European Journal of Musicology

ISSN 2504-1916 Vol. 16/1 (2017), 7–12

Editorial

Growing up: Jazz in Europe 1960–1980

Thomas Gartmann, Angelika Güsewell, Olivier Senn, Britta Sweers

From a bird's-eye perspective, the two decades between 1960 and 1980 would seem to have been a time of new departures for jazz in Europe: a time of experimentation, societal rebellion, and musical and stylistic emancipation; a time when connecting across international boundaries became the norm, when self-organising institutions emerged, and when jazz became an established factor in the canon of cultural and educational policy. These processes ran in parallel (or at least seemed to) in different European countries.

The project 'Growing up: The emancipation of jazz in Switzerland from 1965 to 1980' funded by the Swiss National Science Foundation at the Bern University of the Arts (HKB) demonstrates how this development can also be observed in a country such as Switzerland that has been situated somewhat on the periphery of jazz history. Swiss jazz musicians (most of them men, only occasionally women) had integrated the post-War developments of US jazz in their own music in the 1950s and engaged successfully with its various idioms (bebop, hard bop, cool jazz, Latin influences and Dixieland revival). From the 1960s onwards, Swiss jazz musicians emancipated themselves increasingly from their American models and participated self-confidently in the development of decidedly European playing styles. On the one hand, there was the powerful movement of European Free Jazz, to which Swiss musicians such as the pianist Irène Schweizer (born 1941) and the drummer Pierre Favre (born 1937) made a significant contribution, not least in their close collaboration with other radical, societally committed musicians from Great Britain and Germany such as Peter Kowald, Evan Parker, Albert Mangelsdorff and John Tchicai. On the other hand, Swiss musicians also sought their own answers to the rise of rock in the USA and Great Britain. The Lucerne band OM, for example, combined raw electric guitar sounds with harmonically complex yet catchy tunes, vamp-based grooves and free improvisation to form unique, hypnotic worlds of sound and broad arcs of tension. The 1970s also saw the establishment of festivals in Montreux and Willisau (in 1967 and 1975 respectively) that became important platforms for jazz. In 2011, the Lucerne School of Music started setting up the Willisau Jazz Archive (www.willisaujazzarchive.ch), which illustrates how the Willisau Jazz Festival played a crucial role in promoting interaction between advanced

improvising musicians in Europe and in linking the European scenes with avant-garde trends in the USA. Lastly, educational institutions were set up in different Swiss cities in the 1970s—such as in Bern and Lucerne—in which jazz and improvisation were taught up to professional level. These Swiss examples seem to confirm and substantiate our opening observations on jazz in Europe between 1960 and 1980. But what about the apparent parallelisms in this developmental process? How comparable were the developments in different European music centres? How similar were the societal impact of jazz and state support for it in different countries? To what extent were processes of networking and internationalisation able to progress in a Europe that was politically divided into two blocks under the influence of foreign superpowers, and which communicated little with each other in cultural terms?

In order to expand our Swiss perspective to encompass the broader European context, the HKB organised the international symposium 'Growing up: Jazz in Europe 1960–1980' in late 2014, in collaboration with the Haute Ecole de Musique de Lausanne (HEMU) and the Lucerne University of Applied Sciences and Arts—School of Music (HSLU). Representatives from the Graz Institute for Jazz Research and the Centro Nazionale Studi sul Jazz in Siena attended, as did participants of important cooperative European projects (such as 'Rhythm Changes: Jazz Cultures and European Identities'). Above and beyond this, researchers from Eastern Europe offered papers on the situation in their own countries from the time in question. This international participation enabled an animated exchange to take place about both methodologies and content, which in turn has contributed to establishing better networks across European jazz research. The symposium took place from 6 to 8 November 2014 in Lucerne, in the hall of the Maskenliebhabergesellschaft and the Lucerne Jazzkantine.

The core topics of the conference were discussed in seven specific panels. These included the professionalisation of jazz education, the emancipation of jazz from its US-American models, the pluralism of scenes and styles in different countries, the instrumentalisation of jazz during the Cold War in both East and West, and gender issues. The programme featured 21 papers, two keynote speeches from renowned jazz researchers (Ekkehard Jost and Bruno Spoerri) and two lecture-concerts with practising musicians (Pierre Favre and Thomas Mejer).

This volume of the *European Journal of Musicology* presents a large number of the papers given in Lucerne, and thus offers a good overview of the current state of research on jazz in Europe between 1960 and 1980.

To start off, Tony Whyton ('Moving to higher ground: The changing discourse of European jazz 1960–1980') considers four levels of meaning in the phrase 'growing up': he first discusses the two decades in question as a time in which European jazz musicians found their own voice and emancipated themselves from their US-American models. He further describes how these exponents developed an awareness of possessing their own European jazz traditions and jazz history. He then shows how jazz took a path towards societal acceptance, and explains how jazz was elevated to the status of an art form in its own right, essentially 'ennobling' itself in the process.

This societal acceptance and 'ennoblement' of jazz enabled the establishment of the structures and institutions that form the basis of today's professional jazz education. Thomas Gartmann ('From Amateur to Professional: Some Observations on Setting up the Jazz Schools of Bern and Lucerne') and Michael Kahr ('The Jazz Institutes in Graz: Pioneers in Academic Jazz and their Impact on Local Jazz Identity') offered an introduction to the jazz schools of Bern and Lucerne and to the Jazz Institute in Graz (which is generally regarded as a model case): these were early institutions that were responsible for making the boom in jazz education possible in the first place. Angelika Güsewell and Monika Piecek offer a further context in their paper 'Jazz education in Western Switzerland in the 1970s and 1980s: Formal or Non-Formal Learning Settings?', in which they expand the German-Swiss perspective to encompass the situation in French Switzerland. Above all, their contribution reflects the different learning and teaching practices involved, also taking into consideration gender-specific, socio-economic and career-related aspects. Gender issues are also the focus of Katharina Schmidt's 'Money and a Room of One's Own?! A Feminist Deconstruction of the Situation of Female Jazz Musicians 1960–1980'. Using interviews with exceptional women jazz musicians active in Europe (Norma Winstone, Sidsel Endresen, Aki Takase and Uschi Brüning) Schmidt demonstrates how women in jazz not only had to accept socio-economic disadvantages compared to their male colleagues, but also had to contend with the machismo of the male-dominated jazz scene itself. In many ways, these experiential reports are congruous with Christian Broecking's observations on the career of Irène Schweizer (his paper was presented at the conference, but is not included here).

The institutions that helped to shape the European jazz scenes of the 1960s and '70s did not just include the festivals, jazz clubs and jazz schools, but also the record labels that played a decisive part in curating this music and in making it accessible to a broader public. The role of the label ECM ('Edition of Contemporary Music') was important in these two decades. Immanuel Brockhaus ('Organizing Emotions in Time: Sound Aesthetics and Studio Technology in the ECM Sound of the Early Years, 1970–1980') investigates the label, founded in 1969 by Manfred Eicher, from a sound engineering and aesthetic perspective, showing how ECM and its sublabels developed and cultivated a highly individual sound for their records, which then became a kind of cipher for the 'sound' of European jazz overall.

The articles in the second half of this special volume analyse the situation in various European countries, their commonalities and differences. They deal with the societal importance of jazz, its political implications and its aesthetic. One of the very first men to be involved in this, who was a participant in many of the numerous jazz scenes of the time, was the saxophonist Bruno Spoerri (born 1935). He began performing in 1952 and experienced all the changes that jazz underwent in the ensuing decades, from bebop to hard bop and jazz rock to electronics and computer music. He was also among the protagonists of the legendary 'Africana' Club in Zurich. He here offers a highly personal panorama of the Swiss jazz situation. His article '1960s Jazz in Switzerland: Presentiments of a New Direction' is a valuable primary source for Swiss jazz history. Christian Steulet ('The Transformation of the Swiss Jazz Scene as reflected by

JazzNyon') investigates a field that has barely been considered until now, using the relatively short-lived festival in Nyon to examine how the numerous connections came about between the different scenes. For example, JazzNyon did not work together with the Montreux Jazz Festival, its big brother along the banks of Lake Geneva. Instead, it enjoyed programmatic and even some organisational synergies with the Willisau Jazz Festival in German Switzerland, with which it had much in common in terms of content and aesthetic. Christa Bruckner-Haring ('The Development of the Austrian Jazz Scene and Its Identity') offers an overview of the various jazz scenes of Austria. On the one hand, she situates the establishment of an Austrian jazz identity within the history of important institutions such as the Graz Jazz Institute and the Austrian Amateur Jazz Festival; on the other hand, she also explains these developments with reference to several key musicians such as the multitalented pianist and composer Friedrich Gulda (1930–2000), who used his renown as a classical pianist to help to promote jazz. Francesco Martinelli's article demonstrates the variety of the Italian jazz world by means of portraits of several of its great proponents, such as the exceptional trumpeter Enrico Rava, who was active in both bop and the avant-garde, and the jazz-rock band Perigeo. Tom Sykes ('Music outside? Innovation and "Britishness" in British jazz') investigates the aspect of 'Britishness' in jazz in the UK, finding that the concept can hardly be deemed to derive from indigenous conditions or national characteristics, but is primarily a result of the dynamism of the local scenes. In the 1960s, London was Europe's most important centre for improvised music. In the melting pot of London, British, US-American, European and African musicians came together to interact, both men and women. Sykes believes that the delight in experimentation and innovation to be found in British jazz is mainly on account of this concentration of creative energies.

The second section closes with a focus on the Cold War, which brings a complementary, political aspect to the stories of the different countries. Here, the situation of improvised music in the cultural policy of different countries is explained for both East and West. Fissures and differences between these countries become evident in matters of aesthetic approach, the means of state control and the (often subversive) manner in which musicians and audiences engaged with these conditions. Mario Dunkel ('"It Should be a Give-and-Take": The Transformation of West German Music Diplomacy in the 1960s') describes how jazz was employed alongside classical music in the work carried out abroad by the Goethe Institute, their purpose being to restore and affirm Germany's reputation as a land of culture after the barbarism of the National Socialists. Katharina Weissenbacher ('The GDR and Jazz in the 1960s: The Rise of Jazz Clubs and Concert Series behind the Berlin Wall') shows how jazz was supported by the authorities in the GDR and how its exponents enjoyed corresponding privileges. But she also shows that the musicians thus supported thoroughly recognised and utilised the subversive potential of an essentially free music in a state that was totalitarian in character. The situation was very different in Hungary: Ádám Ignácz explains the failed attempt of the communist leadership to instrumentalise jazz as a means of educating the country's youth. This incorporation by the state effected the very opposite of what had been intended, for jazz began to be regarded as old-

fashioned and conformist by the younger generation at the time, who for this reason turned to rock music instead.

Several of the Lucerne papers are being published elsewhere and could not be included here. These are 'Irène Schweizer: The Infrastructure of Freedom' (Christian Broecking),[1] 'The Ghost of Gil: Final Concerts in Europe by American Greats' (Walter van de Leur),[2] and 'Alexander von Schlippenbach and the Question of Total Improvisation' (Petter Frost Fadnes).[3]

These spoken contributions to the conference were complemented on the musical plane by several concerts that were closely connected to the topics of the individual papers. The big band of the host institution, the Lucerne School of Music, offered a homage to George Gruntz, the 'father' of the Swiss big band (and much more besides), who remained close to the Swiss jazz schools into his old age and maintained a collegial spirit of curiosity. The DKSJ All Stars, a large ensemble comprising students from all five Swiss jazz schools, engaged with the work of Mani Planzer, an important maverick thinker and networker on the Swiss jazz scene.

Workshop concerts organised by the universities of music of Bern and Lausanne engaged with the repertoire of important Swiss ensembles and musicians from the 1960s and 1970s: Magog and Urs Voerkel, the BBFC, Koch-Schütz-Käppeli, François Lindemann and OM. This music is little known among the students of Swiss jazz schools, even though it was shaped in large part by the generation of their own teachers (Andy Scherrer of Magog, for example, teaches in Bern, while Christy Doran of OM teaches in Lucerne).

Finally, for the closing concert we were able to engage the duo of Irène Schweizer and Pierre Favre—two personalities who made a decisive contribution to the dynamic development of improvised music in the 1960s and '70s, and who are still active today as the doyens of Swiss jazz. The whole programme of the Lucerne conference may be found at this address: www.hkb-interpretation.ch/growing-up

The symposium 'Growing up: Jazz in Europe 1960–1980' and the articles in this volume demonstrate how many of the characteristics of European jazz, mentioned at the outset above, are indeed of a fundamental nature. At the same time, however, we find a plurality of situations and mentalities as well as subtly different political and societal realities that express themselves in a multitudinous phenomenology. To paraphrase Tony Whyton: from 1960 to 1980, jazz in Europe did not find one single voice or a single answer to US-American jazz; it did not find a single path to societal acceptance, nor did it find a single concept of a European jazz tradition. It found many voices, answers, paths and traditions. Just as there is no single European jazz today, nor did any such thing exist in the years between 1960 and 1980.

***

1 See Christian Broecking, *Dieses unbändige Gefühl der Freiheit: Irène Schweizer – Jazz, Avantgarde, Politik* (Berlin: Broecking Verlag, 2016).

2 Vgl. Walter van de Leur, *Singing Death: Reflections on Music and Mortality* (London: Routledge, 2017).

3 The monography by Petter Frost Fadnes on Alexander von Schlippenbach will presumably be published in 2018.

The symposium 'Growing Up: Jazz in Europe 1960–1980' was the first scholarly event on a jazz-related topic to be held in Switzerland for many years, and it was also the first event at which three universities of music and the Directors' Conference of the Swiss jazz schools worked so closely together.

The editors would like to express their thanks to the authors, who kindly agreed to revise and expand their original papers for publication here. We also wish to thank the institutions that have made this publication possible: the Bern University of Arts (HKB), the Haute Ecole de Musique de Lausanne, the Lucerne University of Applied Sciences and Arts and the Institute for Musicology of the University of Bern. Our thanks also go to the institutions who funded the symposium: Pro Helvetia, the Swiss National Science Foundation, the Stiftung Musikförderung at the Lucerne University of Applied Sciences and Arts, the Verein Jazzschule Luzern and the Oertli Foundation. Last but not least, we would like to thank the *European Journal of Musicology*, which has kindly agreed to publish these papers, as well as Daniel Allenbach for his discreet editing.

This volume is dedicated to the European jazz researcher Ekkehard Jost (1938–2017), who as both scholar and musician made a greater contribution than anyone to the development of European jazz over the past decades. With his keynote speech 'Europe's jazz', he opened up the topic of our symposium, and enriched its discussions with his knowledge and first-hand experience.