string quartet playing. Then I heard him play a gig in Avignon with Toto Blanc in 1976. Paul McCandless and I got together with him the next day and Paul and Zbiggy were such a great inspiration to one another that we invited Zbiggy to come to the US and make the "Violin" recording with Oregon. On my piece "Flagolet" he had suggestions for the improvisation that were so advanced that it took me a couple

of years to figure them out. There is still a Best of Oregon album that has a 15 minute free piece from that recording.

Zbiggy mailed me his recording "Man In The Light" which I played for Benny Wallace. Benny loved it because Zbiggy had played saxophone and was able to play most of Tranes licks on the violin.

When I had the opportunity to record a solo for Electra/Aslyum I invited Zbigniev and David Darling along with Jan Hammer to form a super group. Zbigniev conducted all of the pieces (free and written) he played on, taking all of us to new levels of possibility.

He was one of the most inspiring creative people I ever played with.



Mateusz Smoczyński:

For me Zbigniew Seifert was mainly a great artist who transferred John Coltrane's style and language into the world of violin. Thanks

to him I began enjoying the violin in jazz music and it encouraged me to start improvising. Later on, having listened to his records, I noticed that he developed his own, individual style which derived from John Coltrane's achievements, as well as from Polish folk and classical music (for example Karol Szymanowski). I am working on developing my individual musical language as well. I want it to be rooted in the music of my idols, such as Zbigniew Seifert.





Prof. Janusz Stefański:

Who was he to me?

He was a brilliant musician!

A wonderful friend!

We met in MusicHigh School in Kraków in 1962.

We were peers. I was born on the 14th, Zbyszek on the 7th of June 1946. At that time he was in the third grade and I was in the second grade (since I repeated one year at school). Having

changed the school, I started looking for the people I could be friends with and then I found Zbyszek. He played the violin, I was taking the percussion lessons. We both dreamed of playing jazz. Zbyszek was devoted to playing the alto saxophone as at that time he was not convinced that he could play jazz violin.

When Alojzy Thomys and Janusz Mroczek established the jazz section, it turned out that some of the students were interested in joining it. Among others there were Zbyszek, Jan Jarczyk, Jan Gonciarczyk and me. As a result, Zbyszek Seifert Quartet came into being. We used to go to "Helikon" jazz club after school as we wanted to play jazz and get acquainted with Kraków's jazz musicians.

Our friendship had two dimensions: musical and private.

The fact that it was Zbyszek who founded the quartet was not accidental. He had a great potential and a musical intuition. From the very beginning he knew which style and aesthetic to choose. Coltrane was his God...

While practicing, he focused entirely on playing the saxophone. Even if a helicopter had flown into his house, he probably would not have stopped playing. I admired his approach to playing the alto saxophone. He played in a sharp, dense, avant-garde way, the musical phrases were very complex. His head was full of amazing sounds, he produced them very quickly as if he had known that his time was coming to an end...

His performances were very expressive. He kept playing until his improvisations reached perfection.

He inspired me and influenced the development of my own ideas about playing the drums. After a couple of years spent on playing the saxophone, he decided to focus on playing the violin again (in Tomasz Stańko Quintet). It had a great influence on his career.

...



I have never known any violin player who would play the violin the way Zbyszek did. He used the saxophone phrases while playing the violin, which – as he said – was a great challenge. One sometimes had the impression that his fingers were about to break and his instrument was about to kindle. His dramatic and warm sound, beautiful melody and harmony made the listeners participate in his musical journey.

Zbyszek was a deeply spiritual, lyrical and dramatic author at the same time. He was a person of an outstanding intelligence and great sense of humour. His fascinating personality attracted me and for this reason we became good friends.

We enjoyed spending the spare time together – we walked in the mountains, slept in the hay, talked about women... drank and smoked...

During our tour in Europe he was a great companion. I drove the car and he was a guide.

We liked talking about life, family, fortune and misfortune, hopes and disappointments.

We used to compare our ideas about the future... and we played together as long as it was possible.

His sickness was unexpected and two years later he was gone for ever.

Zbyszek's music is still present and continuously inspires many musicians all over the world.

PROJECT ORGANIZERS:

- Zbigniew Seifert Foundation and
- Artistic Association Pro Musica Mundi

PARTNERS:

- The Ministry of Culture and National Heritage
- The Marshal Office of the Malopolska
- Jazz Forum
- Ipsen Logistics

Partially funded by the Ministry of Culture and National Heritage.

Project held as a part of Polish Presidency in the Council of EU.

