

Symposium

6.–8. November 2014

Saal der  
Maskenliebhaber-Gesellschaft  
Süesswinkel 7, 6004 Luzern



**HKB HEAB**  
Hochschule der Künste Bern  
Haute école des arts de Berne



Lucerne University of  
Applied Sciences and Arts

**HOCHSCHULE  
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Musik  
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HAUTE ÉCOLE DE MUSIQUE

# Growing Up: Jazz in Europa 1960–1980

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**Front page**

Pierre Favre, Irène Schweizer, and Jirí Mráz in Willisau, February 13, 1968.

Photo: Josef Schaller.

# Thursday, November 6<sup>th</sup>, 2014

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## Symposium

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

The welcome desk opens at 11.30

### 12.45 Address of Welcome

Michael Kaufmann (Hochschule Luzern), Thomas Gartmann (Hochschule der Künste Bern)

### 13.00 Keynote: *Europas Jazz?*

Ekkehard Jost (Giessen)

### 14.00 Lecture Concert

Pierre Favre (Uster)

### 15.00 Panel 1: *New Styles and Aesthetics*

Chair: Britta Sweers (Bern)

- Jedediah Sklower (Paris): Defining Music, Governing Listening. Polemics Around Free Jazz in 1960s France
- Immanuel Brockhaus (Bern): Organizing Emotions in Time. Der ECM Sound im europäischen Jazz 1970–1980
- Petter Frost Fadnes (Stavanger): Alexander von Schlippenbach and the Question of Total Improvisation

### 16.30 Coffee Break

### 17.00 Panel 2: *Towards a Professionalized Jazz Education*

Chair: Angelika Güsewell (Lausanne)

- Thomas Gartmann (Bern): Vom Amateur zum Professional. Einige Beobachtungen zum Aufbau der Jazzschulen in der Schweiz
- Michael Kahr (Graz): Die Entwicklung des Grazer Jazzinstitutes als Vorbild für die akademische Jazzausbildung in Europa

## Concert

Jazzkantine, Grabenstrasse 8, 6004 Luzern

### 20.30 Big Band der Hochschule Luzern, Ed Partyka

Remembering George Gruntz

## Symposium

### Keynote

**Thursday, November 6, 2014, 13.00**

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

Ekkehard Jost, Giessen

### **Europas Jazz? – Über die Voraussetzungen und Hindernisse für eine Emanzipation des Jazz in Europa von seinen US-amerikanischen Leitbildern – und über die Tendenz zur Entfaltung regional und national differenzierter Dialekte einer spezifisch europäischen Jazz-Idiomatik**

Das von europäischen Musikern entwickelte Konzept einer *free music*, aus welchem bezeichnenderweise der Begriff *Jazz* mitunter getilgt war, zielte auf freie Entfaltung ab, ohne Rücksicht auf tradierte Normen und überkommene Klangvorstellungen. Die Frage stellte sich, ob es so etwas wie einen Aufbruch in die totale Freiheit, in einen voraussetzungslosen Individualismus gibt. Ziemlich bald zeigte sich, dass man seine Geschichte und seine Erfahrungen nicht auf einen Schlag abschütteln kann so wie man einen Vertrag zerreisst oder ein Denkmal zertrümmert. Die Aufkündigung des Abhängigkeitsverhältnisses gegenüber den amerikanischen Vaterfiguren war ja nicht gleichbedeutend mit der Auslöschung der eigenen jazzmusikalischen Erfahrungen, welche die meisten der betreffenden europäischen Musiker bis dahin gemacht hatten, und sie bedeutete erst recht nicht einen Rückzug aus der eigenen, historisch gewachsenen kulturellen Identität, sondern provozierte – im Gegenteil – eine stärkere Reflexion derselben. Gab es so etwas wie *eine europäische kulturelle Identität* überhaupt? War die europäische Kulturlandschaft nicht alles andere als gleichförmig, sondern ausserordentlich vielfältig? Und war das Ausmass, in welchem einzelne Musiker an diversen Ausdrucksformen europäischer Kultur teilhatten, nicht alles andere als einheitlich, sondern – bedingt durch soziale Voraussetzungen und kulturelles Umfeld – sehr unterschiedlich? Es lag somit nahe, dass sich in der Folge der Negation des amerikanischen Jazz-Idioms durch europäische Musiker nicht etwa sogleich eine überregionale europäische Jazzsprache herauskristallisierte, sondern eine Vielzahl verschiedenartiger Dialekte; dass es zu ganz unterschiedlichen Gestaltungsweisen und Ausdrucksmitteln kam, die – zumindest teilweise – mit den unterschiedlichen kulturellen Identitäten der betreffenden Musiker in Zusammenhang standen.

Was sich im Bruch zwischen europäischer und amerikanischer Free Jazz-Ästhetik vergleichsweise krass andeutete, galt – mit weitaus geringerer Trennschärfe – auch für bestimmte regionale Spielarten des europäischen Free Jazz. Seit Anfang der 70er-Jahre etwa war es üblich, dass unter Musikern und Insider-Publikum von *den* Holländern oder *den* Engländern gesprochen wurde, wobei die nationale oder geographische Differenzierung sich in der Regel nicht nur auf bestimmte Gruppen von Musikern bezog, sondern zugleich eine bestimmte Auffassung von Musik einschloss. So begann man alsbald von einer spezifisch britischen Art der Klangforschung zu sprechen, von einer besonderen Form niederländischer Humormusik oder einer typisch „germanischen“ Art der Energieproduktion. All dies waren natürlich Klischees, stereotype Vereinfachungen, die der jazzmusikalischen Wirklichkeit in den einzelnen Ländern niemals gerecht wurden. Dennoch: derartige Klischees, so eindimensional und grob sie auch erscheinen mochten, waren keineswegs völlig aus der Luft gegriffen, sondern bezeichneten – wie unscharf auch immer – real bestehende regionale oder nationale stilistische Differenzierungen, also so etwas wie *jazzmusikalische Nationalstile*. Ziel des Beitrages ist der Versuch, diesen Sachverhalt etwas deutlicher und detaillierter herauszuarbeiten.

***Europe's jazz? – The prerequisites for the emancipation of European jazz from its US models, the obstacles to it, and the tendency towards regional and national dialects in a specifically European jazz idiom***

*The concept of “free music” developed by European musicians – one from which, significantly, the concept of “jazz” had been eliminated – aimed at the free unfolding of music without reference to traditional norms or handed-down notions of how it should sound. The question was whether there could indeed be such a thing as a move into total freedom, into an unconditional individualism. It soon became evident that one cannot cast off one's history and one's experiences from one moment to the next as if one were tearing up a contract or demolishing a monument. A declaration of independence from American father figures was not the same as expunging one's own experiences in jazz such as most of the European musicians involved had enjoyed up to then, and it certainly did not mean a retreat from their own historical, cultural identity. On the contrary, it provoked instead a yet more intense act of reflection on it.*

*Was there any kind of European cultural identity at all? Wasn't the European cultural landscape anything but uniform? Wasn't it in fact extraordinarily varied? And was the manner in which individual musicians participated in the diverse European forms of cultural expression in fact far from unified, but actually very varied on account of their social and cultural environments? It thus seemed natural that the negation of the American jazz idiom by European musicians should not immediately result in the crystallisation of a supra-regional European jazz language, but in a multiplicity of different dialects. Very different creative methods and forms of expression were the result, which at least in part reflected the different cultural identities of the musicians themselves.*

*What seemed relatively drastic about the fracture between the European and American free jazz aesthetic was also true – though to a far lesser degree – of certain regional performing variations in European free jazz. Since the beginning of the 1970s it had been common among musicians and insiders to speak of “the Dutch” or “the English”, though this national or geographic differentiation as a rule did not just refer to specific groups of musicians, but also to a different approach to music. People soon began to speak of a specifically British way of exploring sound, or a special kind of Dutch humorous music or typical “Germanic” means of energy production. All these were clichés, of course: stereotypical simplifications that were never adequate for describing how things really were in the jazz scene of these respective countries. And yet such clichés, however one-dimensional and coarse they might seem, were by no means just empty phrases but signified, in however vague a way, real, existing regional or national stylistic differentiations – something along the lines of “national styles” in jazz music. In this paper I aim to clarify and explore this issue in greater detail.*

**Ekkehard Jost** (\*1938 in Breslau), Musikwissenschaftler, Autor, Komponist und Jazzmusiker (Baritonsaxophon, Kontrabassklarinette, Klavier). 1959–65 Studium der Musikwissenschaft, Physik und Psychologie, Universität Hamburg. 1965–72 wissenschaftlicher Mitarbeiter, Staatliches Institut für Musikforschung Berlin, Forschungsarbeiten in den Bereichen Akustik, Musiksoziologie und Jazz, Lehrauftrag für Musikpsychologie und Jazzgeschichte, Freie Universität Berlin. 1973–2003 Professor für Musikwissenschaft, Universität Giessen, Einführung des Studiengangs “Systematische Musikwissenschaft”. 2003 Emeritierung. Schwerpunkte in Forschung und Lehre: Musiksoziologie, Musik der Gegenwart (Jazz und Neue Musik, Flamenco), Akustik und Tonstudientechnik. Als Musiker leitete Jost eigene Gruppen und trat in zahlreichen internationalen Formationen des zeitgenössischen Jazz hervor, u.a. mit Günter ‘Baby’ Sommer, Vinko Globokar, Peter Brötzmann, Gerd Dudek, Dieter

Glawischnig, Tony Oxley und Pierre Favre. Eigene Ensemble-Projekte: Weimarer Balladen (1991), Europäische Akzente (1997), Broken Tangos (2000), Ayler's Songs of Tears and Laughter (2000), Filmmusik aus dem "Alten Europa" (2005), Cantos de Libertad – Musik des Spanischen Bürgerkriegs (2006), Gesänge gegen den Gleichschritt (2009). 2000 wird Jost für seine jazzmusikalischen Aktivitäten sowie seine Arbeit in Forschung und Lehre mit dem Hessischer Jazzpreis ausgezeichnet. Wichtigste Buchveröffentlichungen: *Free Jazz. Stilistische Untersuchungen zum Jazz der sechziger Jahre* (1975); *Jazzmusiker. Materialien zur Soziologie der afro-amerikanischen Musik* (1982); *Sozialgeschichte des Jazz in den USA* (1982, aktualisierte Ausgabe 2003); *Europas Jazz 1960–80* (1987); *Jazzgeschichten aus Europa* (2012).

**Ekkehard Jost** (\*1938 in Wrocław), musicologist, author, composer and jazz musician (baritone saxophone, contrabass clarinet, piano). Studied musicology, physics and psychology at the University of Hamburg from 1959 to 1965. From 1965 to 1972 he was a research assistant at the State Institute for Music Research in Berlin, researching into acoustics, music sociology and jazz, and also lectured in music psychology and jazz history at the Free University of Berlin. From 1973 to 2003 he was a professor of musicology at the University of Giessen, where he introduced the course in systematic musicology. He was made an emeritus professor in 2003. His main focus areas both in research and teaching are the sociology of music, contemporary music (jazz and new music, flamenco), acoustics and recording technology. As a musician, Jost has directed his own groups and has also performed in numerous international contemporary jazz ensembles, including with Günter 'Baby' Sommer, Vinko Globokar, Peter Brötzmann, Gerd Dudek, Dieter Glawischnig, Tony Oxley and Pierre Favre. He has also run his own ensemble projects: *Weimarer Balladen* (1991), *Europäische Akzente* (1997), *Broken Tangos* (2000), *Ayler's Songs of Tears and Laughter* (2000), film music from "Old Europe" (2005), *Cantos de Libertad – Music from the Spanish Civil War* (2006), and *Songs against Conformity* (2009). In 2000 Jost was awarded the Jazz Prize of the state of Hessen for his jazz activities and for his research and teaching. Jost's most important book publications are: *Free Jazz. Stilistische Untersuchungen zum Jazz der sechziger Jahre* (1975); *Jazzmusiker. Materialien zur Soziologie der afro-amerikanischen Musik* (1982); *Sozialgeschichte des Jazz in den USA* (1982, revised edition 2003); *Europas Jazz 1960–80* (1987); and *Jazzgeschichten aus Europa* (2012).

### **Lecture Concert: Pierre Favre**

**Thursday, November 6, 2014, 14.00**

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

**Pierre Favre** (\*1937) ist einer der vielseitigsten europäischen Schlagzeuger. Seine Karriere überspannt sechs Jahrzehnte und reicht von Swing über Hardbop bis zur freien Improvisation. Favre begann in den 1950er-Jahren mit Engagements in Tanzorchestern und im Orchester von Radio Basel unter der Leitung von Cedric Dumont. Er arbeitete früh mit George Gruntz, Flavio Ambrosetti, Barney Wilen, Chet Baker und Dusko Goykovich zusammen. In den 1960er-Jahren spielte er mit Bud Powell, Donald Byrd, Don Cherry und Joe Haider. 1966-1970 arbeitete Favre in der Cymbal-Entwicklung der Firma Paiste und führte in diesem Zusammenhang Schlagzeug-Workshops in Europa, den USA und Japan durch. Wichtige musikalische Partner ab den 1970er-Jahren waren Peter Kowald, Irène Schweizer und Evan Parker, aber auch Albert Mangelsdorff, John Tchicai und Michel Portal. Ein spannendes Projekt waren die „Drum Profiles“ (1977) mit den Schlagzeugern/Perkussionisten Jack DeJohnette, Fredy Studer und Dom Um Romão. Ein ähnliches Projekt waren die „Singing Drums“ (1984) mit Paul Motian, Fredy Studer und Nana Vasconcelos.

**Pierre Favre** (\*1937) is one of the most versatile drummers in Europe. His career has been running for the past six decades, and it spans from Swing and Hardbop to free improvisation. In the 1950s, Favre's early engagements were with dance orchestras and with Cedric Dumont's Orchestra of Radio Basel. Early on, Favre worked with George Gruntz, Flavio Ambrosetti, Barney Wilen, Don Cherry, Chet Baker, and Dusko Goykovich. In the 1960s, Favre worked at the Paiste manufacture in cymbal development; for Paiste, he gave drum workshops in Europe, the United States, and Japan. From 1970 on, Favre worked intensely with Peter Kowald, Irène Schweizer and Evan Parker, but also with Albert Mangelsdorff, John Tchicai and Michel Portal. One important project was "Drum Profiles" (1977) with fellow drummers/percussionists Jack DeJohnette, Fredy Studer, and Dom Um Romão. In a similar vein was "Singing Drums" (1984) with Paul Motian, Fredy Studer, and Nana Vasconcelos.

### **Panel 1: New Styles and Aesthetics**

**Thursday, November 6, 2014, 15.00**

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

Jedediah Sklower, Paris

#### **Defining Music, Governing Listening. Polemics Around Free Jazz in 1960s France**

From Hugues Panassié and the controversies on hot jazz vs. bebop, to the polemics around free jazz and politics, a variety of aesthetic and discursive backgrounds framed the debates that punctuated the history of the French jazz world between the 1930s and the early 1970s. These discourses explored many representations of jazz and jazz musicians, yet if we scratch the surface, we can unravel their structural and synchronic coherence: on the one hand, formally, a common fundamental myth of the Afro-American musician, shared significations associated to his music; on the other hand, functionally, they were aimed not only at describing, but also at producing normative listening practices among jazz fans.

Focusing on political debates dealing with free jazz in the 1960s, and specifically on the ways critics, producers and musicians defined the significance of free jazz (for the listener, or as a political practice for the musician), I will try and make the case that throughout the French cultural history of jazz, the polemical frame in which jazz was defined had the function of cementing the jazz world via the construction of a "good" listener, whose intentions, perceptions and listening practices were the target of the critics' concerns and care. Representations of musical authenticity, race and American society set the norms presiding over how one should appreciate jazz, experience the music and relate to the musicians. In the highly politicized context of 1960s France (but similar configurations can be observed elsewhere in Europe, in England or Italy, for example), good jazz had to serve the revolution, as it echoed the social and racial situation of Afro-Americans struggling for emancipation. Not only did it have to, but it did so, when the musician was indeed Afro-American: whether explicitly joining in the leftist calls for subversion or not, black American performers were necessarily revolutionaries as per their historical and sociological situation. Such a discourse was aimed at convincing jazz fans to listen *for* certain sounds and meanings in free jazz and experience music in a militant way. They were thus based upon a cultural and material environment (for instance, leftist events associating music and politics) that had to contribute to

the governing of one's senses and interpretations, which are the common, however individualized, fabric without which an art world cannot function.

A PhD candidate in cultural history and communication sciences (university of Paris 3), **Jedediah Sklower** teaches communication studies at Sciences Po Paris, popular music history and aesthetics, as well as semiology. He has been a member of the editorial team of the French journal of popular music studies *Volume!* (<http://volume.revues.org>) since 2008. He published *Free jazz, la catastrophe féconde. Une histoire du monde éclaté du jazz en France 1960-1982* (L'Harmattan, 2006), edited a special issue of *Volume!* dedicated to "listening" (Éditions Mélanie Seteun, 2013), and co-edited *Countercultures and Popular Music*, with Sheila Whiteley (Ashgate, 2014). He also co-organized the "Changing the Tune: Popular Music and Politics in the XXIst century" international conference in June 2013, with Alenka Barber-Kersovan (ASPM) and Elsa Grassy (IASPM-bfe).

Immanuel Brockhaus, Bern

### **Organizing Emotions in Time.**

#### **Der ECM Sound im europäischen Jazz 1970–1980**

Das von Manfred Eicher 1969 gegründete Plattenlabel ECM hat den Jazz mit innovativen musikalischen und klanglichen Konzepten bereichert. ECM hat bis heute über 1200 Produktionen veröffentlicht und gilt als eines der erfolgreichsten Jazzlabels. Manfred Eicher hat vor allem in den 1970ern neben amerikanischen Musikern wie Chick Corea oder Pat Metheny auch europäische Jazzmusiker erfolgreich produziert und dabei einen eigenen Stil in Bezug auf den Produktionsprozess entwickelt. Die wichtigsten europäischen Exponenten dieser Studio- und Liveszene sind Terje Rypdal, Eberhard Weber, Jan Garbarek und Kenny Wheeler. Die meisten Aufnahmen fanden in zwei Studios, dem Talent Studio in Oslo und dem Tonstudio Bauer in Ludwigsburg mit den Toningenieuren Jan Erik Kongshaug und Martin Wieland statt. Diese Untersuchung geht der Frage nach, wie sich der ECM-Sound in Produktionen mit europäischen Jazzmusikern in den Jahren 1970–80 manifestiert. Welchen Einfluss haben Eicher, Kongshaug und Wieland auf den Gesamtsound? Wie arbeiten sie mit den Akteuren zusammen? Welche Rolle spielt die Wahl des Studios und des Equipments? Wie klingt europäischer Jazz zu dieser Zeit? An zwei repräsentativen Stückbeispielen von Terje Rypdal und Eberhard Weber soll diesen Fragen nachgegangen werden.

#### **Organising Emotions in Time. The "ECM Sound" in European Jazz, 1970–1980**

*The record label ECM, founded by Manfred Eicher in 1969, has enriched jazz with innovative concepts in music and sound. Today, ECM has published over 1200 titles and is regarded as one of the most successful jazz labels. In the 1970s especially, Manfred Eicher produced successful records not just with American musicians such as Chick Corea and Pat Metheny, but also with European jazz musicians, and in the process developed his own style of production. The most important European exponents of this studio and live scene were Terje Rypdal, Eberhard Weber, Jan Garbarek and Kenny Wheeler. Most of these recordings took place in two studios: the Talent Studio in Oslo and the Tonstudio Bauer in Ludwigsburg with the recording engineers Jan Erik Kongshaug and Martin Wieland.*

*This paper deals with how the ECM sound manifested itself in productions with European jazz musicians from 1970 to 1980. What influence did Eicher, Kongshaug and Wieland have on the*

*overall sound? How did they work together with their musicians? What role did the choice of studio and equipment play? How did European jazz sound at this time? We approach this question by means of two representative examples from Terje Rypdal and Eberhard Weber.*

**Immanuel Brockhaus** ist Pianist, Keyboarder, Komponist und Pädagoge. 1989 bis 1993 Dozent an der Musikhochschule und an der Jazz & Rock Schule Freiburg im Breisgau. Seit 1991 Dozent an der Abteilung Jazz der Hochschule der Künste Bern. Aktiv in diversen Projekten der Schweizer Jazz- und Pop-Szene. Theatermusik in Warschau, Stockholm und Bern. 2001 Aufbau des Studiengangs Musik und Medienkunst und seit 2003 Leiter des Master of Advanced Studies Pop & Rock an der Hochschule der Künste Bern. Zahlreiche CDs mit Eigenkompositionen. Projekte an der Biennale Bern. 2008–2009 Forschungsprojekt “Inside the Cut” an der Hochschule der Künste Bern, aus dem 2010 die Publikation “Inside The Cut – Digitale Schnitttechniken in Populärer Musik, Entwicklung – Wahrnehmung – Ästhetik” hervorging. Weitere Publikationen im Bereich Musikpädagogik. 2013 Master in Research on the Arts, Klangforschung in Populärer Musik. Seit September 2013 Doktorand, Graduate School of the Arts Bern, Schwerpunkt Sound Studies. Immanuel Brockhaus lebt in Bern und Berlin.

*Immanuel Brockhaus is a pianist, keyboard player, composer and pedagogue. He lectured at the Music Academy and the Jazz & Rock School in Freiburg im Breisgau from 1989 to 1993. Since 1991 he has been a lecturer at the Jazz Department of the Bern University of the Arts. He has been active in diverse projects on the Swiss jazz and pop scenes. He has performed theatre music in Warsaw, Stockholm and Bern. In 2001 he set up the Music and Media Art programme and since 2003 he has been head of the Master of Advanced Studies in Pop & Rock at the Bern University of the Arts. He has released numerous CDs with his own compositions and has run projects at the Biennale in Bern. From 2008 to 2009 he ran the research project “Inside the cut” at the Bern University of the Arts, from which the publication Inside The Cut – Digitale Schnitttechniken in Populärer Musik, Entwicklung – Wahrnehmung – Ästhetik resulted in 2010. He has further publications to his name in the field of music pedagogy. In 2013 he was awarded his Master of Arts for sound research in pop music. Since September 2013 he has been busy with his doctorate at the Graduate School of the Arts in Bern, focusing on sound studies. Immanuel Brockhaus lives in Bern and Berlin.*

Petter Frost Fadnes, Stavanger

### **Alexander von Schlippenbach and the Question of *Total Improvisation***

Alexander von Schlippenbach has since the mid sixties been a hugely influential figure on the European experimental jazz scene – as a piano player, improviser, bandleader and composer. A pioneer of what Ekkehard Jost (1974) terms *European Free Jazz*, Schlippenbach is part of a scene which artistic foundation consists of a hugely complicated pool of post-war European aesthetics. This research is based on an in-depth interview with Schlippenbach (Berlin, November 2013), mapping his career and musical development, angled as a case study of European free jazz. Schlippenbach’s aesthetical blend of the jazz canon, contemporary composition, collective improvisation, and national idiosyncrasies underlines a path towards the new aesthetics within post-war Europe and highlights much of the pioneering work behind the contemporary jazz scene as we know it today.

The core of Schlippenbach’s aesthetics is found in his sophisticated development and utilization of improvisational structure with an emphasis on individual expression. He seeks the

individual voice within collective interaction and uses the terminology “Total Improvisation”, both problematizing and summarizing his firm belief in improvisation in its *totality*.

**Petter Frost Fadnes** is Associate Professor at the Department of Music and Dance, University of Stavanger, and former principal researcher for the HERA-funded research project *Rhythm Changes: Jazz Cultures and European Identities*. With a parallel career in performance and academia, his research interest is centered on improvisational thinking within a practical context, specifically looking at improvisational processes through musical performance. His overall mission is to demystify improvisation and reveal the *musical thought* within the performance. As a saxophonist he performs with players mainly from Norway and the UK, regularly with *The Geordie Approach*, *The Thin Red Line*, and *Kitchen Orchestra*.

## **Panel 2: Towards a Professionalized Jazz Education**

**Thursday, November 6, 2014, 17.00**

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

Thomas Gartmann, Bern

### **Vom Amateur zum Professional.**

#### **Einige Beobachtungen zum Aufbau der Jazzschulen in der Schweiz**

“Jazz-Schule / Berklee-School Jazz-System USA / Freizeitwerk / Eigerplatz 5a / 3007 Bern” – bereits die Adresse verrät die Spannung, unter der die spätere Berner Swiss Jazz School von Anfang an stand: Das Berklee-Label, die Ausrichtung auf die führende Jazzschule Amerikas, bildete das wichtigste Verkaufsargument. Der Unterricht an der 1967 eröffneten Schule erfolgte denn auch “mittels strikten Berklee-School Direktiven: [...] Improvisation, chord-progression, ear-training, instrumental training, harmonisation, arranging.” Gleichzeitig war die Ausbildungsstätte Teil einer Musikschule, nämlich des Coop-Freizeitwerks Bern, der “Gemeinschaft der Arbeitnehmer und Konsumenten”. 1972 erfolgt ihre Unabhängigkeitserklärung vom Freizeitwerk und damit vom Status der Liebhaberei: Sie erhält den Titel “Swiss Jazz School” und nennt sich seither stolz “erste autonome Jazzschule Europas mit dem Angebot eines kontinuierlichen Jazzunterrichtes”. Autonom bedeutet hier nicht etwa die Emanzipation von den USA, sondern institutionelle Autonomie, Loslösung von der Musikschule wie von der klassischen Konservatoriumsausbildung. Auffallend ist, dass trotzdem die curriculare Nähe zu einer solchen betont und darauf hingewiesen wird, dass die Lehrer “geschulte Musikpädagogen” und z.B. “als Soloposaunist im Berner Symphonieorchester tätig” seien. Durch das Angebot einer soliden Berufsausbildung grenzte sich die Swiss Jazz School auch von bereits bestehenden Schulen in Basel und Zürich ab: Diese richteten sich an Amateure, boten Selbsthilfe an, vermittelten Tanz-Orchester und Musikinstrumente. Schliesslich stand die Swiss Jazz School mit ihrer Ausrichtung auf Amerika im Gegensatz zur freien Szene, die sich genau zu diesem Zeitpunkt im Aufbruch und Emanzipationsprozess von den USA befand. Auch die 1972 gegründete Luzerner Jazzschule begann in einem Coop-Freizeitcenter. Stilistisch gab sie sich aber weit offen, auch gegenüber Rock, Pop, freier Improvisation und elektronischer Musik, und markierte so eine Gegenbewegung zur Berner Schule: “Wir wollten neue Wege beschreiten und die Geschichte des schweizerischen und europäischen Jazz mitprägen. Da waren neben dem musikalischen Wissen und Können vor allem Innovation und Kreativität gefragt.” (Christy Doran)

Das Referat stützt sich auf Archivmaterialien und Gespräche mit Zeitzeugen und untersucht, wie der institutionalisierte Unterricht die Entwicklung vom autodidaktischen Amateur zum professionellen Musiker ermöglichte, diesen zugleich aber auch standardisierte, so seine eigenständige Entwicklung bremste und deshalb heftige Gegenbewegungen auslöste.

### ***From Amateur to Professional.***

#### ***Some Observations on Setting up Jazz Schools in Switzerland***

*“Jazz-Schule / Berklee-School Jazz-System USA / Freizeitwerk / Eigerplatz 5a / 3007 Bern” – the address itself betrays the pressures to which the Swiss Jazz School in Bern (as it was later named) was subjected right from the start. Using the Berklee label – thus aligning itself with the system of the leading jazz school in America – was its biggest selling point. The school opened its doors in 1967 and its teaching was carried out “strictly according to Berklee School directives: ... improvisation, chord progression, ear training, instrumental training, harmonisation, arranging”. At the same time, this training institution was part of a music school, namely the Coop-Freizeitwerk in Bern, the “cooperative of employees and consumers”. In 1972 it declared its independence from the Freizeitwerk and thus said farewell to its amateur status. It acquired the title of “Swiss Jazz School” and since then has proudly called itself “the first autonomous jazz school in Europe offering continuous jazz tuition”. “Autonomous” here did not mean any emancipation from the USA, but institutional autonomy, an act of disentangling from the music school and from the classical music training of a conservatory. Nevertheless, it is noteworthy that it still stresses its similarities in curriculum to a conservatory, pointing out that its teachers are “trained music pedagogues” and that, for example, they “work as a solo trombonist in the Bern Symphony Orchestra”. By offering a solid professional training, the Swiss Jazz School also set itself apart from schools that already existed in Basel and Zurich: they catered for amateurs, offered self-help, and acted as middlemen providing dance orchestras and music instruments. Ultimately, the Swiss Jazz School’s orientation towards America situated it at a distance from the free scene that was emerging at the very same time and that indeed involved a process of emancipation from the USA. The Lucerne Jazz School, which began running in 1972, also started life in a Coop leisure activities centre. But in stylistic matters it was very open, also with regards to rock, pop, free improvisation and electronic music, and thereby established itself within a counter-movement to the Bern school. “We wanted to tread new paths and make a contribution to the history of Swiss and European jazz. Besides musical knowledge and ability, this required innovation and creativity above all.” (Christy Doran)*

*This paper is based on archival materials and conversations with contemporary witnesses. It investigates how institutionalised teaching made possible the transition from autodidactic amateur to professional musician, but at the same time set in motion a process of standardisation that put a brake on independent development and set off fierce counter-movements.*

**Thomas Gartmann** (\*1961 in Chur) studierte an der Universität Zürich Musikwissenschaft und promovierte über das Instrumentalwerk von Luciano Berio. 1994–2011 leitete er die Musikabteilung der Schweizer Kulturstiftung Pro Helvetia und unterrichtete an den Musikhochschulen Basel, Bern, Luzern und der Universität Bern. 2011 wurde er Wissenschaftlicher Mitarbeiter für Forschung an der Musikhochschule Basel und Gastprofessor im Forschungsschwerpunkt Interpretation der Hochschule der Künste Bern, deren Forschungsbereich er seit 2012 führt. Thomas Gartmann leitet die SNF-Projekte “Das Schloss Dürande von Othmar Schoeck – Szenarien einer interpretierenden Restaurierung” sowie “Growing Up – die Emanzipation des Jazz in der Schweiz 1965–1980”. Schwerpunkte seiner Forschung bilden zeitgenössische Musik,

Musik und Politik, sowie Musik und Medien. Als Geiger und Mitglied des Bündner Kammerorchesters war er 1995 auf Schweizer Tournee mit dem Freejazzler Werner Lüdi.

**Thomas Gartmann** (\*1961 in Chur) studied musicology at the University of Zurich and wrote his doctoral thesis on the instrumental works of Luciano Berio. From 1994 to 2011 he was head of the Music Department of the Swiss Arts Council Pro Helvetia and taught at the universities of music of Basel, Bern and Lucerne and at the University of Bern. In 2011 he was appointed a research associate at the Basel University of Music and guest professor for the research area "interpretation" at the Bern University of the Arts. He has run the research department of the Bern University of the Arts since 2012. Thomas Gartmann heads the SNSF projects "Das Schloss Dürande von Othmar Schoeck – Szenarien einer interpretierenden Restaurierung" and "Growing Up – die Emanzipation des Jazz in der Schweiz 1965–1980". His research is focussed on contemporary music, music and politics, and music and media. As a violinist and member of the Chamber Orchestra of the Canton of the Grisons he took part in their 1995 Swiss tour with the free jazz performer Werner Lüdi.

Michael Kahr, Graz

## **Die Entwicklung des Grazer Jazzinstitutes als Vorbild für die akademische Jazzausbildung in Europa**

Das 1965 an der heutigen Universität für Musik und darstellende Kunst in Graz gegründete Institut für Jazz wird auf europäischer Ebene weithin als eine der ersten akademischen Ausbildungsstätten für Jazz mit einem vollentwickelten Curriculum angesehen. Im Gegensatz zu Vorläufern, wie dem Dr. Hoch'schen Konservatorium in Frankfurt, und gleichzeitig entstandenen Einrichtungen, wie der Jazzschulen in Budapest und im britischen Leeds, verstärkte das Grazer Jazzinstitut seine akademische Positionierung durch den ergänzenden Aufbau eines Forschungsbereiches, der mit dem 1971 gegründeten Institut für Jazzforschung nach wie vor eine Besonderheit in Europa darstellt. Ungeachtet der Tatsache, dass ab 1967 weitere Jazzschulen in europäischen Städten wie Wien und Bern entstanden, erlangte das pädagogische Jazzinstitut in Graz rasch eine internationale Reputation, woraus die Vorbildwirkung für die Einrichtung ähnlich aufgebauter pädagogischer Institute in Städten wie Rotterdam (1976), Köln (1979) und Hamburg (1983) resultierte.

Eine Untersuchung der Rahmenbedingungen für diese Entwicklung steht im Zentrum des Referates. Der Fokus liegt dabei auf Aspekten der Professionalisierung, der Internationalisierung und der intensiven Öffentlichkeitsarbeit auf lokaler und internationaler Ebene. Die für die Entwicklung der Grazer Institute massgeblichen Personen werden ebenso dargestellt wie deren unterschiedliche Aktivitäten zum Ausbau der lokalen wie internationalen Sichtbarkeit des akademischen Jazz in Graz. Darüber hinaus wird die besondere sozio-kulturelle Ausgangslage zur Zeit der Institutsgründung sowie deren Wandel innerhalb der vergangenen 50 Jahre erörtert. Das Referat bezieht sich auf die Resultate des von 2011 bis 2013 an der Kunstuniversität Graz durchgeführten und von Prof. Dr. Franz Kerschbaumer geleiteten Forschungsprojektes "Jazz & the City", das sich neben künstlerischer Forschung zu Fragen von Traditionen und Identität im Grazer Jazz mit der Dokumentation und Aufarbeitung der lokalen Jazzgeschichte im Zeitraum von 1965 bis 2012 beschäftigte. Eine in diesem Zusammenhang entstandene Monographie wird im Herbst 2014 als Teil der vom Institut für Jazzforschung und der Internationalen Gesellschaft für Jazzforschung herausgegebenen Reihe "Beiträge zur Jazzforschung/Studies in Jazz Research" erscheinen.

## ***The Development of the Graz Jazz Institute as a Model for Academic Jazz Education in Europe***

*The Jazz Institute founded in 1965 at today's University of Music and Performing Arts Graz is still regarded as one of the top tertiary training institutions for jazz in Europe with a fully developed curriculum. In contrast to its predecessors such as the Hoch Conservatory in Frankfurt and institutions that were created at the same time, such as the jazz schools of Budapest and Leeds (UK), the Graz Jazz Institute strengthened its academic position by expanding into research. The Institute for Jazz Research, founded in 1971, remains to this day unique in Europe. Regardless of the fact that jazz schools were founded in other European cities such as Vienna and Bern from 1967 onwards, the pedagogical Jazz Institute in Graz rapidly won an international reputation and acted as a model when similarly structured pedagogical institutes were set up in cities such as Rotterdam (1976), Cologne (1979) and Hamburg (1983).*

*At the core of this paper is an investigation of the framework conditions for this development. Our focus is on aspects of professionalization, internationalization and intensive PR work on a local and international level. The people primarily responsible for the development of the Graz Institute will be discussed as much as their different activities in building up the local and international visibility of academic jazz in Graz. Above and beyond this, we shall examine the special socio-cultural starting conditions in the period when the Institute was founded, and how these have changed over the past fifty years. This paper will refer to the results of the research project "Jazz & the city" that was directed by Prof. Dr Franz Kerschbaumer at the University of Music and Performing Arts Graz from 2011 to 2013. Besides embarking on artistic research into questions of tradition and identity in jazz in Graz, this project was also concerned with documenting and recording local jazz history from 1965 to 2012. A monograph derived from this project will be published in autumn 2014 as part of the book series Beiträge zur Jazzforschung/Studies in Jazz Research published by the Institute for Jazz Research and the International Society for Jazz Research.*

**Michael Kahr** (\*1975 in Bruck/Mur, Austria) has been active as a freelance pianist, composer and arranger since 1998. He was a teaching assistant at the Sydney Conservatorium of Music, Australia, in 2003–2004. He was a Senior Lecturer at the Institutes for Jazz and Jazz Research at the University of Music and Performing Arts Graz (2006–2011) and a postdoctoral researcher and senior lecturer at the same institutions from 2011 to 2013. Since 2013 he has been an Associate Lecturer in the field of jazz composition and arranging at the University of Vienna. Recent publications: *Jazz in Graz: Musiker, Ereignisse und Musik von 1965 bis 2012* (2014, forthcoming). "Jazzwerkstatt Graz: A Young Austrian Jazz Initiative", in *Something Else! The Cultural Politics of Jazz* (2014, forthcoming, co-authored with Christa Bruckner-Haring). "Upper Styrian Big Band Folk – Exploring Local Identity and Authenticity in Jazz", in *Journal for Artistic Research 3* ([www.jar-online.net](http://www.jar-online.net)) (2013). "Jazz Komposition: Theorie und Praxis" in *Proceedings of the 12<sup>th</sup> GMTH Conference* (2014, in press). "Herbie Hancock, Chromatic Harmony and Clare Fischer", in *Jazzforschung/Jazz Research* (2014, forthcoming).

## Concert

**Thursday, November 6, 2014, 20.30**

Jazzkantine, Grabenstrasse 8, 6004 Luzern

**Big Band of the Hochschule Luzern, Ed Partyka**

Remembering George Gruntz

Der Basler Pianist, Bandleader, Arrangeur und Komponist George Gruntz war der wohl international bekannteste Schweizer Jazzmusiker. Als Pianist war er Mitglied in Rhythmusgruppen von so profilierten Musikern wie Dexter Gordon, Lee Konitz, Gerry Mulligan und Art Farmer. In den späten 1950er-Jahren hatte er Auftritte am Newport Jazz Festival mit der Newport International Band. Gruntz gründete Anfang der 1970er-Jahre die George Gruntz Concert Jazz Band, ein Big-Band-Ensemble, in der zahlreiche wichtige Jazzler spielten - etwa Alan Skidmore oder Ray Anderson. Gruntz' Schaffen war vielfältig: zu seinen Werken gehören auch Jazzopern und Filmmusik, er machte Radio, organisierte während einigen Jahren die Berliner Jazztage und wagte auch den Crossover zur klassischen Musik oder zur Musik fremder Kulturkreise.

Die Big-Band der Hochschule Luzern unter Ed Partyka präsentiert Musik von George Gruntz, der 2013 im Alter von achtzig Jahren verstorben ist.

*George Gruntz was pianist, band leader, arranger, and composer. Among Swiss jazz musicians, Gruntz probably had the greatest international notoriety. As pianist, he played in the rhythm sections of jazz greats like Dexter Gordon, Lee Konitz, Gerry Mulligan, and Art Farmer. During the late 1950s, he performed at the Newport Jazz Festival with the Newport International Band. In the early 1970s, Gruntz founded a big band, called the George Gruntz Concert Jazz Band, which counted many important players among its ranks - for example Alan Skidmore or Ray Anderson. The range of Gruntz' work was diverse: he wrote jazz operas, movie scores, was a radio man, organized the Berlin Jazz Festival during a couple of years, and also engaged projects crossing over to classical or world music.*

*The Big Band of the Hochschule Luzern, conducted by Ed Partyka, presents music by George Gruntz, who died in 2013 at age eighty.*

# Friday, November 7<sup>th</sup>, 2014

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## Symposium

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

### 9.00 Panel 3: *National Identities*

Chair: Olivier Senn

- Christa Bruckner-Haring (Graz): The Development of an Austrian Jazz Scene – Austrian Jazz Identity?
- Franz Kerschbaumer (Graz): Der Pluralismus von Szenen und Stilen in Österreich
- Tom Sykes (Salford): Music Outside? Innovation and ‚Britishness‘ in British Jazz 1960-1980
- Francesco Martinelli (Siena): Establishing Italian Jazz on the International Scene 1960-1980. Nunzio Rotondo, Giorgio Gaslini, Enrico Rava, Perigeo

### 11.00 Coffee Break

### 11.30 Lecture Concert

Thomas Mejer (Luzern)

### 14.00 Keynote: *Jazz der 1960er-Jahre in der Schweiz – Vorboten eines Aufbruchs*

Bruno Spoerri (Zürich)

### 15.00 Panel 4: *Swiss Perspectives*

Chair : Thomas Gartmann (Bern)

- Christian Steulet (Bern): JazzNyon, mémorable parenthèse
- Olivier Senn (Luzern): «Electric Jazz – Free Music». The History of the Band «OM» 1972-1982

### 16.00 Coffee Break

## Concerts

Jazzkantine, Grabenstrasse 8, 6004 Luzern

### 17.00 Sextet of the Haute Ecole de Musique Lausanne, Vinz Vonlanthen

“Le Bal des Ptérodactyles” – Works by BBFC, Jacques Demierre, Maurice Magnoni, François Lindemann, Koch-Schütz-Käppeli, OM

### 20.30 DKSJ All Stars, Thomas Mejer

Mani Planzer revisited

## Symposium

### Panel 3: National Identities

**Friday, November 7, 2014, 9.00**

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

Christa Bruckner-Haring, Graz

#### **The Development of an Austrian Jazz Scene – Austrian Jazz Identity?**

In Austria, a country deeply steeped in musical history and famous for its classical composers such as Wolfgang Amadeus Mozart, Anton Bruckner and Arnold Schönberg, jazz was quick to earn a place in the cultural landscape. After World War II, important jazz movements rapidly evolved in Vienna and Graz. Especially from the 1960s onwards, a strong independent Austrian jazz scene was established, with jazz musicians and ensembles focusing on the development of individual musical characteristics and styles.

This paper will examine main aspects of the jazz scene during these formative years of an independent Austrian jazz movement, including innovative musical movements like free jazz experimentations in the mid-1960s, the institutionalization of jazz at the Music Academy in Graz in 1965, significant musicians and ensembles such as the “Vienna Art Orchestra” (founded in 1977), and the role of the media (e.g. programming of the Austrian Public Radio Network ORF). In addition, it will be investigated if and how these significant developments influenced the work of contemporary jazz protagonists by means of conducted expert interviews with members from different areas of the jazz scene (musicians, ensembles, educators/researchers, festival/venue organizers, agencies/policy makers, media).

The research results will not only give an overview of pertinent aspects of the Austrian jazz scene in the years between 1960 and 1980, but will also reveal opinions about the influence of these developments on the formation of Austrian jazz identity.

**Christa Bruckner-Haring** obtained degrees in Music Education (University of Music and Performing Arts Graz/KUG), Spanish (Karl Franzens University Graz), Instrumental Studies (KUG). PhD in musicology, field of jazz and popular music research (KUG): “The style of Gonzalo Rubalcaba: Between the Cuban tradition and jazz”. Worked as a piano teacher 2003–2009. Researcher at the KUG Institute for Jazz Research since 2008; from 2010 to 2013 project associate on the HERA-funded research project *Rhythm Changes: Jazz Cultures & European Identities*. Visiting researcher in fall term 2009 at the Institute of Jazz Studies (IJS) at Rutgers University, Newark, NJ. International lectures and publications with the main focus on musical transcription, analysis and jazz in Europe.

Franz Kerschbaumer, Graz

#### **Der Pluralismus von Szenen und Stilen in Österreich**

In Österreich ist zwischen 1960 und 1980 eine ausgeprägte stilistische Vielfalt des Jazz evident, die in einem Kontext zu den Nachbarländern, aber auch zu Skandinavien und natürlich zu Amerika steht. Auf Basis der Jazzrezeption aus den USA nach dem Zweiten Weltkrieg konnten spezifische Szenen und musikalische Ausprägungen primär von österreichischen Musikern in den

Zentren Wien und Graz entwickelt werden. Eine traditionelle, auch von England und Deutschland beeinflusste Szene, im Sinne von New Orleans-, Chicago- und Swing-Revival, existierte nach wie vor. Von zunehmender Bedeutung war jedoch die Auseinandersetzung mit dem Modern Jazz, zunächst im Hinblick auf den Bebop, dessen Highlights über den amerikanischen Soldatensender "Voice of America" den einheimischen Jazzbegeisterten zugänglich gemacht wurden. Sowohl die moderne Cool-Jazz-Schule von Lennie Tristano als auch die Mainstreamphase, insbesondere mit deren Big-Band-Szene oder dem spezifischen Klangkörper des Modern Jazz Quartetts, spielte eine wesentliche Rolle in der Jazz-Praxis und in der Rezeption durch das Publikum. Spätestens ab Ende der 1960er-Jahre werden Wien und Graz zu bedeutenden Zentren des europäischen Free Jazz, wobei österreichische Künstler mit internationalen Solisten wie Eje Thelin (S), Albert Mangelsdorff (D), John Surman (GB), Don Cherry und Steve Lacy (USA) oder Pierre Favre (CH) künstlerisch erfolgreich kooperieren. Das international anerkannte Vienna Art Orchestra mit seinem aus der Schweiz stammenden Leiter Mathias Rüegg konnte ähnliche moderne musikalische Aspekte in die Big-Band-Praxis umsetzen. In den 1970er-Jahren nahm darüber hinaus die Fusion-Szene einen wichtigen Stellenwert ein, zumal einer der wichtigsten Protagonisten des Stils, Joe Zawinul, ein gebürtiger Wiener, als österreichisches Vorbild wirken konnte. Eine Weiterentwicklung des Hardbop unter Verwendung aktueller Stilmittel wurde nicht zuletzt von einer an etablierten Jazzinstituten ausgebildeten jüngeren Musikergeneration im Sinne einer Postbop-Phase auch in Österreich vollzogen.

### ***Pluralism of Scenes and Styles in Austria***

*In Austria between 1960 and 1980 there was a clear stylistic diversity in the jazz scene that must be seen in the context not just of its neighbouring countries, but also of Scandinavia and (naturally) America. Taking the reception of US jazz after World War II as their starting point, specific scenes and musical characteristics developed in Vienna and Graz, primarily among Austrian musicians. A traditional scene continued to exist that was also influenced by England and Germany along the lines of a New Orleans, Chicago and swing revival. Of increasing importance, however, was an engagement with modern jazz, initially with bebop, whose highlights were available to local jazz enthusiasts thanks to the American military radio "Voice of America". Both the modern cool-jazz school of Lennie Tristano and the mainstream, especially the big bands and the specific ensemble of the modern jazz quartet, played a fundamental role in jazz practices and in audience reception. By the end of the 1960s at the latest, Vienna and Graz had become significant centres of European free jazz, and Austrian artists collaborated successfully with international soloists such as Eje Thelin (S), Albert Mangelsdorff (D), John Surman (GB), Don Cherry, Steve Lacy (USA) and Pierre Favre (CH). The internationally recognised Vienna Art Orchestra, under its Swiss director Mathias Rüegg, was able to achieve a practical implementation of similarly modern musical aspects in the big band scene. Above and beyond this, the fusion scene became important in the 1970s, not least because one of the most significant protagonists of this style, Joe Zawinul – who was born in Vienna – was able to act as an Austrian role model. A younger generation of musicians who had been trained at established jazz institutions also contributed to the further development of hard bop in Austria, using contemporary stylistic means along the lines of a post-bop phase.*

**Franz Kerschbaumer** (\*1947), Dr. phil., o. Universitätsprofessor, Musikwissenschaftler, Musiker. Studierte an der Hochschule für Musik und darstellende Kunst in Graz im Hauptfach Trompete (Klassik und Jazz) und an der Karl Franzens Universität Graz im Hauptfach Musikwissenschaft mit abschliessender Promotion zum Dr. phil. (Thema der Dissertation: Miles Davis). 1988 erfolgte die Berufung zum ordentlichen Universitätsprofessor für Populärmusik und jazzidiomatische

musikalische Praxis an der Universität für Musik und darstellende Kunst in Graz. Seit 1992 Vorstand des dortigen Instituts für Jazzforschung, dem einzigen universitären Institut mit dieser fachlichen Ausrichtung in Europa. Seit 1989 Lektor für Jazz am Institut für Musikwissenschaft an der Universität Wien. Seit 1976 Autor und Mitherausgeber der beiden Publikationsreihen "jazzforschung" und "beiträge zur jazzforschung", die in Zusammenarbeit mit der Internationalen Gesellschaft für Jazzforschung, deren Präsident er ist, publiziert werden. Kerschbaumers Vortragstätigkeit als Jazzwissenschaftler erstreckt sich auf Europa und die USA. 2007 erscheint die Festschrift *Franz Kerschbaumer zum 60. Geburtstag* (jazzforschung Bd. 39) mit Beiträgen von über dreissig europäischen und amerikanischen Autoren. Kerschbaumer ist Autor von zahlreichen Jazz-Artikeln in der Neuausgabe des musikwissenschaftlichen Lexikons *Musik in Geschichte und Gegenwart* (MGG) sowie Autor und Mitherausgeber von *Eurojazzland*, New Hampshire, 2012.

**Franz Kerschbaumer** (\*1947), Dr phil., professor, musicologist and musician. He studied at the University of Music and Performing Arts Graz, taking trumpet (classical and jazz) as his main instrument. He took his doctorate in musicology at the Karl Franzens University of Graz (topic of his thesis: Miles Davis). In 1988 he was appointed a full professor for popular music and jazz idiomatic musical practice at the University of Music and Performing Arts Graz. Since 1992 he has directed the Graz Institute for Jazz Research, the only tertiary institution in this field in Europe. Since 1989 he has been a "lector" for jazz at the Institute of Musicology at the University of Vienna. Since 1976 he has written for, and edited, the two publication series *Jazzforschung* and *Beiträge zur Jazzforschung*, which are published in collaboration with the International Society for Jazz Research of which he is also the president. Kerschbaumer's lecturing activities as a jazz researcher take him across Europe and the USA. In 2007 the festschrift *Franz Kerschbaumer zum 60. Geburtstag* was published (*Jazzforschung* vol. 39) with contributions from over thirty European and American authors. Kerschbaumer is also the author of numerous jazz articles in the new edition of the encyclopaedia *Musik in Geschichte und Gegenwart* (MGG) and is an author and co-editor of *Eurojazzland*, New Hampshire, 2012.

Tom Sykes, Salford

### **Music Outside? Innovation and 'Britishness' in British Jazz, 1960–1980**

The 1960s and 1970s are regarded by some historians as being particularly creative decades for jazz in Britain, when British jazz developed its own sound quite distinct from that of American jazz. For example, Wickes (1999:1) points out that "1960 was selected as a starting point [for his book] ... because it was around that time that British jazz emerged from the cocoon of respectful emulation with which it had wrapped itself out of a mistaken attitude of second-bestness to the 'genuine article', which had to be American and, preferably, black." Heining (2012:1) looks at jazz in the context of wider cultural and social changes of the period: "What is clear is that a variety of art forms were significantly affected by a sense of liberation and freedom. The development of British jazz between the early sixties and early seventies was a remarkable example of this process at work." Pianist Howard Riley claims, in an interview in the BBC documentary *Jazz Britannia: Strange Brew* (Connelly, 2005), that his was the first generation of British jazz musicians that acknowledged a debt to American jazz but wanted to find its own voice.

While not denying that this was a creatively fruitful period in British jazz, in this paper I argue that notions of national identity in jazz, a "British sound" and even a "European aesthetic" in jazz are sometimes applied in a sweeping and uncritical way. Some British jazz, performed largely by

white (and mostly male) musicians at this time, was influenced during the 1960s by the contribution of immigrant black musicians from South Africa and the Caribbean; at the same time, musicians such as Michael Garrick and John Surman were drawing to some extent on British folk music for inspiration. Using examples from the period, I suggest that although much British jazz from 1960 to 1980 was innovative and became less “American”, development of its styles was affected by many musical, cultural and political factors in addition to the racial and national identities of white British musicians. This led to the pluralism of jazz styles in Britain that continues today.

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**Tom Sykes** studied jazz as an undergraduate at Leeds College of Music and did his Master’s with the Open University, where he researched jazz in Britain since 1980. He is currently a PhD candidate at the University of Salford, where his research is in the digital dissemination of jazz. He teaches on popular music degree programmes in Salford and at a college in Liverpool.

Francesco Martinelli, Siena

### **Establishing Italian Jazz on the International Scene 1960–1980.**

**Nunzio Rotondo, Giorgio Gaslini, Enrico Rava, Perigeo**

This paper will concern itself with developments in Italian jazz focusing on the two decades 1960–1980. It opens by touching on context and antecedents: relationships with Italian musical traditions in early American jazz, acceptance/refusal of jazz by Italian cultural institutions and movements before 1960, key late 50s developments both in jazz and arts/media.

In the early 60s Italian jazz was characterized by a small scene with marked differences between the two main scenes of Rome and Milan and with a few relevant events outside of them. All was relatively well documented by an active and well rooted specialist magazine (*Musica Jazz*) but quite detached from other general movements in music. By the end of the decade several ideological, cultural, political ruptures will have changed this panorama, and while Italian jazz was active in these changes they also had to deal with the complex situation they created from the point of view of artistic challenges, working conditions, and relationships with the recording industry. In order to discuss these changes and the different strategies adopted by musicians, four case studies will be examined to gain a better understanding of the process.

Nunzio Rotondo, while almost unknown outside of Italy, was one of the first Italian musicians to successfully perform internationally after the war. He subsequently worked within the Rome jazz scene, with limited exposure both live and on record.

Giorgio Gaslini's groundbreaking work of the late 50s, his training in “classical” music and his unflagging commitment to exploration made him a personality similar to Portal and Gulda. However his artistic successes did not close the chasm between “serious” music and jazz in Italy.

Enrico Rava took the opposite road to Rotondo, widely performing abroad and paying dues in Buenos Aires, New York and Paris before gaining acceptance worldwide and in his own country. He has been instrumental in the creation of an international image of Italian jazz and even of an Italian sound, opening the doors to many others.

Perigeo was a “jazz-rock” group of the early 70s. Their recordings are still extremely popular. The reaction to their music by the jazz establishment and then their curt dismissal by the industry led to their disbanding, after which the single members – Franco D’Andrea, Claudio Fasoli, Giovanni Tommaso – produced and still produce some of the most exciting Italian jazz.

**Francesco Martinelli**, born in Pisa, Italy, 1954, began organizing concerts in 1975. Between 1976 and 1983 co-promoted the International Pisa Jazz Festival, two books and several LP records. From 1997 to 2006 promoted another Festival in cooperation with the Italian Instabile Orchestra; currently organizing ad hoc events. Actively involved in the preservation and organization of jazz history in Europe, informing the public about the different jazz-derived musical genres, and in joint projects involving musicians, institutions and festivals all over Europe. Director of the Siena Jazz Archive, the main resource of its kind in Italy, including acquisition and organization of collections, editing of publications and using his scientific background in chemistry and computing to work in information retrieval and preservation/digital restoration of sound artefacts as well as giving courses and lectures about the history of jazz, philology and preservation of recorded sound at Siena Jazz University, Mascagni Conservatory in Leghorn, and universities/festivals around the world. Developed an active interest in Turkish musical traditions after regularly teaching/working in Turkey. For the Rough Guide to World Music updated the “Turkey” entry. Curator of two series of Italian translations of jazz books with a total of 8 titles published, two under preparation.

### **Lecture Concert: Thomas Mejer**

**Friday, November 7, 2014, 11.30**

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

**Thomas Mejer** studierte Saxofon bei Urs Leimgruber (Jazzschule Luzern), Marcus Weiss (Konservatorium Luzern) und Mick Green (Dartington College of Art, GB) und Komposition bei Vinko Globokar, Per Nørgard und Michael Finnissy (Sussex University). Seine Kompositionen wurden u.a. vom Allegri Quartett GB, BBC Singers GB, Ny Dansk Saxofon Kvartett DK, Cambridge New Music Players GB, Vision Saxofon-Quartett USA, basel sinfonietta aufgeführt. Als Saxofonist spezialisierte sich Mejer auf das Kontrabass-Saxofon und bevorzugt basslastige Formationen wie das KONTRA-Trio, Chicago Basses, TwoTubax, Suba-Quartet etc. Improvisierte Musik mit, Martin Schütz, Fredy Studer, Michael Zerang, Fred Lonberg-Holm, Keefe Jackson und vielen anderen. Mejer erhielt verschiedene Preise u.a. Werkbeitrag 1993 und 1998 von Stadt und Kanton Luzern. 2004 Aufenthalt im Studio des Vereins Sister Cities Luzern-Chicago. Seine Kompositionen sind bei der Schweizerischen Musikedition erhältlich. CD-Einspielungen sind auf earup, Leo Records, Mode Records und Tzadik erhältlich.

**Thomas Mejer** studied Saxophone with Urs Leimgruber (Jazz School Lucerne), Marcus Weiss (Konservatorium Luzerne) and Mick Green (Dartington College of Art, UK), and composition Vinko Globokar, Per Nørgard and Michael Finnissy (Sussex University). His compositions have been performed by Allegri Quartett, BBC Singers, Ny Dansk Saxofon Kvartett, Cambridge New Music Players, Vision Saxophon-Quartet, and Basel Sinfonietta. As a saxophonist, Mejer has concentrated on the Contrabass-Saxophone and on Bass Ensembles like KONTRA-Trio, Chicago Basses, TwoTubax, Nashi Dela etc. As an Improviser he has played with Martin Schütz, Fredy Studer, Michael Zerang, Fred Lonberg-Holm, Keefe Jackson and many more. Mejer has received several prizes, namely the Werkbeitrag 1993 and 1998 from the town and city of Lucerne, as well as the 2004 studio space in

Chicago from the Sister Cities Trust. His compositions are published at Schweizerischen Musikedition. CDs are available on earup, Leo Records, Mode Records and Tzadik.

## **Keynote**

**Friday, November 7, 2014, 14.00**

Maskenliebhaber-Gesellschaft, Süssswinkel 7, 6004 Luzern

Bruno Spoerri, Zürich

### **Jazz der 1960er-Jahre in der Schweiz – Vorboten eines Aufbruchs**

Es ist unbestritten: in den 1960er-Jahren veränderte sich das Bild wie auch die Bedeutung des Jazz wesentlich. Es war die Zeit der Jugendrevolten, der Protestbewegungen in der ganzen Welt und der Beginn des technologischen Umbruchs. Der Jazz verlor seine Rolle als Musik der jungen Generation, gleichzeitig entstanden die ersten Jazzschulen mit ihren weitreichenden Folgen. Die Generation der um 1940 Geborenen war damals 20–30-jährig; sie hat diese Zeit wahrscheinlich am intensivsten erlebt, nach einer von den Vorboten des Aufbruchs geprägten Adoleszenz in den 1950er-Jahren.

Das Erlebnis einer Epoche ist etwas anderes als deren nachträgliche Aufarbeitung, auch anhand der besten Quellen. Die Erinnerung ist oft unsystematisch und möglicherweise verklärt, aber gleichzeitig von einer Qualität, die später kaum mehr nachvollziehbar ist und allenfalls von einem begabten Romanautor nachgezeichnet werden könnte. Ich möchte versuchen, eine Sicht von innen auf diese Zeit zu vermitteln, nicht die Sicht des erklärenden Historikers oder des verstehenden Soziologen, sondern diejenige des Zeitzeugen, der oft Wege ging, die ihn an andere Orte hinführten als erwartet.

### ***Jazz in Switzerland in the 1960s – Harbingers of Change***

*It is undeniable: in the 1960s, the image of jazz changed fundamentally, as did its significance. It was the time of youth rebellion, of protest movements across the world and of the beginning of technological change. Jazz lost its role as the music of the young generation, and at the same time the first jazz schools opened their doors, with all the far-reaching consequences that they brought with them. The generation born in around 1940 was 20–30 years old back then; they probably experienced this time with the greatest intensity, after an adolescence in the 1950s that was marked by the harbingers of change.*

*Experiencing this epoch was different from appraising it afterwards, no matter how good your sources are. Memory is often unsystematic and can tend to idealise things, but it is also of a quality that later can barely be comprehended and could at best be traced by a talented novelist. I would like to try and convey a view of this time from the inside, not the view of a historian or a sociologist trying to explain or understand what happened, but the view of a contemporary witness who often took paths that led him to places different from the ones he had expected.*

**Bruno Spoerri** erlebte die Schweizer Jazzszene erstmals 1952 als Saxophonist in einer Basler Amateur-Jazzgruppe. Er trat in den folgenden Jahren regelmässig am Zürcher Jazz Festival auf und spielte mit vielen Exponenten des damaligen Schweizer Jazz, u.a. auch im Zürcher Café Africana. Seit 1965 ist er hauptberuflich als Musiker in den verschiedensten Funktionen und Gebieten tätig.

Er hat die Wandlungen des Jazz mitgemacht, vom Bebop zu Hard-Bop und Jazz-Rock und zur heutigen Stilvielfalt, von der traditionellen Instrumentation zur Elektronik und zur Computermusik. Bis heute ist er als Komponist und Improvisator sowohl in der Jazzszene wie auch in der Welt der elektronischen Musik aktiv geblieben. 2005 hat er das Buch *Jazz in der Schweiz – Geschichte und Geschichten* herausgegeben, 2010 das Nachschlagewerk *Musik aus dem Nichts – die Geschichte der elektroakustischen Musik in der Schweiz*.

*Bruno Spoerri first experienced the Swiss jazz scene in 1952 when he was the saxophonist in an amateur jazz group in Basel. In the years thereafter he regularly played at the Zurich Jazz Festival and performed with many exponents of the Swiss jazz scene of the day, also at the Zurich café "Africana". Since 1965 he has been professionally active as a musician in the most varied functions and fields. He participated in the changes that the jazz scene underwent, from bebop to hard bop and jazz rock to today's stylistic diversity, from traditional instrumentation to electronics and computer music. He remains active to this day as a composer and improviser, both in the jazz scene and in the world of electronic music. In 2005 he edited the book Jazz in der Schweiz – Geschichte und Geschichten (Jazz in Switzerland – history and stories) and in 2010 the reference work Musik aus dem Nichts – die Geschichte der elektroakustischen Musik in der Schweiz (Music from nothing – the history of electro-acoustic music in Switzerland).*

#### **Panel 4: Swiss Perspectives**

**Friday, November 7, 2014, 15.00**

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

Christian Steulet, Bern

#### **JazzNyon, mémorable parenthèse**

Au début des années 1970, une poignée de mélomanes résidants à Nyon (VD) se rend régulièrement aux concerts organisés par Niklaus Troxler à Willisau. Conscients de l'intérêt culturel que représente l'ouverture de nouvelles scènes, ce groupe de passionnés s'interroge: ce qui est possible à Willisau ne le serait-il pas à Nyon?

William Patry (1946–2009), physiothérapeute et musicien amateur, organise ainsi des concerts depuis 1974 puis crée l'association JazzNyon pour un premier festival en 1976. Il s'ensuit cinq éditions jusqu'en 1980, année à partir de laquelle les ressources ne suffisent plus pour gérer ce type d'événement. JazzNyon propose encore de riches saisons de concert avant d'organiser à nouveau un festival en 1984. Ce sera le dernier ...

L'objectif de l'association est double: offrir du temps de jeu à la nouvelle génération de musiciens romands et suisses, et inviter les musiciens afro-américains qui ont rénové la tradition du jazz durant les années 1960 (Charles Mingus, Art Ensemble of Chicago, Max Roach, Cecil Taylor, etc.). Les concerts ont lieu en différents endroits de Nyon et alentours. William Patry organise également des stages de musique ouverts à toutes et à tous. Comment une nouvelle scène centrée sur l'avant-garde musicale a-t-elle pu naître à Nyon, quelles ont été les raisons de son succès et pourquoi n'a-t-elle pas réussi le difficile pari de la durée ?

Le fonds William Patry, déposé au service des archives musicales de la Bibliothèque cantonale et universitaire de Lausanne, permet de lever le voile sur l'histoire de son

association, de découvrir l'évolution de sa programmation et de son engagement dans la vie culturelle locale et de retracer son travail. Le dépouillement en cours puis l'analyse de ce riche fonds d'archive (affiches, correspondance, dossiers de presse et documents audiovisuels) permettra d'esquisser quelques réponses à ces questions.

### ***JazzNyon, Memorable Parenthesis***

*In the early 1970s, a handful of Nyon music lovers would regularly attend concerts organised by Niklaus Troxler in Willisau. Aware that this cultural activity might represent the start of a new musical movement, this group of (jazz) aficionados asked themselves the question: If they can do it in Willisau, why not also in Nyon?*

*William Patry (1946–2009), physiotherapist and amateur musician, then organised a number of concerts resulting in the creation of the association Jazz-Nyon which produced its first festival in 1976. Five annual festivals were to follow, until 1980 when resources were no longer available to fund this type of event. Jazz-Nyon continued to present rich seasons of concerts before organising another festival in 1984. It was to be the last ...*

*The association had two main objectives: to offer 'playing time' to a new generation of Swiss musicians and to invite Afro-American musicians to perform, who renewed the tradition of jazz during the sixties (Charles Mingus, Art Ensemble of Chicago, Max Roach, Cecil Taylor, etc.). The concerts were held in different venues in and around Nyon. William Patry also organised music courses open to all.*

*How did a new musical scene, focusing on the avant-garde, emerge in Nyon, what were the reasons for its success and why did it not last? The William Patry collection, kept in the musical archive department of the university and cantonal Library of Lausanne, allows us to lift the lid on the history of its association, to learn more about the development of its programme and involvement with local cultural life as well as record its work. The current sifting and study of these documents, then the analysis of this rich archive collection (posters, correspondence, press files and audiovisual documents) allows us to suggest some answers to these questions.*

**Christian Steulet** (1961), historien de formation, a travaillé à l'organisation de concerts et à la promotion des musiques populaires contemporaines en Suisse romande. Il est engagé actuellement par la Haute Ecole des Arts de Berne dans le cadre du projet de recherche « Growing Up » consacré à l'émergence des nouvelles scènes musicales en Suisse de 1965 à 1980.

**Christian Steulet** (1961), historian by training, has worked organising concerts and promoting contemporary popular music in (French speaking) Switzerland. At present he is involved with the Bern University of the Arts working on the research study "Growing Up", dedicated to the emergence of new musical scenes in Switzerland between 1965 and 1980.

Olivier Senn, Luzern

### **"Electric Jazz – Free Music". The Story of the Band "OM" from 1972 to 1982**

In 1973, a young quartet called OM – featuring Christy Doran (guitar), Urs Leimgruber (saxophone), Bobby Burri (bass) and Fredy Studer (drums) – won the renowned jazz competition in

Přerov, Czechoslovakia. This success created quite a stir back home: the Lucerne newspapers were surprised and enthusiastic. In the wake, the band played at the Montreux Jazz Festival in 1974 (which provided material for the self-published LP *Montreux live & more*) and at the opening concert of the Willisau Jazz Festival in 1975.

The band's international career was facilitated by two events: Firstly, after Montreux performance, Manfred Eicher signed OM for the JAPO Records label (a sister label of ECM). A first JAPO album was released in 1976 under the title *Kirikuki*, another one, *Rautionaha*, in 1977. JAPO distributed the albums globally and made the band known outside of Switzerland. Secondly, OM started a collaboration in 1977 with Dom Um Romão, the Brazilian percussionist and former member of Weather Report. The tours with Dom Um were well attended by the audiences and well covered by the press. In 1978, the album *OM with Dom Um Romão* was released. This album had an astonishing afterlife. Although it has still never appeared on CD, it appeared 90<sup>th</sup> on the Rolling Stone list of the hundred best jazz albums of all time in 2013 (only two other Europeans, Peter Brötzmann and Nils Petter Molvær, managed to get on this list). A final album, *Cerberus*, was released in 1980. OM decided to disband in 1982 by mutual consent. After ten years of intense and exclusive collaboration, the four musicians were looking for new constellations and challenges. Since 2006 OM has occasionally performed again in its old formation, as for example at the Willisau Jazz Festival in 2008, at the Schaffhausen Jazz Festival in 2009, and at the Alpentöne Festival in Altdorf in 2013. This paper reconstructs the history of the band from 1972 to 1982, on the basis of interviews with the band members, press reports, photographs and other sources.

The band members described their music as "Electric jazz – free music", rather than using the trite label of "jazz rock". A superficial affinity to rock can be observed in their use of electric guitar, in their catchy themes and the grooves that carry their structures, but their collective improvisations show a strong influence of free jazz.

**Olivier Senn** studied musicology, philosophy and German linguistics at the University of Zurich. He earned his PhD in Zurich with a thesis on the musicological analysis of sound recordings. The focus of his research is on music performance studies and jazz history. He has been active as a music researcher at the Hochschule Luzern since 2006. In 2009 he was a visiting fellow at Harvard University. His publications discuss performative aspects in recordings by Sarah Vaughan, Thelonious Monk, John Coltrane and Martha Argerich. A recent focus is the history of jazz in Willisau.

## Concerts

**Friday, November 7, 2014, 17.00**

Jazzkantine, Grabenstrasse 8, 6004 Luzern

**Sextet of the Haute Ecole de Musique Lausanne, Vinz Vonlanthen**

"Le Bal des Ptérodactyles" – Works by BBFC, Jacques Demierre, Maurice Magnoni, François Lindemann, Koch-Schütz-Käppeli, OM

Dieses Workshop-Konzert von Studierenden der Haute Ecole de Musique Lausanne präsentiert vor allem die Musik von Schweizer Jazzern jenseits des Röstigrabens: Die Suisse Romande ist mit Stücken von BBFC (Jean-François Bovard, Daniel Bourquin, Léon Francioli und Olivier Clerc), Jacques

Demierre, Maurice Magnoni und François Lindemann vertreten. Koch-Schütz-Käppeli aus der "Bilingue-Stadt" Biel und OM aus der Gastgeberstadt sind ebenfalls im Programm.

*Students of the Haute Ecole de Musique Lausanne primarily present music of Swiss jazz musicians from the western side of the rösti ditch: the French speaking part of Switzerland is represented by music of BBFC (Jean-François Bovard, Daniel Bourquin, Léon Francioli and Olivier Clerc), Jacques Demierre, Maurice Magnoni and François Lindemann. Koch-Schütz-Käppeli from the bilingual city of Biel/Bienne, and OM from Lucerne are also featured in the program.*

Gauthier Toux (p), Théo Duboule (g), Zacharie Ksyk (tp), Léon Phal (ts), Marco de Freitas (b), Axel Lussiez (dr)

### **Friday, November 7, 2014, 20.30**

Jazzkantine, Grabenstrasse 8, 6004 Luzern

### **DKSJ All Stars, Thomas Mejer**

Mani Planzer revisited

Das All-Stars-Ensemble der DKSJ (Direktoren-Konferenz der Schweizer Jazzschulen) vereinigt jährlich die begabtesten hiesigen Jazzstudierenden für ein gemeinsames Konzertprojekt. Das diesjährige All-Stars-Programm ist dem 1997 verstorbenen Luzerner Komponist, Arrangeur, Bandleader, Chorleiter und Lehrer Mani Planzer gewidmet. Planzer war ein origineller Querdenker, dessen Musik kaum in eine gängige Schublade passt: er bewegte sich zwischen Jazz und zeitgenössischer Kunstmusik. Thomas Mejer und David Grottschreiber haben für das DKSJ-All-Star-Ensemble Kompositionen arrangiert, die Planzer ursprünglich für die Mani Planzer Big Band und das MorschAchBlasorCHester geschrieben hatte. In den Stücken wechseln komponierte Abschnitte mit kollektiven Improvisationen ab. Planzer experimentierte mit der Zwölftontechnik, mit aleatorischen Verfahren und lässt es zwischendurch mächtig swingen.

*Every year, a selection of the best of Swiss jazz students unites to form the All Stars Ensemble of the DKSJ (Conference of the Directors of Swiss Jazz Schools). This year's program celebrates the music of Mani Planzer – composer, arranger, band leader, choirmaster and teacher who lived in Lucerne and died in 1997. Planzer was a lateral thinker, whose music defies the usual genres and categories. He travelled freely between jazz and contemporary art music. Thomas Mejer and David Grottschreiber have arranged compositions for the All Star Ensemble that Planzer originally had written for the Mani Planzer Big Band and the MorschAchBlasorCHester. In these pieces, composed passages alternate with collective improvisation. Planzer experimented with Schönberg's twelve-tone technique and with aleatory principles, and let the band swing every now and then.*

Elio Amberg (bcl), Julie Campiche (harp), Jan Herzog (g), Zacharie Ksyk (tp), Clemens Kuratle (dr), Thomas Mejer (arr., cond.), Benjamin Muralto (eb), Tobias Pfister (bcl), Nina Reiter (voc), Pascal Rügger (b), Niko Seibold (as), Florian Weiss (tb)

# Saturday, November 8<sup>th</sup>, 2014

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## Symposium

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

### 9.00 Panel 5: *Jazz and the Cold War*

Chair: Thomas Gartmann (Bern)

- Katharina Weissenbacher (Graz): Der Jazz in der DDR unter Kontrolle des Systems. Ein Einblick auf die Entwicklung des Jazz in den 1960er-Jahren
- Berndt Ostendorf (München): From the Cold War to the Cool War. Jazz and Propaganda at the Voice of America 1955-1996
- Ádám Ignácz (Budapest): Ein Fenster zur klassischen Musik. Die Rolle des Jazz in der Jugendpolitik Ungarns 1961-1972
- Mario Dunkel (Dortmund): The Transformation of West German Music Diplomacy in the 1960s

### 11.00 Coffee Break

### 11.30 Panel 6: *Aspects of Gender*

Chair: Britta Sweers (Bern)

- Christian Broecking (Luzern): Irène Schweizer – Die Infrastruktur der Freiheit
- Angelika Güsewell (Lausanne): 1970-2013. Growing Up? Points de vue et perspectives de musiciennes et musiciens jazz Suisses
- Katharina Schmidt (Berlin): Money and a Room of One's Own? – What Did it Take for a Woman to Be a Jazz Musician 1960-1980?

### 14.00 Panel 7: *Changing Identities*

- Loes Rusch (Amsterdam): Dutch + Improvised Music + Media = Representation? Jazz Criticism in the Netherlands
- Walter van de Leur (Amsterdam): The Ghost of Gil. Final Concerts in Europe by American Greats
- Tony Whyton (Salford): Moving to Higher Ground. The Changing Discourse of European Jazz 1960–1980

### 16.00 Final Discussion

## Concerts

Jazzkantine, Grabenstrasse 8, 6004 Luzern

### 17.00 Septet of the Hochschule der Künste Bern, Bernhard Bamert

Music by Magog and Urs Voerke

### 20.30 Duo Irène Schweizer and Pierre Favre

## Symposium

### Panel 5: Jazz and the Cold War

**Saturday, November 8, 2014, 9.00**

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

Katharina Weissenbacher, Graz

#### **Der Jazz in der DDR unter Kontrolle des Systems.**

#### **Ein Einblick auf die Entwicklung des Jazz in den 60er-Jahren**

Das Dissertationsprojekt "Die Entwicklung des Jazz in der DDR unter Kontrolle des Systems" beschäftigt sich mit der Entwicklung des Jazz und dessen Bedeutung zur Zeit der DDR (1949–1990), insbesondere in den Jahren nach dem Mauerbau (1961). Gegenstand der Untersuchungen sind der Aufbau von Jazzclubs und Konzertreihen sowie die Situation der Musiker unter Überwachung des Systems. Dabei wird ein besonderer Schwerpunkt auf die Konzertreihe Jazz-Lyrik-Prosa gelegt, die 1963 vom deutschen Lektor und Musikwissenschaftler Werner Josh Sellhorn ins Leben gerufen wurde und die es nach fast dreissig Jahren Pause seit 1997 wieder gibt.

Durch den Vergleich der bisherigen Literatur mit Stasi-Akten sowie mit von Katharina Weissenbacher durchgeführten Interviews (z.B. mit Musikern des Zentralquartetts oder dem Jazzsaxophonisten Friedhelm Schönfeld) wird die Art und Weise, in welcher Zensur ausgeübt wurde, untersucht und deren Auswirkungen auf den Jazz und die Musiker dokumentiert. Ein besonderer Schwerpunkt wird darauf gerichtet, welche Bedeutung Jazz für die Musiker und das Publikum hatte. In diesem Referat geht es darum, wie sich nach dem Mauerbau eine ambivalente Stasi-Welt entwickeln konnte, die das Jazz- und Popgeschehen zwar förderte, es gleichzeitig aber auch versuchte zu kontrollieren. Jazzmusiker benötigten eine Spielerlaubnis (Pappe), Ost- und Westmusiker durften nicht zusammen auftreten. Besondere Aufmerksamkeit erregte beispielsweise die Ausweisung des Liedermachers und Lyrikers Wolf Biermann, gegen die viele Künstler, darunter auch Jazzmusiker, eine Petition unterschrieben, was für einige Musiker zur Folge hatte, dass sie Auftrittsverbot erhielten.

Die bisherigen Ergebnisse dieses Forschungsprojekts sollen zeigen, ob Jazz auch für die Musiker und das Publikum eine Komponente der Auflehnung beinhaltete und ob die Musik dadurch geprägt war.

#### ***Jazz in the GDR under the Control of the System.***

#### ***Insights into the Development of Jazz in the 1960s***

*The doctoral project "The Development of Jazz in the GDR under the Control of the System" deals with the development of jazz and its significance at the time of the German Democratic Republic (1949–90), in particular in the years after the building of the Berlin Wall (1961). The subject of these investigations is the creation of jazz clubs and concert series, and the situation of the musicians while they were being monitored by the state. A particular focus is placed on the concert series "Jazz-Lyrics-Prose" that was created in 1963 by the German editor and musicologist Werner Josh Sellhorn. After a break of thirty years, it was set up again in 1997 and continues today. A comparison of existing literature with the Stasi archives and with interviews conducted by Katharina Weissenbacher (e.g. with musicians from the Zentralquartett and the jazz saxophonist Friedhelm Schönfeld) allows us to investigate the manner in which censorship was carried out, and to*

*document its impact on jazz and jazz musicians. A special emphasis is placed on the significance of jazz for both musicians and their audiences. This paper looks at how an ambivalent Stasi system developed after the building of the Wall, in which a jazz and pop scene was supported while at the same time attempts were being made to control it. Jazz musicians needed permission to perform (referred to as "Pappe" in the GDR), and musicians from East and West were not allowed to perform together. The deportation of the songwriter and poet Wolf Biermann caused a particular stir, with many artists – including jazz musicians – signing a petition against it. This had consequences for the musicians, as some were then banned from performing.*

*The results of this research project thus far should show whether jazz also had a rebellious aspect in the eyes of the musicians and their audiences, and whether this had an impact on the music itself.*

**Katharina Weissenbacher** (\*1982) ist als freischaffende Cellistin und Instrumentalpädagogin tätig und beschäftigt sich seit 2010 neben ihrer Tätigkeit als klassische Musikerin mit Jazz. So absolvierte sie an der Zürcher Hochschule der Künste (ZHdK) das Variantfach Jazzcello, belegte als Hobby das Nebenfach Jazzsaxophon und tritt gelegentlich als Solistin mit Big Band oder Jazz Trio auf. Zur Dissertation führte sie ihr besonderes Interesse für den Jazz, insbesondere für das Thema "Jazz in der DDR". Akademische Grade: 2007 Konzertdiplom (HfMT Köln), 2009 Meisterklassendiplom (HfM Würzburg), 2010 Lehrdiplom (HfM Würzburg), 2012 Master of Arts in Music Performance – Orchester (ZHdK).

***Katharina Weissenbacher** (\*1982) works as a freelance cellist and instrument teacher and since 2010 has been engaging with jazz alongside her activities as a classical musician. Thus she studied the alternative subject "jazz cello" at the Zurich University of the Arts, took jazz saxophone as a secondary instrument on a hobby basis and occasionally performs as a soloist with a big band or in a jazz trio. Her choice of doctoral topic was determined by her special interest in jazz, in particular her interest in jazz in the GDR. Her academic qualifications are the following: 2007, Concert diploma (Hochschule für Musik und Tanz Köln); 2009, Master class diploma (Hochschule für Musik Würzburg); 2010, Teaching diploma (Hochschule für Musik Würzburg); 2012, Master of Arts in Music Performance – Orchestra (Zurich University of the Arts).*

Berndt Ostendorf, München

### **From the Cold War to the Cool War.**

#### **Jazz and Propaganda at the Voice of America 1955–1996**

Willis Conover's jazz hour was broadcast by the Voice of America for forty-one years, from 1955 to 1996. What role did it play during the Cold War? Why would NBC anchor man John Chancellor who served as director of VOA call jazz the "single most effective instrument" at the Voice of America? What was the symbolic or political capital of this new sonic weapon "jazz" for audiences East or West? Was there a differentiation of Cold War audiences and a pluralism of receptions? Was it effective as political propaganda or was the jazz craze just a collateral effect of modernization – meaning that the erotic tease of a jazz-shaped American commodity culture "subverted" listeners to the American way of life. Did its attraction lie in a new individual life style politics advocating the liberation of the individual from fundamentalist constraints on either side of the Iron Curtain? How substantial is the alleged correlation between jazz and democracy? How did different audiences worldwide react to the balancing act between the State Department's export of

civil rights with ambassadors such as Armstrong, Ellington and Gillespie and the ongoing domestic racist practice of Orval Faubus and Bull Connor? Did the Cold War and the Jazz Hour accelerate the globalization of jazz, thus whitening and removing it from the Black community (rip-off?) and turning it into a transnational genre beyond the American color line? Or in sum: Was the symbiotic merger of jazz, race, ethnicity and politics uniquely American, and how could that historic conjuncture be instrumentalized as cultural diplomacy under the aegis of the Cold War?

**Berndt Ostendorf**, Professor (emeritus) of North American Cultural History at the Amerika Institut, Ludwig Maximilians Universität München from 1980 to 2005 has written *Black Literature in White America* (1982) and *New Orleans, Creolization and all that Jazz* (2013) and edited *Ghettoliteratur* (1983), *Die Vereinigten Staaten von Amerika* (2 Vol., 1992), *Die multi-kulturelle Gesellschaft: Modell Amerika?* (1995), *Transnational America. The Fading of Borders in the Western Hemisphere* (2002) and *Iconographies of Power: The Politics and Poetics of Visual Representation* (2003). Areas of interest include the cultural history of immigration; the politics of difference, multiculturalism; creolization and circumatlantic diasporas; American popular culture, the culture industry; New Orleans and American music. Recent articles: “The Rise and Fall of Multicultural Theory and Practice: The Ideological Contradictions of Belonging”; “Why is American popular culture so popular? A view from Europe”; “Americanization and Anti-Americanism in the Age of Globalization”; “Freedom of what religion? An Archeology of American Religious Passions”. He is a founding member of the International Association for the Study of Popular Music and of CAAR and a long-time co-editor of *Popular Music*. He is currently working on a cultural history of American music.

Ádám Ignácz, Budapest

### **Ein Fenster zur klassischen Musik. Die Rolle des Jazz in der Jugendpolitik Ungarns (1961–1972)**

In meinem Vortrag versuche ich darzustellen, wie die sozialistischen Führer der ungarischen Kultur- und Jugendpolitik den Jazz ab 1961 von einem “schädlichen und gefährlichen Ton des westlichen Imperialismus” stufenweise zu einer hochbewerteten Kunstmusik umdeuteten, die zur geistigen Erziehung der Jugend beitragen kann.

Anhand von Dokumenten der Ungarischen Sozialistischen Arbeitspartei und des Kommunistischen Jugendverbands, beziehungsweise Artikeln über den Jazz in der zeitgenössischen Musik- und Jugendpresse, beschäftige ich mich zunächst mit der Jazz-Rezeption der 1950er-Jahre. Der Jazz, damals nicht strikt von kommerzieller Tanzmusik unterschieden, wurde als lotterhafte, kitschige Musikform des Abendlands tief verachtet und offiziell abgelehnt.

Ein erster Wandel fand ab 1958 statt, als der Jazz im (einzigen) Ungarischen Rundfunksender und in einigen Musikclubs der Budapester Innenstadt gelegentlich gespielt werden durfte. Die Ablehnung der Presse ging jedoch weiter: über Jazz wurde geschwiegen oder seine negativen Auswirkungen auf den sozialistischen Menschen erörtert. Dies änderte sich erst 1961, aufgrund eines in der “Sowjetskaja Kultura” publizierten Artikels des Musikschriftstellers Leonid Utesov: in seinen *Gedanken über den Jazz* erklärte er das Wesen des “guten” Jazz auch in Ost-Europa für notwendig. Ab diesem Zeitpunkt durfte man den Jazz nicht mehr mit der kommerziellen westlichen Tanzmusik identifizieren, die von Staatspartei und Kadern nach wie vor abgelehnt wurde. Noch dazu schaffte es 1962–1963 – nach dem Welterfolg der Beatles – die Beatmusik durch den “eisernen Vorhang” und wurde in jugendlichen Kreisen immer populärer. Der Kommunistische Jugendverband versuchte den Jazz als attraktive und wertvolle Alternative zur populären Musik zu propagieren, insofern als er sich in Ausarbeitung, Form und Gehalt der klassischen Musik nähern würde. Die

Führer der Kulturpolitik erhofften sich vom Jazz, dass er ein Fenster zur klassischen Musik öffnen würde, dass die (jugendlichen) Massen, die vor allem "wertlose und leere" Tanzmusik hörten, über den Jazz zur höheren Musik finden würden.

Die Anordnungen zur Institutionalisierung des Jazz – durch die Gründung eines jugendlichen Jazzclubs, Artikel über Geschichte und Ästhetik des Jazz in der Jugendpresse, die Veranstaltung eines internationalen Jazz-Festivals in Budapest – kamen jedoch zu spät: als das Genre in Ungarn legalisiert und staatlich unterstützt wurde, hatte die Jugend längst ihr Interesse daran verloren und sich einer anderen "verbotenen Frucht" zugewendet, der Popmusik. Die Parteigenossen hatten sich in ihrer Hoffnung verkalkuliert, dass Jazz zu einer Musik für Massen werden könnte.

Deshalb geriet der Jazz in der Jugendpolitik zwischen 1965 und 1969, in der sogenannten Beat-Ära, in den Hintergrund und hatte erst nach 1969 eine zweite Renaissance, als die Beat-Musik im ganzen Land einen quasi-demokratischen "Sieg" gefeiert hatte und Ideologen und Kulturpolitiker ein zweites Mal versuchten, der Jugend den Jazz aufzuzwingen.

### ***A Window onto Classical Music. The Role of Jazz in Youth Politics in Hungary (1961–1972)***

*My paper endeavours to describe how the socialist leaders of Hungarian cultural and youth policy gradually reinterpreted jazz from 1961 onwards, turning it from a "damaging, dangerous aspect of western imperialism" into a highly valued form of art music that could make a contribution to the spiritual education of young people.*

*Using documents from the Hungarian Socialist Worker's Party and the Communist Youth Association, plus articles about jazz in the contemporary music press and youth press, I engage initially with jazz reception in the 1950s. At that time, jazz was not differentiated strictly from commercial dance music; it was scorned as a rakish, kitschy form of western music and rejected by officialdom.*

*A first shift occurred from 1958 onwards, when jazz was occasionally allowed to be played by the only Hungarian radio station and in several music clubs in the inner city of Budapest. However, it continued to be rejected by the press. When it was not treated with silence, its negative impact on socialist man was mentioned. This only changed in 1961 on account of an article published by the music journalist Leonid Utesov in Sowjetskaja Kultura. In his "Thoughts on jazz" he declared that "good" jazz was also necessary in Eastern Europe. From this point onwards, one was not allowed to identify jazz with the commercial western dance music that continued to be rejected by the state party and its cadres. In 1962–63 – after the world success of the Beatles – "beat music" even managed to penetrate the Iron Curtain and became ever more popular among young people. The Communist Youth Association tried to propagate jazz as an attractive, valuable alternative to pop music inasmuch as its development, form and content approximated to classical music. The leaders of cultural policy hoped that jazz might open a window onto classical music so that the (youthful) masses who generally listened to "worthless, empty" dance music might find their way to higher forms of music through jazz.*

*The efforts to institutionalise jazz – by founding a youth jazz club, by publishing articles on the history and aesthetics of jazz in the youth press and by organising an international jazz festival in Budapest – nevertheless all came too late. By the time the genre was finally legalised and supported by the state in Hungary, young people had long lost interest in it and had turned to another "forbidden fruit", namely pop music. Party comrades had miscalculated in their hope that jazz might become a music for the masses. For this reason, jazz receded into the background in youth policy between 1965 and 1969, in the so-called "beat era", and only had a second renaissance after 1969 when beat music had celebrated a quasi-democratic "victory" in the whole country and ideologues and cultural politicians tried for a second time to impose jazz on young people.*

**Ádám Ignácz** (\*1981) ist ein ungarischer Musikwissenschaftler. Er studierte an der Eötvös Loránd Universität zu Budapest, wo er 2013 auch seinen PhD (in Philosophie) erhielt. Seit 2013 ist er wissenschaftlicher Mitarbeiter am Musikwissenschaftlichen Institut der Ungarischen Akademie der Wissenschaften.

*Ádám Ignácz (\*1981) is a Hungarian musicologist. He studied at the Eötvös Loránd University in Budapest, where he was awarded his PhD in philosophy in 2013. Since 2013 he has been a research associate at the Musicological Institute of the Hungarian Academy of Sciences.*

Mario Dunkel, Dortmund

### **The Transformation of West German Music Diplomacy in the 1960s**

In the late 1950s and early 1960s, jazz quickly became a transnational instrument of diplomacy, used both by the American State Department and such Western diplomatic institutions as the German *Goethe-Institut* and the Canadian World University Service Program. Less than twenty years after the end of World War II, the *Goethe-Institut* began to employ jazz in order to promote a modern, democratic, and cosmopolitan Germany. The *Goethe-Institut*'s embrace of jazz had much to do with the predicaments of German cultural diplomacy after the National Socialists' appropriation of former epitomes of German national music. While most of German folk music was tainted with fascist ideology, the tradition of German classical music similarly threatened to suggest a regression of German culture into its nationalist past. By the end of the 1960s, the list of German jazz bands that had performed under the auspices of the *Goethe-Institut* included the Occamstreet Footwarmers, the Pepsi Auer-Quintett, the Fritz Hartschuh-Quartett, the Albert Mangelsdorff-Quintett, the Orchester Kurt Edelhagen, the Klaus Doldinger-Quartett, the Gunter Hampel-Quintett, the Manfred Schoof-Quintett and the German all-star band "Deutscher Jazz 68", among others. By the mid-1960s, the *Goethe-Institut* also played a significant role in the musical development of German jazz, since it not only provided musicians with lucrative job opportunities, but it also helped to build networks by assembling German jazz musicians in all-star bands that were sent on diplomatic tours.

This paper argues that the transformation of West German music diplomacy in the 1960s was interconnected with both West Germany's larger political re-orientation in a bipolar world and a bottom-up West German cultural change during the early 1960s. On the one hand, the *Goethe-Institut*'s embrace of jazz was rendered possible by political pressure exerted by non-West German actors that were critical of the country's failure to break radically with fascism. Such East German writers as Erna Heckel, for instance, described the *Goethe-Institut*'s rapid expansion as a neo-imperialist campaign of an essentially fascist West German government. Defined as a German variation of an originally African American music, jazz helped to counter such claims. On the other hand, the transformation of West Germany's musical self-representation was facilitated by a complex web of actors, including progressive forces within the *Goethe-Institut*, the German Jazz Federation, the growing networks of German jazz enthusiasts, individual jazz impresarios (such as Joachim-Ernst Berendt), audiences, and the musicians themselves.

**Mario Dunkel** is a researcher and instructor at the Department of Music and Musicology of the TU Dortmund. He studied English and Music in Dortmund and is now a PhD candidate at the Department of English and American Studies and fellow of the German National Academic

Foundation. During his studies he spent numerous stays in the US, e.g. as Fulbright scholar at San Francisco State University, visiting scholar at Columbia university and visiting researcher at Harvard University. Several of his publications – among them the book *Aesthetics of Resistance: Charles Mingus and the Civil Rights Movement* – treat the history and sociological aspects of jazz.

### **Panel 6: Aspects of Gender**

**Saturday, November 8, 2014, 11.30**

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

Christian Broecking, Berlin/Luzern

### **Irène Schweizer – Die Infrastruktur der Freiheit**

Die Pianistin Irène Schweizer hat als Vertreterin des Schweizer Jazz grosse internationale Anerkennung gewonnen. Ihr Werdegang als Frau in der Männerdomäne Jazz ist einzigartig – von Anbeginn: Die 1941 in Schaffhausen geborene Künstlerin, die sich dem Jazz autodidaktisch nähert, gewinnt 1960 das Amateur-Jazzfestival in Zürich. Die innovative südafrikanische Exilanten-Szene im Zürcher Jazzclub Africana wird kurz darauf zu ihrer musikalischen Heimat. In den 1970er-Jahren wird sie über die Berliner Free Music Production zu einer wichtigen Impulsgeberin und zur bedeutendsten Exponentin der europäischen Free-Music-Szenen. Schweizers erster Auftritt 1968 in Willisau ist Ausgangspunkt der beispiellosen Erfolgsgeschichte des avancierten Jazz im Luzerner Hinterland. Schweizer tritt bei dem einflussreichen Festival insgesamt über 20 Mal auf.

Ihre künstlerische Tätigkeit ist eng an ihr politisches Engagement gekoppelt: Durch ihr Eintreten für soziale Gerechtigkeit, Gleichstellung der Geschlechter, Menschenrechte und die Dritte Welt, durch ihren prägenden Einfluss auf Kunst und Medien und durch ihr revolutionäres Verständnis von Alltags- und Subkultur nimmt Schweizer eine herausragende Position unter den Kulturschaffenden der Schweiz ein. Ihr Engagement für die Anti-Apartheid-Bewegung erreicht seinen künstlerischen wie politischen Höhepunkt beim Internationalen Zürcher Jazzfestival 1986, anlässlich eines gemeinsamen Duo-Konzerts mit dem südafrikanischen Exil-Musiker Louis Moholo das sich zu einer vielbeachteten politischen Demonstration im Zürcher Volkshaus entwickelt. Schweizers Eintreten für feministische Anliegen schlägt sich ebenfalls künstlerisch nieder: In Zusammenarbeit mit anderen Musikerinnen entstehen Projekte wie die Feminist Improvising Group, die European Women's Improvising Group und das schweizerisch-französisch-englische Trio Les Diaboliques. 1986 beteiligt sich Schweizer an der Organisation des ersten Frauen-Jazzfestivals der Schweiz. Bei der Gründung von Fabrikjazz in der Roten Fabrik setzt sie sich aktiv für improvisierende Musikerinnen und Musiker in der Schweiz ein. Sie engagiert sich für das Taktlos-Festival und ist 1984 Mitbegründerin des Zürcher Intakt-Labels, das seitdem ihre CD-Aufnahmen veröffentlicht. Der Beitrag diskutiert Schweizers Rolle bei der Entwicklung einer unabhängigen Infrastruktur des europäischen Jazz, die besonders auf künstlerische und ökonomische Selbstorganisation und Autonomie setzt.

### ***Irène Schweizer – The Infrastructure of Freedom***

*The pianist Irène Schweizer has won major international recognition as a representative of Swiss jazz. Her career as a woman in the men's domain that is jazz is something unique, and was so from the beginning. She was born in Schaffhausen in 1941 and came to jazz in a self-taught fashion.*

*In 1960 she won the Amateur Jazz Festival in Zurich. The innovative South African exile scene in the Zurich jazz club "Africana" soon became her musical home. In the 1970s, thanks to the Berlin Free Music Production, she became an important source of inspiration on the European free music scene. Schweizer's first performance at Willisau, in 1968, was the starting point for an unprecedented success story of advanced jazz in the backwoods of Canton Lucerne. Schweizer performed more than 20 times in total at this influential festival. Her artistic activities are closely connected with her political commitment. She has stood up for social justice, sexual equality, human rights and the Third World. Schweizer has assumed an outstanding position among Swiss creative artists on account of her formative influence on art and the media and her revolutionary understanding of everyday culture and subcultures. Her commitment to the anti-apartheid movement reached its artistic and political highpoint at the International Zurich Jazz Festival in 1986 when she gave a duo concert with the South African exile musician Louis Moholo, which turned into a high-profile political demonstration in the Volkshaus in Zurich.*

*Schweizer's commitment to feminist issues has also had an impact on her art. In collaboration with other women musicians, she created projects such as the Feminist Improvising Group, the European Women's Improvising Group and the Swiss-French-English trio Les Diaboliques. In 1986 Schweizer participated in the organisation of the first women's jazz festival in Switzerland. When she helped to set up "Fabrikjazz" at the "Rote Fabrik" venue in Zurich, she actively promoted improvising musicians in Switzerland, both male and female. She was involved in the Taktlos Festival and was in 1984 a co-founder of the Intakt label in Zurich, which has since then released her CD recordings. This paper discusses Schweizer's role in the development of an independent infrastructure for European jazz, which is founded in particular on the ideas of artistic and economic self-organisation and autonomy.*

**Christian Broecking**, sociologist and musicologist, curated and convened the international conferences "Lost in diversity: A transatlantic dialogue on the societal relevance of jazz" (Heidelberg Center for American Studies, HCA, 2012) and "Vision, Perception, Friction – How Jazz Became Art and Attack(ed). A Transatlantic Dialogue" (Heidelberg Center for American Studies, HCA, 2013). He is the author of several books on jazz and African American culture. His long-term research "Der Marsalis-Komplex. Inhaltsanalytische Studien zur gesellschaftlichen Relevanz des afroamerikanischen Jazz zwischen 1992 und 2007" was published in 2011. Broecking writes for newspapers as well as for jazz journals such as *Jazz thing* and produces radio features. He was the founding program director of Jazz Radio Berlin (1994–1998) and the program director of Klassik Radio in Frankfurt (2000–2003). In 2004, he founded the Broecking Publishing House. He lectured at the universities of Frankfurt, Heidelberg, Basel and Berlin, as well as at the Winterthurer Institut für aktuelle Musik (WIAM). Currently he is a senior research assistant at Hochschule Luzern. Broecking lives in Berlin.

Angelika Güsewell, Lausanne

### **1970-2013 : Growing up ? Points de vue et perspectives de musiciennes et musiciens jazz Suisses**

Alors que les inégalités entre hommes et femmes sont progressivement en train de disparaître (ou de se renverser) dans le domaine de la musique classique elles persistent dans le monde du jazz. En 2012, seul 12% des étudiantes et étudiants inscrits à l'HEMU Jazz étaient des femmes. Ce constat a été le point de départ d'une recherche visant à une compréhension

approfondie du vécu et des représentations des étudiantes et étudiants destinés à une carrière de musicien-ne jazz. En se penchant sur les discours autant des jeunes hommes que des jeunes femmes, le projet avait l'ambition de porter un regard nouveau sur la question du genre dans le domaine du jazz. Des entretiens semi-dirigés ont été menés avec sept étudiantes et sept étudiants tirés au sort parmi toutes les personnes immatriculées à l'HEMU Jazz durant l'année académique 2012/13. Ces entretiens portaient sur le parcours musical et scolaire des participant-e-s avant leur entrée à l'HEMU, la formation professionnelle, l'insertion dans le milieu professionnel, les perspectives professionnelles, artistiques, personnelles et familiales, ainsi que sur la problématique liée au genre. La comparaison systématique des discours des hommes et des femmes a permis de révéler les points communs et les différences dans leur vécu et leurs représentations.

Dans le cadre du projet « Growing up : die Emanzipation des Jazz in der Schweiz 1965–1980 », les données recueillies en 2012/13 seront confrontées avec des données sur la situation en Suisse dans les années 70 et 80, au moment de la création des premières écoles de jazz : Swiss Jazz School Berne (1967), section non-professionnelle de la Jazz Schule Luzern (1972), ateliers de l'AMR à Genève (1975), introduction du jazz au Conservatoire de musique de Montreux (1982), ateliers de l'EJMA à Lausanne (1984). Trois approches sont prévues : (1) Etablir des statistiques sur le nombre d'élèves inscrits dans les différentes écoles et leur répartition par sexe et par instrument; (2) Retrouver quelques anciens élèves (hommes et femmes ?) en contactant les professeurs qui enseignent actuellement dans les écoles de musique ainsi que des musicien-ne-s actifs/actives et en s'appuyant sur de courts articles rédactionnels dans la Revue Musicale Suisse ainsi que dans les journaux de la Migros et de la Coop ; (3) Les interviewer sur leur parcours musical, la place de la musique dans leur famille d'origine, le choix de l'instrument, la découverte du jazz, les enjeux de l'improvisation, la place des femmes dans les écoles et le monde du jazz des années 70 et 80.

### **1970-2013: Growing Up? Points of View and Perspectives of Swiss Jazz Musicians**

*While in the field of classical music the inequalities between men and women are progressively disappearing (or being overturned), they continue to linger in the world of jazz. In 2012, only 12% of the students enrolled at the HEMU Jazz were women. This realisation was the starting point of research aiming for an in-depth understanding of what the students destined for a jazz musician's career actually experienced. Based on what both young men and young women had to say, the project's aim was to take a fresh look at the question of genre in the world of jazz. Semi-controlled interviews were conducted with seven female and seven male students by drawing lots from all those registered at the HEMU Jazz during the academic year 2012–2013. These interviews focused on the musical and academic background of the participants before entering the HEMU, their professional training and integration in the professional world, taking into consideration their professional, artistic, personal, and family perspectives, as well as the issue of gender. By comparing what the men and women had to say allows the common points and the differences of experience and of manifestation to be brought to light.*

*Within the framework of the study "Growing up : the Emancipation of Jazz in Switzerland 1965-1980" the information gathered in 2012-13 will be compared to the situation in Switzerland in the 70s and 80s, at the time when the first schools of jazz were created : Swiss Jazz School Berne (1967), non-professional section of the Jazz School Lucerne (1972) the AMR workshops in Geneva (1975), the introduction of jazz in the Montreux Music Conservatory (1982), the EJMA workshops in Lausanne (1984). Three objectives are intended: (1) To establish the statistics on the number of students enrolled in the different schools and their classification by sex and by instrument; (2) To find some former students (men and women?) by contacting the teachers currently teaching in the*

*music schools as well as active musicians with the help of short articles in the 'Revue Musicale Suisse' and in the Migros and Coop newspapers; (3) To discuss with them their musical career, the place of music in their family of origin, choice of instrument, discovery of jazz, the place of improvisation, the importance of women in schools and in the jazz world of the 70s and 80s.*

**Angelika Güsewell** – Etudes de psychologie appliquée, psychopathologie de l'enfant et de l'adolescent et littérature allemande à Genève et Zürich. Thèse de doctorat en psychologie (Sensitivity to Beauty and Goodness: A Valid and Generalizable Personality Trait?). Diplôme d'enseignement du piano, puis diplôme de spécialisation en pédagogie instrumentale au Conservatoire de Zürich. Responsable de la recherche de l'HEMU (Haute Ecole de Musique Vaud Valais Fribourg) et professeure de piano dans une école de musique zurichoise. Travaux de recherche en cours sur les questions genre dans le monde du jazz, l'identité professionnelle des musiciens-enseignants, l'application de concepts clefs de la psychologie positive au domaine de la musique (par ex. émotions positives, flow, forces de caractère). Participation à des projets interdisciplinaires portant sur les processus d'improvisation en sciences sociales et dans les pratiques artistiques ainsi que sur le développement, l'implémentation et l'évaluation d'un objet musical en chambres de soins intensifs en psychiatrie.

**Angelika Güsewell** – *Studies in applied psychology, child and adolescent psychopathology and German literature in Geneva and Zurich. PhD in Psychology (Sensitivity to Beauty and Goodness: A Valid and Generalizable Personality Trait?). Piano teaching diploma. Diploma specialising in instrumental teaching at the Zurich conservatory. In charge of research at the HEMU (Haute Ecole de Musique Vaud Valais Fribourg) and piano teacher at a music school in Zurich. Current research focuses on the question of gender in the jazz world, the professional identity of teaching musicians, the application of key concepts of positive psychology in the field of music (for example positive emotions, flow, force of character). Participation in interdisciplinary projects examining the process of improvisation in social sciences and in artistic practice, as well as the development, implementation and value of music in acute psychiatric wards.*

Katharina Schmidt, Berlin

### **Money and a Room of One's Own? What Did it Take for a Woman to Be a Jazz Musician 1960–1980?**

Jazz as an art form stands for “eradicating discrimination, promoting freedom of expression [and] fostering gender equality” (among many other things, according to UNESCO). However, reality is often quite different, especially when it comes to gender issues. While there is a plethora of female European jazz musicians *born* between 1960 and 1980, this generation has studied almost exclusively with men and in defining their role as women in jazz they have taken their cue mostly from American musicians such as JoAnne Brackeen and Carla Bley – women in European jazz were few and far between until quite recently. Why is that so? Is it that the jazz scene, which prides itself on its powers of innovation and its diversity, is rather conservative in this respect and perhaps its structures and workings actually have promoted inequality between male and female musicians in the past? While the role of female musicians in American jazz has been well researched in books like “Madame Jazz” and “American Women in Jazz”, the role women played – or failed to play – in shaping European jazz during the 1960s and 70s has been extremely under-theorized. As a musician two generations younger, I now find myself asking the same question that Virginia Woolf posed

nearly a hundred years ago in her seminal talk on *Women in Fiction* which was later published as *A Room of One's Own*: "What does it take for a woman to be able to create art and why have the hurdles been apparently so much higher in the past for women than they have been for men?" I will explore the structures both within the music scene and the attitudes in society at large, which contributed to keep women from becoming professional jazz musicians, as I would argue there was no lack of interest in jazz among female musicians but a lack of socially accepted possibility for professionalization. For my research, I will focus on the German speaking scene and alongside researching sources from the archives of the Jazzinstitut Darmstadt and the Archiv Frau und Musik, I will attempt to actually interview some of the woman musicians active during those years about their experiences. A century on from the advent of feminism, these initial questions about the possibility for women to be artists, to indeed choose any profession they like, are still pertinent and especially so in relation to jazz.

**Katharina Schmidt**, b. 1989, holds a Bachelor of Arts in Theatre Studies, Musicology and Comparative Literature from the Free University Berlin and is currently pursuing a Master's degree in Sound Studies at the University of the Arts in Berlin. A pianist and composer herself, she has been working for the Union Deutscher Jazzmusiker.

### **Panel 7: Changing Identities**

**Saturday, November 8, 2014, 14.00**

Maskenliebhaber-Gesellschaft, Süesswinkel 7, 6004 Luzern

Loes Rusch, Amsterdam

### **Dutch + Improvised Music + Media = Representation? Jazz Criticism in the Netherlands**

In the 1960s and 70s, jazz and improvised music in the Netherlands found new confidence, as musicians sought to position themselves as different from the dominant American examples. Dutch improvising musicians questioned capitalist and centralized models of culture production (as exemplified by record companies, booking agencies and concert halls) and tried to come up with alternative strategies. They established independent, non-commercial, self-supportive companies, through which they recorded, designed, produced and distributed their own records. In addition, musicians organized themselves in new organizations, such as the BIM (Union for Improvised Musicians), which consequently launched its own podium for improvised music, the Bimhuis. By repositioning jazz as an independent art form, in short, these musicians were responsible for dramatic changes within post-war musical life in the Netherlands.

These new developments were not lost on a new generation of politically engaged journalists and critics, who wrote in Dutch newspapers and magazines. However, in light of the reputation of the "Amsterdam scene", it is surprising how little has been published outside the Netherlands. One of the few exceptions is *New Dutch Swing*, an internationally acclaimed account of the Amsterdam improvised music scene, by American critic Kevin Whitehead. By personally engaging with musicians such as reed player Willem Breuker, pianist Misha Mengelberg and drummer Han Bennink, Whitehead gives a lively account of thirty years of improvised music in the Netherlands.

Whitehead's book has been lauded for its colorful eyewitness accounts, great anecdotes and engaging oral histories. However, the stereotyped imagery (Netherlanders derive their rhythmic

sense from biking on the dikes) and ample oversimplifications (“Jazz + Classical Music + Absurdism = New Dutch Swing”, the cover informs the reader) this book is also deeply problematic.

By exploring *New Dutch Swing* this paper critically engages with the role of written media in understanding jazz in the Netherlands, and more generally, exposes the close interrelation between jazz writing and its underlying ideologies and socio-political ideas.

**Loes Rusch** is a PhD student in jazz and improvised music at the University of Amsterdam. As part of the Rhythm Changes Research Project she researches the development of local and national narratives in jazz through a sociocultural study of Dutch jazz practices, 1960–1980. Her research interests include cultural politics, musical ownership and Dutch jazz and improvised music. Recently published articles include “Common Ground: 1970s Improvised Music as Part of a Cross-genre Dutch Ensemble Culture” (*Jazz Research Journal*, 2011) and “Jazz in the Netherlands, 1919–2012: Historical Outlines of the Development of a Social and Musical Praxis” (*Jazzforschung*, 2012).

Walter van de Leur, Amsterdam

### **The Ghost of Gil. Final Concerts in Europe by American Greats**

Death seems to occupy a special place in jazz stories, since there is an entire monograph dedicated to Jazz and Death (Spencer 2002), which “reveals the truth behind the deaths of jazz artists and the secrets of their often fatal lifestyles”. Why we are fascinated by the death of jazz greats, is not addressed in this rather morbid collection.

One possible answer is that improvised music is considered to be the most vital musical art form, since it completely relies on the here and now. Furthermore, improvisation is often seen as a mysterious process that easily invites mystifications. According to Phoebe Jacobs, Louis Armstrong was sent by “God . . . to this earth to be a special messenger, to make people happy”. John Coltrane, who received “A Love Supreme” like Moses apparently received the Ten Commandments. Such super humans cannot simply die from diseases or accidents like other mortals; it seems there must be some higher meaning to their passing.

One way to come to grips with a great musical voice shutting down is the fetishization of their final performances on record, typically marketed as “the last concert”, or “the final recording”. As many American jazz musicians found refuge in Europe in the 1960s or toured the festivals during summer, Europe was home to a fair share of such last notes: from Stan Getz’s *People Time* at Copenhagen’s Café Montmartre, to Ben Webster’s *Last Concert* in the Netherlands (1973), and from Eric Dolphy’s *Last Date* (1964) to Miles Davis’s final concert at Montreux (1991). The status of these final performances is regularly challenged, as new material surfaces: Dolphy’s *Last Date* has been replaced by *The Very Last Recording* (Paris), Getz is featured on *The Final Concert Performance* (which is actually from an earlier date), and so on.

Nevertheless, all these concerts vividly stand out for whoever was present and are rife with anecdotes that foreshadow the ensuing fatal events. Especially in Europe, where fans tended to closely follow their heroes there are rich stories around final concerts. Getz’s final stint in Denmark is “a brilliant farewell recording”, while Miles – who had to be “convinced by the ghost of Gil” to revisit 40-year old material – delivers “the most exquisite music of tragedy this side of a New Orleans funeral”.

My paper discusses how these narratives of jazz and death represent certain ideas about jazz, which evolve around genius, success and failure, and feed into the European mythology of American jazz.

Jazz-musicologist **Walter van de Leur** (1962) received his PhD from the University of Amsterdam in 2002, for his research on Billy Strayhorn, published as *Something to Live For: The Music of Billy Strayhorn* (Oxford 2002). He conducted extensive research at the Duke Ellington Collection, in Washington DC, under two consecutive Smithsonian Institution Fellowships, and researched and catalogued Billy Strayhorn's musical legacy in the repository of his Estate, in Pittsburgh, Pennsylvania. This research led to four CDs by the Dutch Jazz Orchestra with hitherto forgotten works by Strayhorn (Challenge Records). Van de Leur is Research Coordinator at the Conservatory of Amsterdam, Professor of Jazz and Improvised Music at the University of Amsterdam and Principal Investigator for the international Rhythm Changes consortium.

Tony Whyton, Salford

### **Moving to Higher Ground. The Changing Discourse of European Jazz, 1960-1980**

The two decades between 1960 and 1980 provide a fascinating timescale for the study of jazz. The period has become synonymous with both the creation of a jazz tradition – through the work of the late Martin Williams, for example – to the death of the golden era of jazz, as depicted in Ken Burns's 2002 PBS documentary, *Jazz*. Similarly, the period also coincides with the discovery, celebration and construction of jazz histories in other parts of the world. Within Europe, for example, several archives, library collections, oral history projects, arts and education initiatives and recording labels were created during this timeframe which supported jazz in many guises.

This paper explores the changing representation of jazz between 1960 and 1980 through the lens of both European and American artists. Drawing on European recordings and video footage – from John Coltrane's European festival performances in 1965 (and the impact of his subsequent death in 1967) to the founding and development of the ECM label at the end of the 1960s – the paper explores the way in which the "Growing Up" of European jazz emerges both as a result of transnational collaboration between US and European artists and the construction and celebration of a jazz tradition with associated canon of masterworks. The paper relates the music of the period to the broader historicizing of jazz and explores the creation and development of myths which have permeated jazz discourse to the present day.

Professor **Tony Whyton** is Director of the Salford Music Research Centre at the University of Salford. From 2010 to 2013 he was the Project Leader for the HERA-funded *Rhythm Changes: Jazz Cultures and European Identities* project, the largest transnational research program ever funded in Europe, involving 13 researchers in 5 countries. Whyton is author of two critically acclaimed monographs: *Jazz Icons: Heroes, Myths and the Jazz Tradition* (Cambridge University Press, 2010) and *Beyond A Love Supreme* (Oxford University press, 2013), and he edited the *Jazz* volume of the Ashgate Library of Essays on popular Music in 2011. Whyton is the founder and co-editor of the *Jazz Research Journal* and is the series editor for the new Routledge monograph series 'Transnational Studies in Jazz' which will be launched in 2014.

## Concerts

**Saturday, November 8, 2014, 17.00**

Jazzkantine, Grabenstrasse 8, 6004 Luzern

### **Septet of the Hochschule der Künste Bern, Bernhard Bamert**

Music by Magog and Urs Voerkel

Magog war eine Schweizer Fusionband der 1970er-Jahre, gegründet von Pianist Klaus Koenig. Zum Sextett gehörten auch der Trompeter Hans Kennel, Posaunist Paul Haag, Saxophonist Andy Scherrer, Bassist Peter Frei und Schlagzeuger Peter Schmidlin. Stilistisch bewegte sich das Ensemble zwischen Hardbop und Rockjazz; es trat 1973 in Montreux und 1977 in Willisau auf.

Pianist Urs Voerkel war eine zentrale Figur in der Zürcher Free-Jazz-Szene. Mitte der 1970er-Jahre gründete er mit dem Kontrabassisten Peter K. Frey eine Wohngemeinschaft in Zürich, in der Musikerinnen und Musiker wie Irène Schweizer, Paul Lovens und Rüdiger Carl ein- und ausgingen und miteinander musizierten. Voerkel war Mitbegründer der Werkstatt für improvisierte Musik (WIM) – bis heute der wichtigsten Konzert-, Arbeits- und Begegnungsort für freie Improvisation in Zürich.

*Magog was a Swiss fusion band of the 1970s; it was founded by pianist Klaus Koenig. Trumpeter Hans Kennel was member of the sextet, but also trombonist Paul Haag, saxophonist Andy Scherrer, bassist Peter Frei, and drummer Peter Schmidlin. The musical style of Magog's music included elements of hardbop and rockjazz. 1973, the band played in Montreux, 1977 in Willisau.*

*Pianist Urs Voerkel was a key person in Zurich's free jazz scene. In the early 1970s, he and double bassist Peter K. Frey shared a flat, which became a place of encounter for musicians like Irène Schweizer, Paul Lovens, Rüdiger Carl, and many others. 1975, Voerkel was co-founder of the Werkstatt für Improvisierte Musik WIM (Workshop for Improvised Music) in Zurich, which is the most important concert and rehearsal venue for the local free impro scene until this day.*

Johanna-Marie Van Der Wingen (voc), Rea Dubach (voc), Giovanni Siveroni (tp, flh), David Leuthold (tb), Fabian Baur (p), Elisabeth Annemarie Hoppe (b), Lukas Rutzen (dr).

**Saturday, November 8, 2014, 20.30**

Jazzkantine, Grabenstrasse 8, 6004 Luzern

### **Duo Irène Schweizer and Pierre Favre**

Irène Schweizer und Pierre Favres gemeinsame Geschichte geht weit zurück: Ab 1967 arbeiteten beide beim Cymbal-Hersteller Paiste in Nottwil – Favre war für die Klangentwicklung der Cymbals zuständig, Schweizer arbeitete als Sekretärin. Zusammen mit dem tschechischen Bassisten Jirí Mráz gründeten die beiden das Pierre Favre Trio, das im Februar 1968, nach Konzerten in Ungarn und Deutschland, sein erstes Schweizer Konzert spielte – dies war das erste Free-Jazz-Konzert in Willisau. Seither sind Schweizer und Favre unzählige Male und in vielen unterschiedlichen Konstellationen gemeinsam aufgetreten. Das Duo mit Klavier Schlagzeug ist für Irène Schweizer eine wichtige Besetzung: Sie hat mit Louis Moholo, mit Günter Baby Sommer, mit Andrew Cyrille und Han Bennink gespielt und aufgenommen; und eben, zahlreiche Male mit Pierre Favre. Drei Duo-

Konzerte von Favre und Schweizer wurden auf dem Intakt-Label veröffentlicht – wortlos beredte Konversationen. Die beiden verstehen sich, und sie haben sich auch nach über vierzig Jahren noch immer viel zu sagen.

*Irène Schweizer's and Pierre Favre's story reaches far back into the past: As of 1967, both of them worked in Nottwil at the Paiste cymbal factory. Favre was responsible for the sound development of the cymbals, Schweizer worked as a secretary. They started playing together, and with Czech bassist Jirí Mráz they founded the Pierre Favre Trio. This ensemble played concerts in Hungary and Germany, and then, in February 1968, they played in Switzerland for the first time. This concert was the very first Free Jazz event in Willisau. Since then, Schweizer and Favre have played together in innumerable settings with different musicians. The piano-drums duo is an important constellation for Irène Schweizer: she has played and recorded duos with Louis Moholo, Günter Baby Sommer, Andrew Cyrille, and Han Bennink; and she has also played many times with Pierre Favre. Three duo concerts by Schweizer and Favre have been released on the Intakt label – each of them is an eloquent conversation without words. The two of them understand each other very well, and, even after more than forty years, they still have plenty of things to say to each other.*

Irène Schweizer (p), Pierre Favre (dr)

| <b>List of speakers and chairs</b> |                |                                |
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## How to get from the conference venue to the concerts

