

**Abstracts und Biografien**

**Growing Up: Jazz in Europa 1960-1980**

Thomas Gartmann, Angelika Güsewell, Olivier Senn, Britta Sweers

**Tony Whyton: Moving to Higher Ground: The Changing Discourse of European Jazz 1960–1980**

The 2014 conference ‘Growing Up: Jazz between 1960 and 1980’ in Lucerne provided a stimulating environment for the examination of European identity in jazz, and offered several fascinating insights into the musical landscape and changing cultural discourses of jazz during this period in history. This article builds on the overarching theme of the Conference by examining what the concept of ‘growing up’ means for jazz within this time period. I explore ways in which the concept itself can contain certain assumptions about the maturing of an art form and the progress of history, and encourage a way of thinking about jazz’s place in Europe that is problematic. Whilst it is important to consider the historical development of music and its changing reception through time, the concept of growing up reinforces a number of assumptions about art music and its place in European culture; it has the ability to shape how we view the movement of music and culture, what social and cultural changes might have occurred during the period we’re looking at, and promotes a particular view of European jazz and its relationship both to the American jazz tradition and popular culture more broadly.

**Tony Whyton** is Professor of Jazz Studies at Birmingham City University. His critically acclaimed books *Jazz Icons: Heroes, Myths and the Jazz Tradition* (Cambridge University Press, 2010) and *Beyond A Love Supreme: John Coltrane and the Legacy of an Album* (Oxford University Press, 2013) have sought to develop cross-disciplinary methods of musical enquiry. Whyton continues to work as co-editor of the *Jazz Research Journal* (Equinox) and, in 2014, he founded the new Routledge series ‘Transnational Studies in Jazz’ alongside Nicholas Gebhardt. Gebhardt and Whyton also co-edited *The Cultural Politics of Jazz Collectives: This Is Our Music* (Routledge) in 2015, a collection that explores the ways in which musician-led collectives offer a powerful model for rethinking jazz practices in the post-war period. Whyton is currently the project leader for the transnational research project Cultural Heritage and Improvised Music in European Festivals ([www.chimeproject.eu](http://www.chimeproject.eu))  
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### **Thomas Gartmann: Vom Amateur zum Professional: Einige Beobachtungen zum Aufbau der Jazzschulen Bern und Luzern**

Die 1967 gegründete Jazzschule Bern richtete sich stark am Vorbild Berklee aus. Gleichzeitig war sie anfangs Teil einer Musikschule, des Coop-Freizeitwerks Bern. 1972 erfolgte ihre Unabhängigkeitserklärung vom Freizeitwerk und damit vom Status der Liebhaberei: Sie erhielt den Titel Swiss Jazz School und nennt sich seither stolz „erste autonome Jazzschule Europas mit dem Angebot eines kontinuierlichen Jazzunterrichtes“. Autonom bedeutet dabei insbesondere eine institutionelle Emanzipation von der Musikschule wie von der klassischen Konservatoriumsausbildung. Trotzdem wird gerade auch die curriculare Nähe zu einer solchen betont, ebenso, dass als Lehrer „geschulte Musikpädagogen“ tätig seien. Dank ihrer soliden Berufsausbildung grenzte sie sich gleichzeitig von bereits bestehenden Schulen in Basel und Zürich ab: Diese richteten sich an Amateure, boten Selbsthilfe an, vermittelten Tanz-Orchester und Musikinstrumente.

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.

Der Aufsatz stützt sich auf Archivmaterialien und Gespräche mit Zeitzeugen und untersucht, wie der institutionalisierte Unterricht die Entwicklung vom autodidaktischen Amateur zum professionellen Musiker ermöglichte, diese zugleich aber auch standardisierte und so deren eigenständige Entwicklung bremste, was heftige Gegenbewegungen auslöste.

**Thomas Gartmann** promovierte zum Instrumentalwerk Luciano Berios. Leiter Musik bei Pro Helvetia, NZZ-Rezensent, Dozent an verschiedenen Kunsthochschulen und Universitäten. 2012 Leiter Forschung an der Hochschule der Künste Bern. 2014 Leiter der Graduate School of the Arts. Gartmann leitete das SNF-Projekt *Growing Up. Die Emanzipation des Jazz in der Schweiz 1965–1980*.

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### **Michael Kahr: The Jazz Institutes in Graz: Pioneers in Academic Jazz and their Impact on Local Identity**

In 1965, the Institute for Jazz at the University of Music and Performing Arts (then the Academy of Music) in Graz started to build a reputation as a pioneer in jazz education in Europe. Upon the establishment of a separate Institute for Jazz Research in 1971, the institution was able to position itself as an academic centre with a focus on both artistic practice and the academic study of jazz; as such, it also inspired other jazz programmes across Central Europe. This article discusses the determining factors and socio-cultural conditions for the development of the Jazz Institutes in Graz and analyses aspects of professionalisation, internationalisation and outreach activities both local and international. The leading personalities in the institution's history are introduced, and their activities from 1965 to 1980 are described. After an overview of the Institute's current state, the article discusses internal and external conflicts and criticism of the Institute's activities, artistic orientation and status. Research for this article was compiled as

part of the FWF research project 'Jazz & the City: Identity of a Capital of Jazz', conducted at the University of Music and Performing Arts in Graz from 2011 to 2013 under Prof. Dr Franz Kerschbaumer ([www.jazzandthecity.org](http://www.jazzandthecity.org)).

**Michael Kahr** currently works as a senior lecturer and postdoctoral researcher at the Institutes for Jazz and Jazz Research at the University of Music and Performing Arts in Graz. He has previously held positions at the Universities of Vienna and Sydney. Kahr's work has been published in journals such as *Jazzforschung/Jazz Research*, *Jazz Research Journal*, *Journal for Artistic Research*, *Darmstädter Beiträge zur Jazzforschung*, *Folkwang Studien* and *Zeitschrift für Hochschulentwicklung* and as book chapters by Routledge. Kahr has received a Fulbright Scholar Award and the Morroe Berger – Benny Carter Jazz Research Award. As a jazz pianist, he participated as a resident of the JazzAhead programme at the Kennedy Center in Washington D.C.; he has appeared with well-known jazz artists and produced several CDs. His performances and compositions have been heard at jazz festivals, in concert halls and in jazz clubs worldwide.

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### **Monika Piecek und Angelika Güsewell: Jazz education in Western Switzerland in the 1970s and 1980s: Formal, Non-Formal or Informal Learning Settings?**

This article aims to complement the understanding of the implementation, expansion, and formalisation of jazz education as well as of how jazz was learnt and taught in the 1970s and 1980s in the Western, French-speaking, part of Switzerland. Focussing on this specific geographical context, it takes a close look at the transition from traditional, informal learning to what are considered as more formal realms of learning in jazz education. Drawing both on documentary analysis and in-depth, semi-structured interviews conducted with former students, directors, and teachers of the first jazz schools and jazz departments, it provides a description of the Swiss jazz educational landscape at its beginnings. Two educational models that emerged are compared in the light of the formal-informal spectrum. Finally, the music training trajectories of nine students who attended the newly created settings for jazz learning are analysed. Special attention is given to learning practices, skills transfer and the processes of access to and appropriation of music learning environments. These analyses provide evidence of the flexibility and shifting character of organisational boundaries and educational practices during the implementation of new patterns of music learning.

**Angelika Güsewell** is a psychologist, pianist, PhD in positive psychology, head of the research department (HEMU Vaud Valais Fribourg) and Zürich piano teacher. Her research involves professional identities of teaching musicians, personality characteristics of musicians, implementation and value of music in acute psychiatric wards, application of positive psychology concepts to music (e.g., positive emotions, flow, character strengths), and gender issues in jazz.

**Monika Piecek** holds MAs in Philosophy and in Gender Studies and is a research associate at HEMU and *Ecole d'études sociales et pédagogiques*, Lausanne. Her research interests include gender issues, social policy, social work and the sociology of music.

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### **Katharina Schmidt: Money and a Room of One's Own?! A Feminist Deconstruction of the Situation of Female Jazz Musicians 1960–1980**

‘What does it take for a woman to be able to write a novel?’ asks Virginia Woolf in *A Room of One's Own*. The answer is surprisingly mundane: She needs money and a room of her own. Although Woolf writes at length about passion and talent, she concludes that material preconditions are actually more crucial. Similarly, the present article argues that there has been no lack of interest in jazz among female musicians, but a lack of socially accepted possibilities for professionalisation. This article endeavours to deconstruct some of the socio-cultural contexts and frameworks of music-making in a feminist way. To this end, the most crucial findings from semi-structured interviews with Norma Winstone, Sidsel Endresen, Aki Takase and Uschi Brüning are presented and discussed. To contextualise the interviews, Bourdieu's analyses of the academic and literary fields will be referred to with relation to the institutionalisation of jazz, while questions of canonicity and historiography will be discussed, as well as questions surrounding performativity and corporeality. Linking up with research surrounding these issues in other musical styles, this article attempts to map and contextualise the debate about gender and the arts in its complex, sometimes controversial and even paradoxical dynamic.

**Katharina Schmidt**, b. 1989, is a musician, researcher and sound artist based in Berlin. She holds a Master's degree in Sound Studies from the University of the Arts in Berlin and a Bachelor of Arts in Theatre Studies, Musicology and Comparative Literature from the Free University Berlin. She was awarded a scholarship by the Studienstiftung des Deutschen Volkes. For more information, please go to [www.katharina-schmidt.net](http://www.katharina-schmidt.net).

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### **Immanuel Brockhaus: Organizing Emotions in Time: Klangästhetik und Studioteknologie im ECM-Sound der frühen Jahre, 1970–1980**

Der Beitrag setzt sich mit der Frage auseinander, wie sich der Sound des Plattenlabels ECM während der ersten Entwicklungsjahre (1970–1980) im Spannungsfeld zwischen den ästhetischen Vorstellungen des deutschen Produzenten Manfred Eicher und den studioteknologischen Möglichkeiten der Zeit konstituiert hat. Wie setzte Manfred Eicher die damalige Studioteknik ein und was verbirgt sich hinter dem häufig mystifizierten ECM-Sound? Hierzu werden die involvierten Akteure befragt und zwei repräsentative Titel bezüglich Sound und verwendeter Technologie analysiert. Ziel ist es, die verschiedenen künstlerischen Positionen der beteiligten Musiker, Tontechniker und des künstlerischen Leiters und Produzenten Manfred

Eicher zu beleuchten. Die Entwicklung des Plattenlabels ECM wird dazu im historischen Kontext erläutert. Außerdem werden zum Vergleich Produktionstechniken amerikanischer und europäischer Labels beigezogen.

**Immanuel Brockhaus** ist Jazzmusiker, Komponist und Forscher an der Hochschule der Künste Bern. 2010 veröffentlichte er mit *Inside The Cut* (Transcript) einen Forschungsbeitrag zum Thema digitale Schnitttechniken in populärer Musik. 2016 schloss er seine Dissertation im von Schweizerischen Nationalfonds unterstützten Projekt „Kultsounds – Untersuchung zur Entstehung, Praxis und Wirkung dominierender Einzelklänge in populärer Musik 1960–2014“ ab. ([www.cult-sound.com](http://www.cult-sound.com))

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### **Bruno Spoerri: Jazz der 1960er-Jahre in der Schweiz: Vorboten eines Aufbruchs**

Geradlinigkeit in der Entwicklung des Jazz finden wir nur in populären Übersichtsdarstellungen – die Wirklichkeit ist komplizierter, viel weniger zielgerichtet und meist auch widersprüchlich. Das trifft ganz besonders auf die 50er- und 60er-Jahre des 20. Jahrhunderts zu. Wir können diese Zeit nur verstehen, wenn wir zunächst genau hinschauen und erst dann verallgemeinern. Mit vier Momentaufnahmen versuche ich, erste Ansätze zu einer kritischen Betrachtung zu liefern.

**Bruno Spoerri** (geb. 1935) wechselte nach einem Psychologiestudium zur Berufsmusik und komponierte Musik zu Werbe, Dokumentar- und Spielfilmen, Hörspielen sowie Fernsehjingles. Er spielt seit den 1950er-Jahren als Saxofonist in diversen Jazzensembles, ist ein Pionier der elektronischen Musik und Mitgründer des Schweizerischen Zentrums für Computermusik. 2005 erschien sein Buch *Jazz in der Schweiz*, 2010 folgte *Musik aus dem Nichts. Die Geschichte der elektroakustischen Musik in der Schweiz*.

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### **Christian Steulet: Der Wandel der schweizerischen Jazzszene im Spiegel von JazzNyon**

Der Verein JazzNyon war in den Bereichen Jazz und populäre Musik von 1974 bis 1984 aktiv. Mit viel Engagement wurde an neuen Schnittstellen zwischen amerikanischen, europäischen und schweizerischen Musikszenen gearbeitet. Der Nachlass von William Patry (1946–2009), dem Gründer und Leiter des Vereins, enthüllt Motivation, Erfolge und Scheitern einer Organisation, die am Anfang eng mit dem Jazzfestival Willisau zusammengearbeitet hat. Wie und warum hat dies (nur) zehn Jahre lang funktioniert und was erfolgte daraus für die Emanzipation der Schweizer Jazzszene? Auf der Basis von neuen schriftlichen und audiovisuellen Quellen schlägt diese Studie einige Antworten und auch Brücken zu den anderen Beiträgen vor.

**Christian Steulet**, geboren 1961, schloss sein Studium der modernen Geschichte an der Universität Freiburg (CH) mit einer Lizentiatsarbeit über die Rezeption des Jazz in der Schweiz

ab. Er ist in der Konzertorganisation und Promotion in den Bereichen Jazz und populäre Musik tätig, hat für verschiedene Kulturmedien gearbeitet und leitet Kurse und Seminare in Musikgeschichte. Zudem war er im Rahmen des Forschungsprojektes „Growing Up“ als wissenschaftlicher Mitarbeiter an der Hochschule der Künste Bern tätig.

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### **Christa Bruckner-Haring: The Development of the Austrian Jazz Scene and Its Identity 1960–1980**

In Austria, a country steeped in music history and famous for composers such as Mozart, Haydn, and Bruckner, jazz was quick to earn a place in the cultural landscape. After World War II, important jazz scenes rapidly evolved in Vienna and Graz and, particularly from the 1960s onwards, grew into a strong and independent national jazz scene. Its musicians and ensembles focussed on developing their own characteristics and styles.

This article examines primary aspects of the jazz scene during these formative years, such as the series of amateur jazz festivals held in the 1960s, Friedrich Gulda's commitment to jazz, Graz as a jazz centre and the institutionalisation of jazz at the Academy of Music in Graz in 1965, the role of the Austrian broadcasting network (ORF), and the impact of the Vienna Art Orchestra. In addition to archival records and musicological and journalistic texts, interviews conducted with members of different parts of the jazz scene offer important insights into the development of jazz during this period (with musicians, ensembles, educators and researchers, festival and venue organisers, agencies and policy makers, members of the media). This article offers an overview of pertinent aspects of the Austrian jazz scene between 1960 and 1980, revealing opinions about the influence of these aspects on the formation of Austrian jazz identity.

**Christa Bruckner-Haring** obtained her PhD in Musicology at the University of Music and Performing Arts in Graz (KUG) with a specialisation in jazz and popular music research; her doctoral dissertation on Gonzalo Rubalcaba's musical style was published as *Gonzalo Rubalcaba und die kubanische Musik* (Graz: ADEVA, 2015). She has worked as a researcher at the KUG Institute for Jazz Research since 2008, and in 2009 she was also a visiting scholar at the Institute of Jazz Studies at Rutgers University in Newark, New Jersey. From 2010 to 2013 she was an associate on the HERA-funded research project *Rhythm Changes: Jazz Cultures and European Identities*. Since 2016, Bruckner-Haring is Deputy Director of the Graz Institute for Jazz Research and co-editor of the Institute's publication series *Jazzforschung/Jazz Research*, *Beiträge zur Jazzforschung/Studies in Jazz Research*, and *Jazz Research News*.

Bruckner-Haring's research focuses primarily on musical transcription, jazz and popular music analysis—particularly of American and Cuban music—and jazz cultures in Europe. She is internationally active as a lecturer; her work has appeared in such publications as *Jazzforschung/Jazz Research*, *Jazz Research Journal*, *The Cultural Politics of Jazz Collectives: This Is Our Music*, *Beiträge zur Populärmusikforschung*, *Anklänge: Wiener Jahrbuch für Musikwissenschaft* and the encyclopaedia MGG. [c.bruckner-haring@kug.ac.at](mailto:c.bruckner-haring@kug.ac.at)

## **Francesco Martinelli: Establishing Italian Jazz on the International Scene 1960–1980: Four Case Studies: Nunzio Rotondo, Giorgio Gaslini, Enrico Rava, Perigeo**

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

In the early '60s, Italian jazz was characterized by two small scenes with marked differences in Rome and Milan and with a few further relevant events. An active and well rooted specialist magazine (*Musica Jazz*) provides relatively good documentation on these beginnings, 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, its exponents 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* ground-breaking 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.

Born in Pisa (Italy) in 1954, **Francesco Martinelli** has organized and promoted concerts, festivals, and records since 1975, among them the International Pisa Jazz Festival (1976–1983), festivals in cooperation with the Italian Instabile Orchestra, two books, and several LP records. He is actively involved in the preservation and organization of jazz history in Europe, the information of the public about the different jazz-derived music, and in joint projects involving musicians, institutions, and festivals all over Europe. As the director of the Siena Jazz Archive, the main resource of its kind in Italy, he is responsible for acquisition and organization of collections, editing of publications, and using his scientific background in chemistry and computer usage to work in information retrieval and preservation/digital restoration of sound artefacts. He is the curator of two series of Italian translations of jazz books with a total of eight titles published up to now, two more in preparation. Furthermore, he gives courses and lectures about the history of jazz, philology, and preservation of recorded sound at Siena Jazz University,

Mascagni Conservatory in Livorno, and university-festivals around the world. Martinelli developed an active interest in Turkish musical traditions after regularly teaching and working in Turkey. For the *Rough Guide to World Music*, he updated the ‘Turkey’ entry.

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### **Tom Sykes: 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 that was distinct from that of American jazz. While not denying that this was a creatively fruitful period in British jazz, in this paper I argue that a ‘British sound’ in jazz is difficult, perhaps impossible, to define, even though some authors have referred to a sense of ‘Britishness’, particularly in the work of certain musicians discussed by Ian Carr in his book *Music Outside: Contemporary Jazz in Britain*. 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. Referring to 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. To what extent this music sounds ‘British’ is debatable, but its influence has led to the pluralism of jazz styles in Britain that continues today.

**Tom Sykes** was born in Yorkshire and was classically trained on the violin and piano from childhood. After hearing jazz on BBC radio he developed a keen interest in it, and went on to do the jazz degree at Leeds College of Music. He has since undertaken jazz research at Master’s level (at the Open University) and for his PhD at the University of Salford, and has presented papers at jazz conferences around Europe. He was a member of the HERA-funded Rhythm Changes research team (2010–2013) and continues his research in the spirit of this project, with several forthcoming publications. He currently teaches at the City of Liverpool College and the University of Salford.

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### **Mario Dunkel: “It Should Always Be a Give-and-Take”: The Transformation of West German Music Diplomacy in the 1960s**

This article outlines significant changes in West German music diplomacy in the 1960s. Music, especially jazz, was at the forefront of these changes. I argue that in the mid-1960s, the transformation of West German cultural diplomacy included changes in scale, diversity, mode, mediation, and politics. West German cultural programs became generically more inclusive, including cabaret, various subgenres of jazz, and, by the early 1970s, also progressive rock. They also became geographically more far-reaching as the Goethe Institute developed into a globally operating cultural institute with more than 100 branch offices. Besides these changes in scope,



the modes of music diplomacy changed significantly during this time period as the term culture went through a sea change. On the one hand, the Goethe Institute seemed to embrace the notion that music diplomacy should be a contribution to educational aid, despite the fact that powerful voices within the Goethe Institute and the Foreign Office considered the practice of cultural exchange the export of a 'gracious fiction' rather than a genuine goal. On the other hand, the Goethe Institute embraced cultural diplomacy as a practice that was based on spectacular events in order to increase its visibility on an increasingly competitive market of cultures.

**Mario Dunkel** is a researcher and instructor in Musicology at TU Dortmund University, Germany. He holds a PhD in American Studies, which he completed in 2014 with a thesis on 'The Stories of Jazz: Performing America through Its Musical History'. His articles and reviews have appeared in *American Music*, *Jazz Research News*, *Musiktheorie*, *Journal of American Studies*, *Popular Music and Society*, and other publications. He is a recipient of the Society for American Music's Cambridge University Press Award for an outstanding presentation by an international scholar. His current research interests include the practice and repercussions of transnational music diplomacy as well as the conceptualisation and performance of music history in Europe and the U.S.

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### **Katharina Weißenbacher: Die DDR und der Jazz in den 1960er-Jahren: Aufbau von Jazzclubs und Konzertreihen hinter der Berliner Mauer**

„Dann war es mal wieder erlaubt, dann war es verboten.“ – Jazz war in der DDR anfangs verpönt, wurde als „Affenmusik“ oder „amerikanische imperialistische Musik“ gebrandmarkt, und im Jahre 1961 sprach sich das Ministerium für Kultur explizit gegen eine Jazzbewegung aus. Als das politische System seinen Fokus im Laufe der 1960er-Jahre auf die immer stärker werdende Beatmusik-Bewegung richtete und die Qualitäten der Jazzmusiker der DDR erkannte, gelang auch dem Jazz in der DDR ein Aufschwung. Kultur wurde in der DDR vom Staat finanziert und davon profitierten auch die Jazzmusiker. Trotz Rahmenbedingungen – Musiker benötigten eine Spielerlaubnis, man durfte bei Konzerten nur 40% Musik aus dem Westen spielen, um mit Westmusikern gemeinsam auftreten zu dürfen, musste ein „Alibi-Ausländer“ in die Band geholt werden – spielten sich die Jazzmusiker in der DDR frei und auch heute stehen noch viele der „DDR-Jazz“-Veteranen wie Uli Gumpert, Friedhelm Schönfeld, Conny Bauer, Günter Sommer und Ernst-Ludwig Petrowsky auf der Bühne.

Die Publikation stützt sich auf Recherchen, die im Rahmen des Doktoratsprojekts von Katharina Weißenbacher an der Kunstuniversität in Graz getätigt wurden. Sie führte Interviews mit repräsentativen Jazzmusikern aus der DDR, nahm Einsicht in die Stasi-Akten zum Thema „Jazz in der DDR“, recherchierte bei der bereits vorhandenen Literatur zu ihrem Dissertationsthema und zur Kulturpolitik in der DDR und beschäftigte sich mit Aufnahmen, u. a. aus dem Rundfunkarchiv Potsdam-Babelsberg.

**Katharina Weissenbacher** (geb. 1982) ist als freischaffende Cellistin und als Instrumentalpädagogin tätig und beschäftigt sich seit 2010 neben ihrer Tätigkeit als klassische Musikerin mit Jazz. So absolvierte sie nach Studien in Köln und Würzburg an der Zürcher Hochschule der Künste einen Master of Arts in Music Performance mit Variantfach Jazzcello und tritt gelegentlich als Solistin mit Big Band oder in Jazzformationen auf. Zur Dissertation führte sie das besondere Interesse für den Jazz und am Thema „Jazz in der DDR“. Die gebürtige Österreicherin lebt seit 2010 in der Schweiz. Sie ist Mitglied des Vereins „Radio Jazz Research“ und referiert regelmäßig auf internationalen Konferenzen wie beispielsweise „Rhythm Changes“ und „Gesellschaft der Populärmusikforschung“.

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

Die Studie untersucht, wie die Verantwortlichen der ungarischen kommunistischen Kultur- und Jugendpolitik den Jazz ab 1961 von einem „schädlichen und gefährlichen Ton des westlichen Imperialismus“ stufenweise zur Kunstmusik aufwerteten, die auch zur geistigen und ästhetischen Erziehung der Jugend taugte. In den Untersuchungen, denen vor allem Dokumente (Anordnungen, Stellungnahmen, usw.) der Ungarischen Sozialistischen Arbeitspartei und des Kommunistischen Jugendverbands, beziehungsweise Artikel über den Jazz in der zeitgenössischen Musik- und Jugendpresse zugrunde liegen, beschäftigte ich mich erstmals mit der Jazz-Rezeption der frühen sechziger Jahre, in denen der Jazz auf ideologischer Ebene nicht strikt von der kommerziellen Tanzmusik unterschieden wurde.

Als die Beatmusik 1962/63 nach dem Welterfolg der Beatles hinter dem „Eisernen Vorhang“ an Einfluss gewann, versuchten die Partei und der Kommunistische Jugendverband, den Jazz als attraktive und wertvolle Alternative zur populären Musik zu propagieren. Die verschiedenen obrigkeitlichen Anordnungen zur Institutionalisierung des Jazz (z. B. Gründung eines jugendlichen Jazzclubs oder Presseartikel zu Geschichte und Ästhetik des Jazz) 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 neuen „verbotenen Frucht“ zugewandt: der Popmusik.

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

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